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The Impacts of the Presence of the Cultural Dimension in Schools on Teachers and Artists

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Abstract

Several governments throughout the world promote cultural partnership programs as a means of enriching the school curriculum. How do such programs affect teachers and artists? What meaning do they give to the presence of the cultural dimension in schools? To answer these questions, I examined the content of twelve semi-structured interviews (n=12) conducted with teachers and artists within a sociology of justification theoretical framework. The findings suggest that cultural partnerships between teachers and artists enabled them to experience happiness and satisfaction as well as to learn from each other. Cultural partnerships seem to produce these effects when they involve a dialogue between teachers and artists in order to reach mutual understanding and respect. I conclude this paper by addressing the factors to consider when implementing cultural partnerships and the limitations of my study.

Introduction

The cultural dimension of Occidental societies is based on a conception of culture called “aesthetic.” It comprises the objects and practices pertaining to the realm of arts and aesthetics and the values which are associated to them, namely expressivity, subjectivity, emotions, sensitivity, singularity, imagination, creativity and feelings (Kerlan, 2004). Within this conception, artists and writers become the paradigm cases of human beings as agents of original self-definition (Taylor, 1989, 1992) and their creations are seen as the fruit of their idiosyncrasy rather than a reflection of nature (Ferry, 1991). According to philosophers and sociologists such as Ferry (1991), Freitag (2002), Kaufmann (2001), Kerlan (2004), Maffesoli (1988), Taylor (1989, 1992) and Vattimo (1987), this cultural dimension, which is considered by Modernity as belonging to institutions like museums, theatres, libraries and to artists and writers, is penetrating other areas of life. For example, artists organize workshops for prisoners, hospitalized patients and the homeless (Burnham and Durland, 1998); companies invest in the arts (Kieffer and Benattar, 2003); the interest in art therapy is growing worldwide (Kieffer and Benattar, 2003). Thus, the cultural dimension of society, usually associated with arts and aesthetics, appears to be spreading in the health, economic and social spheres.

This diffusion of the cultural dimension also has an impact on education. At least nineteen countries¹ “have the same agenda for the arts, creativity and cultural education” (Sharp and Le Metais, 2000, p. 2) and are undertaking reforms to increase their presence in school curriculum. These countries consider that the cultural dimension is an educative asset as it contributes to the development of students’ creativity, cultural identities and intercultural understanding (Sharp and Le Metais, 2000). To increase the presence of this dimension in the curriculum, many governments create partnership programs between artists, arts organizations and schools. Indeed, there has been a growth of such programs throughout the world (Maestracci, 2006).

The Province of Quebec is part of this trend; in its 1992 cultural policy statement, the government recommended that students encounter professional artists and writers in order to have a complete cultural education. Moreover, in its 1997 educational policy statement, the Quebec government prescribed that the cultural dimension must be present in schools in order to enrich the curriculum. Following these statements, the Ministry of Education, Leisure and Sport (MELS) and the Ministry of Culture and Communication (MCC) of the Province of Quebec implemented in 2004 the *Culture in the School* program designed to fund partnerships between schools and artists, writers, arts and scientific organizations, the media and heritage. These partnerships are seen as a major means of nourishing students’ creativity, critical judgment, aesthetic appreciation and self-esteem (MCC and MELS, 2007). To this effect, as Kerlan (2004) noted, although most partnership programs implemented throughout the world are mostly related to arts, literature and aesthetics, they also include scientific productions, media and heritage. Since the partnership programs of the Province of Quebec (Quebec

government, 1992) comprise these elements as well as the arts and since the partnerships between teachers and artists should concern, according to the Quebec government, not only arts classes, but the whole curriculum, I use the expression “cultural partnerships” instead of “arts partnerships.” My choice is also based on the analysis of the 1992 Quebec cultural policy statement carried out by Saint-Pierre (2003), who wrote that the conception of culture underlying this statement is not restricted to the arts. On the contrary, it refers to an anthropological conception of culture, which encompasses all aspects of human life (identity, symbolic exchanges, structures, practices, rituals, norms, meanings and beliefs).

If the *Culture in the School* program illustrates the participation of the Quebec school system in an international current, it may also be interpreted in the light of the specific context of this Canadian province. According to the Quebec government (1992), partnership programs between teachers and artists contribute to asserting the specific Quebec identity (which rests on French heritage and language) amid the other Canadian identities and to supporting the Quebec cultural organizations and artists. Thus, the cultural policy statement reflects the Quebec government’s will to develop young generations’ identities as Quebecois through their contact with Quebec artists and cultural organizations. If cultural partnerships are designed to develop students’ cultural identities as well as their creativity, self-esteem, critical judgment and aesthetic appreciation, how do they affect teachers and artists? This question generates a second one: what is the meaning of the presence of the cultural dimension in schools, from the perspectives of the teachers and artists who participate in cultural partnerships?

