Value-based Collaboration between Leaders at Schools of Music and Performing Arts and Leaders at Compulsory Schools.

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Abstract

In this study, we investigate collaboration efforts between leaders at Schools of Music and Performing Arts and leaders at compulsory schools, as well as the initiation and maintenance of such collaborative work. The purpose of the study is to understand the motivations behind inter-school collaboration, and to develop new knowledge that may help strengthen and develop this type of collaboration further. The key question guiding the study is: *What are the drivers behind the apparently fruitful collaboration between leaders at Schools of Music and Performing Arts and leaders at compulsory schools?* An existing concern about the lack of qualified music teachers at compulsory schools can be identified as one such driver. It is argued here, however, that the real force behind such collaboration is a strong belief in the pure value of music and art. Our findings indicate value congruence among leaders across the organizations in question, which provides the core basis for an effective collaboration. Furthermore, we argue that social exchanges enhance these effects.

Introduction

In Norway, attendance at Schools of Music and Performing Arts (SMPA) is an extra-curricular activity, as dictated by the Norwegian Education Act (§ 13-6). These schools serve as local resource centers for arts education but are owned and enabled by local municipalities (Ministry of Education 1998). Every municipality provides funding for the operation of SMPA, but is co-financed by user fee for the students participating.

There are but few formal guidelines regulating SMPA teachers' competence, the SMPA curriculum, and the subjects on offer. This has led to diversity in the practices of SMPA teachers (each of whom has his or her own understanding of and the SMPA teacher's mandate), as well in subject choices and styles of content delivery at SMPAs across Norway's 428 municipalities (Author 1 2015). As local resource centers, SMPAs are committed, by definition, to contributing to the strengthening of cultural competence and expression in local communities, which includes forming committed relationships with schools.

The purpose of this study is to gain greater knowledge about the collaborative efforts made by leaders at SMPAs and leaders at compulsory schools (CSs), with a

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view to benefiting both the school system and students, as well as for building sustainable collaborations.

The key focus is existing collaborative work between SMPAs and CSs. Specifically, this paper focuses on three examples of close collaboration in three different municipalities in Norway. The point of departure is the question of how school leaders describe this type of collaboration. Additionally, the methods through which collaborations are maintained are investigated. Finally, the findings are discussed in relation to a theoretical framework based on value-based leadership.

Researching collaboration between Schools of Music and Performing Arts and compulsory schools

Schools collaborating has been the object of a growing interest the recent years, and education systems have invested significant resources in developing collaborative approaches to school improvement (Muijs, 2015, Keddie, 2014). School collaborations may consist of school-to-school collaborations, where teachers share their expertise and active and cooperative connection are fostered (Keddie, 2014). But it may also be a cross-sector collaboration, where schools collaborate with for instance universities, community groups, mental health provides, and different kind of private sector businesses. School-to-school collaborations often is described as a vehicle for school improvement, but it may also be about the need to overcome or counter challenging circumstances (Atkinson, Springate, Johnson and Halsey, 2007). This align with the aims of cross-sector collaborations which often address public problems that each institution cannot successfully address alone (Kettl, 2015).

In this study we investigate the collaboration between school and SMPA which is discussed in a number of Norwegian policy documents, reports, and strategy documents from the 1990s onwards (Kirke og undervisningsdepartementet 1989, Kulturdepartementet 2013, Kulturskoleutvalget 2010, Kunnskapsdepartementet 2007, 2002), although the first such report was published in 1981 and based on the "coordinated music experiments" project. The project aimed to create an SMPA that was closely connected to CSs through the establishment of combined music teacher positions and the coordination of music lessons (Dalin, Ekeland, Skard and Vinje 1981). The political intentions behind such collaborative activity are being examined increasingly and are mentioned in a new white paper on the renewal of the curriculum for Knowledge Promotion (White Paper number 28).

