

Call for Submissions
International Colloquium presented by
the **Chaire Fernand-Dumont sur la culture**
17–19 May 2023, in Montréal (Canada)

**The Contemporary Dynamics of Arts and Cultural Participation through
the Lens of Immigration: Atlantic Perspectives**

What do we know about the arts and cultural practices of immigrant individuals and groups? Currently, migrations are engendering unprecedented diversification and reconfigurations of the social fabric, particularly in the cities through which the majority of international immigrants transit and in which they settle. The resulting socio-demographic transformations are inducing changes to the local dynamics of supply and demand for arts and culture. Yet, within a vast corpus of research on arts and cultural participation, the issue of immigration is rarely discussed or weakly problematized (Bertacchini et al. 2019). Migration studies, meanwhile, tend to focus on analysis of the economic, social, political, or civic dimensions of participation, to the detriment of its cultural and artistic aspects (Martiniello 2015). This theme is undeniably of interest, however, as it captures the conditions and issues raised by the pluralization of cultural fields for everyone engaged in the production and circulation of arts and culture: artists, cultural workers, mediators, cultural entrepreneurs, private and public arts and culture intermediaries, cultural policy planners, researchers, and audiences in different cultural production sectors (Novak 2016).

In this colloquium, we aim to shed light on the dynamics of arts and cultural participation induced by immigration. At the intersection of cultural, urban, and migration studies, this colloquium calls for a dialogue among different research areas and disciplinary fields and offers an invitation to discuss different theoretical angles and methodological approaches. It also affords an opportunity to engage in a dialogue from either side of the Atlantic Ocean in a context in which, despite major developments over the last decade, few comparisons have yet been attempted between work done in Europe and in the Americas (Barsky and Martiniello 2021; DiMaggio and Fernandez-Kelly 2010).

The arts and cultural practices considered in this colloquium include multiple forms of expression – music, dance, visual arts, digital arts, theatre, film, literature, television, and so on – and may be amateur or professional, individual or collective, recurring or occasional, public or private, religious or secular. Their relevance is drawn from the fact that they are artistically and culturally significant for the immigrant individuals and groups

concerned.¹ Therefore, like practices that are established and have cultural legitimacy, a set of emerging and often neglected practices also deserve attention: “participatory” practices in which “audience” and “artists” combine (Alvarez 2005; Moriarty 2004), practices engendered by digital technologies – such as online cultural criticism and prescription (Casemajor et al. 2018) and sharing of content outside of official networks (Campos and Simoes 2014; Lena and Cornfield 2008) – and all activities that take place outside of institutionalized circuits (Wali et al. 2002). In short, we will take account of multiple cultural frames that now cohabit and orient arts and cultural participation within societies (Novak et al. 2014).

Although fundamental research is essential to a better understanding of the processes at play, the subject also calls for the mobilization and sharing of knowledge with the arts and cultural spheres. To this end, researchers engaged in collaborative or partnership approaches are invited to discuss the uses and outcomes of their research in the cultural field and among immigrant populations. In addition, sessions bringing together artists, cultural workers, and people from the immigration ecosystem will make it possible to expose and mobilize knowledge and knowhow drawn from lived arts and cultural experiences among local and immigrant populations.

The discussions in the colloquium will be articulated around the following three axes:

Political Axis: Pluralization of Practices, Institutions, and Forms of Mediation

How do the arts and cultural practices of immigrant individuals and groups transform local cultural ecosystems on the institutional, political, and artistic levels? How do these practices encourage us to rethink the very notion of arts and cultural participation? How can cultural mediation foster immigrant populations’ access to and inclusion in cultural institutions, and how can it highlight other means of participation in arts, culture, and urban life?

Although immigrants do indeed participate in arts and culture, this participation often remains “invisible,” as it takes place beyond the circuits supported by governmental bodies (Jeannotte 2015). In many cities, populations that have recently immigrated contribute to the development of an “informal” cultural sector through organizations and initiatives that generate significant participation (Stern et al. 2008, 2010). Yet, few – and

¹ The notion of “immigrant” encompasses people who have migrated, whatever their status at their destination, and their children born in the host country.

mainly exploratory – studies exist on this important and complex reality, which is transformed with each migratory wave and therefore requires constant updating of data. Quantitative analyses sometimes tend to contradict common preconceptions, notably with regard to attendance at cultural institutions and performances, which, far from being lower among immigrants, is higher than that of local populations in certain art sectors (Laur 2016; Paredes 2016; Saire et al. 2020). Another example is the presence of “omnivore” cultural consumers among immigrant populations, which contrasts with the “univorousness” often attributed to minority groups (Kottasz 2015; Voisin 2013). Qualitative analyses reveal important nuances with regard to the use and meaning of tastes and practices that are nevertheless quantitatively similar (Bennett et al. 2009; Rebughini 2011).

