CALIFORNIA BAPTIST UNIVERSITY

Riverside, California

The Role of Public-Private Collaborations in Arts Education

A Dissertation Submitted in Partial Fulfillment of the
Requirements for the Degree
Doctor of Public Administration

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Division of Online and Professional Studies

Department of Public Administration

October 2018

The Role of Public-Private Collaborations in Arts Education

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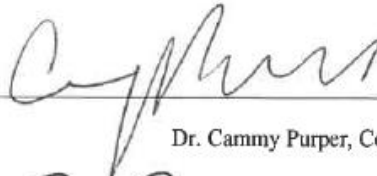
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for the degree Doctor of Public Administration

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ABSTRACT

The Role of Public-Private Collaborations in Arts Education

by Javier E. Blanco, DPA

There continues to be a high demand for public-private partnerships (PPPs) that

focus on organizations thinking and working together on issues of critical concern,

shifting the emphasis from individual efforts to group work, and from independent to

community projects. The purpose for collaboration between 2 sectors is to allow for the

delivery of public goods and services in more effective and efficient ways. Public school

districts in the United States have demonstrated the greatest improvement in student

outcomes based on deep collaboration between public schools and community

organizations. The focus of this research is to understand how nonprofits approach

collaboration and partnerships with a public agency to provide arts education to

kindergarten through 12th-grade students. This study is divided into 5 chapters; the first

chapter introduces the topic of public-private partnerships in arts education and the

purpose and significance of the study. The second chapter presents a review of existing

literature related to the topic and an introduction of the cooperation and partnership

model. Chapter 3 explains how using a qualitative content analysis as a methodological

approach was best suited for this type of research. Chapter 4 presents the findings and

the different characteristics of collaboration that emerged, which include general

practices of successful collaboration; factors contributing to the development of

successful collaborations; challenges to establishing and maintaining successful

collaborations; and the presence of trust, collegiality, and communication and their effect

on success and longevity. Finally, Chapter 5 presents a discussion of the results, the

limitations, and recommendations for further research.

Keywords: arts education, collaborations, public-private partnership

ACKNOWLEDGMENTS

I wish to extend my genuine appreciation to Dr. Thomas Frederick, chairperson of my doctoral committee, and Dr. Elaine Ahumada and Dr. Cammy Purper, members of my dissertation committee, for their thoughtful review, expertise, and input throughout the duration of this study. I wish also to extend my sincere gratitude to Dr. Linda-Marie Sundstrom who provided me with purposeful guidance and ongoing encouragement.

I would like to acknowledge the Blanco and De La Torre family for their continuous love and support at all times. I would also like to extend my gratitude to my friends and those who remained by my side through this journey from start to finish. The many setbacks and unforeseen obstacles helped me strengthen my character and resolve to finish. I have a much broader outlook on academic research and solving real-world problems. I also have a better understanding of maintaining the delicate balance of family, friends, work, and self-care. Thank you to all those who believed in me from the start of this journey; it is because of you that I have met the finish line. It was a journey worth taking. Thank you.

DEDICATION

I dedicate this research to my parents, Javier and Blanca Blanco, who taught me to never quit on personal and professional goals, no matter how long it takes or how many stones on the path. *Mamá y Papá, gracias por todo su amor y apoyo. También les doy las gracias por enseñarme el valor de la educación y por ayudarme a desarrollar en un hombre con valores que conoce la práctica de dedicación y buenos hábitos de trabajo. Mis estudios están dedicados a ustedes.*

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CHAPTER 1: INTRODUCTION

In recent years, the state of California has faced several challenging economic struggles. In the aftermath of the struggling economy from 2007, public school districts continue to reduce fine arts education programs that consist of visual and performing arts courses, such as art, photography, film, graphic design, animation, theater, dance, and music. Many states report that there are limited and less funds for public schools, which often negatively affects the arts education that can be provided to public school students. The purpose for collaboration between two sectors is to allow for the delivery of public goods and services in more effective and efficient ways. This research study specifically focuses on how the nonprofits approach collaboration and partnerships with a public agency to provide arts education to kindergarten through 12th-grade students.

School district boards and administrators have been cutting back or eliminating their visual and performing arts education programs due to state budget constraints. It is estimated that more than 50% of California state public schools have eliminated visual and performing arts education (California Department of Education, 2017a). In addition, by the end of the 2017-18 academic year, more than 25% of public high schools have removed their visual and performing arts education (Center for Online Education, 2017). When cutting programs, the school district board and administrators strive to cut programs that seem to have the least impact on learning and that create the least amount of controversy. By doing so, the school district board and administrators often recommend cutting some of the visual and performing arts programs. According to Beveridge (2010), the lack of exposure to visual and performing arts programs in Grades K-12 can stifle the artistic creativity of some students. Public school district boards and

administrators may target visual and performing arts education programs for elimination before other programs, such as the schools' academic courses, core curricular classes, or even sports programs. Studies have proven that students who do not have access to visual and performing art classes may not only miss out on a key creative outlet, but might also face greater difficulty mastering core subjects, higher dropout rates and more disciplinary problems (Center for Online Education, 2017). In some districts, like Riverside Unified School District (RUSD), public-private partnerships (PPP) have been a positive solution to the dilemma of dwindling public schools' art programs.

Data were collected from the director or designee of different community organizations through the use of semistructured interviews in order to better understand the general practices of successful collaboration in the context of the PPP: general practices of successful collaboration; factors contributing to the development of successful collaborations; challenges to establishing and maintaining successful collaborations; and the presence of trust, collegiality, and communication and their effect on success and longevity. This research study will allow other public school officials and administrators to understand and benefit from increased knowledge about successful collaboration through the processes and the outcomes that can be relevant to visual and performing arts education. Chapter 1 introduces details about the background, purpose, theory reference, and significance of the research study.