Academic interest in the collaboration between SMPAs and CSs has also increased in the Nordic countries since the 1980s. The main fields of focus here are teacher education and higher music education in Norway, Sweden, and Denmark (see Author 1 2015, Danielsen and Johansen 2012, Danielsen and Westby 2015, Glasare 2016, Holst 2013, Kalsnes 2014, 2012). Existing studies concentrate on the challenges that accompany changes in the workplace and in styles of education, such as the new professional roles that emerge as a result of collaboration, and the tensions between the teaching and practice of arts in schools.

Although the concept of the SMPA is Nordic in origin, research into collaborations between art institutions (such as community music schools, art schools, and professional artists) and CSs in other countries has also taken place. Some of these studies explore the relationships between the different types of institutions, looking at benefits and disadvantages (Bartleet 2012, Dreeszen 1992, Dreeszen, Aprill, and Deasy 1999, Hanley 2003). In a report ordered by the U.S. Department of Education and the National Endowment for the Arts, it is argued that such collaborative work may increase community awareness of educational issues and steer community resources toward school improvement (Dreeszen, Aprill, and Deasy 1999). Furthermore, it is suggested that collaboration in the form of partnerships allows educators to draw upon a community's arts resources to facilitate the important work of restoring quality arts instruction to students (Dreeszen, Aprill, and Deasy 1999). Hanley (2003), however, questions whether it is possible for collaborative partners to work toward common goals, particularly if the work is based on external funding that may cease to be offered or is reliant on occasional visits by external artists at schools. Here, Hanley contends that collaboration may fail to facilitate the achievement of mandated curricular outcomes in schools.

Very few studies focus specifically, however, on leadership; most scholars consider the field indirectly, pointing out that collaborative action between SMPAs and CSs must be anchored at the leadership level, both in schools and in the municipality (Author 1 and Author 2 2015, Author 2 and Author 1 2017, Dreeszen, Aprill, and Deasy 1999, Oddane and Wennes 2015, Glasare 2016, Kalsnes 2012). Such research emphasizes the importance of coordination, resource allocation (in terms of both finance and personnel), and community orientation.

Few existing studies examine the ways in which leaders at different levels describe collaboration between SMPAs and CSs, as well the initiation and maintenance thereof. The purpose of this study is to develop knowledge about

collaborative work between SMPAs and CSs from a leadership perspective, with a view to strengthening and developing such collaborative effort further. The key question guiding the study is: *What are the drivers behind the apparently fruitful collaboration between leaders at Schools of Music and Performing Arts and leaders at compulsory schools?*

Method

This study utilizes a qualitative research strategy (Cresswell 2002) in order to explore and understand the phenomenon of collaboration between SMPAs and CSs at the leadership level. A collective case study (Stake 1995) is used here to investigate school and municipality leadership in relation to the processes and outcomes in three cases of SMPA-CS collaboration. These three cases have been chosen because they have all led to some kind of positive acknowledgement that a "fruitful collaboration" (in the words of our research question) has been achieved. Each of these local partnerships has been appraised in the media regarding the projects undertaken and/or achievements made. The data consists of semi-structured interviews with Representatives of Municipal Educational Office, Chief Municipal Executive, Principals of SMPA, Principals of CS, Deputy Principals of CS, and policy documents (strategic plan, reports, political resolutions, dossiers).

Analysis

We aim to bring together the findings from the three cases via the following: (1) a within analysis and (2) a cross-case analysis. The transcripts of the interviews were analyzed and then coded, case by case. The codes in use represent key phenomena and contexts. In each case, we used open coding, inspired by the constant comparative method of analysis (Strauss and Corbin 1990). We then grouped the codes in order to identify the broad themes that exist across the three cases. This information has been used to inform further interpretation of the data. The same procedure was implemented for the policy documents provided by the municipalities. The analysis process led to the definition of three categories into which the information can be sorted:

(1) Embedded condition and anchoring,
(2) The use of formal and informal arenas for collaboration,
(3) The intrinsic value of music and art.

Although great caution must be exercised when making generalizations in relation to such a small sample of municipalities, we follow Stake's (1995) call for the use of naturalistic generalizations. Here, readers are left to generalize for themselves, based on conclusions arrived at through their personal engagement in life's affairs or via vicarious experience that is so well constructed that one feels as if it has happened to oneself (85).

