



Call for Papers : *Arts, Societies and Knowledge Sharing*

Université du Québec à Montréal, May 15 - 17, 2019

UQAM's Faculty of Arts, in partnership with the Faculty of Educational Sciences, is organizing the scientific conference *Arts, Societies and Knowledge Sharing* as part of the *Rioux Report's 50 years Celebrations*. We invite you to send your proposals for papers, round tables or workshops, relating to one of the four sessions suggested by the conference's scientific committee. Both individual and collective submissions are accepted.

Context

In 1969, the Rioux Report called for a major reorganization of artistic training's administrative structures, and the elaboration of a cultural policy guaranteeing everyone access to the arts. Going beyond the simple framework of pragmatic analysis, it draws its conclusions from an in-depth reflection on the role that art, culture and education will have to play in the post-industrial society that is coming up at the time. The *Arts, Society and Knowledge Sharing* conference will bring together researchers from diverse backgrounds interested in the relationships between art, culture, education and the sharing of artistic knowledge in contemporary societies. The communication proposals will be part of a critical rereading of the Rioux Report or an update of its issues, with regard to one of the following sessions:

Session I: New Context, New Possibilities

Co-Chairs:

- Marcel FOURNIER — Department of sociology, Université de Montréal
- Marie-Josée JEAN, VOX – Contemporary Image Centre

Marcel Rioux's Report includes both a critique of economic and technological alienation, a utopian vision with a call to the creative potential of individuals, and many proposals for the democratization of the arts. Among the other principles that guided the Report were as pointed out by one of its members, Réal Gauthier, the integration of arts in society; making room for art everywhere in economics, science and technology; opening of knowledge and interdisciplinarity; the status of the artist (*Vie des Arts*, n°148, 1992).

This 50th anniversary offers us the opportunity to reread the Rioux Report, to take a critical look at the current situation of arts and culture in Quebec and to identify, in the context of new technologies, of culture's expansive industrialization and of the globalization of markets, what Marcel Rioux called the "possibles".

Topics:

1. Yesterday and today: state of affairs and critical perspective. Democratization and cultural democracy;
2. Access to the arts (museums and other cultural institutions attendance, etc.). Has there been improvement in recent decades?
3. The participation of all in cultural creation (participation in a choir, mastery of a musical instrument, etc.). Has there been an increase in recent decades?
4. The place of the arts in society. On the basis of indicators (government budgets for arts, place of the arts in the media, number of art students in colleges and universities, etc.), can we say that over the last decades there has been an improvement regarding the place of the arts in society?
5. The place of artists in society. Compared to yesterday, what have become the artists' status, and the conditions of access and success in an artist's career?

For each topic, the authors are invited 1) to take into account the new context of production and dissemination of the arts (new technologies, interdisciplinarity, new private/public partnerships) and 2) to reflect on perspectives for the future, on the "possibles".

Session II: Arts at School

Co-Chairs:

- Vincent BOUCHARD-VALENTINE — Department of Music, UQAM
- Christine FAUCHER — School of Visual and Media Arts, UQAM

As an effervescent historical period in Quebec and beyond, the second half of the 1960s witnessed the emergence of post-industrial society and various transformations in the field of education and arts education. The Rioux Report has been nourished by the work of philosophers, innovative pedagogues and pioneers working in the school environment.

For the authors of the Report, art is "the only way for education to train human beings capable of escaping the multiple alienations that threaten them in the advanced industrial society" (Corbo, 2006, p. 88). If art helps to sharpen perception and sensitivity, to develop a social sense as well as creativity, it especially calls youth to engage their lives with all their potentialities. It gives them the opportunity to emancipate and actively position themselves in regard to the functional imperatives of technology and economy, and ultimately to break free from them by formulating their own values – "We are entering a phase of humanity [...] where only the creative spirits will remain free" (Rioux Report, volume 1, p. 107). We then witness the transition from motor and rhythmic activity to creative dance, from music theory to sound creation, from development activity to theatre, and from traditional drawing to visual arts. The expansion of the student's creative personality and its overall development become crucial, beyond the acquisition of the techniques specific to the discipline being taught.

From this perspective, the democratization of arts education in preschool, elementary and secondary schools should foster the rise of a critical mass of free citizens capable of imagining, formulating and assuming the cultural norms and values of a new and profoundly human society, while being open to the world and the then growing mass media. Integrated into the

education system, the teaching of visual arts, performing arts, communication arts and environmental arts was to be developed from kindergarten to university, through an infrastructure promoting interdisciplinarity, and facilitating bridges between general, pre-professional and professional training.

This session is an opportunity to review and assess the progress made over the last 50 years, to examine the new possibilities that are opening before us and to consider the paths of a renewed vision of arts education in schools.