Background of the Problem

Visual and performing arts advocates have always struggled to gain the necessary support for the presence of art, photography, film, graphic design, animation, theater, dance, and music programs for the nation's public school curriculum. Visual and

performing arts education was a topic practically unheard of for several centuries. It was, however, first advocated by Benjamin Franklin in 1749 in his "Proposals Relating to the Education of Youth in Pensilvania," in which Franklin stated,

> As to their studies, it would be well if they could be taught *every Thing* that is useful, and *every Thing* that is ornamental: But Art is long, and their Time is short. It is therefore propos'd that they learn those Things that are likely to be *most useful* and *most ornamental*. (p. 3)

In 1821, arts instruction was introduced in the public school curriculum by the Boston School Committee, but the movement met with much opposition and many reverses (Whitford, 1923). Within the next 40 years, arts education programs began to expand in city schools such as Philadelphia, Baltimore, Cleveland, and many other cities in the East because they were of major significance to society and student learning. William Minife, of Baltimore, in 1848, advocated that art education is a means for all people to discover art talent for use in the industries. A paragraph taken from one of the early writings of this author set forth his ideas:

> To get good designers we must take the proper means for educating, and if we should take drawing a branch of common-school education, we should have an opportunity of selecting those who evidence superior talent for the art and at the same time, by improving the taste of all, we should create in many an appreciation of the beautiful, and consequently very much extend the consumption of art productions. (Whitford, 1923, p. 109)

A reliable history of the movement continues to be difficult to obtain because of the lack of adequate printed reports and accurate data on the subject (Whitford, 1923).

Since 1821, visual and performing arts education has made progress since its experimental introduction into the public school curriculum. Advocates have found a way to express the need for arts education as it teaches youth to express their capacity at a level that no other educational course can provide. However, there is a fairly comprehensive idea of the development of arts education in the United States based on the expositions of art work that have been displayed in public schools. Today, visual and performing arts education continues to be a struggle for many public schools due to the decreased budgets in a tough economy.

The visual and performing arts education curriculum was established to assist students with different learning materials that can present a core curricula coursework traditionally provided and allow them to incorporate creativity into each learning experience (Gullatt, 2008). Furthermore, arts education has allowed students to express creativity and self-perception; particularly, it has opened doors for students to learn at a different level than other students (Risner, 2007). From 1995-2000, many states in the United States reported that there were limited funds for public schools as a result of the unemployment rate, lowering state and local tax revenue, and increasing local legislator's difficulty to pass levies needed to support public school districts. Due to the economy's decline, public schools were forced to provide quality education with less funding and higher costs of education.

The nation continues to experience a recession that has left several advocates debating the presence or removal of arts education programs from K-12 grade school systems across the country (Albares, Leachman, Masterson, & Wallace, 2016). Due to the recession that occurred in 2007, the state of California has been affected with

unemployment rates reaching their highest peak and mass job layoffs that affected public education. Policymakers have the daunting task of filling huge funding holes while trying to maintain public services needed for the public schools. State employee wages were reduced as they were forced by policy changes to take furlough days. Public school teachers were laid off and took upon a higher student/class ratio than was ever seen before. Visual and performing arts classes were beginning to be cut or reduced from public schools, which allowed district administrators to lay off visual and performing arts educators before any other teachers (Albares et al., 2016). As a result, both past and present public school students across the state may have missed the opportunity to express creativity through the arts in their learning experience (Beveridge, 2010).

Policymakers are responsible to keep the government financially solvent while providing public education services and arts education programs to the state's tax paying residents (Maxwell, 2009). Compared to other states in the United States, California has the largest state budget and the largest education system, which includes 560 elementary districts, 87 high school districts, and 330 unified school districts. In 2010, when the state budget was finally passed, there was uncertainty regarding public policy in education (Beveridge, 2010). During that time, Governor Jerry Brown faced an in-debt issue that needed to be addressed to the public and that included state budget concerns of programs of more than $7 billion and borrowing more than $3 billion from internal state funds. As the economy declined, school districts were forced to provide quality education with less funding in programs that included the arts education. During these difficult times, PPPs are seen as an opportunity for public schools to be involved with several individuals or organizations to promote shared goals, shared vision, a climate of

trust, respect, shared resources, comprehensive planning, and shared risks (Russell, 2002).

Problem Statement

In 2001, visual and performing arts advocates encountered challenges based on changes in the educational policy. The NCLB Act 2001 was enacted in order to focus on different educational priorities toward subjects that include English, math, science, and history, shifting focus away from visual and performing arts. Additionally, the NCLB Act of 2001 stated that school districts must measure and prove that students are able to make Adequate Yearly Progress (AYP). This means that public school districts are obligated to prepare students to pass the standardized testing and to achieve higher scores from the previous academic year. Since the enactment of the NCLB Act of 2001 and other policies, education federal and state budgets have been examined in relation to the different education reform movements.

Accountability is most needed when there are tighter state budgets and fewer funds on arts education. Core subjects such as English, math, science, and history receive more funding while noncore subjects like art, photography, film, graphic design, animation, theater, dance, and music, among others potentially face reductions or elimination from public schools. Specific problems for arts education have stemmed from a combination of the manner in which districts have carried out the NCLB Act of 2001 assessments and the funding process that was used prior to the NCLB Act of 2001. Studies have found that administrators agree that budgetary, policy, and scheduling considerations continue to negatively affect fine arts education. Arts education programs

continue to be ranked less important than a tested subject by administrators and teachers because of funding, professional development, and scheduling (Beveridge, 2010).

Advocates for visual and performing arts education face different challenges within the education policy and school's curriculum. The NCLB Act of 2001 prioritized standardized achievement tests, which do not include visual and performing arts subjects. Additionally, the NCLB Act of 2001 stated that California school districts must measure and prove that students make an adequate AYP. School districts were not only forced to prepare all students to pass one set of standardized tests but to continue to achieve a higher score the following year. District administration and policymakers need to make proper spending decisions in the subjects of education that will be covered by the standardized tests to ensure that public school students are adequately successful and continue growing after high school graduation, which makes other subjects a priority over visual and fine arts education. Therefore, there is a need for more research to understand how public school districts can embrace arts education through PPPs and implement a balanced curriculum that can be used for public education. PPPs have increasingly become the default solution to government problems and needs, most recently for infrastructure, and they are embraced by a wide range of communities (Forrer, Kee, Newcomer & Boyer, 2010). Governments have experienced fiscal deficits and look for alternative ways to finance and deliver government services.