The themes explored in this colloquium invite us to consider the redefinitions of modes of participation and of cultural policies, as well as the reconfiguration of art institutions (Delhaye 2008). To the issue of participation by and representation of immigrant artists (Leitgeb and Mokre 2021; Pruneau 2015) is added that of attracting “new audiences” (Saha 2017). In this sense, a number of institutions have engaged in cultural mediation activities (Cimoli 2014; Sacco and Jamar 2014), some of which are supported by governmental programs (Bellavance and Dansererau 2007). Such approaches raise issues of accessibility, inclusion, and equity (Beauchemin, Maignien, and Duguay 2020) and involve several levels of considerations, with barriers to access proving to be as much symbolic as material, as much economic as structural.

All of these questions call for a plural approach to the bottom-up dynamics associating the cultural sphere with identity-related issues (demands for recognition, decolonial critiques, social and art movements, creation of spaces for expression, claims and exchanges, and so on) and the concomitant top-down dynamics of a more institutional nature. More studies, both quantitative and qualitative, are needed.

Social Axis: Cultural Socialization and Sociabilities in the Context of Super-diversity

What interactions engender arts and cultural practices in cities super-diversified by immigration? What social dynamics do arts and culture highlight? What socio-demographic factors define the boundaries between and within respective immigrant populations’ arts and cultural practices?

More than “diversity,” we now talk about the “super-diversity” of contemporary societies, resulting from the complexification of ethnic, social, economic, religious, linguistic, and other aspects of migratory flows (Vertovec 2007). Cities, the main sites involved in receiving immigrants, may thus be termed cosmopolitan in terms of socio-demographic composition and demo-linguistic dynamics (Germain 1997), as well as socio-spatial interactions (Anderson 2004; Radice 2009). New forms of sociability are emerging, including inter-ethnic and inter-racial dynamics for which the arts may act as catalysts (Martiniello 2018; Murphy 2010). Super-diversity also leads to polarizations and cleavages conveyed by different forms of withdrawal or segregation (Chaudoir 2007; Chenchabi 2017) that affect both minority immigrant populations and majority local populations. In this regard, arts and culture offer a lens for observing tensions between phenomena of openness and isolation, coming together and distancing, and social interactions ranging from cooperation to conflict (Simmel 1908).

Finally, in the context of super-diversity one must be careful not to attribute to ethnicity alone behaviours that result, rather, from factors of class (Maira 2010), gender (Rosales 2013), generation (Giovanis and Akdebe 2021), or religion (Baily 1995). Indeed, research on the arts and cultural practices of immigrants must avoid reification of “communities” and “ethnicization of the social field” (Coulangeon 2007). Studies that combine a number of socio-demographic variables in an intersectional perspective are interesting in that they bring to light both inter- and intra-group divisions in arts and cultural participation, and therefore encourage us to reflect on the differentiations that arts and culture induce not only between immigrant and local individuals and populations but also within immigrant groups themselves. Research of this type is therefore strongly encouraged.

Spatial Axis: Territorialization and Scales of Arts and Cultural Practices

In which territories, physical and digital, do immigrant individuals and populations deploy their arts and cultural participation? What transnational connections are sketched through their arts and cultural practices? What scales must be considered in research on these practices?

Contemporary migrations involve trajectories that are increasingly multidirectional and polymorphous. The emigrant and immigrant contexts are interconnected both by individuals’ physical comings and goings and via the digital technologies now key to transnational processes (Collin et al. 2015; Nedelcu 2010). Research on the dynamics of arts and cultural participation by immigrant individuals and populations must now

proceed from a “multi-situated” perspective – that is, a perspective that takes account of different interconnected geo-cultural spaces, as well as the different stages of the migratory life cycle. Indeed, the uses and meanings of arts and culture become intelligible only in light of the contexts within which individuals are socialized and develop their relationship with cultural and artistic expression (Landau 2012; Turino 2008). Locally anchored events – such as shows, festivals, celebrations, and exhibitions – might involve several levels of sense of belonging to the extent that the galleries, streets, and neighbourhoods where they take place in an immigrant context evoke and refer to the immigrants’ cities, regions, or countries of origin (Poulot 2017). In addition, the social web itself has become a “socialization space” (Marchandise 2014, 42) in which cultural resources circulate and multiple forms of interactions are observed – a phenomenon that intensified during the pandemic. Therefore, we are soliciting submissions that are attentive to issues of scale and transnational connectivity that involve immigrants’ arts and cultural practices in both physical and digital territories.