To answer these questions, studies published on the impacts of arts partnerships may be examined (Bumgarner, 1994; Cramer, 2003; Gee, 2003; Hanley, 2003; Kind, de Cosson, Irwin and Grauer, 2007; Larouche, 1993; Meban, 2002; Mellouki and Gauthier, 2003; Quintin, 1993; Russell and Zembylas, 2007; Sharp and Dust, 1990; UNESCO, 2006; Upitis, 2005; Valentin, 2006). However, as Mellouki and Gauthier (2003) noted, these works are scarce and do not necessarily address the repercussions of partnerships on teachers and artists and, when they do, only a few discuss the impacts working in a school has on artists (Meban, 2002). Moreover, the small quantity of studies which examined such consequences suggests that the impacts do not last (Bumgarner, 1994a; Cramer, 2003), that they may lead to conflicts and tensions between teachers and artists or may have the artists experience a process of enculturation and self-censorship (Kind, de Cosson, Irwin and Grauer, 2007; Meban, 2002). Other works conclude that partnerships bring teachers and artists to learn from each other (Kind, de Cosson, Irwin and Grauer, 2007; Sharp and Dust, 1990; Upitis, 2005). Whether these studies emphasize the positive or the negative impacts of arts partnerships, they do not examine the meaning teachers and artists give to the presence of the cultural dimension in schools in the light of their experiences. Hence, a careful analysis of the impacts of partnerships between teachers and artists is needed, as it will contribute to the field of studies

on arts partnerships and to the practice of teachers and artists who wish to or already participate in partnership programs. I will examine the case of the Quebec *Culture in the School* program as it is representative of the partnership programs implemented throughout the world between teachers and artists.

First, I will describe the theoretical framework and methodology used. Then, I will present my results. A discussion of the meaning of the presence of the cultural dimension in schools from the perspectives of teachers and artists and of the factors which favor cultural partnerships will follow, before concluding with brief reflection on the limitations of my study.

The Sociology of Justification

To analyze and understand the meaning teachers and artists give to their collaboration and the impacts it has on them, I drew on the sociology of justification, a theoretical framework designed to describe people's capacity to legitimize their view of a situation (Boltanski and Thévenot, 1991). In other words, this capacity refers to their ability to justify the meaning they give to their acts. Boltanski and Thévenot (1991) named "justifications" the associations of people and objects which can lead to an agreement and a judgment on the cogency of a discourse. These associations are based on principles of justice or of common good, which bring individuals to choose specific elements in a given situation to demonstrate that they acted as objectively as possible. The legitimacy of one's justification will be determined according to the coherence of the associations one establishes between objects, people and principles of justice. Hence, when teachers and artists are questioned on the impacts of cultural partnerships, they will justify themselves, namely, they will associate people and objects in order to explain their view of these partnerships. Doing so, they will clarify the meaning they give to the presence of the cultural dimension in schools.

To deepen their understanding of how individuals legitimize their view of a situation, Boltanski and Thévenot (1991) examined how people appealing to justice argued that their personal problem was an injustice involving society as a whole. This study led Boltanski and Thévenot (1991) to note that when people are justifying themselves, they rarely mention the principles of justice they rely on to build their argumentation. To identify these principles, the two authors went back and forth between the justifications produced by individuals in litigious situations and canonical works of political philosophy, as these works are systematic expressions of the forms of justice found in Occidental societies. In light of this process, Boltanski and Thévenot (1991) found six principles of justice. The authors have organized them in six logics according to which individuals structure their argumentation²:

The Inspiration Logic. This logic is based on the work of Augustine. The principle of justice is seen as the possibility for anyone to reach "a state of grace (or else to an inspired artist). This quality appears after a period of ascetic

preparation and is expressed mostly through manifestations of inspiration (sainthood, creativity, an artistic sense, authenticity, etc.)” (Boltanski and Chiapello, 2002, p. 8)³. Given this principle, the impacts of partnerships between teachers and artists could be to nourish a writer’s or an artist’s creativity.

The Domestic Logic. This logic, related to the work of Bossuet, suggests that “people rely on their hierarchical position in a chain of personal interdependencies [...]. The political ties that unite people [...] are thought of as a generalization of generational ties that combine tradition and proximity” (Boltanski and Chiapello, 2002, p. 8). Impacts associated to this logic would be to develop long-term relationships between teachers and artists, or to strengthen their identity as Quebecois or as Canadians.