In December 2015, the U.S. Congress passed Every Student Succeeds Act (ESSA). ESSA provides state and district leaders with increased flexibility to best meet the needs of all students. The increased flexibility allows leaders to look beyond the traditional methods of approaching student achievement and find innovative solutions for

ensuring that all students have the opportunity to experience a well-rounded education, one that pushes beyond the subjects of reading, writing, and mathematics, and one that includes the arts (Education Commission of the States, 2018). According to ESSA, indicators of school quality or student success can include "measures of student engagement educator engagement, student access to and completion of advanced coursework, postsecondary readiness, school climate and safety, and any other indicator the state chooses" (U.S. Department of Education 2017, Title I, Part A, Subpart 1, Section 1005). These indicator options provide a number of opportunities for the arts, particularly in the areas of student and educator engagement and school climate. As a part of a well-rounded education, districts can include the arts in programs to address gaps identified in the district needs assessment. Examples include programs, such as STEAM (science, technology, engineering, arts and mathematics), that seek to integrate the arts into other disciplinary subjects and those that use the arts as a strategy to reduce bullying (ESSA; U.S. Department of Education, 2018). In addition, districts can seek to identify the missing gaps in arts education learning opportunities by employing opportunity-to-learn standards such as those developed for music, theater, and the visual arts.

Purpose of the Study

The purpose of this research study was to identify and examine, from the perspective of the private, nonprofit agency, the collaborative efforts between them and the Riverside Unified School District focused on the arts education. This qualitative content analysis was designed to identify the missing gap in successful collaborative knowledge; factors contributing to the development of successful collaborations;

challenges to establishing and maintaining successful collaborations; and the presence of how trust, collegiality, and communication affect the success and longevity to sustain the arts education.

Significance of the Problem

In 2016, the Department of Education announced that the state of California's public schools had enrolled a total of 6.2 million students, representing 13% of all public school students in the nation. Two-thirds of these students are in kindergarten through eighth grade, with one third attending high schools. Since California has the largest student population in the United States, it loses the most education spending when education budget cuts are approved. In 2017, the California State Board of Education approved millions in cuts to the state Department of Public Instruction as a result of the mandated budget reduction by the General Assembly. An additional $737,000 in cuts were expected to occur by the end of the 2017-18 academic year, which will accumulate a total reduction of the state's education department operating funds by 6.2%, $3.2 million (Legislative Analyst's Office, 2017).

The largest share of school funding comes from the state with smaller shares coming from local sources and the federal government. These proportions differ from many other states where local property tax revenue covers a much larger share of school funding. Unlike many other states, California's State Constitution limits local property tax rates. According to the Legislative Analyst's Office, "Additionally, in contrast to many other states, most school districts' overall funding levels are not affected by how much local property tax revenue they receive. This is because California generally uses local property tax revenue as an offset for state General Fund spending" (2017, p. 12). If

a school district receives more local property tax revenue in a given school year, the state reduces the district's general fund support by a similar amount.

In recent years, there have been several changes to the educational system that have forced public schools to cut back in several programs. In return, California public schools have been forced to limit or cut fine arts programs for Grades K-12 (Burnaford, 2007). In 2001, President George W. Bush signed into law the NCLB Act of 2001 to ensure better access to high-quality education for all children through an emphasis on core subjects, math and reading, which has caused funding for fine art programs to decrease significantly. Since the adoption of the NCLB Act, it has been a topic of great debate among public educators, government, administrators, and the public regarding its ability to improve the quality of education for the nation's youth (Spohn, 2008). A reduction in arts education occurred due to years of budget cuts and state budget deficits in addition to declining private funding sources (Ashford, 2004). The NCLB Act determines the amount of federal funding the school districts receive for the school's academic year. Research shows that several public school districts across the nation do not require students to take any sort of art education courses due to the enactment of the NCLB Act. Cornwell (2012) stated, "The arts are not a tested subject and have therefore become increasingly marginalized and cut from schools in order to focus solely on tested subjects" (p. 4).

This qualitative content analysis study identified and examined from the perspective of the private, nonprofit agency the collaborative efforts between them and the RUSD, which focus on arts education. The findings will help inform the field of public administration of the general practices of successful collaboration; factors

contributing to the development of successful collaborations; challenges to establishing and maintaining successful collaborations; and the presence of trust, collegiality, and communication and their effect on success and longevity. Further, this research will contribute to the knowledge base of how other private agencies can attempt using this model to sustain and provide arts education to students.

Research Questions

This research study contains two primary research questions and supporting ancillary research questions that are relevant to the successful collaborations between community organizations from Riverside, California and the Riverside Unified School District to provide arts education to public school students.

The main research questions guiding this study are posed:

1. What are the general practices of successful collaboration between RUSD and community organizations?

2. What are the most important factors contributing to the development of successful collaborations between RUSD and community organizations?

Supporting ancillary questions include

1. What are the general challenges related to establishing and maintaining successful collaborations?

2. How does the presence of trust, collegiality, and communication affect the success and longevity of collaborations?

Theoretical Framework

For the purpose of this study, the term *successful collaborations* is used to describe the ongoing partnerships that different community organizations and the RUSD

have sustained and created. Collaborative theory was integrated in this research study in order to examine the collaborative efforts between the community organizations from Riverside, California and the RUSD to provide arts education to public school students. There was an examination of the collaboration process and partnership creation between the community organizations and RUSD.

Collaboration is a universal term that has been defined in numerous ways across diverse fields. According to Schrage (1990), collaboration is defined as

The process of *shared creation*: two or more individuals with complementary skills interacting to create a shared understanding that none had previously possessed or could have come to on their own. Collaboration creates a shared meaning about a process, a product, or an event. In this sense, there is nothing routine about it. Something is there that wasn't there before. (pp. 40-41)

Collaborative theory stresses six important functions according to Ansell and Gash (2007):

1) The forum is initiated by public agencies or institutions;

2) Participants in the forum include non-state actors;

3) Participants engage directly in decision making and are not merely ''consulted'' by public agencies;

4) The forum is formally organized and meets collectively;

5) The forum aims to make decisions by consensus (even if consensus is not achieved in practice);

6) The focus of collaboration is on public policy or public management. (pp. 544-545)

There are many different ways in which organizations can choose to work together again and define successful collaboration. Winer and Ray (2009) addressed seven different alternatives that can increase the intensity for building relationships and doing work together again. The authors addressed the need of understanding the community, creating a charter for the collaboration, developing and establishing an evaluation plan for the collaboration, establishing internal communication protocols, developing external communication methods, planning for sustainability of the collaboration, and sharing leadership. According to Winer and Ray (2009), "These strategies can be used within formal, broad based coalitions, or can be adapted and utilized for more specific program partnerships" (p. 29). Ultimately, these strategies have helped RUSD and the community organizations to move toward the key features and elements of successful collaborations.