Theory

Value-based leadership

In order to understand and discuss our findings, we have chosen to utilize the value-based leadership framework. Value-based leadership has been defined in various ways – often, it is described as something intentional, to which one is connected. It can be understood as a model for effective leadership, in which organizational values are also taken into account. Here, the strength of the values inside the organization is increased, if the values are in line with the values that exist outside of the organization. As Prilleltensky (2000, 3) states, value-based leadership can be conceptualized as a method aimed at fostering cogent values, in which personal interests and the degrees of power held both by people within an organization and the group of people the organization serves are considered. Aadland (2004) defines value-based leadership as a model concerning the mobilization and motivation of organizational actions on the basis of desired values. The aim is to identify and delineate actions and decisions, separating them into conscious and unconscious values. Kirkhaug (2013), who advocates the use of value-based leadership, gives another perspective, arguing that the approach seeks to accommodate important, as well as contradictory, requirements – namely, demands for both freedom and control. Kirkhaug also links value-based leadership to social exchange theory (105). Social exchange theory is concerned with the activities that take place, the frequency of personal interactions, and the feelings that are at work within such interactions.

Busch's (2012) understanding of value-based leadership builds on Johnsen's (2002) theory, which involves a process-oriented understanding of leadership, in which the interplay between many actors is central and where the goal is to create good results. Based on this model, Busch defines value-based leadership as a goal-formulating, language-creating, and value-developing interaction that is anchored in the values and high ethical standards of an organization. These values, Busch

contends, can be exercised at individual, group, and organizational levels. Such behavior is practiced, Busch argues, when goals are being established with others and when the problems that arise when aiming for such goals are being resolved. Here, a shared language is created that enables goals and methods to be communicated efficiently. Such integrated leadership processes occur on all levels within an organization, and many actors are involved. Value-based leadership includes the development of values within processes, as well as the strengthening of values that can already be found within the organization. Values can be explicit or implicit, meaning that they can be identifiable and articulated, or they can be non-articulated; nevertheless, both types of value serve to underpin the behavior within the organization. Indeed, for Busch, value-based leadership is contingent on knowledge about the organization's true value basis. With this information in mind, before we discuss the findings, we shall present the three cases below.

Description of the cases

Case 1

Case 1 involves a small municipality in Norway with less than 2000 inhabitants. The municipality has been highlighted as a good example of the learning and development of children and young people in Norway. The CS in question was designated a Norwegian national demonstration school by the Government in 2003–2005 and 2005–2007. One of the criteria for receiving this status was the strong cooperation between many actors within the school and at the nearest SMPA. The pupils score well in national tests, participate in national mathematics competitions for pupils, and also achieve highly in the context of the SMPA, being granted admission and/or scholarships to highly recognized arts and music schools.

The inhabitants of the municipality come originally from ten different countries. According to the Chief Municipal Executive, 30 per cent of the population speaks a language other than Norwegian as its native language.

The SMPA under scrutiny here was also named as a national demonstration school in 2007–2009. Some of the teachers have a combined position, which means that they are employed both at the CS and at the SMPA. The SMPA is integrated into school life via the inclusion of the arts as ordinary school subjects. Children participating in the SMPA are given lessons during normal school hours; they leave their ordinary classes to attend SMPA lessons.

The CS is a learning-oriented school, a focus which has led to the inclusion of expanded classrooms, in which the pupils have a variety of opportunities variety for mastering different skills. After ten years of compulsory schooling, the schoolchildren in this municipality have, on average, spent five years attending an SMPA.

Case 2

The setting for case 2 is a city with about 45,000 inhabitants. The collaboration between CSs and SMPAs stems, in this case, from a desire to strengthen the quality of the music education in primary school; research into teachers' competence had shown that many of those teaching music had no formal training in the subject. Three primary schools began to collaborate with an SMPA and, subsequently, the SMPA was put in charge of music lessons from grades 1 to 4 at these schools. Here, SMPA teachers were responsible for planning the music curriculum and lessons. The schools paid the SMPA for conducting these lessons. The pupils' CS class teachers are also present in the lessons; the budget for music lessons is greater, therefore, than for other classes. Pupils in grades 1 to 4 have more music lessons than usual as a consequence of the collaboration.

