

Erasmus

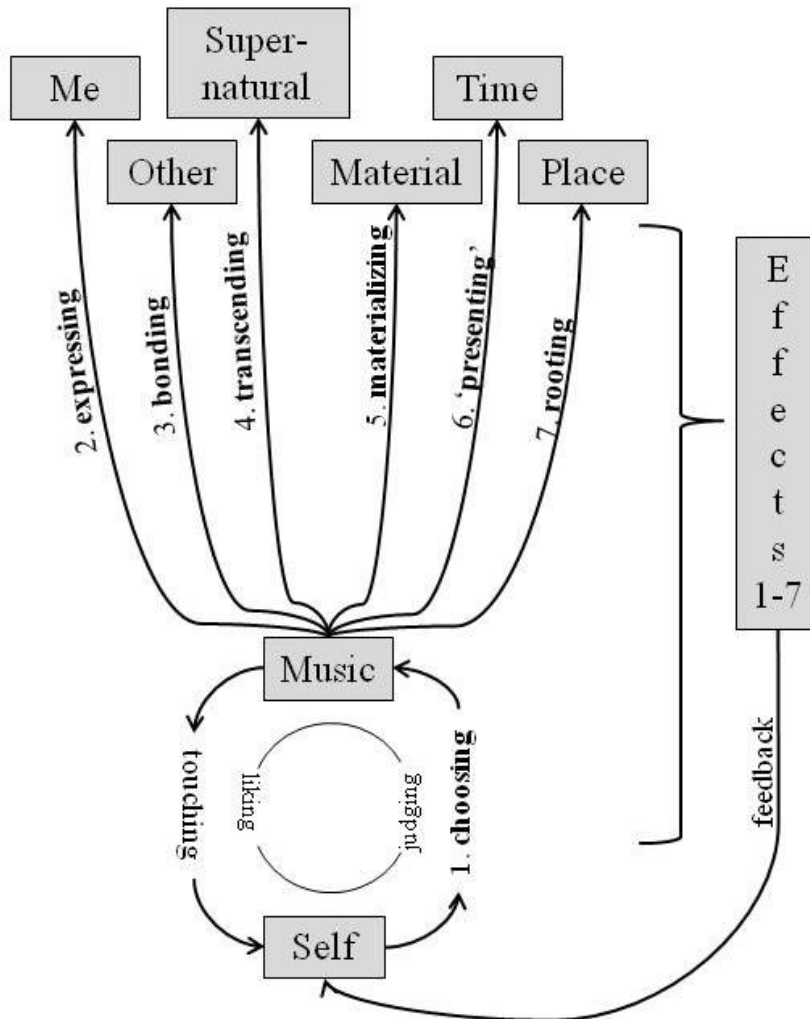


PCC CM – whither Canada?

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

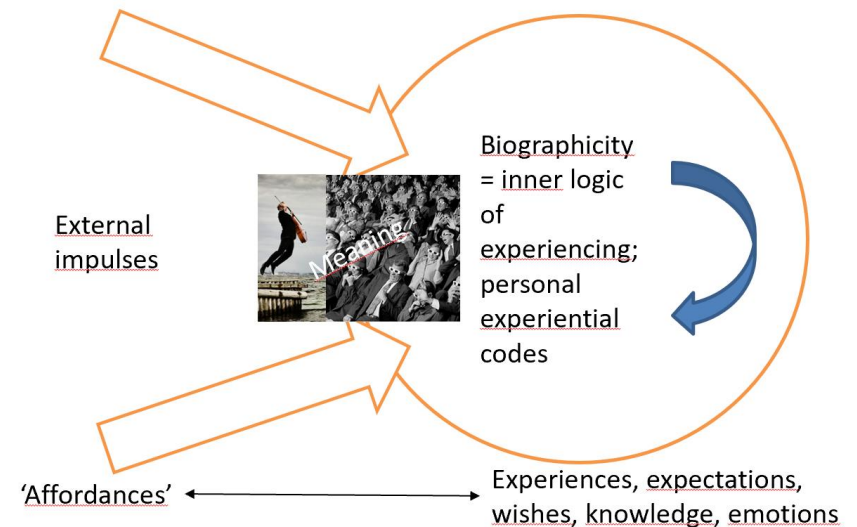
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1. Music as 'idioculture'; the biographicity of musical meaning