Collaboration in arts education is intended to promote shared goals, shared vision, a climate of trust, respect, shared resources, comprehensive planning, and shared risks (Russell, 2002) between RUSD and local community organizations. Collaborative theory and the use of the cooperation and partnership model are further analyzed in Chapter 2.

<center>**Definitions of Terms**</center>

The following terms are defined for the benefit of the readers of this study.

Adequate Yearly Progress (AYP). Adequate Yearly Progress is a set of annual academic performance benchmarks that states, school districts, schools, and subpopulations of students are supposed to achieve if the state receives federal funding under Title I, Part A of the federal No Child Left Behind Act of 2001 (NCLB). In California, the measures include (a) specified percentages of students scoring "proficient"

or "advanced" on California Standards Tests in English/language arts and math, (b) participation of at least 95% of students on those tests, (c) specified Academic Performance Index scores or gains, and (d) for high schools, a specified graduation rate or improvement in the rate.

Appropriations. Funds set aside or budgeted by the state or local school district boards for a specific time period and specific purpose. The state legislature and local school boards must vote every year on appropriations.

California Accountability & Improvement System (CAIS). Support system used to review school plans and monitor compliance documentation for public schools, districts, and county offices that receive funding for certain programs.

Collaboration. The ongoing process of two or more professionals interacting with one another in order to share their expertise regarding teaching, learning, student performance, resources, assessment, and/or other professional responsibilities.

Collegiality. A process that helps to create the conditions for principled agreement by allowing all points of view to be aired and considered when collaborating on a project.

Communication. Effective communication is an important contributing factor in achieving successful collaboration. Communication addresses the mission, vision, values and principles, membership, and decision making.

Every Student Succeeds Act (ESSA). This measure reauthorized the 50-year-old Elementary and Secondary Education Act (ESEA), the nation's national education law and longstanding commitment to equal opportunity for all students.

Local arts education partnership program (LAEPP). Provides grants to states to assist them in providing need-based grants and community service work-study assistance to eligible postsecondary students. States must administer the program under a single state agency and meet maintenance-of-effort criteria.

Local Control and Accountability Plan (LCAP). A key accountability requirement of the state's Local Control Funding Formula (LCFF), the LCAP is a 3-year plan that every district must create and update annually with input from the community. The LCAP is intended to explain how the district will use state funds to improve educational outcomes for all students based on eight state priorities with special attention to high-needs student who received additional money.

Local Control Funding Formula. Overhauls California's school finance system, replacing "revenue limits" and most "categorical funds" with a per-pupil base grant plus additional money for high-needs (low-income, English learner, and foster youth) students.

Local educational agency (LEA). A public board of education or other public authority legally constituted within a State for either administrative control or direction of or to perform a service function for public elementary schools or secondary schools in a city, county, township, school district, or other political subdivision of a state, or for a combination of school districts or counties that is recognized in a state as an administrative agency for its public elementary schools or secondary schools.

National Assessment of Educational Progress (NAEP). The largest nationally representative and continuing assessment of what America's students know and can do in various subject areas. National Assessment of Educational Progress

No Child Left Behind Act. Requires tests that measure performance against state-adopted academic content standards.

Principal apportionment. Distribution of funds for local educational agencies (LEAs) in support of the public school system.

Public-private partnerships (PPP). An arrangement between a government and the private sector. The skills and assets of each sector (public and private) are shared in delivering a resource or service for the use of the general public.

Public Schools Accountability Act (PSAA). The creation of an educational accountability system for California public schools and to help public schools improve and to measure the academic achievement of all students.

Trust. The core of collaboration is identified by trust—how work is done, how words are spoken, and how the results are accounted for.

Visual and fine arts education programs. Art, photography, film, graphic design, animation, theater, dance, and music, among other concentrations.

Organization of the Study

Chapter 1 of the study presented the introduction, the statement of the problem, the purpose of the study, the questions to be answered, the significance of the study, and the definitions of terms.

Chapter 2 is a review of relevant literature. It addresses the following topics: federal education policies, the importance of PPPs, public education finance, California state codes, and the benefits to arts education. In addition, collaborative theory and the use of the cooperation and partnership model were integrated in this research study.

Chapter 3 presents the methodology used in the study, including the research design, population and sampling procedure, and the instruments and their selection or development, together with information on validity and reliability.

Chapter 4 provides a description of the different community organizations and the findings related to the research questions based on the data collection method used (interviews).

Chapter 5 discusses and analyzes the results, culminating in conclusions and recommendations for further study.

CHAPTER 2: REVIEW OF THE LITERATURE

It is essential for the U.S. Department of Education officials to continue to maintain flexibility in making education budgets and policies that will better serve students' education. Former U.S. Secretary of Education Arne Duncan advocated the importance of arts education instruction to all children but recognized that after many years of budget crisis on arts education access, the U.S. public schools have a long way to go before they provide a rich and rigorous arts education to all students (Duncan, 2012). Since the fiscal crisis in 2007, public schools have faced major challenges including the elimination of the visual and performing arts education. The need to keep or regain arts education in public schools results from a combination of different demands. As a result, cutting or removing visual and performing arts education in public schools has continued to be an easy target that has affected the student population in different ways. Both conventional and academic-oriented media support these findings, with "arts budget concerns" and "standardized testing versus arts in education" receiving more coverage than any other topic related to the arts' role in education (Education Commission of the States, 2017).

There are currently few research studies that specifically examine arts education policies, including state budget cuts in the public education system. Indeed, most research has been about how the education of art reacts to policies regarding assessments and standardized testing. The area of policy created specifically on the need of arts education in public schools has yet to be examined. In Chapter 2, the literature to be reviewed supports the research study through the following viewpoints:

1. An overview of the different educational policies of governance in the United States

2. The importance of public-private partnerships (PPPs)

3. The educational finance system

4. California Education Code as it relates to art, photography, film, graphic design, animation, theater, dance, and music

5. The importance of visual and performing arts education to students

6. How collaborative theory can be integrated in this research study through the use of the cooperation and partnership model

Education in the United States

Different educational policies have been reformed in the United States since the 17th century. Since the 1970s, there have been different traditional patterns of governance in the state of California that have changed significantly. The presumption of local control, a system of governance based on local electoral accountability—the system in place for the previous 150 years—has been superseded by a system of state control (Timar, 2006). In 1972, superintendents of schools in Chicago proposed to solve district-funding problems by eliminating music, art, and physical education (Mark, 2002). While advocates saved these programs in Chicago, other public schools across the nation did not fare as well. From 1999-2004, California public schools saw a 50% decrease in arts education courses resulting in a 27% loss of art and visual teachers and affecting over half a million students and educators total (Education Commission of the States, 2017). These losses were a result of the changes in educational priorities that were driven by the No Child Left Behind Act (NCLB) of 2001 but ultimately because there was an inadequate budget that drove the trend away from arts education in schools (Mark, 2002). In addition, the Great Recession had a major impact on school funding in the state of

California. Today, state officials mandate the way public school teachers are to teach their students, and arts education programs are first to be cut before other programs are removed, which is the primary cause of different education reforms being administered.