The Fame Logic. This logic, codified in the writings of Hobbes, is based on the exposure of oneself to the greatest number of people to acquire celebrity (Boltanski and Thévenot, 1991). Thus, partnerships between teachers and artists might enable artists to become famous among the students they meet.

The Civic Logic. Based on the work of Rousseau, this logic requires one to be “the representative of the group, the one who expresses its collective will” (Boltanski and Chiapello, 2002, p. 8). When a teacher’s critical awareness is sharpened by the encounter with an artist, or when an artist realizes that he or she is the voice of the cultural sphere when he or she visits a school, then the impacts of partnerships between school and culture can be associated with this logic.

The Market Logic. This logic, which is based on the work of Adam Smith, suggests that the person has to make “a fortune for him- or herself by offering highly coveted goods in a competitive marketplace and [to] kno[w] when to seize the right opportunities” (Boltanski and Chiapello, 2002, p. 8). To earn wages can be an impact related to this logic.

The Industrial Logic. This logic, based on the writings of Saint-Simon, “is based on efficiency and determines a scale of professional abilities” (Boltanski and Chiapello, 2002, p. 8). When cultural partnerships enable artists to become experts in meeting students, then their consequences can be associated with this logic.

As people do not always argue rationally, situations may sometimes evade justification. Boltanski (1990) investigated these circumstances which eluded the rational discourse of justice and regrouped them under two spheres: violence and love. These spheres have in

common to silence the justificatory discourse by means of which people quarreling can come to an agreement: such is the case when individuals start fighting because they cannot accord with each other. Also, when one gives without expecting something in return, one does not seek to legitimize one's actions or to gain approval from others. Love, because it manifests itself through the gift made freely, stays away from desire and ignores justice (Boltanski, 1990). Consequently, cultural partnerships can produce effects which teachers and artists find hard to describe either because they are associated with violence — a student who insults his or her teacher because the teacher forbids him or her to meet the artist — or with love (a teacher who makes a gift to his or her students by inviting an artist and does not expect something in return).

After identifying these models and these spheres, Boltanski and Chiapello (1999, 2002) examined the mutations of the capitalist system during the last forty years. To describe these changes, Boltanski and Chiapello (1999, 2002) analyzed management texts of the 1960s and of the 1990s in the light of the six logics defined by Boltanski and Thévenot (1991). This study led Boltanski and Chiapello (2002) to see that “the six justificatory regimes identified by Boltanski and Thévenot (1991) cannot fully describe all the types of justification that can be found in the 1990s texts that we have studied. We think that a new and increasingly influential justificatory logic has cropped up” (p. 9). This new logic, Boltanski and Chiapello (1999, 2002) named it “Project-Oriented”:

*The Project-Oriented Logic*⁴. According to this logic, the individual “must be adaptable and flexible. He or she is polyvalent, able to move from one activity, or the use of one tool, to another. [...] He or she manages his/her team by listening to others with tolerance and by respecting their differences. He or she redistributes between them the connections he or she has secured when exploring networks” (Boltanski and Chiapello, 2002, p. 10). For a teacher, impacts of cultural partnerships associated with this logic can be to learn new information.

Although the sociology of justification has been primarily designed to study the arguments individuals formulate in litigious situations, it is appropriate to examine the impacts of cultural partnership programs for it enables the researcher to regroup and organize them among the seven logics which compose the discourse of justice and the two spheres which evade justifications. Also, this framework can be employed to analyze the situation of several contemporary societies, because it is adequate, not for all societies, but for all of those which are influenced by modern political philosophy (Boltanski and Thévenot, 1991). Although this framework was not designed in relation to the area of education, Derouet (1992) used it to examine the ongoing debate in France about the nature of school. He showed that the sociology of justification is suitable to guide inquiries in the field of education. I shall add that this framework allows me to gain a new insight into the impacts of cultural partnerships on

teachers and artists as the literature on arts partnerships did not address the justifications teachers and artists rely on when talking about their experience. Moreover, the sociology of justification can bring me to understand the meaning teachers and artists give to the presence of the cultural dimension into schools since I can, through an analysis of the impacts of the presence of this dimension, identify the logic teachers and artists rely on when they address their participation in cultural partnerships. To delineate this meaning through an analysis of the impacts of cultural partnerships, I used a specific methodology.