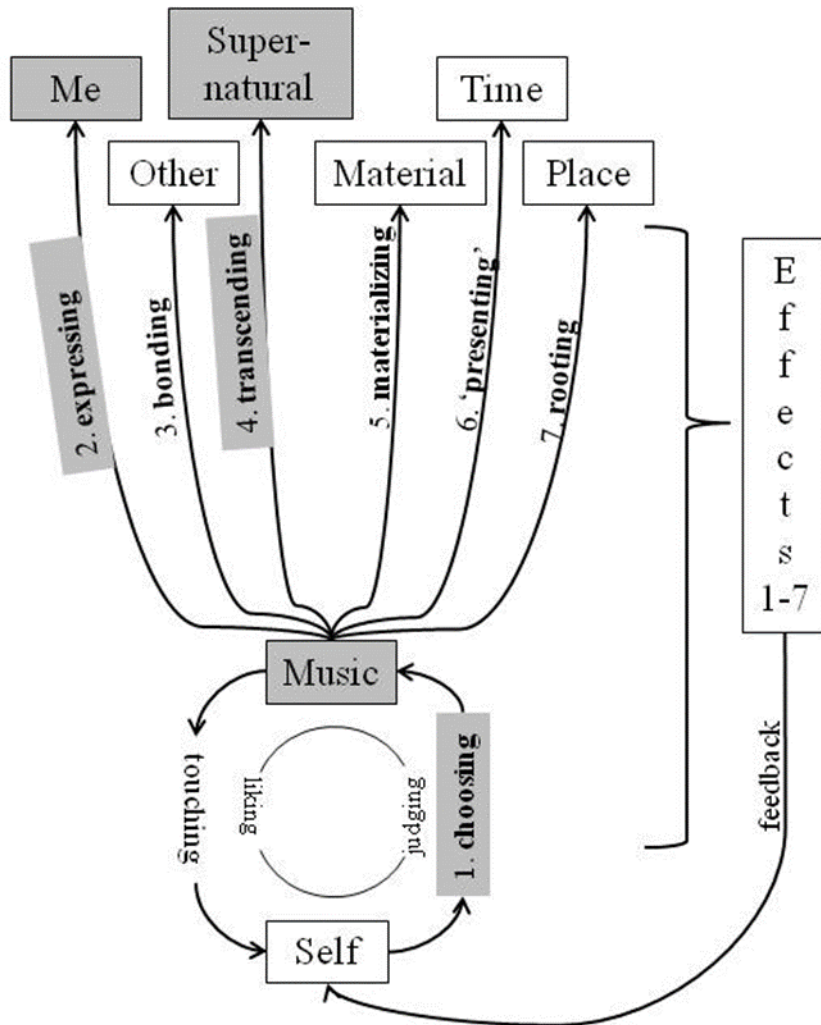


Confirming the self
Connecting to the world
Regulating self and others

Idiocultural – biographical
 Style-independent



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

Bezoek	2005	2007	2009	2011	2013	2015	
2.1	Aantal bezoeken voorstellingen (vrije sector)	100	102	90	80	71	58
2.2	Aantal bezoeken voorstellingen (podiumkunsten)	100	105	106	104	96	99
2.3	Bereik canonieke podiumkunsten (klassieke muziek, opera, toneel, ballet)	100	98	100	99	91	86
2.4	Bereik populaire podiumkunsten (popconcert, musical, film, cabaret)	100	103	106	105	104	104
2.5	Aantal uitleningen openbare bibliotheken ¹³	100	94	79	75	64	60
2.6	Aantal leden openbare bibliotheken	100	99	100	99	96	94
2.7	Aantal bezoeken musea ⁴	100	105	112	118	135	160
2.8	Aantal bezoeken bioscopen ¹	100	112	132	148	150	160
Totaal ²		100	102	103	104	101	103