Submissions (including **last name, first name, status, institution to which the person is attached, title, abstract of 300 words maximum, and 5 keywords**) should be sent to chaire.fernand-dumont@inrs.ca

This colloquium will be held **mainly in French**. Some sessions will also be held in English; we therefore welcome proposals in that language.

Schedule

Deadline for submissions: **8 July 2022**

Announcement of results: **Fall 2022**

Colloquium: **17–19 May 2023**

Organizing committee

- Guy Bellavance, Institut national de la recherche scientifique, Canada
- Angéline Escafré-Dublet, Université Lumière Lyon-2, France
- Caroline Marcoux-Gendron, Université de Montréal, Canada
- Marco Martiniello, Université de Liège, Belgium
- Yana Meerzon, University of Ottawa, Canada
- Christian Poirier, Institut national de la recherche scientifique, Canada

Scientific committee

- Art Babayants, Bishop's University, Canada
- Xavier Bouvier, Haute école de musique Genève-Neuchâtel, Switzerland
- Philippe Coulangeon, Sciences Po, France
- Nada Guzin Lukic, Université du Québec en Outaouais, Canada
- Laurie Hanquinet, Université libre de Bruxelles, Belgium
- Sonia Mbarek, Université de Tunis, Tunisia
- Elsa Mescoli, Université de Liège, Belgium
- Amin Moghadam, Toronto Metropolitan University, Canada
- Sylvie Octobre, Ministère de la Culture et de la Communication, France
- Aly Tandian, Université Gaston Berger, Senegal

References

- Alvarez, Maribel. 2005. *There's Nothing Informal About It: Participatory Arts Within the Cultural Ecology of Silicon Valley*. San José: Cultural Initiatives Silicon Valley.
- Anderson, Elijah. 2004. "The Cosmopolitan Canopy." *Annals of the American Academy of Political and Social Science* 595: 14–31.
- Baily, John. 1995. "The Role of Music in Three British Muslim Communities." *Diaspora: A Journal of Transnational Studies* 4 (1):77–87.
- Barsky, Robert F., and Marco Martiniello. 2021. "Introduction: Immigration, Cultural Participation, and New Forms of Solidarity." *AmeriQuests* 16 (1), <http://ameriquests.org/index.php/ameriquests/article/view/5031/2832>.
- Beauchemin, William-Jacomo, Noémie Maignien, and Nadia Duguay. 2020. *Portraits d'institutions culturelles montréalaises. Quels modes d'action pour l'accessibilité, l'inclusion et l'équité?* Québec City: Les Presses de l'Université Laval, Coll. Monde culturel.
- Bellavance, Guy, and Francine Dansereau (with J. l'Allier). 2007. *Accès et médiation culturelle: Trois études pour la Maison Théâtre. Étude 2. Accès, inclusion, médiation, développement de publics: les expériences comparables à Montréal et à l'étranger*. Montréal: Centre Urbanisation Culture Société, Institut national de la recherche scientifique.
- Bennett, Tony, Mike Savage, Elizabeth Silva, Alan Warde, Modesto Gayo-Cal, and David Wright. 2009. *Culture, Class, Distinction*. London and New York: Routledge.
- Bertacchini, Enrico, Alessandra Venturini, and Roberto Zotti. 2019. "Drivers of Cultural Participation of Immigrants: Evidence from an Italian Survey." *IZA Discussion Papers No. 12854*, Institute of Labor Economics (IZA), Bonn, Germany.
- Campos, Ricardo, and José Alberto Simoes. 2014. "Digital Participation at the Margins: Online Circuits of Rap Music by Portuguese Afro-Descendant Youth." *Young* 22 (1): 87–106.
- Casemajor, Nathalie, Guy Bellavance, and Guillaume Sirois. 2018. *Pratiques culturelles numériques et plateformes participatives. Opportunités, défis et enjeux*. FRQSC Action concertée sur la culture et le numérique – Synthèse des connaissances, Montréal, INRS.
- Chaudoir, Philippe. 2007. "La ville événementielle : temps de l'éphémère et espace festif." *Géocarrefour* 82, no. 3, <https://journals.openedition.org/geocarrefour/2301>.
- Chenchabi, Hédi. 2017. "Les populations immigrées, ces grandes absentes de la politique culturelle!" *Nectart* 1 (4): 66–75.
- Cimoli, Anna Chiara. 2014. "From Representation to Participation: The Voice of the Immigrants in Italian Migration Museums." *International Journal of the Inclusive Museum* 6 (3): 111–21.
- Collin, Simon, Thierry Karsenti, and Olivier Calonne. 2015. "Migrants' Use of Technologies: An Overview of Research Objects in the Field." *Journal of Technologies and Human Usability* 10 (3–4): 15–29.