The SMPA took over the responsibility for music teaching through an El Sistema-inspired arrangement. El Sistema is a collaborative model for teaching music with symphonic instruments, which was originally developed in Venezuela as a social tool to help poor and disadvantaged children to improve their lives. Orchestras, classical symphonic music, and instruments are central to the original El Sistema model. In the example of case 2, an El Sistema-type arrangement is realized through a play-inspired ear-training and music theory program called "Music Mind Games" that is delivered in grade 1, choir and accordion-based lessons in grade 2, and orchestra training in grades 3 and 4. Both the pupils and their CS teachers learn to play the violin, cello, flute, and cornet as part of the collaboration.

The SMPA has appointed a project leader to ensure that the establishment's obligations to the CSs are fulfilled; she functions as the key contact for the SMPA-CS collaboration in this city.

Case 3

Case 3 concerns a collaboration between an SMPA and a school in a city with about 190,000 inhabitants. The SMPA works closely with many schools in the city, but the collaboration with one particular school is the main focus here. More pupils attend the SMPA from this school than would be expected, when compared with SMPA attendance in similar local communities (with high proportions of low-income

families and immigrants). There is a long tradition of SMPA participation in this municipality, and part of the local political strategy involves improving social cohesion via SMPA attendance in the local community. The overall aim is to enhance recruitment to SMPAs in areas where low socio-economic status is prevalent.

In the case in question, three teachers are employed by both the CS and the SMPA; they teach music lessons at the CS and also give classes in music or dance for the pupils involved in the SMPA. Once a week, the CS holds "Cultural Tuesday." During the morning, three teachers from the SMPA come to the CS to assist the CS teaching staff with music lessons (choirs, dance, and band rehearsals). At noon, normal CS classes finish, and the SMPA offers further classes to those pupils who are enrolled with the SMPA. In this way, the pupils who attend the SMPA are able to receive additional music tuition during the normal school day. This collaboration has allowed the SMPA and the CS to make the most of their joint resources by forming a local agreement about how to help each other to offer the best possible music and arts teaching.

Main findings

Embedded condition and anchoring
Across the cases, at a macro level, collaboration is evident in policy documents and strategic plans. The reasoning behind such cooperation is linked either to concerns about the quality of music and arts teaching in CSs or to the value of these subjects in themselves.

In both the documents and the interviews, the initial condition of a lack of teachers with adequate competence in teaching music and arts in schools is identified. As the principal of the SMPA in case 2 says:

> We have virtually 40 years' experience to sell to schools and the community – to cultural organizations, neighboring communities, and the Institute for Music at the university. They buy teaching hours from us, as we have lots of experience in doing this.

Music and art are separate subjects that are taught within Norwegian schools from year one. SMPA teachers possess a level of competence in music and arts that is sought by CSs because of the desire to provide high quality lessons in these subjects. This goal is evident in all of the cases under scrutiny. The SMPA teachers are either employed by the CSs as teaching staff or the CSs hire them on an hourly basis. In case 2, it is stated explicitly in the SMPA's strategic plan that the SMPA will

contribute so that primary school pupils can master the skills in music, arts, and crafts that are required by the national curriculum.

Where the second reason for collaboration is concerned – i.e., the value of music and the arts in themselves (e.g., for one's quality of life and health), cultural and political factors are driving forces. In case 1, music/the arts is presented as one of several arenas that schoolchildren should be given the opportunity to experience through the "extended classroom" approach used in the municipality (other arenas covered here include the farm, the kitchen, the countryside, and the sports field). The SMPA is considered to be an important part of the extended classroom. Importantly, the politically anchored platform for learning and education used in the municipality (2009) emphasizes co-operation between CSs and local resources like SMPAs. This platform, developed by the local council's school authorities, is a guidance tool that that indicates what is expected of school leaders and teachers, as well as the intentions behind collaborative work. As the principal of the SMPA in case 1 stresses, "The anchoring of values in this policy document is hugely important" for delineating how school leaders and employees in both school systems are expected to collaborate.

