

**Critical evaluation of a range of methodological approaches, research designs, and research methods appropriate to gather data from complex work-based settings, applying due consideration to research ethics and issues of insider research.**

## **INTRODUCTION**

Research involves a detailed study of a subject to discover new information or understanding (Cambridge Advanced Learner's Dictionary & Thesaurus, 2020). Before starting research, it is important to consider perspectives on reality (ontology), knowledge (epistemology), beliefs, and values (axiology) to avoid unconscious bias. As emphasized by Burnard (2006), clear paradigmatic assumptions are needed for rigorous research. According to Allsup (2020), it is crucial that the chosen paradigms, methodology, and research topic align with each other.

Academic methodological contribution to practice-based voice studies research is a relatively new field; therefore, in addition to specialized references (Oram, 2015; Winter, 2021; Cox and Forbes, 2022; Scott, 2022), I will also use references from related fields like Education, Music Education, Psychology, and Performance Science to support my methodological inquiry (Cohen, Manion, and Morrison, 2017; Conway, 2020; Williamon *et al.*, 2021).

According to Oram (2015), formal research is often an expectation from teachers in academic institutions. My aspiration to teach voice to pre-professional students in the context of specialized music education in France, along with my own interest in voice pedagogy, are the reasons I am engaging in research at the master's level (Ministère de la Culture, 2023; Annexe I de l'arrêté du 29 juillet 2016).

As a novice researcher, I intend to use this paper as a theoretical framework for designing future practice-based research in the workplace. I will focus on assessing the suitability of a potential research topic and methodology, taking into account important issues such as conducting insider research and addressing ethical concerns.

## **PHILOSOPHY**

### **The role of philosophy**

According to Holden and Lynch (2006), the philosophy (why research) is crucial to determining the methodology (how to research). This view is supported by Guba and Lincoln (1994), who consider questions of method secondary to questions of paradigm. Alsop, on the other hand, notes differing views on the significance of philosophy in methodology selection, with some researchers prioritizing practicality over philosophy (Morgan, 2014; Myers, 2018; Kaushik and Walsh, 2019, cited in Alsop, 2022).

However, most researchers recognize that the research paradigm, that is, “the basic belief system or worldview that guides the investigator” (Guba and Lincoln, 1994, p. 105), plays a crucial role in shaping methodology, methods, and research design and informing the research subject (Guba and Lincoln, 1994; Burnard, 2006; Holden and Lynch, 2006; Allsup, 2014; Scheib, 2020).

### **Ontology**

Ontology comes from the Latin *ontologia*, combining ancient Greek *ontos* for “being, existence,” and *logos* for “science, study, theory” (Ma, 2015). It relates to the study of the nature of being or reality, which can be viewed as singular, existing on its own (realism), or not existing outside of the mind of people (nominalism) (Burrell & Morgan, 1979; Cohen *et al.*, 2011, cited in Ma, 2015).

Between the endpoints of the scale, reality can be seen as independent but influenced by perspectives (post-positivism) or multiple (relativism), with ontological views ranging from objective to subjective.

### **Epistemology**

Epistemology originates from the Greek words “episteme,” meaning “knowledge,” and “logos,” which can be translated as “the study of” (The Stanford Encyclopedia of Philosophy, 2024), refers to the “nature or theory of knowledge” and “is concerned with how knowledge is acquired or how we know what we know” (Killam, 2013, cited in Sol and Heng, 2022, p. 84).

Potter (2017, cited in Sol and Heng, 2022) states that ontology responds to the “what” question and epistemology to the “how” question. Hitchcock and Hughes (1995, cited in Cohen, Manion, and Morrison, 2017) suggest a connection between ontology and epistemology despite their differing purposes. They argue that ontological assumptions lead to epistemological assumptions, subsequently shaping methodological choices.

## **RESEARCH PARADIGMS**

The research paradigm reflects ontological, epistemological, and axiological beliefs and has been defined as the orientation of mind that determines how one thinks about the world (Kohl, 1992, cited in Alsop, 2022). Other terms used to describe paradigms include “worldviews” (Creswell, 2007; Kuhn, 1962, cited in Cohen, Manion and Morrison (2017); Butler-Kisber, 2018, cited in Alsop, 2022) and philosophical or theoretical “lenses” (Tuli, 2010; Sword et al., 2018, cited in Alsop, 2022).

Allsup (2014) has suggested research paradigms in vocal pedagogy are shaped by our teaching paradigms since we were teachers before we were researchers. If one believes an intonation problem comes from a bad ear or only gifted children can succeed, this will influence the choice of research paradigm.