The Launch of Sputnik

On October 1957, the Soviet Union successfully launched the first artificial satellite *Sputnik*, which spurred in the United States an outcry for changes in the educational system. It was then that the National Defense Education (NDE) Act of 1958 was passed, whose purpose was to improve and strengthen all levels of the American school system and to encourage students to continue their education beyond high school with loans to prepare students to be teachers and grants to states for programs in mathematics, science, and modern foreign languages in public schools. The NDE Act did not mention any arts education as a focus area for a student's learning curriculum.

Due to the technology gap in the United States, math and science immediately became the prime focus in public education after the launch of *Sputnik*. Hoffer (1980) reported that music went from being the first common "elective" to the second most common elective course behind business courses. At this time, music educators encouraged and promoted the importance of arts education to justify a place within the core curriculum (Richerme, 2012).

Elementary and Secondary Education Act of 1965

President Johnson recognized that U.S. children of low socioeconomic backgrounds were not achieving at the same level as their more socioeconomically advantaged peers. On April 9, 1965, President Johnson signed the Elementary and Secondary Education Act (ESEA) in order to improve the academic achievement of the

socioeconomically disadvantaged by ensuring that all children had a "significant opportunity to receive a fair, equitable, and high-quality education, and to close educational achievement gaps" (U.S Department of Education, 1965, p. 8). The ESEA Act established the guidelines for the Title I federal grant program, which provided assistance to local educational agencies (LEA) and schools with high concentrations of students from low-income backgrounds.

The Nation at Risk

In 1983, many Americans were alerted due to the publication of *A Nation at Risk: The Imperative for Educational Reform*. The publication reported how the nation's educational system was facing several crises. According to Heise (1994), the *Nation at Risk* report noted,

> While the American economy and society underwent dramatic changes during the past few decades, schools continue to educate students in largely the same way. The report argues that a static educational system in an increasingly dynamic economy and society creates profound risks for the United States. (Heise, 1994, p. 345)

The authors of *A Nation at Risk* mentioned how the educational foundations of the present society were presently being eroded by a rising tide of mediocrity that threatened our very future as a nation and people.

The *Nation at Risk* report helped the public to be alerted of the need for an educational reform and initiatives for federal leadership (Heise, 1994). Since 1983, many parents, educators, civic and business groups, foundations, policymakers, and researchers have focused on educational reform efforts. In addition, there is a greater stress on higher

student achievement that is based on standards prepared by professional associations rather than local boards. This also includes a control of education that has shifted to the national and state levels and away from local government. Because there continues to be a need for educational reform spurred to the public, it was not surprising to find local, state, and federal public officials preoccupied with educational reform plans. There are numerous reports and analyses, many published after the *Nation at Risk* report, which focus on the nation's educational system. These reports examine the failure U.S. schools are having both on students and society (Heise, 1994).

Goals 2000: Educate America Act of 1994

In response to the sustained need to reverse a rising tide of weakness in American education, President Bill Clinton signed into law the Goals 2000: Educate America Act (Heise, 1994). The Goals 2000: Educate America Act provided a coherent, nationwide, systemic education reform that was designed to improve the quality of learning and teaching in the classroom and to define appropriate and coherent federal, state, and local roles and responsibilities for education reform. The Goals 2000: Educate America Act also added arts education as a core subject in federal legislation and funding for the arts education. During that time, the National Visual Arts Standards of 1994 were released to solidify the importance of dance, music, theater, and visual arts to students. This marked the introduction of the arts as a fundamental component of school curriculum by federal policy (Heilig, Cole, & Aguilar, 2010). The standards establish *proficient* and *advanced* achievement standards for Grades 9-12 in each discipline. The proficient level is intended for students who have completed courses of study involving relevant skills and knowledge in that discipline for 1 to 2 years beyond Grade 8.

No Child Left Behind Act of 2001

In 2001, President George W. Bush signed into law the NCLB Act to ensure better access to high-quality education for all children through an emphasis on core subjects, math and reading. The NCLB Act served to close the achievements gap with "accountability, flexibility, and choice, so that no child is left behind" (U.S. Department of Education, 2001). The NCLB Act measures students' achievement through a metric formula called Adequate Yearly Progress (AYP). The AYP is used to determine whether schools are successfully educating their students. The law requires states to use a single accountability system for public schools to determine all students and individual subgroups are making progress toward meeting state academic content standards. The goal is to have all students reach proficient levels in reading and math and identify the progress on those standards by which they must be tested yearly in Grades 3 through 8 and in one grade in high school. The results are then compared to prior years, and based on the state-determined AYP standard, it is determined whether the school has made adequate progress toward the proficiency goal (U.S. Department of Education, 2017).

A reduction in arts education programs occurred due to years of budget cuts and state budget deficits in addition to declining private funding sources (Ashford, 2004). The NCLB Act of 2001 determines the amount of federal funding the school districts will receive for the school's academic year. Research shows that several high schools across the nation do not require students to take any sort of art education courses due to the enactment of the NCLB Act. According to Cornwell (2012), "The arts are not a tested subject and have therefore become increasingly marginalized and cut from schools in order to focus solely on tested subjects" (p. 4).

Since the adoption of the NCLB Act of 2001, it has been a topic of great debate among public educators, the government, administrators and the public regarding its ability to improve the quality of education for the nation's youth. Although art education is defined as a core academic subject under the NCLB Act, the federal mandate has been blamed for the reduction of learning opportunities in the arts and other subjects because schools are not required to test children other than in math and reading. Spohn (2008) stated, "This is particularly the case in schools with high minority and disadvantaged populations in which many students do not have access to dance or music instruction if these subjects are not already part of the formal curriculum" (p. 3).