In case 3, the school is emphasized as an important place for schoolchildren to meet and take part in music and dance. "Culture Tuesday" means that all the pupils join the school choir, and are also given opportunities to take dance classes or play in bands. The close link between the CS and the SMPA is demonstrated in that normal schooling finishes at noon on a Tuesday so that the SMPA can give classes. The principal of the CS states that Cultural Tuesday introduces pupils to the world of music, stressing that joining the SMPA is made very easy because the children know that certain CS teachers also teach at the SMPA: "The SMPA is close to home – everything is familiar. The teachers know the pupils – they know the local community, as they also teach in school – it's a win-win situation." He believes that this positive environment is made possible by the close collaboration between the school and SMPA.

It is also clear that these initial conditions outlined in the policy documents as triggers for collaboration can be traced to specific individuals in strategic positions within the municipalities being studied. In both cases 1 and 3, it seems that the schools' principals presented their ideas to the local authorities and gained political support for them, which led to these ideas being transformed into political discussions and, ultimately, policy documents.

In case 3, we can trace the birth of the collaboration back to the Municipal Educational Officer, who wanted there to be an SMPA in every district of the city. He even rewarded school leaders in CSs who managed to facilitate cooperation between SMPAs and local communities. This collaborative work came to form part of a leadership agreement made between the Municipal Educational Office and the school principal in case 3.

Collaborating via both formal and informal arenas
In the three cases being investigated, collaboration is facilitated and nurtured in both the formal and informal arenas. Common in all the cases is that the principals at the SMPAs work with the principals at the CSs, participating in leadership meetings hosted by the Municipal Offices. The research participants state that this as an important formal arena for discussion. One of the SMPA principals says the following:

> As one of the principals in the municipality, meeting in a academic context is quite deliberate. SMPA – even though they are named "Music and Performing Arts" – they are schools; primarily, it's a school, but with cultural subjects. Therefore, form a part of the body of schools in the municipality. We are a resource and a centre of competence.

Additionally, there are also informal meetings, especially between the principals at the two types of schools. During these informal meetings, the principals discuss how best to work together – for instance, in an interview relating to case 3, the CS principal states: "I believe it was you (nodding to the SMPA principal) who said, 'I buy a band rig for one classroom in your school, and equipment for singing and band practice, and then you do the same – and then we use each other's equipment.' How hard can that be?" Case 1 shows that the SMPA principal has frequent informal discussions with the CS's leadership team about how the SMPA can make a positive contribution to the CS. For instance, it was suggested that the SMPA should provide a class in theater improvisation. This resource was actually used to help with math class – lower-secondary pupils were trained via theater-improvisation techniques in order to feel confident to perform in a national math competition. This positive result, which began as a conversation between the two principals, led to the subject being integrated into the CS's curriculum more generally.

Another important factor within the SMPA-CS collaboration is the opportunity created by shared positions – that is, the ability for teachers to be employed jointly by an SMPA and a CS. The leadership teams in cases 1 and 2 state

that, in their opinion, having specialist arts teachers present during regular school hours is a success factor for the development of both the SMPA and the CS. The schoolchildren learn with the same teachers in SMPA and CS lessons. When SMPA teachers come into a CS, it benefits the pupils because they can access specialist teaching in music and art. When arts teachers go into schools, the school has access to expertise in music and culture." In case 3, it is evident that pupils are being recruited to the SMPA increasingly from all districts, including economically disadvantaged ones. In the same case study, the evidence shows that the SMPA principal selects the SMPA teacher whose profile best suits the music and arts teaching required by the CS in question. This is made possible by the knowledge gained through close collaboration between the principals at the two types of school. The CS principal in case 3 also underlines the importance of hiring SMPA teachers when he states that he does not believe in "outsourcing" but in "in-sourcing," and refers to the SMPA-CS collaboration as a "win-win situation." A similar point is also made in the evidence collected for case 1.