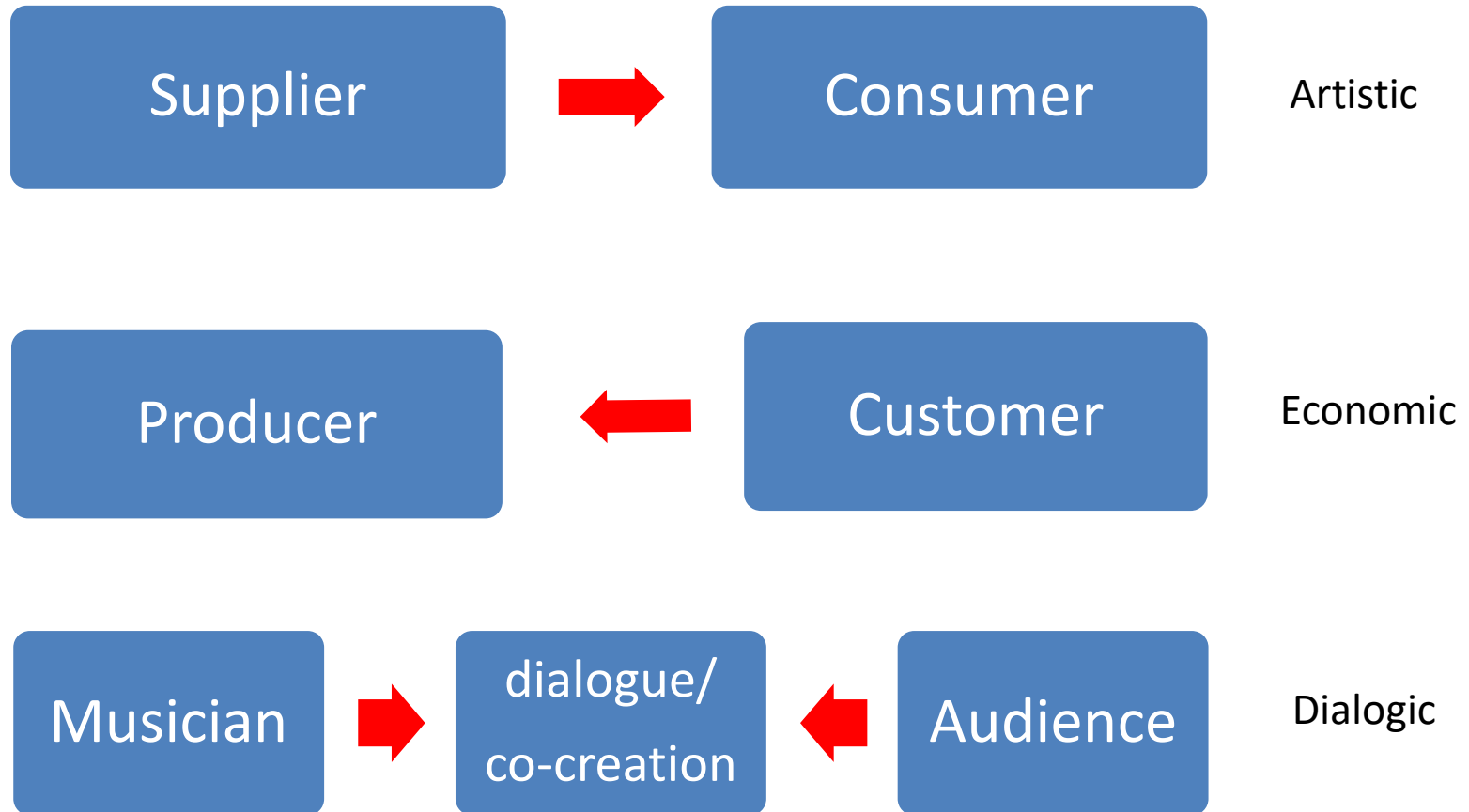
December 2017

Dominance of the 'Music-as-Art' paradigm is waning

Competing paradigms ('discourses')

- The expressive
- The creative
- The economic
- The interventionist
- The communicative
- ...
- ...

4. Three models to help us think about the future



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 precisely 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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