Before moving on to methodologies, I will examine the main research paradigms: positivism, post-positivism, constructionism, and pragmatism.

### **Positivism/post-positivism**

Positivism, also called the scientific method, is based on the idea that scientific laws are universal laws of nature and can be enunciated and proven through natural observation (Creswell, 2007; Bouchard, Doray, Prud’homme, 2015). Positivism, or empiricism, was founded by the French philosopher Auguste Comte, who emphasized the importance of sensory experience over abstract theory in understanding general laws and acquiring knowledge. Positivists believe in a single reality that can be objectively understood through experiments, and that truth does exist (Ma, 2015).

Post-positivism emerged from a critique of positivism by philosophers such as Popper (1959) and Kuhn (1962), who acknowledge the existence of reality but as being known imperfectly. This ontology, known as “critical realism” (Cook & Campbell, 1979, cited in Guba and Lincoln, 1994, p. 110), embraces multiple perspectives on a single objective reality. Post-positivists recognize the role of subjectivity, even though objectivity remains an ideal.

Due to my background in literature, the positivist paradigm does not particularly align with my personal inclinations. In addition, its suitability to social science has been repeatedly questioned and criticized because of human beings' complexity (Holden and Lynch, 2006; Cohen, Manion, and Morrison, 2017; Flick, 2018, cited in Sol and Heng, 2022).

### **Constructionism/ interpretivism**

According to Winter, positivism and its softened version, post-positivism, have dominated paradigms in vocal pedagogy research over the past decades, and there is a need for a “paradigmatic shift” (Winter, 2020).

Constructionism perceives the world as created, understood, and encountered by individuals in their interactions with each other and with broader social systems. It prioritizes qualitative research over quantitative research and subjectivity over objectivity (Tuli, 2010). It seeks to “construct” meaning, make sense of the world, and “interpret” multiple realities (Alsop, 2022). Aiming for a deep understanding of human experience, it departs from the positivist stance in that it does not need to prove or refute a theory (Scott, 2022). It generates knowledge bottom-up (Williamon *et al*, 2021) in collaboration with people viewed as research participants and not objects of research, which gives them a sense of empowerment (Casey, 1993, cited in Tuli, 2010). Open-ended questions that start with “how,” are not based on a theory, and are related to a specific context that requires additional attention would be well suited to the constructionist paradigm.

Constructionists view subjectivity and bias as part of the research process (Alsop, 2022), which has sparked criticism and debates regarding “validity and academic rigor” (Schwandt, Guba, and Lincoln, 2007 and Creswell, 2014, cited in Winter, 2021, p. 79).

Voice teachers as researcher-practitioners can nevertheless find value in the social constructivist paradigm, also called the interpretivist or interpretative paradigm (Cohen, Manion, and Morrison, 2017; Scott, 2022), while recognizing the importance and relevance of previous scientific research undertaken in the positivist paradigm (Winter, 2020).

## Pragmatism

Pragmatism emerged in the United States in the late 19th century as an attempt to reconcile the dichotomy between positivist and interpretative paradigms and to overcome the "paradigm war" (Guba and Lincoln, 1994, p. 116).

According to Cohen, Manion, and Morrison (2017), paradigms represent fundamentally different perspectives on the world and are incommensurate. They discuss whether different paradigms can coexist, which questions the pragmatic paradigm. Creswell states that pragmatists advocate for halting such questioning: "They would simply like to change the subject" (Rorty, 1983, cited in Creswell, 2007, p. 23). Similarly, Alsop (2022, p.7) suggests pragmatism shifts focus from ontological and epistemological inquiries to "a kind of anti-paradigmatic paradigm."

On the other hand, Morgan argues that pragmatism combines post-positivism and social constructivism approaches, allowing the researcher to navigate between inductive and deductive reasoning, top-down approaches, and bottom-up approaches through "abductive reasoning." It allows for "intersubjectivity," freeing researchers from the dichotomy of objectivity and subjectivity (Morgan, 2007, cited in Winter, 2021, p. 83 and in Williamon *et al.*, 2021, p.19).

The pragmatic paradigm focuses on the research problem, using various methodologies to understand and solve it, and views knowledge as an evolving, experiential process subject to revision based on new experiences (Holden and Lynch, 2006; Sol and Heng, 2022). As Lukenchuk summed up, it adopts a practical approach, emphasizing effectiveness through trial and error, problem-solving, and action-oriented research using qualitative and quantitative methods (Lukenchuk, 2013, cited in Cohen, Manion, and Morrison, 2017).

