

Reflective Conservatoire Conference: Call for Submissions

Conference theme

The 5th international Reflective Conservatoire Conference, ‘**Artists as Citizens**’, will take place in London at the Guildhall School of Music & Drama and the Barbican Centre from **Tuesday 20 February to Friday 23 February 2018**.

Economic, social and political landscapes are transforming in unparalleled ways across the globe. However bewildering this may be, one thing is certain: we are living in a time where artists and the arts must realise their potential more fully as leaders in society. The power of the arts is long established in history, but in contemporary times the disciplines of music and theatre have in many contexts drifted to the margins. Re-establishing them as a central part of society requires activism, and renewed commitment to artistic values and practices. Equally it requires new visions, creativity and flexibility from artists and arts organisations to respond dynamically to both local contexts and global issues.

The 2018 Reflective Conservatoire Conference will consider how artists, arts organisations, and specialist higher education in the performing arts in particular, can and are already engaging with artistic citizenship within contemporary societies. What are the possibilities for practitioners individually and collectively? How is specialist higher education changing in response to this agenda; what are the implications and opportunities for organisational development and leadership?

We invite submissions (in the form of academic papers, performance papers, practical workshops, performances, symposia and round tables) to address the following strands of enquiry:

Concepts and significance of artistic citizenship

- What possibilities does the idea of artistic citizenship hold? In what ways can we conceive of artists as citizens, and citizens as artists?
- How does artistic citizenship come alive, how is it embodied in different contexts, locally, nationally and internationally?
- What may civic responsibility mean for arts organisations and higher education institutions?

Possible examples for submissions: Theoretical, historical and philosophical perspectives on artistic citizenship; explorations of the relationships between concepts and embodied practice.

Promising new practices

- What promising new practices are emerging that develop the momentum of artistic citizenship? These may relate to:
 - Artistic processes or creative outputs
 - Socially engaged practice
 - Inclusive practices, or empowering audience engagement and voice

Possible examples for submissions: disruptive artistic practices that reconsider relationships to context or audience; practices that reflect/comment on specific local or global issues; research underpinning new practices in these areas.

Enabling artists as citizens - from cradle to grave

- What are the implications of artistic citizenship for professional training in terms of curriculum and specific approaches to learning and teaching?
- How can professional training enable artists to develop their personal voice, artistic craft and engagement in society as an integrated whole?
- How do traditional and more innovative elements within curricula (for example collaborative work, interdisciplinarity, improvisation, creative entrepreneurship) interact?
- How may formal education and training, informal learning, continuing professional development at different stages and phases of transition within professional life contribute to artistic citizenship, and where do they connect?

Possible examples for submissions: Research into and demonstrations of innovative pedagogies and curriculum development; consideration of professionalism, professional identity and career transitions.

Organisational development and leadership

- In what ways can arts organisations and arts education embrace activism?
- In what ways do they support:
 - Sustainable funding models & investment
 - Leadership practices
 - Partnerships
 - Cultural change

Possible examples for submissions: Critical analysis of innovative partnerships and organisational structures; leadership research in and for the arts; challenges for the higher education and arts sectors in developing and promoting aspects of artistic citizenship.

Impact and Advocacy

- In what ways can evolving initiatives be evaluated effectively and impact demonstrated?
- In what ways may specialist higher education catalyze artistic citizenship through engaging with:
 - The Arts sector
 - The Higher Education sector as a whole
 - The Wider public
 - Government legislation

Possible examples of submissions: Frameworks for evaluation in the field of artistic citizenship; impact research; case studies

Formats of sessions

Submissions are welcome for the following formats of sessions. The scientific committee actively encourages submissions for experiential sessions.

Academic Papers

Spoken research papers will be allocated 30 minutes; presentations should last no more than 20 minutes, leaving time for questions, discussion and change-over between presenters.

Performance Papers

Performance papers may be submitted for 30 minutes, to include a spoken presentation as part of their contribution. Presentations should last no more than 15 minutes, leaving time for questions, discussion and change-over between presenters.

Practical workshops

Practical workshops may be submitted for 60 minutes and should clearly address research in practice, practice as research or the relationship between practice and research.

Performances

Performances may be submitted for 30 or 60 minutes.

Symposia

Symposia will be allocated 90 minutes, to consist of a maximum of four speakers and a chair. Panels will consist of a set of integrated spoken papers related to a theme and are encouraged and expected to make a distinctive and creative contribution to the conference.

Round Tables

Round Tables will be allocated 90 minutes, for a maximum of four contributions of no more than 7 minutes each. These short contributions will relate to a theme, and include significant time for discussion between the contributors and with the floor.

[Submit your proposal here.](#)

Submission requirements

Proposals should be submitted via the [online form](#). Please ensure you read the instructions below and have your abstract(s) (maximum 400 words) and participant biographies (maximum 100 words per person) ready. You will not be able to save this form and return to it later.

For spoken **research papers** and **performance papers**, the abstract should cover the aims and context of the work, the methodology/processes involved, and the key outcomes and their implications. It is also important to indicate in the abstract the stage that the research/enquiry will have reached for the Conference.

For **practical workshops**, the proposal should outline the topic and its relevance to the conference theme. It should also indicate type of venue appropriate, likely set up time required, the content of the workshop and how it will be structured, including whether students/audience members will be active participants.

For **performances**, the proposal should outline the content, how it will be structured, and its relevance to the conference theme. It should also indicate who the performers will be, type of venue appropriate, likely set up time required, and whether, for example, audience members will be active participants.

For **symposia** and **round table discussions**, the proposal should identify the aims of the session, key issues or questions to be addressed, who will be involved in the session and the nature of their contribution. For research symposia, full individual abstracts should be submitted for each presenter (as for the research papers). It would also be valuable to indicate how the outcomes of the session may best be crystallized and disseminated.

The deadline for receipt of submissions is **10am on the 24th May 2017**.

Selection process

All submissions will be reviewed by a peer-led Selection Committee.

Proposals for individual presentations will be selected on the basis of the quality of the proposal (clarity, sense of purpose, methodology, significance of research findings) and their capacity to fit with other selected individual proposals into a thematically coherent conference session. If the number of proposals fulfilling all the above criteria proves to be very high the programme committee may favour submissions from those who did not present at the last conference.

The committee aims to notify proposal authors of its decision by July 2017. Those selected will be asked to confirm their acceptance and may make revisions to their abstract at this stage.

Note: In order to secure a range of speakers with varying academic and professional experience, the programme committee may actively solicit proposals for themed sessions.

For more information, please e-mail conference.2018@gsmd.ac.uk.