- Coulangeon, Philippe. 2007. "Les loisirs des populations issues de l'immigration, miroir de l'intégration." *La Documentation française* 2 (2): 83–111.
- Delhaye, Christine. 2008. "Immigrants' Artistic Practices in Amsterdam 1970–2007: A Political Issue of Inclusion and Exclusion." *Journal of Ethnic and Migration Studies* 34 (8): 1301–21.
- DiMaggio, Paul, and Patricia Fernandez-Kelly. 2010. *Art in the Lives of Immigrant Communities in the United States*. New Brunswick, NJ, and London: Rutgers University Press.
- Germain, Annick. 1997. *Montréal: laboratoire de cosmopolitisme entre deux mondes*. Montréal: Métropolis, <http://www.metropolis.inrs.ca/medias/germain2.pdf>.
- Giovanis, Eleftherios, and Sacit Hadi Akdede. 2021. "Cultural Participation in Later Life Among Older-Aged Immigrants in the Czech Republic." *Politická ekonomie* 69 (2): 193–226.
- Jeannotte, Sharon. 2015. "Transforming Communities through the Arts: A Study of Three Toronto Neighborhoods." *Cultural Trends* 24 (2): 197–201.
- Kottasz, Rita. 2015. "Understanding the Cultural Consumption of a New Wave of Immigrants: The Case of the South Korean Community in South West London." *Journal of Philanthropy and Marketing* 20 (2): 100–21.
- Landau, Carolyn. 2012. "'My Own Little Morocco at Home': A Biographical Account of Migration, Mediation and Music Consumption." In *Migrating Music*, ed. John Toynbee and Byron Dueck, 38–54. London: Routledge.
- Laur, Elke. 2016. *Mesure de la participation des Québécoises et Québécois des minorités ethnoculturelles*. Québec City: Ministère de l'Immigration, de la Diversité et de l'Inclusion.
- Leitgeb, Christoph, and Monika Mokre. 2021. "Staging Participation: Cultural Productions With, and About, Refugees." *AmeriQuests* 16 (1), <https://ejournals.library.vanderbilt.edu/index.php/ameriquests/article/view/4844/2842>.
- Lena, Jennifer C., and Daniel B. Cornfield. 2008. "Immigrant Arts Participation. A Pilot Study of Nashville Artists." In *Engaging Art: The Next Great Transformation of America's Cultural Life*, ed. Steven Tepper and Bill Ivey, 147–69. New York: Routledge.
- Maira, Sunaina. 2010. "Desis In and Out of the House: South Asian Youth Culture in the United States Before and After 9/11." In *Art in the Lives of Immigrant Communities in the United States*, ed. Paul DiMaggio et Patricia Fernandez-Kelly, 89–108. New Brunswick, NJ, and London: Rutgers University Press.
- Marchandise, Sabrina. 2014. "Le Facebook des étudiants marocains. Territoire relationnel et territoire des possible." *Revue européenne des migrations internationales* 30 (3–4): 31–48.
- Martiniello, Marco. 2015. "Immigrants, Ethnicized Minorities and the Arts: A Relatively Neglected Research Area." *Ethnic and Racial Studies* 38 (8):1229–35.

