

# Artistieke Raad - Artistic Council

## Reflection on the Bachelor in Dance

**May 15th 2020**

**Aanwezig:** Natalie Gordon, Nienke Reehorst, Stefanie François (verslag), Annouk Van Moorsel, Iris Terclaevers, Eva Marrannes, Timmy De Laet, Charlotte de Somviele, Dan Mussett, Claire Croizé, Karen Joosten

**Verontschuldigd:** Stefaan De Ruyck, Karlien Meganck

### Summary of the Artistic Council

The following topics were communicated during the meeting. We thank the Artistic Council for their input and cooperation, and we shall explore how we can proceed with the feedback received.

#### Strengths

- There is an increased flow of graduating students in the working dance field
- Students engage in diverse approaches
- There is a diversified teaching team
- Different styles, no hierarchy of styles, diversity of approach
- Great diversity within the whole programme
- Students have an open image of dance field, also within the international field
- Open, creative minds of students. They are mature, and are able to take on different tasks
- Students know themselves well, are open minded, know where they stand on their own path, and are self-confident
- Students learn to reflect and write
- We offer a complete package: obtaining a bachelor's degree and then opting for a job within the dance field or an advanced programme (master programme, educational programme, research).
- Cooperation between deSingel and UA
- Large network
- Constant development of a self-reflective programme

#### Opportunities

- We miss 'identity' - are we AP, KCA or Conservatoire?
- We could be more present in the city. Student visibility: protests, writing articles, attending performances
- Even wider range of other dance styles
- More collaborations with deSingel, although students could also step outside the 'bubble' of Antwerp
- More cooperation with other disciplines (music, drama)
- Students should get acquainted with more arts centres
- Very full programme, a strength but stay aware that it stays so
- Expanding course of "dance field orientation"
- Consider introducing music in the 2nd year choreographic tasks so that 3rd year is more open to a collaborative practice of their choice
- Balance between transferring knowledge and giving students freedom to experiment with art forms in 3rd year
- Formulation about who the alumni wants to be as a dance artist, more focus on their own course or more focus on integrating during training. Diversity and integration.
- Improve communication about the content of the courses, for example on the website.