PCC CM – whither Canada?

Evert Bisschop Boele I Research Centre Arts & Society
2-9-2019, Prince Claus Conservatoire

share your talent.
move the world.
1. Music as ‘idioculture’; the biographicity of musical meaning

Confirming the self
Connecting to the world
Regulating self and others

Idiocultural – biographical
Style-independent

Me
Super-natural
Time
Other
Material
Place

Effects 1-7

Music
Self

2. expressing
3. bonding
4. transcending
5. materializing
6. ‘presenting’,
7. rooting

Emotions
External impulses

Biographicity = inner logic of experiencing; personal experiential codes

‘Affordances’
Experiences, expectations, wishes, knowledge, emotions

Judging
Choosing

Feedback

Longing

Logic
2. Classical music as a set of dominant historical practices

‘Music as Art’ paradigm: “music essentially is a combination of craftsmanship and expressivity leading to Works of Art”

Origins: western early modernity

Still dominant!
3. Shifts in (classical) music’s place in society

2. Participatie

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- Dominance of the ‘Music-as-Art’ paradigm is waning
- Competing paradigms (‘discourses’)
  - The expressive
  - The creative
  - The economic
  - The interventionist
  - The communicative
  - ...
  - ...

[Image of De Staat van Cultuur Cultuurindex Nederland 2005–2015]
4. Three models to help us think about the future

- **Supplier** → **Consumer** (Artistic)
- **Producer** → **Customer** (Economic)
- **Musician** → **Audience** (Dialogic)

**dialogue/co-creation**
5. An interesting example?

You can find Willem de Kooning Academy right at the heart of the design city of Rotterdam. The academy is part of the multi-sectoral Rotterdam University of Applied Sciences (RUAS for short). RUAS is a dynamic knowledge institute for higher professional education.

Students not only choose a particular major course – let’s say Advertising – but also a professional context or what we call a ‘practice’. We offer three of these practices or graduation profiles: Autonomous, Social and Commercial.

Students can also enter an honours programme and/or complete their graduation specialisation by choosing an exchange programme at an academy.
6. Some consequences

1. Given the waning dominance of the ‘Music-as-Art’ paradigm, traditional conservatoires risk living in a bubble or dancing on the volcano.
2. We should know much more precise what (all!) our alumni are doing after graduation and how their careers take shape.
3. Any conservatoire needs intimate experience with forms of ‘musicking’ outside the formerly dominant paradigm of ‘Music-as-Art’.
4. We should study which new conservatoire models are currently being developed within higher music education internationally.
5. We have to realize that traditional conservatoire organizational structures, concrete teaching practices, human resource management decisions, decisions about the allocation of finances etc. etc. form implicitly a very powerful cultural system governed by the ‘Music-as-Art’ paradigm.

6. Most students we educate will have (very) different career paths than our own.
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