Topics:

1. Cultural and educational policies, curriculum and legal frameworks;
2. The nature and aims of arts education;
3. Learning environments and school context;
4. The qualification of teaching staff;
5. Innovative approaches (interdisciplinarity, technologies, inclusion, interculturality, environmental education, etc.).

Session III: Interculturality, Decolonial Approaches and Artistic Training

Co-Chairs:

- Édith-Anne PAGEOT — Department of Art History, UQAM
- Alice MING WAI JIM — Concordia University Research Chair in Ethnocultural Art Histories

The Rioux Report envisioned creativity and imagination as true "modes of knowledge". All practices, whether in design, in traditional arts or in fine arts tradition, should be able to participate in the transformation of society, or even of life. This philosophical posture seemed to go in the direction of a de-hierarchization of artistic disciplines and a broader accessibility to creation. The Report advocated a true "cultural democratization"; arts education for all, at all academic levels, as well as the integration of artistic disciplines into the university. However, this report does not include an extended reflection on the mediation and transmission of artistic knowledge in relation to cultures and languages, and to interculturality in the field of art and in the teaching of the arts. Even today, the institutional structures that would allow real implementation of inclusive and respectful theoretical and organizational frameworks are largely deficient.

Based on the openings and limits of the Rioux Report, this session takes a critical and constructive look at the issues and challenges of intercultural togetherness in arts education and research-creation in Quebec and Canada. As part of a broader reflection on interculturality and the integration of decolonial approaches, this session addresses mechanisms aiming at the full recognition and respect of indigenous cultures and of diasporic and immigrant realities in the field of art. For example, what are the main challenges of the coexistence of artistic practices and knowledge based on distinct epistemologies? How to promote the adoption of decolonial approaches in arts education and research-creation programs? Is university the most appropriate institutional structure for integrating decolonial approaches to research-creation and arts education? What roles and forms can partnerships between universities and artistic actors play in a process of systemic decolonization?

Topics:

1. Critical analysis focusing on quantitative and qualitative records with regard to interculturality;
2. Theoretical and political analyses that examine strategies for implementing decolonial approaches and methodologies in arts education programs;
3. Comparative studies that investigate various platforms for arts education and training;
4. Case studies that offer innovative strategies, encouraging intercultural dialogues, collaboration and partnerships between arts communities from different cultures.

Session IV: Contemporary Creation and Professional Artistic Training

Co-Chairs:

- Yves JUBINVILLE — Superior School of Theatre, UQAM
- Isabelle MIRON — Department of Literary Studies, UQAM

The Rioux Report's impact on professional artistic training, unlike those that can be observed in arts education in Quebec's school system, appear today very variable from one discipline to another (theatre, visual arts, music, dance, cinema, design, literature). Beyond cultural public policies, inspired by ideals of accessibility and democratization dear to the Rioux commission, its recommendations did not induce at the time the same enthusiasm within the already established institutions, and even clashed with the reality of an artistic field attracted by emerging cultural industries and mirages of the society of the spectacle.

Reviewing the legacy of the Rioux Report, fifty years later, requires to take into account this gap, to question its causes and consequences in order to rethink the framework and the aims of artistic training at a time of technological challenge, of demographic blending, of hybridity of forms and of the changing role of the artist in contemporary society. The case of Quebec in particular calls for reflection on what the generation of founders, formed in the 1970s and 1980s and having contributed to build the present artistic institution, wishes to convey to the youth, and how, through a "reformed" educational institution, this heritage can be perpetuated and updated. But this conference will also offer an opportunity to question other models, to confront practices, to interrogate the foundations of the artists' training in a constantly changing international context.

Topics:

1. Theory and practice in professional training: how to rethink artistic training in relation to the technical requirements of the practice, and to the knowledge that constitutes the discipline?
2. Continuing education of artists: how are creative and restorative times articulated in a professional context?
3. The transmission of heritage and artistic expertise: within artistic organizations, what resources should be provided to creators to pass on their knowledge?
4. Forms and functions of the master: to teach, coach, accompany ... does a student need a master?
5. The training of the artist: how to balance research and creation?

Proposal Format

Proposals for papers (250 words) must be sent to the scientific committee at rapportrioux@uqam.ca no later than October 1st, 2018. They must also include the following information: a title (maximum 180 characters, including spaces), the author's name, contact information, biographical note (50 words), professional status and home institution.

Individual papers should last 20 minutes; round tables, 90 minutes. In anticipation of the publication of the proceedings of the conference, the texts of the papers will have to be delivered on March 1st, 2019. For more details, please visit our website: <https://rapport-rioux.uqam.ca/>