- Martiniello, Marco. 2018. "Local Communities of Artistic Practices and the Slow Emergence of a 'Post-racial' Generation." *Ethnic and Racial Studies* 41 (6): 1146–62.
- Moriarty, Pia. 2004. *Immigrant Participatory Arts: An Insight into Community-Building in Silicon Valley*. San José: Cultural Initiatives Silicon Valley.
- Murphy, Clifford R. 2010. "The Intimate Circle: Finding Common Ground in Mariachi and Norteño Music." In *Art in the Lives of Immigrant Communities in the United States*, ed. Paul DiMaggio and Patricia Fernandez-Kelly, 109–24. New Brunswick, NJ, and London: Rutgers University Press.
- Nedelcu, Mihaela. 2010. "(Re)penser le transnationalisme et l'intégration à l'ère du numérique. Vers un tournant cosmopolitique dans l'étude des migrations internationales." *Revue européenne des migrations internationales* 26 (2): 33–55.
- Novak, Jennifer L. 2016. "Considering Cultural Integration in the United States: Empirical Essays on Immigrants' Arts Participation." PhD dissertation, Pardee RAND Graduate School, <https://www.proquest.com/dissertations-theses/considering-cultural-integration-united-states/docview/1834600455/se-2?accountid=12543>.
- Novak, Jennifer L., Patience E. Baach, Alexandria Schultz, Betty Farrell, Will Anderson, and Nick Rabkin. 2014. *The Changing Landscape of Arts Participation: A Synthesis of Literature and Expert Interviews*. Chicago: NORC and the Cultural Policy Center at University of Chicago.
- Paredes, Cristian L. 2016. "The Consumption of Out-of-home Highbrow Leisure by Ethnicity and National Origin: Attendance at Museums and Live Theaters in Houston." *Ethnic and Racial Studies* 39 (7): 1150–69.
- Poulot, Marie-Laure. 2017. "Le cosmopolitisme en fête à Montréal. Interculturalisme, ancrages locaux et transformations marchandes." *Espaces et sociétés* 1–2 (168–169): 219–34.
- Pruneau, Jérôme. 2015. *Il est temps de dire les choses*. Montréal: Éditions Dialogue Nord Sud.
- Radice, Martha. 2009. "Street-level Cosmopolitanism: Neighbourhood Shopping Streets in Multi-ethnic Montréal." In *Everyday Multiculturalism*, ed. Amanda Wise and Selvaraj Velayutham, 140–57. United States, United Kingdom, and Europe: Palgrave Macmillan.
- Rebughini, Paola. 2011. "Consommation et cultures de la différence chez les jeunes descendants d'immigrés. Réflexions à partir du cas italien." *Revue européenne des migrations internationales* 27 (2), remi.revues.org/5441.
- Rosales, Marta Vilar. 2013. "Things and Places from the City: Consumption Practices, Settlement and Belonging of Second Generation Migrants in Lisbon." *Societade e Cultura* 16 (1): 119–27.
- Sacco, Muriel, and David Jamar. 2014. *La médiation culturelle dans les centres culturels bruxellois. Pratiques, représentations et perspectives*. Research report, Concertation des Centres culturels bruxellois.
- Saha, Anamik. 2017. "The Politics of Race in Cultural Distribution: Addressing Inequalities in British Asian Theatre." *Cultural Sociology* 11 (3): 302–17.

- Saire, Pierre-Olivier (ed.), Rosaire Garon, Martin Tétu, Sophie Dubois Paradis, and George Krump. 2020. *Étude des publics des arts de la scène au Québec*. Study conducted by DAIGLE/SAIRE for the Groupe de travail sur la fréquentation des arts de la scène (GTFAS), Montréal.
- Simmel, Georg. 2013 [1908]. *Sociologie. Études sur les formes de la socialisation*. Paris: Presses Universitaires de France.
- Stein, Jill, Cecilia Garibay, and Kathryn Wilson. 2008. "Engaging Immigrant Audiences in Museums." *Museums & Social Issues: A Journal of Reflective Discourse* 3 (2): 179–96.
- Stern, Mark J., Susan C. Seifert, and Domenic Vitiello. 2008. *Migrants, Communities, and Culture*. Pennsylvania: Social Impact of the Arts Project.
- Stern, Mark J., Susan C. Seifert, and Domenic Vitiello. 2010. "Migrants and the Transformation of Philadelphia's Cultural Economy." In *Art in the Lives of Immigrant Communities in the United States*, ed. Paul DiMaggio and Patricia Fernandez-Kelly, 23–51. New Brunswick, NJ, and London: Rutgers University Press.
- Turino, Thomas. 2008. *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press.
- Vertovec, Steven. 2007. "Super-diversity and its implications." *Ethnic and Racial Studies* 30 (6): 1024–54.
- Voisin, Agathe. 2013. "Des jeunes "univores"? Musique, ethnicité et (il)légitimité culturelle dans l'est-end londonien et en Seine–Saint-Denis." In *Trente ans après La Distinction*, ed. Philippe Coulangeon and Julien Duval, 113–26. Paris: La Découverte.
- Wali, Alaka, Rebecca Severson, and Mario Longoni. 2002. *Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places*. Chicago: Research Report to the Chicago Center for Arts Policy at Columbia College.