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ABSTRACTS

G rard DUHAIME : *Le cycle de surendettement*

Over-indebtedness cannot be properly understood without taking into account the economic variables that mark the subject's individual history and social representations ; furthermore, this study proposes a model based on an analysis of the content of in-depth interviews of over-indebted subjects recruited in various regions of Qu bec in 1994, carried out by combining the life-history approach and that of the family life-cycle. The theoretical cycle of over-indebtedness is described according to periods and to phases (periods of debt accumulation : initiation phase, acceleration phase, critical phase ; breaking point ; periods of remission : critical phase, recovery phase, reinforcement phase). Rules governing the circulation of the subject among the phases are set out, so as to elucidate the reality of individual trajectories.

Reynald BOURQUE et Sossie DER STEPANIAN : *L'effet de la pr sence syndicale sur le travail en  quipe dans l'industrie du v tement*

This article presents the main results of a research project on team work in two Qu bec clothing factories which set up a work organization system inspired on the Japanese model of lean production. These two factories are similar in terms of size and product range, but one is unionized and the other is not. Although the employees benefit from better working conditions and greater autonomy in team-work organization in the unionized factory, the union presence has not prevented increases in workloads and in stress arising out of the implementation of lean production.

Marie-Jos e FLEURY, Jean-Louis DENIS, Fran ois CHAMPAGNE et Reynald PINEAULT : *Conditions d'implantation d'une r forme. Institutionnalisation des champs impliqu s dans le traitement du sida*

The development of structures and knowledge influences the social and health systems to change their regulation, and it is important to gain a better understanding of the processes that enhance or hinder the planned changes. This paper

aims to integrate the concept of the field within the institutional analysis of change. This concept, defined by Pierre Bourdieu, is particularly useful to pinpoint the dynamics of implementation of a reform, as illustrated by a case study concerning the treatment of AIDS. Within this sector, three fields are identified, and the dynamics of changes in their regulation is presented. This research underlines the importance of placing particular attention on the most institutionalized fields within a sector of intervention and on their principal stakeholders, who tend to adopt conservation strategies. In order to bring in substantial changes, the development of formalized and authoritarian strategies is recommended.

Benoît LAPLANTE et Guy BELLAVANCE : *L'évolution de la formation des artistes québécois au XX^e siècle*

The professional training of artists underwent profound transformations in the XXth century. The most notable change was the generalized shift from the traditional training modes of self-teaching and apprenticeship to the contemporary mode characterized by training within specialized diploma-granting institutions. This transformation took place in the broader framework of the institutionalization of artistic practices, which has been manifested in particular by the creation of forums of creation and of dissemination. The appearance of specialized institutions for the training of artists did not precede, but rather followed the appearance of forums of creation and of dissemination. Based on information gathered from a sample of 1 471 artists belonging to 11 different professional associations, we show that the initial effect of this sequence was to reduce artistic training. There was a shift from a period in which artists, who were not very numerous, began their career after having received artistic training, to a period when demand was increasing more rapidly than the supply of training, and artists were beginning their careers without necessarily having received training. The average level of training that existed at the beginning of the century was not again reached until after the creation of institutions dedicated to the professional training of artists.