Methodology

To collect my data, I carried out semi-structured interviews with twelve persons (n=12) in the Quebec City area who participated in cultural partnerships during the years 2004-2005 and 2005-2006. Six participants were from the cultural sphere⁵ (folk musicians, mimes, craft and design artists, writers for children, science-fiction writers and managers of cultural organizations) and six were from the school sphere⁶ (elementary school teachers, high school French and English teachers and elementary school principals). The participants were chosen on the basis of their involvement in the *Culture in School* program⁷. I also relied on intensity sampling, which “involves selecting cases that manifest the phenomenon of interest intensely but not extremely” (Gall, Borg and Gall, 1996, p. 232). These intensive cases were teachers who contacted an artist and asked for the funding granted by the *Culture in School* program and artists who divided their time between schools and their professional activities.

The interviews were conducted in French as it is the first language of both interviewer and interviewees⁸. They were recorded on tape and transcribed verbatim. To analyze the interviews, I conducted the following steps of content analysis: I divided the transcriptions into “meaning units” (Kvale, 1996), namely units whose length is determined by the researcher based on the main questions of his or her study, the theoretical framework he or she is relying on and the sense of whole answer of the participant. The 292 units associated with the impacts of cultural partnerships on teachers and artists were retained, as a question in my interview guide concerned this specific aspect — “What are the impacts of the partnership you described on yourself and on the artist/teacher?” Hence, teachers mentioned the impacts partnerships had on themselves and on artists and, reciprocally, artists talked about the impacts partnerships had on themselves and on teachers. This allowed for the triangulation of results from the artist data and the teacher data, as I used multiple sources of data to confirm the emerging findings and to strengthen the validity and reliability of the data (Merriam, 1998). I am aware that teachers addressing the consequences of partnerships on artists and artists describing the consequences of partnerships on teachers cannot be considered on the same level as artists describing the impacts partnerships had on themselves or teachers describing the consequences of partnerships on themselves. Nonetheless, having artists recall what teachers told them or having teachers quote what artists said enabled me to see if the results were dependable and consistent. If the impacts on artists pointed by teachers and the

impacts on teachers pointed by artists were not consistent with teachers' and artists' discourse on the effects on themselves, a further inquiry would have been required in order to understand the discrepancy between the two sources of data. However, the effects on artists described by teachers confirmed the impacts mentioned by artists and the consequences on teachers mentioned by artists confirmed those described by teachers. Moreover, most of the impacts perceived by teachers and artists about each other were confirmed by other studies on the impacts of arts partnerships. Consequently, the triangulation of the data confirmed its validity, its dependability and its consistency. Since there was no major difference between, for example, the impacts on teachers described by teachers and the impacts on teachers mentioned by artists, the units extracted from the answers of both groups of interviewees were examined in order to describe the consequences of cultural partnerships on teachers. I would not have done so if there had been a discrepancy between teachers' answers and artists' answers.

To accomplish content analysis, I divided the 292 units coming from artists' and teachers' discourse in two groups, "impacts on artists" and "impacts on teachers." Then, I classified the units using categories based on the sociology of justification. I developed categories in advance by relying on the seven logics defined by Boltanski (and Thévenot, 1991; and Chiapello, 1999, 2002) to delineate the justifications mentioned by the interviewees. Yet a category arose *ad hoc* during the analysis which corresponded to the love sphere described by Boltanski (1990). Hence, predefined and *ad hoc* categories were used in order to avoid forcing the meaning units in the seven logics of the sociology of justification. I coded all meaning units according to the logics and the love sphere and I counted the number of units in each category. Then, I described the content of the categories and I interpreted my results in order to understand the meaning teachers and artists gave to the presence of the cultural dimension in schools.

Impacts on Artists

The consequences of cultural partnerships on artists were first related to the love sphere because they could be found in the silence of the interviewees, in the withholding of their judgments, desires and requests since the person in the love sphere does not retain anymore than he or she expects and does not remember either the offences she inflicted nor the good she did; this is why the faculty to forgive is, along with the faculty to give freely, the characteristic most often associated with the notion of love (Boltanski, 1990). When most artists discussed how the presence of the cultural dimension in schools impacted them, they suggested that meeting students, visiting schools and teaching children brought them happiness and satisfaction. For example, an artist said, "The satisfaction of teaching something to kids is... It brings me tremendous satisfaction. More than I expected. I thought I would get tired at some point, that I would find it [meeting children in schools] boring. But no, it's quite the opposite, I'm happy." Most participants did not go beyond expressions of joy

and contentment when describing the main impacts of their involvement in cultural partnerships. A writer said, “It’s a real pleasure. [...] I go there [in a school] and I’m happy, I find it fun.”