This paradigm could well align with my beliefs: from an ontological point of view, I believe in a "real" reality as far as the natural world is concerned, which includes physiology, acoustics, etc., but in a multiple reality as far as the social sciences are concerned, which comprises didactics. This leads to an epistemology, where truth does exist as far as vocal efficiency is concerned, based on natural laws, but where truth does not exist as far as pedagogy is concerned. Even though some technical principles are better than others, there is no singular correct way to teach them.

## **Transformative paradigm**

The transformative paradigm, commonly referred to as critical theory (Cohen, Manion, and Morrison, 2017, p. 51), because of its “political agenda”(Winter, 2021), may not be congruent with the context of specialized music education in France: public employee voice teachers must maintain neutrality in their expression, prioritizing the public service's interests over their personal beliefs (Loi n° 2016-483 du 20 avril 2016). This is why I will not detail its features.

## **METHODOLOGIES**

Methodology is a research strategy that links paradigms and methods (Alsop, 2022; Scott, 2022). It translates beliefs into guidelines for a research project (Sarantakos, 2005, cited in Tuli, 2010; Scott, 2022) and is also known as approaches, designs, genres, or theoretical frameworks (Creswell & Poth, 2018; Merriam & Tisdell, 2016; Marshall & Rossman, 2016; Patton, 2015, cited in Alsop, 2022).

According to Burnard, theoretical perspectives (paradigms) inform and determine methodologies, which should be explicit and distinct from methods. However, music educators frequently use explicit methods rather than explicit methodologies (Burnard, 2006).

## **Quantitative approach**

The positivist and post-positivist paradigms form the foundation for the quantitative approach (Tuli, 2010; Scott, 2022), which uses numerical data. In contrast, the qualitative methodology uses words to express data (Alsop, 2022). Quantitative research focuses on verifying or refuting hypotheses and describing populations through experiments or data collection. It emphasizes generalizability and objectivity, urging researchers to avoid subjectivity (Cohen, Manion, and Morrison 2017) and maintain distance from the object of study (Alsop, 2022). This approach allows for the collection of a wide range of information across larger sample sizes, aiming for generalizable outcomes and representativeness (Tuli, 2010; Ma, 2015; Williamon *et al*, 2021; Sol and Heng, 2022).

Topics well suited for quantitative research in music include "music perception and performance, student and teacher behavior, affective response, and evaluation of teaching" (Schmidt and Zdzinski, 1993, p.16). Quantitative studies are commonly used for behavioral subjects like Music Performance Anxiety (MPA) (Kokotsaki and Davidson, 2003), well-being (Busch and Gick, 2012), motivation (Woody, 2021), and voice qualities-related subjects (Omori *et al.*, 1996).

### **Qualitative approach**

According to Allsup (2014, p.37), the paradigm shift called for by Winter (2020) already occurred in the 20th century as a significant change in the approach to social science research, particularly in education and schooling, an "interpretative turn." It emerged from a reaction to positivism and quantitative methodology (Charmaz, 2006, cited in Winter, 2021) and is reflected in the growing acceptance and popularity of qualitative research in music education (Conway, 2014; Alsop, 2022).

Qualitative researchers prioritize interpreting individual experiences over seeking universal truths. They aim to foster understanding rather than seek explanation or generalization (Farzanfar, 2005, cited in Tuli, 2010; Bresler, 2021a; Alsop, 2022), or what theorist Max Weber (1864-1920) called "Verstehen" (Roulston, 2006, p.161). In qualitative research, the main focus is on credibility, dependability, confirmability, and transferability, in contrast to the emphasis on validity and reliability in quantitative research (Bresler 2021b; Marshall and Rossman, 2016 cited in Alsop 2022).

According to Bresler (2021a, p.6), qualitative research is "holistic (case-oriented and non-comparative), empirical (field-oriented, naturalistic, non-interventionist), descriptive, interpretive (concerned with the different meanings that actions and events carry for different members) and uses a bottom-up approach as well as triangulation." Similarly, Williamon *et al* (2021) highlight that qualitative research involves thorough descriptions, focuses on natural settings, uses open-ended questions in a bottom-up approach, and has a flexible design.

Conway (2020, p. xii) advises novice researchers to consider conducting what Merriam (2009) called a "basic qualitative study"—that is, an interpretive study without distinctive features (unlike the methodologies I will describe further).