In case 2, however, where the SMPA has taken over the responsibility for teaching music to grades 1 to 4, the model is more akin to outsourcing. Economically speaking, this is an expensive approach as the CS must find the budget to pay for SMPA teaching on top of funding ordinary staff. In case 2, the SMPA teachers are not CS staff, and a project leader is employed to lead the collaboration. This project leader coordinates the activities that take place between the CS and the SMPA. She states that her role has been important, in terms of the success of the collaboration. There are some cultural differences between the teachers in the two school systems, and so part of the project leader's role is to function as a translator, enabling the SMPA teachers to understand their role within the CS. For instance, some of the routines that have to be followed and expectations that must be met within the CS context are not necessary when teaching at the SMPA. As such, SMPA teachers need to adapt to the CS curriculum and timetable. By anticipating potential areas of conflict, the project leader allows the collaboration to function more smoothly.

The intrinsic value of music and the arts
As mentioned previously, findings indicate that SMPA-CS collaborations are grounded in the values that key leaders and other important figures have about the pure value of music and the arts. In case 3, the Chief Municipal Educational Officer put forward an argument about the value of art in the early 1970s, stressing the importance of the SMPA being visible across the district and accessing young people

in their local environment. This led to a leadership agreement being made with SMPA and CS principals. For many years, this statement has remained at the heart of conversations between the municipality and school leaders. Strategic plans indicate that 30 % of schoolchildren in the municipality should be participating in an SMPA, and that the socio-economic situation of the children's parents should not affect this expectation. The municipality even decided to offer new programs in order to recruit more students to SMPAs, as per a political resolution from 2009:

> To contribute to social cohesion, it is appropriate to prioritize efforts at schools in areas of the city with low recruitment. To recruit students from other communities than those who have traditionally found their way on to the waiting lists means that the professional profile must include other forms of expression than those which, until now, have been emphasized.

In 2009, the Chief Municipal Educational Officer suggested that SMPAs should use CS facilities. In an annual report from some years later (Municipality Case 2, 2015), it is stated that school-leader participation is a core facilitator of the SMPA service. A further policy document stresses that culture and the arts have an intrinsic value and are necessary for the full development of a human being. These same values are also evident in case 2 and case 1. In case 2, the Chief Municipal Educational office, points at the value of art, he says that he personally think that arts has been unfairly treated for a long time, and that art is equally important as any other subject in the school, and even more in view of a holistic thinking. In case 1, the SMPA principal argues: "Experiencing success in cultural subjects results in one's safety and well being. Creativity and self-awareness are transmitted to other learning situations." In this municipality, the SMPA offers experiences to pupils who might not be able to access them otherwise – it enables them to learn to master a skill. Even the Municipal Chief Executive articulates that the arts form one of many areas that a CS must offer because having the opportunity to learn such a craft can pupils to deal with moments of trial; in other words, children should experience the struggle of learning so that they can learn even more: "Children are the most important thing we have [….] Coping in an arena can provide the motivation to work overtime in another area that is more demanding." In the policy documents for this case, it is stated that local art is a part of the community identity.

Discussion
Across the cases, the phenomenon of collaboration between CSs and SMPAs appears as a reaction to a concern about the delivery of quality teaching in music and the arts

in CSs. Moreover, the importance of the pure value of music and the arts within a child's life, has been shown to be a key factor. The following discussion will focus mainly on the latter point, although a few points will be made regarding the former idea first of all.