Table 1. *Impacts on Artists*

Impacts	Distribution of units	
	Number of units	Percentage
To be satisfied (Love sphere)	60	34.9 %
To learn (Project-Oriented logic)	42	24.4 %
To be inspired (Inspiration logic)	28	16.3 %
To establish long-term relations (Domestic logic)	17	9.9 %
To earn wages (Market logic)	8	4.7 %
To gain expertise (Industrial logic)	8	4.7 %
To increase awareness (Civic logic)	5	2.9 %
To become famous (Fame logic)	4	2.3 %

The Project-Oriented logic is in second position as artists considered that cultural partnerships enabled them to meet new people, expand their network of contacts, develop their flexibility and learn new information. This learning took several forms: artists travelled to places they had never been before or met children they might not have encountered if not for cultural partnerships. The presence of the cultural dimension in schools allowed artists who specialize in art, shows and stories for children to deepen their understanding of their main audience. A writer said, “Thus, it [partnerships] allows me to enrich the knowledge I have of kids of that age, to be in touch with the kids I write stories for. I feel I know them better.” The Project-Oriented logic was also found in artists’ discourse because they mentioned that cultural partnerships had positive impacts on their attitude towards their work as it brought them self-confidence and motivation to carry on with their art — to engage themselves in new artistic projects.

The impacts associated with the Inspiration logic concern inspiration, passion and the desire to create (Boltanski and Thévenot, 1991). Several artists mentioned that they found the imagination of children refreshing and enriching and that meeting them nourished their creativity and their work — in other words, they found the experience inspiring. A writer said

that meeting students “nourishes the imagination. But it’s not like: ‘I would like you to write about this.’ ‘Okay, I’ll write about this.’ It’s not done consciously.”

The participants relied on the Domestic logic to suggest that cultural partnerships left strong memories and allowed the artist to become a member of the school community or to establish personal and long-term relationships with students, which often manifested themselves through the exchange of letters. For example, an artist who was invited to a small village for a residency in a school stayed at the home of one of the locals. Although she was supposed to give a workshop only to one group of students, the other teachers of the school wished to participate in the activity. She agreed, and the whole town involved itself in the workshop which ended with a show that was covered by the local newspaper. During her interview, the artist described this partnership as “extraordinary”. For a few years, a writer also continued corresponding with teenagers she had met through cultural partnerships.

Cultural partnerships may allow artists to earn money, which explains why the interviewees relied on the Market logic when talking about the presence of the cultural dimension in schools. Artists said that their participation in cultural partnership programs enabled them to pay the rent and that some of their colleagues earned their living with cultural partnerships. Nevertheless, one musician suggested that the impacts of these partnerships were not restricted to economic benefits for the artists. For him, going to schools was more about meeting students than earning money.

The Industrial logic was identified in the participants’ discourse because, according to them, cultural partnerships brought them to further develop their artistic as well as their pedagogical skills. For example, a writer mentioned the need to produce more than one book in order to be invited often in schools. Such effects are not perceived positively by many artists’ social environments. A writer said, “But often, people treat us [artists in schools] with contempt, because it [meeting students] becomes a kind of profession for us. We become some kind of entertainers.”

The consequences related to the Civic logic take the form of a raise of consciousness which leads to a collective reflection or a mobilization (Boltanski and Thévenot, 1991). Cultural partnerships brought writers to realize the impacts their books had on their audiences. However, such consequences remain scarce as only five units were associated to this logic. Participants relied on the Fame logic to suggest that cultural partnerships brought artists visibility and fame. However, this logic comes last in this category because artists considered that there were other ways of obtaining fame other than through cultural partnerships. For example, a writer explained that book fairs were a better means of promoting her books than the workshops she gave to students.

When artists addressed the impacts of cultural partnerships, they mentioned the happiness and the satisfaction they experienced as well as other consequences such as the new information they acquired, the relationships they established and the salary they earned. What do these considerations suggest about the meaning of the presence of the cultural dimension in schools? How can cultural partnerships favor these effects? Before answering these questions, I will present the impacts of the presence of the cultural dimension in schools on teachers.

Impacts on Teachers

Table 2. *Impacts on teachers*

Impacts	Distribution of units	
	Number of units	Percentage
To learn (Project-Oriented logic)	47	39.2 %
To be happy (Love sphere)	25	20.8 %
To be fascinated (Inspiration logic)	13	10.8 %
To gain expertise (Industrial logic)	11	9.2 %
To be proud (Domestic logic)	11	9.2 %
To gain prestige (Fame logic)	8	6.7 %
To unite (Civic logic)	4	3.3 %
To win (Market logic)	1	0.8 %

First, teachers mentioned that the consequences of cultural partnerships were to enable them to establish connections with other people, to engage in teamwork, to learn about new sources of information and to motivate them. Hence, their discourse was related to the Project-Oriented logic. For example, a high school French teacher considered that cultural partnerships helped him to associate the knowledge he teaches to students' experiences outside school. A high school English teacher said that these collaborations allowed him to talk to students whom he did not know and an elementary teacher mentioned that the partnerships gave her the opportunity to collaborate with one of her colleagues who teaches music. Moreover, a Music teacher said that she found cultural partnerships stimulating, because they enabled her to increase her knowledge of music.