## **Ethnography**

Ethnography is a qualitative methodology that aims to describe the culture of various-sized groups, from large to small groups (micro-ethnography) or individuals (autoethnography) (Cohen, Manion, and Morrison, 2017). It requires a long immersion in the culture to gather data in natural settings and be able to highlight in detail “cultural practices and patterns” (Krueger, 2020; Williamon *et al*, 2021, p. 33). Sharp (2021) conducted, for example, an 18-month ethnographic study on young queer women's participation in punk scenes in the U.K. and Australia.

Kennedy's study of boys with changing voices (2004, cited in Krueger, 2020) exemplifies suitable ethnographic study topics that are pertinent to my field. In the suburban area of Seine Saint Denis, at Maîtrise de Radio-France, where I teach, young choristers fuse multiculturalism and acculturation to become elite singers. An ethnographic study could enhance comprehension of their distinct culture.

Cox and Forbes (2022) introduced “multi-sited focused ethnography” (MSFE), which is suited to one-to-one vocal pedagogy and addresses prolonged immersion challenges. MSFE enables shorter fieldwork and facilitates the analysis of multiple sites of the same cultural group. It is a valuable consideration for voice teachers seeking to research specific cultures in depth.

## **Phenomenology**

Phenomenology is concerned with individuals' lived experiences and the meaning they give to phenomena, that is, the things that can be observed or felt (Cohen, Manion, and Morrison, 2017; Williamon *et al*, 2021). Data analysis from interviews is the main process of phenomenological methodology. It is well-suited to capture detailed experiences of individuals or “persons” (Bresler, 2021b, p.6), especially “underrepresented populations” (Hourigan and Edgar, 2020, p. 116). Phenomenological methodology is appropriate to answer questions starting with: “What is the meaning of?”.

Phenomenology, a philosophical approach developed by Husserl and Merleau-Ponty, later evolved into a methodology (Bresler, 2021b). To a certain extent, all qualitative research can be considered phenomenological in its orientation, and it is not rare to encounter phenomenological methodology blended with other methodologies (Hourigan and Edgar, 2020).

## **Grounded theory**

Grounded theory involves developing a theory from data using rigorous analysis without relying on an existing theory. Researchers continuously cycle between data collection and analysis until reaching saturation, meaning no new information is found. This process can be time-consuming and challenging for small-scale projects (Winter, 2020).

According to Conway (2020) and Callaghan (2002), there is a limited amount of research in the field of music education utilizing grounded theory. Yet it is adaptable to different data collection methods and can be combined with other approaches (Charmaz 2007, cited in Conway 2020; Charmaz 2008, cited in Winter 2020). According to Callaghan (2002), the grounded theory provides a “good balance between being creative and being systematic and transparent” (p.44) and is appropriate for a wide range of topics involving ideas, connections between different phenomena, and interactions within society.

## **Qualitative Case study**

In contrast to grounded theory, case studies are commonly used in music education. Barrett (2020) has noted their “prevalence” (p.75) and usefulness in pedagogical settings for novice researchers engaging in qualitative research. Case study focuses on a thorough explanation of a single thing or “unit of analysis” (Merriam & Tisdell, 2016, cited in Alsop, 2022, p.9) and can be “an individual, a group, an organization, a community or a nation” (Punch, 2005, cited in Cohen, Manion, and Morrison, 2017, p.375). The unit of analysis must be clearly bounded, a process called “casing” by Ragin (1992, cited in Barret, 2020, p.75). It uses a variety of methods for data collection. The main criticism of the case study is its subjective nature due to the predetermined nature of “casing” (Dyer 1995, cited in Cohen, Manion, and Morrison, 2017, p.380) and its lack of generalizability (Winter, 2020). On the other hand, case studies are accessible to the reader and often speak for themselves, allowing for practical applications. As Wellington (2015, cited in Cohen, Manion, and Morrison, 2017, p.378) advocates, “they are illustrative and illuminating, accessible and easily disseminated, holding the reader’s attention and being vivid accounts, which are strong on reality”.

## **Action research**

Action research involves teachers conducting their own inquiry into their practice, starting with identifying a problem and aiming to improve their teaching methods (Robbins, 2020). It establishes links between practice and research, is meant to effect change, and has a strong reflexive component (Conway and Borst, 2001; Cain, 2008)

In his school district, Borst conducted action research on why many former middle school students didn't participate in high school, a topic that aligns with my desk research on motivation and my own experience. The findings show that student motivation is influenced by social outcomes rather than intrinsic musical interest, helping the choral program develop a strategy to encourage participation.