Concerns about a lack of qualified teachers in music and the arts are widespread both in Norway and the globe (Henry 2015, Isbell 2015, The Norwegian Directorate for Education and Training 2017, Pascoe et al. 2005). Our case municipalities have found a solution to this, in which SMPA teachers are invited to teach at CSs. In cases 1 and 3, we have seen that certain SMPA teachers have combined positions, being employed jointly by both school systems. The leaders of the establishments in question believe that the introduction of such combined positions has made it possible for teachers to treat music and art as a part of a whole in the school. The leaders also argue that such combined positions enable staff to get to know the pupils better, which leads to higher levels of SMPA pupil recruitment. Through this model, the SMPA manages to reach those children who come from families with no tradition of sending their child to arts schools. "In-sourcing" SMPA teachers allows pupils to have music and arts lessons during regular CS school hours, which is articulated here as a major factor in the success of SMPA-CS collaboration. In case 2, there is an additional challenge; CS music lessons are outsourced, preventing the SMPA teachers from witnessing the pupils' school lives as a whole; they just come in, teach, and go. In this case, the SMPA teachers are not part of the school; they are simply hired to provide high-quality music lessons. Even so, such collaborations allow school pupils to work with well-qualified music teachers, which is evident across the cases at hand.

It must be asked, what drives the leadership to pursue such collaborative work? We argue here that the implicit value of music and the arts to human life is an important driver of SMPA-CS collaboration. Prilleltensky (2000, 144) contends that values are conditioned by personal interests and social power, and our findings indicate that leaders' individual values play a crucial role in SMPA-CS collaboration, and in ensuring that both school systems benefit from such work. People who share the same values may also display similar reasoning that may have an impact on interpersonal activities (Kirkhaug 2013). Common values can also increase predictability and lead to clearer role expectations, which, in turn, helps to clarify a leader's role within, and influence upon, the organizational culture. The creation of structures that facilitate collaboration reflects the existence of common beliefs

(Kirkhaug 2013). Leaders must monitor how the use of time, space, equipment, and other resources enhances or hinders effective work processes, making adjustments where necessary in order for collaborative success to be achieved (Leithwood and Jantzi 1992). In the cases presented here, case 1 differs slightly from the other two, in the sense that the arts are understood as forming part of an alternative learning arena, which creates moments of skills mastery for CS pupils. In all the cases, however – and especially in cases 2 and 3 – it can be said that the leaders' understanding of the pure value of music and the arts drives the collaboration. This core value can be said to encompass the desire good quality music and arts teaching. Whether such aspects of the curriculum can be considered mastery opportunities or important human-development arenas, it can be said that the pure value ascribed to music and the arts guides the leadership actions of key members within the two school systems in question. For CSs, collaborating with SMPAs enhances pupils' opportunities to gain music and arts experience. For SMPAs, such partnerships enhance not only children's understanding of music and the arts, but also their parents' understanding, this leading to the recruitment of pupils who would not usually join an SMPA. We argue, therefore, that, across the cases, the leaders have personal values that serve as guiding principles in their work (Schwartz, 1994).

In addition, the leaders in the two school systems are supported by strategic goals that are determined by politicians and municipal leaders. The strategic plans and dossiers studied here underline the value of music and the arts in themselves, while stressing the need for good quality teaching in these subjects. Such evidence indicates the congruence of values across the whole municipality, from schools to the local administration. Congruence of values may enhance the strength of the collaboration (Kirkhaug, 2013). In addition, at the top level of municipal management, strong personal interests can also be seen. For example, the Chief Municipal Officer in case 1 and the Chief Municipal Educational Officers in cases 2 and 3 all emphasize the pure value of music and the arts in their interviews. We can trace the existence of these values at every level within the cases in question; they are articulated, reinforced, and put into action via both formal and informal arenas. Here, we can see an example of what Busch (2012) calls the interplay between the actors in a collaboration. The aim is to create opportunities for pupils to develop themselves through music and the arts, and it is the congruence of values across the system that strengthens the effect of collaborative work upon the achievement of this goal.