Teachers' discourse was related to the love sphere when it expressed gratitude, preference for the present, the refusal to compare, the silence of desires and the absence of anticipation when interacting with others (Boltanski, 1990). A Music teacher said that he simply liked to have students discover culture and a French teacher considered that to have pupils experience a cultural partnership "felt good." One elementary teacher also mentioned that she "adored" her experience with a songwriter.

When teachers said that partnerships brought them to create and to experience emotions and passions felt as devouring, enriching, enrapturing, exalting, fascinating (Boltanski and Thévenot, 1991) then they relied on the Inspiration logic. For example, an elementary teacher was fascinated and impressed by the music her students composed in relation with the arts project she supervised. A French teacher said that the show he brought his pupils to see in the context of a cultural partnership caused him an "extraordinary surprise."

The Industrial logic could be found in teachers' discourse because they suggested that cultural partnerships confirmed their reliability and their expertise. A high school English teacher said that when artists confirmed what he had been telling his students, whether advices concerning the play they were staging or acting cues, it added credibility to his words. A high school French teacher also mentioned this impact, as for him, partnerships were a means of demonstrating that what he taught in class could be found outside school walls.

The Domestic logic was present in teachers' discourse when they said that they were proud of their students' work in a partnership since, according to this logic, the older generations are proud of the young who are part of their community or family (Boltanski and Thévenot, 1991). This logic is also found when teachers remained in touch with the artist they worked with, mainly through the exchange of letters. However, as one writer suggested, this type of relationship is scarce.

Cultural partnerships may contribute to a teacher's prestige or fame which explained why a few impacts are associated with the Fame logic. For example, a Music teacher acquired a certain reputation among his audience because he staged shows with his pupils and one high school English teacher who organized the performance of a musical with his students attracted the whole school community.

When the presence of the cultural dimension in schools unites teachers or has them become aware that they are part of a greater group, its impacts are associated with the Civic logic. A principal insisted on the idea that in her school, cultural partnerships brought teachers to discuss and to work together. A high school English teacher said that he learned that he was part of a team who had a common objective, not a singular individual invested with the responsibility of increasing the presence of the cultural dimension in the school where he was working.

Only one unit has been associated with the Market logic as it suggests that cultural partnerships can bring a teacher to score and to be a winner (Boltanski and Thévenot, 1991). A high school English teacher who staged a show with his students recalled that

[the principal] told me that he had submitted my candidacy for the *Teacher of the Year* award at the provincial level! Whether he did it or not, I thought it was a nice gesture of him to tell me. But he didn't want to get on other teachers' nerves.

The findings suggest that cultural partnerships brought teachers to discover new sources of information, to feel happiness and fascination. Hence, the presence of the cultural dimension in schools affected them in various ways. What is the meaning suggested by these impacts? How can cultural partnerships favor these consequences? These are the questions that will be discussed in the next section.

Discussion

In this discussion, I will first reflect on the meaning of the presence of the cultural dimension suggested by the results of my study. Then, given this meaning, I will address eight factors which favor this presence — both in light of the interviewees' discourse and of other studies on arts partnerships.

When teachers and artists were questioned on the consequences of cultural partnerships, they described multiple impacts which pointed to distinct logics and to the love sphere. Besides, all effects were related to a significant contribution of the presence of the cultural dimension in schools — whether it was to have artists and teachers experience happiness, acquire new knowledge, develop their expertise, nourish their creativity or earn salaries. Hence, teachers and artists associated several consequences to the presence of the cultural dimension in schools, all of which being part of the meaning they give to it. As a result, this significance lies in what Boltanski and Thévenot (1991) called a “compromise,” that is the cohabitation of several logics in a given situation, each preserving its specificity in the pursuit of a common goal. The compromise is characterized by its frailty as it is dissolved whenever one tries to sum it up to a single logic (Boltanski and Thévenot, 1991). In the context of the presence of the cultural dimension in schools, this compromise appears to rest on the dialogue between teachers and artists. Indeed, studies on arts partnerships insist on the importance of teachers and artists developing strong working relationships, understanding and respecting each other's specific contribution to students' instructions (among which Kind, de Cosson, Irwin and Grauer, 2007; Meban, 2002; Upitis, 2005). In this sense, the compromise cannot take place if there is no dialogue between teachers and artists. This dialogue allows them to gain understanding of the other and to clarify each other's expectations regarding the outcomes of their partnership. It is when there is such an exchange that both teachers and artists can experience the impacts associated with the presence of the cultural dimension in schools, as it

enables them to establish a compromise. This implies that the teacher and artist respect each other's skills, expertise and vision, and preserve their specificity (the artist does not become a teacher and the teacher does not take the artist's place) in the pursuit of a common goal, namely to contribute to students' discovery of culture.

