

AEC ANNUAL CONGRESS 2021

Bridging to society: Societal responsibility in the curriculum as a task of Higher Education Institutions



Co-funded by the
Creative Europe Programme
of the European Union

Royal Conservatoire Antwerp (Belgium)
3 - 6 November 2021



**Royal Conservatoire
Antwerp**

AP | AP HOGESCHOOL
ANTWERPEN

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GETTING IN TOUCH

*Community Art,
Commoning Art & Urban Intimacy*



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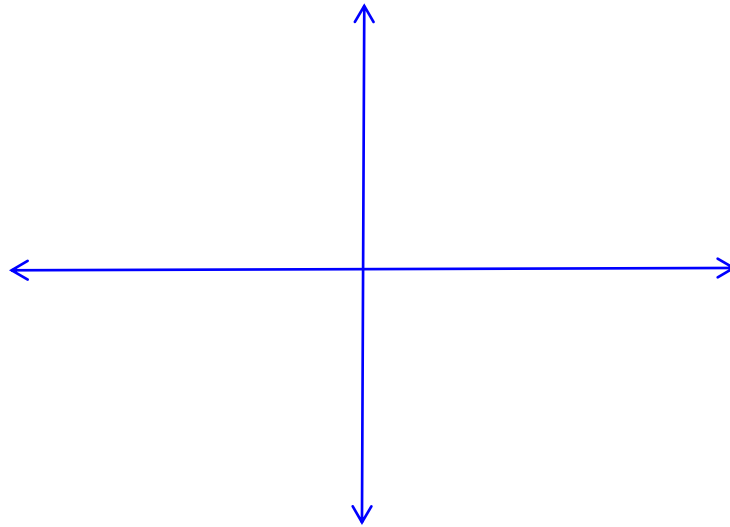
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Community Art

Digestive

Auto
Relational



Allo
Relational

Subversive



Commoning Art

Civil Space:

Civil $\Leftrightarrow$ Civic

Civil $\Leftrightarrow$ Public

Civil + Public = Praxis

Praxis + (Democratic) Access Regulation = Common

Between creativity & criminality = Constitutional

Urban Intimacy

A photograph of a European city street, likely in Belgium, featuring historic multi-story buildings with varied facades. A large red umbrella is visible in the upper right corner, partially obscuring the sky. In the foreground, two people are walking across a cobblestone street, one holding a red umbrella. The sky is overcast and grey. The text 'anonymous – intimate', 'strangers – close friends', 'known – new', 'familiar – unfamiliar', 'private – public', and 'affects – rationality' is overlaid on the right side of the image.

anonymous – intimate
strangers – close friends
known – new
familiar – unfamiliar
private – public
affects – rationality

Semi-public space

open – closed

public – private

unsafe – safe

Physical nearness in sharing affects for culture

=> Trust

=> Integrate art in a cultural tradition

=> Politics

(La Muette de Portici – 1830)



Eline Accoe

representative SMS WG7 Students

Michael Dartsch

*representative SMS WG8 Early
Childhood Education*

Early Childhood Music Education in the context of the conceptual framework of Contemporary Professional Higher Music Education

- ❖ includes contact to families
which means that it has a new impact on society,
- ❖ could be legitimised with the Capability Approach
which means that it empowers people to address basic needs,
- ❖ avoids the distinction between players and audience
which means that everybody is involved,
- ❖ leads to performances that can also reflect on societal issues
which means that it works for humane goals in an artistic way.

Breakout groups questions

1. What does “maker in society” means for you, in your context?
2. Enabling students to become “makers in society”, “of society” or “for society”: what do we need as institutions to bring these elements/concepts into practice/reality?
3. Which steps and initiatives feel the most important to you and the most urgent to take in your own institution? Why?
4. In this work and concerning these initiatives and steps, what do we need to be careful about? What don't we have yet in our institutions?

Wrap up

Lies Colman

Royal Conservatoire Antwerp

1. What does “maker in society” means for you, in your context?

2. *Enabling students to become “makers in society”, “of society” or “for society”: what do we need as institutions to bring these elements/concepts into practice/reality?*

3. Which steps and initiatives feel the most important to you and the most urgent to take in your own institution? Why?

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What don't we have yet in our institutions?*

Thank you very much!