Race to the Top and the Common Core Standards

On February 17, 2009, President Obama signed into law the American Recovery and Reinvestment Act of 2009 (ARRA). The purpose of the ARRA Act is to lay "a foundation for education reform by supporting investments in innovative strategies that are most likely to lead to improved results for students, long-term gains in school and school system capacity, and increased productivity and effectiveness" (U.S. Department of Education, 2009).

The ARRA Act of 2009 provides $4.35 billion for the Race to the Top (RTTT), a competitive grant program that is designed to encourage and reward states that are (a) creating the conditions for education innovation and reform; (b) achieving significant improvement in student outcomes, including making substantial gains in student achievement, closing achievement gaps, improving high school graduation rates, and ensuring student preparation for success in college and careers; and (c) implementing ambitious plans in four core education reform areas, which include (a) adopting standards

and assessments that prepare students to succeed in college and the workplace and to compete in the global economy; (b) building data systems that measure student growth and success and inform teachers and principals about how they can improve instruction; (c) recruiting, developing, rewarding, and retaining effective teachers and principals, especially where they are needed most; and (d) turning around our lowest-achieving schools (U.S. Department of Education, 2009).

From the start of the RTTT legislation, it did not specify which standards were needed for a state to adopt. In order to be eligible for the grant, the Common Core State Standards (CCSS) became the newly adopted standards by 42 states solely because funding was needed after the Great Recession of 2007. Within the same year that RTTT was adopted, the National Governors Association Center for Best Practices (NGA Center) and the Council of Chief State School Officers (CCSSO) developed the CCSS for English language arts and literacy in history/social studies, science, and technical subjects in an effort to fulfill the charge issued by the states to create the next generation of standards in kindergarten to Grade 12 to help ensure that all students are literate and college and career ready no later than the end of high school (Common Core State Standards California, 2013). Arts education courses were not included in the RTTT legislation or the CCSS.

In June 2014, the National Coalition for Core Arts Standards launched the National Core Arts Standards (NCAS) in order to provide CCSS with voluntary national standards for visual arts, dance, music, theater, and media arts. The national visual arts standards were designed to serve an eminently practical purpose—"to improve the teaching and learning of the arts in America's schools, thereby improving the education

of more than 50 million students annually" (National Art Education Association, n.d.).

At this time this research was conducted, the NCAS can only identify and represent a

new and innovative approach to arts education that can serve students, teachers, parents,

and decision-makers to a student-learning curriculum.

Science, Technology, Engineering, and Mathematics (STEM) Education

The President Obama administration announced the 2009 "Educate to Innovate"

campaign to motivate, inspire, and educate students to excel in four specific disciplines—

science, technology, engineering, and mathematics (STEM) subjects. Rather than teach

the four disciplines as separate and discrete subjects, STEM integrates them into a

cohesive learning paradigm based on real-world applications. By 2014, 13 agencies have

created partnerships in the Committee on STEM Education (CoSTEM), including

mission science agencies and the U.S. Department of Education. According to Hom

(2014), "CoSTEM is working to create a joint national strategy to invest federal funds in

K-12 STEM education, increasing public and youth STEM engagement, improving the

STEM experience for undergraduates, reaching demographics underrepresented in STEM

fields, and designing better graduate education for the STEM workforce" (p. 1). The

Department of Education now offers a number of STEM-based programs, including

research programs with a STEM emphasis, STEM grant selection programs, and general

programs that support STEM education.

STEM education in California promises to allow students to learn to become

problem solvers, innovators, creators, and collaborators and go on to fill the critical

pipeline of engineers, scientists, and innovators so essential to the future of California

and the nation. Additionally, the California Department of Education addressed that the

state will be a leader in STEM education, preparing and inspiring all of its students to seize the opportunities of the global society through innovation, inquiry, collaboration, and creative problem solving

Every Student Succeeds Act of 2015

On December 2015, President Barack Obama signed the reauthorization of the ESEA of 1965, called the Every Student Succeeds Act (ESSA). The purpose of the ESSA is to "recognize that states, working with school districts, teachers, and others, have the responsibility for creating accountability systems to ensure all students are learning and prepared for success" (U.S. Department of Education, 2017). These accountability systems are state designed but must meet federal parameters, which include; ensuring all students and subgroups of students are included in the accountability system, disaggregating student achievement data, and establishing challenging academic standards for all students.

There are three primary reasons why the passage of the ESSA is significant to arts education. First, ESSA includes music and the arts as part of a well-rounded program of instruction that meets the needs of all students. Second, ESSA allows funds to be used to help teachers integrate comprehensive literacy instruction into a well-rounded education. Third, ESSA encourages districts and local partners to provide well-rounded educational activities, including activities that enable students to be eligible for credit recovery or detainment (U.S. Department of Education, 2017). ESSA continues to pursue offering all students a quality education through a method of holding schools accountable for greater access and equity of arts education. As part of a well-rounded education, public schools

may incorporate the arts as strategies to provide all students the opportunity to achieve. For example, opportunities for the arts can include

- Engaging the arts to improve students' nonacademic skills, such as self-efficacy or engagement.

- Supporting student attendance and other nonacademic indicators through increasing access and opportunities in the arts and other well-rounded educational subjects.

- Incorporating arts-based techniques in professional development programs to strengthen the effectiveness of educators in improving student learning outcomes.

Local Control Funding Formula

On July 2013, Governor Jerry Brown signed into law the Local Control Funding Formula (LCFF), which replaced California's 40-year-old funding formula. The LCFF increases local control by giving district officials more flexibility in deciding how to allocate state dollars. Prior to the adoption of the LCFF, California's school finance system, involved a complex system of general funds and over 80 categorical funds, each with its own set of stipulations for a designated use (Bersin, Kirst, & Liu, 2008). Today, the LCFF changes the formula that the state uses to allocate funds to districts: funding is based on average daily attendance and unduplicated counts and concentrations of targeted student subgroups—specifically, low-income, English learner, and foster youth students (Taylor, 2013). The LCFF's premise is to provide more resources to districts that serve the targeted students mentioned and, at the same time, grant district officials more flexibility in deciding how to allocate state funds to best meet local needs and improve student outcomes (Office of Governor Edmund G. Brown Jr., 2013).

The LCFF provides district officials with increased fiscal flexibility because it eliminates approximately three fourths of prior state categorical, or restricted, programs—or 48% of total state categorical aid1—and redirects these funds to districts as general purpose, or unrestricted, funds (Taylor, 2013). Over 60% of California's district funding comes from the state, and under the previous system, the state earmarked approximately one third of state funds for specific programs—such as arts and music, professional development, class size reduction—or for specific students—such as students with disabilities or students from low-income backgrounds (Education Data Partnership, 2012); thus, district officials were restricted in deciding how to allocate a substantial portion of their state funds.