Values may be articulated both implicitly and explicitly (Busch, 2012). When broken guitar strings are replaced instantly by a deputy leader at a CS, without the question of whether the guitar belongs to the SMPA or the CS being asked, then it becomes a matter of course that all the guitars at both institutions will be maintained in working order. When the principals at both establishments decide to buy one drum set each, rather than arguing about who should fund one, it is because these principals share the same values regarding the importance of music. When a immigrant boy is struggling to adjust to his new school, the SMPA provides a solution by offering a new area for skills mastery via attendance at the CS. It is through such actions that leaders demonstrates their values, which is important because these leaders are scrutinized by many teachers, who follow them and search for hidden beliefs – even those beliefs of which the leaders might not be conscious (Author 2 2014). The SMPA-CS collaboration may look like a pattern of reciprocal exchange, with favors being returned and a balance being maintained – but here, there is not necessarily a requirement for reciprocal benefits to be provided. The principals have informal meetings with one another. They have built up mutual trust, understanding that favors are likely to be returned at some point. Kirkhaug (2013) contends that this type of social exchange has a central place in value-based leadership. When values have intrinsic meaning, motivation and commitment are created (Busch, 2012). In turn, help becomes reciprocal. It is such intrinsic value that gives meaning to existence.

Often, this type of leadership is linked to the relationship between leaders and employees. In our study, however, it is the relationship between leaders at SMPAs and CSs that is under scrutiny. The results of the social exchanges that take place between these leaders are implicit in both cases 1 and 3, where decisions and actions are made to benefit the collaborations. By implicit, we mean here that the leaders' values are communicated across the organizations through actions (Busch, 2012). Case 2 differs a little because the collaborative work is driven mainly by the value of good quality music teaching and the collaboration may be interpreted as the outsourcing of music lessons. The values articulated in this example are related to concerns about the lack of educated music teachers in schools. Such a difference in core values may affect the sustainability of a collaboration; in case 2, the collaboration is dependent on extra funding, unlike the other two cases, where the main benefit is reciprocal exchange. Where case 2 is concerned, it must be asked, what will happen when the school can no longer afford the expense created by the collaboration? What might be the result if the project-leader role can no longer be

funded, thus threatening to sever the bridge that has been built between the two cultures? In case 3, there is a separate budget for the collaboration, but this investment is used to improve the operational tasks related to music and arts teaching at both establishments. In case 1, some of the SMPA-related activities are integrated into school life – for instance, theater improvisation. When the money ran short, however, these classes were taken away; in other words, they were an extra and were paid for by the school. The collaborations in cases 2 and 3 seem be more robust because each party benefits from the other's resources. Moreover, in both these cases, the collaboration is enhanced by social exchanges (Kirkhaug, 2012) and there is no reliance on the other party's budget.

Summary
This investigation has focused on collaboration between leaders, and has found that common values can be discovered at all municipal levels. Such common values are a key driver of collaboration, particularly where actions taking after informal meetings are concerned. The values that are stressed here also seem to be held personally by leaders in schools and in the municipalities more broadly. In the cases at hand, collaboration benefits both parties, allowing them to utilize each other's resources to their full potential.

Of course, great caution must be exercised when making generalizations in reference to such a small sample. The research conducted here, however, raises the following question: what would happen if CS leaders had no preference regarding music and the arts – what if their core interests lay in science, sport, or literacy? This leads to the secondary question, would anchoring at the top municipal level, via the articulation of strategies, be enough to ensure collaboration in music and the arts? The collaborative work studied here is fostered by a common belief in the pure value of music and art to a human being's life, with the wish for good quality teaching in this sphere being an additional factor. In the cases examined, value congruence can be seen across the system, from the schools themselves to the municipal management level; the collaboration seems to depend, however, on social exchanges, which enhance the effectiveness of collaborative effort. In this way, collaboration is supported by the context; it should be recognized that the leaders in question are important facilitators of this cooperation in practice. It is the leaders who have noted concerns about the lack of qualified music teachers in CSs, thus giving rise to the possibility of SMPA teachers joining CSs. When music teachers are given joint

positions, both the school systems benefit, as two of the cases here show. The real strength of the collaboration lies, however, in a strong belief in the pure value of music and the arts. While the question of whether or not such collaborative work would be as successful if the schools' leaders did not share these beliefs remains open, we have no doubt that the same need for informal meetings to take place would still exist, even if the values were not congruent.

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