The essence of action research involves a collaborative, democratic, and social change-oriented approach and has the potential to challenge established practices and institutions, possibly creating a "dissonance" (Cochran-Smith and Lytle, 1999, cited in Robbins, 2020, p.166). In addition, Winter (2021) suggests that the cyclical process of data analysis in action research presents timing challenges.

According to David, MacIntosh, and Grant (2002, cited in Winter 2021, p.81), action research still struggles to gain recognition as a credible approach.

## **Mixed methods**

Mixed methods, also known as multi-strategy, is a methodological approach that combines qualitative and quantitative approaches and aligns with the pragmatic paradigm. It is suited for questions needing different perspectives, and it gives validity to the research. Qualitative and quantitative research can be undertaken sequentially or concurrently (Williamon *et al*, 2021). Typical mixed methods questions require both qualitative and quantitative answers and point in two directions: "what and how," "what and why," and "in what ways" (Cohen, Manion, and Morrison, 2017, p.43).

## **RESEARCH METHODS**

Methodology, methods, and research paradigm must align to avoid inconsistencies. According to Allsup (2020), generalizability and case studies are not compatible. Similarly, if researchers do not believe in an objective reality, using a generalizing methodology contradicts the philosophical basis of their research project (Holden and Lynch, 2006).

Forbes (2024) emphasizes the importance of fully embracing the qualitative approach and recommends avoiding the small 'q' qualitative research method, which involves using qualitative data within a positivist paradigm and employing a top-down approach. Braun and Clarke (2021, cited in Forbes, 2024) differentiate this approach from big Q qualitative research.

### **Quantitative methods**

Quantitative methods “involve collecting data in numerical form and analyzing by statistical methods” (Mackey & Gass, 2011, cited in Ma, 2015, p. 568). Numerical data is commonly obtained through experiments and surveys and then analyzed using statistical expertise and tools, enabling the exploration of relationships among variables and group comparison, for instance. The research design is pre-established to enable potential replication as required (Ma, 2015, Williamon *et al*, 2021).

### **Qualitative methods**

The two main methods for collecting qualitative data are participant observation and in-depth interviewing. Qualitative data is non-numeric and includes field notes, interview transcripts, and audio/video recordings. Data analysis involves interpreting the collected information to understand its meaning and symbolism. Researchers may analyze interview data to understand what respondents are doing, their interpretations of phenomena, reasons for their viewpoints, and how they categorize themselves and others in their discourse (Lewins, Taylor, & Gibbs, 2010, cited in Ma, 2015).

According to Forbes (2022), qualitative research “can be resource-intensive and time-consuming.” Scott (2022) recommends the use of semi-structured interviews, which allow for in-depth responses from participants, and questionnaires/surveys for time-efficient data collection.

## INSIDER RESEARCH

The concept of axiology is essential to research as it relates to researchers' values and biases and their impact on the research process. In quantitative research, maintaining distance from the subject of study is aimed at minimizing the researcher's influence, while qualitative researchers acknowledge the inevitability and sometimes potential value of bias in their work (Alsop, 2022; Sol and Heng, 2022). As discussed by Winter (2021), the neutrality found in the positivist paradigm overlooks the significance of researcher accountability.

As practice-based researchers, voice teachers need to raise awareness of their role as insider researchers and question their positionality. According to Bourke (2014), in order to express any viewpoint, it is essential to acknowledge and recognize one's own position and perspective. In addition, the relationship between researchers and participants is a key element in bringing coherence and credibility to the research.

As Saidin and Yaacob (2016, cited in Scott, 2022) emphasize, encouraging greater comprehension and trust among participants and researchers potentially results in increased transparency and significant findings. On the other hand, according to Forbes (2024), insider research is not without risks: it can damage social and professional relationships and harm one's reputation.

Sharp (2021) challenges the traditional insider/outsider research binary with the concept of *insighter* emphasizing a flexible role situated between complete insider and academic researcher.

## ETHICS

Research ethics serve as a gatekeeping function to prevent unethical research, ensure no harm to participants, and require due attention to ethical dimensions such as risk assessment, informed consent, and confidentiality. The Belmont Report (1979) identifies three key ethical principles: respect for persons, beneficence, and justice. Many organizations use these principles for regulatory purposes. Different ethical views, such as deontological and utilitarian, lead to varied interpretations of the beneficence principle: abstain from harm or maximize benefits and minimize harm (Williamon *et al*, 2021).