New Funding Formula

The LCFF increased local control in education by increasing fiscal flexibility for district officials, increased community involvement in district decisions, and increased district oversight by county office of education (COE) officials. One premise of the LCFF is to provide more dollars for general education purposes to districts that serve greater proportions of targeted—low-income, English learner, and foster youth—students as opposed to providing all districts with roughly the same per-pupil amount as under the old system (Office of Governor Edmund G. Brown Jr., 2013). The new funding formula accomplishes this goal by allocating state dollars for general education purposes in terms of base, supplemental, and concentration grants (Taylor, 2013). Thus, the LCFF addresses the issue of educational equity by minimizing the state's reliance on categorical funds and instead provides a base grant for each local educational agency (LEA) per unit

of average daily attendance in the amount of $7,643 per student, with additional amounts depending on the grade level (California Department of Education, 2017b).

The California Alliance for Arts Education (CAAE), California Arts Council (CAC), and CREATE (Core Reforms Engaging Arts to Educate) CA have viewed the creation of the LCFF and the initial LCAP development process as an opportunity to address the arts education equity gap (Duncan, 2012). CREATE CA has found this as a perfect opportunity to ensure that California students have equitable access to a high-quality arts education (CREATE CA, 2015). These organizations believe that arts education is a necessity that can contribute to the State's eight priority areas that are under the LCFF. By providing specific LCFF funding for arts education in a district's LCAP, students in general education settings could also be supported through arts education programs at their schools (CREATE CA, 2015).

For many years, California public schools have had a national problem of inequitable access to arts education due to budget cuts that have had a significant impact on the arts education access for minority students and students of low socioeconomic status (Baker, 2012). California's LCFF was created to provide school districts with funding opportunities that will address issues of education equity, which includes arts education (CREATE CA, 2017). As mentioned above, in order to make the most potential gains in arts education, the need for collaboration is seen as an opportunity for public schools to involve several individuals or organizations in complex educational problems.

Local Control Accountability Plans

All districts and charter schools within the state of California are required to develop and adopt an LCAP based on a template created by the State Board of Education (Taylor, 2013). In their LCAPs, district officials must target four specific areas: (a) outline their goals around the state's eight priorities, (b) report how they will allocate resources to meet their goals, (c) specify improved services for targeted student subgroups, and (d) describe how they engaged community members in district decision-making (Taylor, 2013). The LCFF requires district officials to engage their local communities in goal setting and resource allocation decisions (Affeldt, 2015), and the law requires COE officials to oversee the approval of districts' LCAPs. All of these requirements are new under the LCFF. Additionally, many public school districts tailor the necessity of PPPs and respond to LCAP to specifically cover areas that serve the needs of their students in preparation for them to take their rightful place as confident and courageous citizens eager to achieve and contribute to a global society (State Board of Education, 2013).

In the first section of the LCAP, district officials describe how they involved stakeholders in the process of developing the LCAP and the impact of stakeholders' feedback on the LCAP (State Board of Education, 2013). Thus, district officials must develop and consult with a parent advisory committee that includes parents of targeted student subgroups and with an English learner-specific parent advisory committee if at least 15% of students and at least 50 pupils in the district are English learners. The second section of the LCAP focuses on the district goals. District officials formulate annual goals that address each of the state's eight priority areas: basic services, course

access, implementation of state standards, parent involvement, pupil achievement, pupil engagement, school climate, and other pupil outcomes (Taylor, 2013). These goals can also be tailored to community partnerships and collaborations to enhance the student's education. In the third section of the LCAP, district officials report the specific actions that they would take to meet their goals and the services they would provide for all students and for targeted student subgroups.

Once these sections are adopted, the LCAP is effective for 3 years, and each year district officials must "review the district's progress towards meeting the goals set forth in its LCAP, assess the effectiveness of the specific actions taken toward achieving these goals, and describe any changes the district will make as a result of this review and assessment" (Taylor, 2013, pp. 12-13). In addition, district officials must also annually update the expenditures that are tied to specific actions and services for all students and for targeted students (State Board of Education, 2013). If the district does not meet these three criteria, the COE must take additional steps by providing technical assistance to district officials, assign an academic expert to assist the district officials in identifying and implementing effective programs, and/or refer the district to the California Collaborative for Educational Excellence (CCEE), a state agency that gets involved with struggling districts (Taylor, 2013).

Public-Private Partnerships

Although PPPs have been in existence in the United States for over 100 years, the growth in their use accelerated in the 1980s, and they have continued to be used today (Becker & Patterson, 2005). PPPs have recently gained popularity as a government model for delivering goods and services to the public. The increase of PPPs has brought

rise to the question of public accountability, effectiveness, and sustainability. Ultimately, PPPs increasingly have become the default solution to government problems and needs. PPPs have increased as governments experience fiscal deficits and look for alternative ways to finance and deliver government goods. Government leaders seek ways to be proficient, explore funding opportunities, and innovate or manage knowledge from the private sector to address the complex public policy problems (Forrer, et al., 2010).

Since the 1990s, PPPs have acquired different levels of popularity. According to Verger and Moschetti (2017), there are different reasons to embrace PPP schemes in education and other public services. Verger and Moschetti addressed the idea that the New Public Management (NPM) is "an approach in public administration that employs knowledge and experiences acquired in business management and other disciplines to improve efficiency, effectiveness and general performance of public services in modern bureaucracies" (p. 3). The NPM approach considers the following as rationales for PPP adoption:

1) To increase the level of financial resources committed to public services such as basic education and to provide better value for money.

2) To allow governments to focus on those functions where they have comparative advantage (planning, policy, quality assurance, and curriculum development), whereas the private sector is in charge of service delivery.

3) To allow for greater innovation by focusing on outputs and outcomes, rather than processes.

4) To allow governments to bypass operating restrictions.