How can cultural partnership programs favor such a compromise in order to have teachers and artists experience the impacts they consider significant? The interviewees and studies on cultural partnerships have identified eight factors which allow the establishment of a compromise between teachers and artists:

Flexibility. Many of the artists I interviewed as well as participants in other studies found working with pupils within the confines of the school timetable frustrating (Cramer, 2003; Sharp and Dust, 1990) and stressed that partnerships sometimes took place in inadequate physical spaces such as the school cafeteria. One factor which favors the presence of the cultural dimension in schools is the design of a less constraining schedule for the duration of the partnership and the selection of appropriate rooms. An ambiance of sharing and understanding can be generated between the artist and the group when the meeting takes place in a space where the furniture can be moved and when it can last longer if students have questions to ask. Therefore, the structure of schools must allow enough time and flexibility for the partnership to take place (Russell and Zembylas, 2007).

Harmonious, Personal and Long-Term Relationships. As Hanley (2003) suggested, "If learning in the arts is to foster the rich outcomes for [...] students proposed in provincial curricula, learning experiences must extend beyond occasional visits; they must be continuous and sequential" (p. 14). The drop-in basis of many partnerships described by the interviewees does not nurture students' interest in culture. Moreover, in partnerships which do not last more than one day, artists often feel frustrated because they do not "hear about the impact and development of their work after they have left the school" (Sharp and Dust, 1990, p. 19). Long-term relationships between teachers and artists imply that teachers remained in touch with the artists after they had met students and informed them about the impacts of the partnerships. Moreover, these harmonious and long-term relationships entail the involvement of the school community as it broadens the positive impacts of the cultural partnerships and contributes to their achievements. As Uptis (2005) wrote, "The involvement of the community for successful teacher development and school change is perhaps more important in arts partnerships than in other forms of professional development because one of the features of the arts is that they often involve a performance aspect that is less apparent in other disciplines, and further,

that such performances or exhibitions often need to take place in particular venues in order to be effective.” (p. 3).

A Collective Project and the Pursuit of Common Objectives. Teachers and artists who participated in my study considered that school projects, committees, ministerial programs, cultural and educative policies supported their partnerships. Studies on arts partnerships also stress the importance of the support provided by programs, funding practices, ministries and school principals (Cramer, 2003; Gee, 2003) and the need to “alter perceptions of [...] social relevance and worth” (Gee, 2003, p. 17-18) of arts partnerships and arts education, in order to be “rewarded with [...] political influence and public approval” (p. 18) and to have cultural partnerships become an essential part of the educational project of a society. Teachers and artists mentioned that they were sometimes irritated because they did not feel supported by the school environment which did not encourage them to plan future partnerships. Moreover, one of the major impediments to cultural partnerships stressed by the interviewees as well as other works on these partnerships (Bumgarner, 1994; Cramer, 2003; Kind, de Cosson, Irwin and Grauer, 2007; Meban, 2002; Sharp and Dust, 1990) was the lack of understanding about the purpose of the partnership. In this sense, it is essential for both teachers and artists to clarify at the very beginning the nature of the project they have to accomplish together and the common objectives they are pursuing.

Investments and Expertise. Funding plays an essential role in cultural partnership programs. However, as Hanley (2003) asked, “What happens when the funding runs out?” (p. 14). In this sense, cultural partnerships programs are vulnerable as they greatly depend, in the Province of Quebec, on provincial education and cultural budgets and, for other provinces and countries, on funding external to ministerial budgets. If investments in cultural partnerships favor them, they also make them fragile, as “public arts subsidies are always in question” (Gee, 2003, p. 17). Besides, the teachers and the artists I interviewed emphasized the importance of inviting professionals in schools. Thus, the artist selection is a crucial element to the success of cultural partnerships as successful artists have to be willing “to engage in professional development, and to understand their art form well enough to be able to share it with teachers and children” (Upitis, 2005, p. 9). This implies that cultural partnerships need more than professional artists; they also require professional artist educators — in other words, artists who understand the specific context of the school, its requirements and who are willing to establish a dialogue with teachers in order to comprehend their needs. This also means that artists should learn to respond positively to the teachers’ insights and expertise. To do so, they need to be provided with the adequate conceptual pedagogical knowledge as it might enable

them to reflect on their pedagogical experiences as artist educators (Kind, de Cosson, Irwin and Grauer, 2007).