Ethical decisions in research are impacted by various contextual factors, such as social, political, institutional, cultural, and personal aspects. Each research study presents its own set of ethical issues and dilemmas for the researcher (Cohen, Manion, and Morrison 2017). The position of insider researcher in a practice-based research context will necessarily bring ethical challenges, which should be carefully anticipated. I have included a translation of the section of SNOP (Ministère de la culture, 2023) called Ethical Principles as an appendix to provide additional context for my ethical reflection on future work-based research.

## **CONCLUSION**

According to Guba and Lincoln (1994), assumptions are based on faith, and there is no way to prove their truthfulness. This is why the debate on paradigm continues.

The selection of research methodologies depends on fitness for purpose and requires several considerations, as indicated by Tuli (2010), Creswell (2007), and Ma (2015). These considerations include the research problem, the researcher's experiences, training, and worldview, as well as the audience to whom the research is reported.

According to Forbes (2024), the selection of methodology depends on the research question. Therefore, she advises singing voice researchers to pose inquiries that are well-suited for a purely qualitative method. This approach places greater emphasis on the methodology rather than the research subject, potentially leading to bias in the selection of topic.

Bresler (2021b), on the other hand, relativizes the importance of methodology and argues that no research investigation is purely qualitative or quantitative: each qualitative study involves quantity enumeration, and every quantitative study includes natural language explanations. Similarly, Holmes and Holmes (2013) refuse to establish a hierarchy between quantitative and qualitative research and view them as complementary.

For my future research, I am considering methodologies based on the constructive paradigm, which appears to be closely linked to the predominant music teaching paradigm in France (further investigation is required on this matter), or the pragmatic paradigm, which resonates with my personal beliefs. I will need to explore the ethics and methods that are pertinent to the chosen subject in more detail.

During my methodological inquiry, I gained an understanding of the importance of reflectivity (reflection on the research process) and reflexivity (reflection on the researcher's role) before, during, and after the research process (Williamon *et al.*, 2021).

I concur with Bourke's (2014, p.1) reference to Englund (1994), which stresses the idea that "research is a process, not just a product". As Conway and Borst (2001) suggest the research process frequently uncovers more questions rather than simply finding answers. This process is best described by Matsunobu and Bresler's comparison of a researcher and a traveler: "The journey might not only lead to new knowledge; the traveler might change as well" (Kvale, 1996, cited in Matsunobu and Bresler, 2020 p. 3).

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## APPENDIX

Ministère de la culture (2023) 'Les enjeux éthiques' in *SNOP, Schéma national d'orientation pédagogique de l'enseignement public spécialisé de la danse, de la musique et du théâtre*, Bulletin officiel Hors-série n° 5, p.14 (translation : Sarah Nassif)

### **Ethical issues**

The Conservatoire takes cultural rights into account in both its teaching and its functioning. In particular, it puts in place the means to gather the opinions of its students and their families. As an actor in the individual and collective construction of citizens, respectful at all times of the people it welcomes, it takes each pupil into consideration in the global context of his or her family, educational, social and cultural environment and supports each student over the long term.

It makes it easier to welcome families and develops initiatives that enable them to become involved in supporting their children.

In this way, students' artistic practice becomes an integral part of their daily lives, well beyond their time at school.

The quality of these intergenerational relationships contributes to the success of the "training contract" with the students and to the conservatoire's influence in its relationships with its audiences.

As a place of education and openness, the conservatoire scrupulously applies the principle of non-discrimination with regard to its admission policy. It participates in public inclusion policy. It identifies within its employees an agent, with the function of handicap referent, it raises awareness among all staff and deploys the necessary means for the reception of persons with disabilities, whether students and their entourage or its agents (inclusion of the inclusive policy in the framework texts, practices of communication, material arrangements, specific aids). It is working to adapt its teaching content to

take into account the special needs of students, especially in relation to cognitive, mental, psychic, sensory, and motor disability situations and disabling diseases.

It regularly questions its pedagogical practices and contributes to proactive risk prevention to preserve the physical and mental health of its students. It is attentive to gender-related questions. It is extremely vigilant with regard to any violence and harassment situations, whatever they are.

It establishes a reporting protocol for discrimination, abuse, violence, gender-based and sexual harassment, identifies among the staff referents in charge of collecting the voice of possible victims and directing them to a protocol or service for listening and support.

The conservatory is committed to a sustainable development approach.  
It offers training to its agents on all these topics.  
It adopts an ethical charter.