Magic and Surprises. That the presence of the cultural dimension brings novelty in schools and reaches students' creativity and emotions fosters positive impacts. However, when cultural partnerships are competing in a given school with field trips, sports projects and other programs, they lose a part of their attractiveness and tend to become just another activity in the busy school schedule (Cramer, 2003).

Faith and Love. Although it may seem self-evident, that teachers and artists believe in the benefits of culture and love favors cultural partnership programs. As Russell and Zembylas (2007) suggested, the success of these programs "depends upon the commitment of classroom teachers" (p. 297) and of artists. Moreover, artists must be allowed to give freely their art to students, in other words, not to be restricted by the objectives to attain or the curriculum, as love is an essential part of the artistic process: "we must emphasize the remarkable 'ideological proximity' [...] between the love logic and the art logic in its modern conception. The artist has been given a gift and love expresses itself through the gift. The artist gives himself to his work, gives his life to art, and in this way he is only giving back what has been given to him" (Chiapello, 1998, p. 154; my translation). Even if a partnership is supported by a program and contributes to achieving curricular outcomes, in the end, it enables singular beings (teachers, artists and students) to meet on the basis of their love for culture.

Wages. To earn a salary favors the involvement of artists in schools, although many participants in my study disagreed with the idea that "partnerships are more about the employment of artists than the education of children and youth" (Hanley, 2003, p. 18). Artists insisted on the idea that they took part in cultural partnerships because they liked going to schools. However, they also recognized that they did need to earn their living and that cultural partnership programs contributed to attaining this goal.

Popularity. As some of the teachers I interviewed suggested, establishing links between the cultural objects which are popular among students and the culture they encounter in cultural partnerships brought students to respond positively to the encounter with an artist and, thus, enable both teachers and artists to experience a satisfactory meeting as the pupils reacted well.

These factors shall favor the presence of the cultural dimension in schools.

Limitations of the Study and Directions for Further Research

The main limit of the present study lies in the fact that it was restricted to the discourse of teachers and artists who currently participate in cultural partnerships and did not address the impacts these partnerships have on students. Thus, one of the next steps of my investigation will be to interview students who took part in cultural partnerships in order to identify the impacts the presence of the cultural dimension in schools has on them. Another step will be to go beyond the discourse of the teachers, artists and students and to conduct a case study in order to observe one or several cultural partnerships as they are taking place in schools. This will allow me to gain further insights on the impacts of cultural partnerships on teachers, artists and students. This shall also enable me to examine the factors which favor or impede the dialogue between teachers and artists in these partnerships, since it appears to be the key element in establishing the compromise which allows the presence of the cultural dimension in schools.

Notes

1. These countries are Australia, Canada, England, France, Germany, Hong Kong, Hungary, Italia, Northern Ireland, Republic of Ireland, Japan, Republic of Korea, the Netherlands, New Zealand, Singapore, Spain, Sweden, Switzerland and the United States (Sharp and Le Metais, 2000).
2. Although these models have not been applied by Boltanski and Thévenot (1991) to education and to the impacts of cultural partnerships on teachers and artists, I will infer what each of them means when they are associated to this specific domain. This inference will be brief for I will develop the meaning of these logics when I will present the results of my study.
3. Even if the six logics have been defined by Boltanski and Thévenot (1991), I mostly use quotations from a conference given by Boltanski and Chiapello (2002) to describe them because these authors synthesized the definition of each logic.
4. As no work of political philosophy had been written to codify this logic when Boltanski and Chiapello (1999, 2002) carried out their analysis, they defined it by extracting its main characteristics from the management discourse of the 1990s.
5. Although the partnerships I studied were supposed, according to the *Culture in the School* program, to include associations with scientific organizations, medias and heritage, when I examined the cultural partnerships for the years 2004-2005 and 2005-2006, I realized that the majority involved artists and art organizations. Thus, my sample is representative of the majority of professionals and organizations who are invited in schools and also of the artistic disciplines which are most often involved in cultural partnerships.
6. All participants from the school sphere work in francophone schools. The French teachers thus teach French as first language and the English teachers teach English as a second language.

7. Since I obtained the required authorization and the names of the teachers and artists who participated in this program for 2004-2005 and 2005-2006 from the regional directors of the MELS and the MCC of the Quebec City area, I conducted my study in this region.
8. Thus, I translated all excerpts from the interviews which appear in this paper.

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