5) To introduce competitive pressure on the provision of public services, and thus innovation and efficiency gains. (p. 3)

Meanwhile, PPPs have been defined in many different ways. Becker and Patterson (2005) defined PPPs as

> Collaborative efforts between the public sector and for-profit or nonprofit organizations in the private sector to provide enhanced services to the public, to accelerated economic growth, or to supplement government revenues. (p. 128)

Savas (2000) defined PPPs as

> Any arrangement between government and private sector in which partially or traditionally public activities are performed by private sector. (p. 8)

Forrer et al. (2010) defined PPPs as

> An ongoing agreement between government and private sector organizations in which the private organization participated in the decision-making and production of a public good or service that has traditionally been provided by the public sector and in which the private sector shares the risk of that production. (p. 475)

For many years, there has been a question of accountability with PPPs. According to Forrer et al. (2010), "Accountability has long been recognized as the cornerstone of successful public management" (p. 475). PPPs have changed the dynamics of public accountability by involving private partners to emphasize on decision making and program delivery. By doing so, the terms and conditions of the involvement deserve careful study and understanding by public officials before they can enter in a PPP (Forrer et al., 2010). Accountability in PPPs requires a creation in which proper safeguards ensure that public services are not compromised for the sake of private profits.

Ultimately, exercising accountability in PPPs depends on clarifying the responsibilities in relationships. Forrer et al. noted that the interactions between public and private partners can affect the overall ability of an organization to monitor compliance and reward and punish success or failure by the contractor. Furthermore, this is an important characteristic that differentiates PPPs from short-term and long-term collaborations. Public administrators are required to be aware of various dimensions of public sector accountability.

Verger and Moschetti (2017) addressed the concept that the main areas of accountability and state control in educational PPPs are

The transmission of a national curriculum, quality of school facilities, teacher training and development, teachers' qualifications, teachers' salary and working conditions (including students-teacher ratios), gratuity (ensuring that schools do not charge uncovered fees to families), democratic school governance (guaranteeing participation of teachers, families and other stakeholders at the school level), as well as transparent students' admission processes. (p. 6)

As argued by Schaeffer and Loveridge (2002), PPPs ideally imply that "all partners share in the rewards and decision making and assume full responsibility for the risks of their joint activities" (p. 180).

In order to effectively exercise accountability with PPPs, Forrer et al. (2010) provided a framework to assist public administrators to understand the nature of PPPs and the traditional concept of public accountability. Forrer et al. identified six dimensions for strengthening accountability in PPPs: risk, cost and benefits, social and political impact, expertise, partnerships collaboration, and performance measurement.

Each of these dimensions must be assessed in advancement of the development of a

specific PPP arrangement and throughout the partnership. Each of these dimensions is

linked to accountability as discussed:

1) Risk—*Understanding and allocating risk amongst partners is the first dimension that is important to assess PPP accountability. The partnerships must agree upon the sector most appropriate to handle each individual to control the risk and maximizes public benefit.*

2) Cost and Benefits—*Analysis should be critical for determining which projects are appropriate for PPPs. Specifically, the public administrator address whether or not the collaboration will be able to provide more benefits than the commonly risks, or obstacles that are associated with PPS.*

3) Social and Political Impact—*In assessing impact, social equity effects, such as the differential impacts on socioeconomic segments of society should also be considered. Each participant within collaboration must understand the implications in their environment when signing up with a PPP.*

4) Expertise—*Perhaps the most important key to a partnership because it leads to organizational innovation. The skill-set that the government is acquiring must understand in order to effectively provide the intended services.*

5) Partnership Collaboration—*The strengths of the human connections within a PPP affect the overall ability if a government agency to monitor compliance reward success or punish failure by the private partner.*

6) Performance Measurement—*Ongoing evaluation is necessary because it helps to show the strengths and weaknesses of the partnership outcomes and for maximized performance*. (pp. 477-480)

There have been numerous studies that analyze the specific benefits to PPPs of such collaboration. PPPs can increase the accountability, effectiveness, and sustainability (Forrer et al., 2010). In addition, PPPs can encourage for a time frame of a project to be completed and expand further goods and services to the public (Kwak, Chih, & Ibbs, 2009). In fact, accountability continues to be an issue but can be cut back only if there is a balance between the PPP to increase the opportunity to succeed. It is also necessary to keep the PPP funded and governance centralized in order to ease concerns of accountability (Forrer et al., 2010).

Successful Collaboration

Successful collaboration can be defined when participants recognize the strengths and weaknesses within their own efforts (Winer & Ray, 2009). Although collaboration is recognized as an effective means to address complex art education issues, successful collaboration is difficult to achieve and failure is prevalent. By utilizing and examining Winer and Ray's (2009) seven different alternatives, RUSD and the community organizations demonstrate how they have increased the intensity for building relationships and doing "successful collaboration." Winer and Ray (2009) elaborated on each strategy:

1) Understanding Community—One way to ensure that the collaborative group is representative is by creating a list of community stakeholders that will be affected by the activities of the collaboration. Once a collaborative group is

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formed, understanding the "community" of people in the group—interests, cultures, values, and habits of the participants can strengthen the foundation for successful collaboration.

2) Creating a Charter for the Collaboration—Creating a written charter for collaboration that lays out the common goals for working relationships for the group. Elements that can be included in the charter are:

   a. Mission: The purpose of the collaboration—the fundamental reasons for the collaboration's existence.

   b. Vision: An image of the desired future embraced by all collaborative partners.

   c. Values and Principles: The beliefs individuals and the group hold.

   d. Membership: Identification of the constituencies to include as members of the group.

   e. Decision Making: Protocols that define how decisions will be made by the collaboration.

3) Establish an Evaluation Plan for the Collaboration—An evaluation plan is useful on many levels, to ensure that attainable goals are defined, to further create a shared vision for the work of collaboration, and to establish accountability standards for performance. Components of an evaluation plan should include:

   a. Outcomes: The specific results or impacts to be pursued through the group's efforts.

b. Indicators: Short term measures of achievement of outcomes, the "how" in knowing whether you have achieved an outcome.

c. Timeframe: Establishing when specific outcomes will be accomplished by and when they will be evaluated.

d. Resources Needed: Identifying the resources needed to accomplish specific outcomes; the "what is it" and "who has it".

4) Establish Internal Communication Protocols—Collaborative efforts are dependent upon open and clear communication. Clear communication includes the development of language; establishing meetings in which they move towards the agreed goals; and a formal process for communication, which can include weekly e-mail updates, phone calls, and mailings.

5) Develop External Communication Methods—Communication from the collaboration to the broader community must be established. Preferably, this includes the development of a public communications plan that is explicit about who is authorized to serve and give recognition to the individual collaborative partners.

6) Plan for Sustainability of the Collaboration—A plan in which it involves guidelines relating in terms of commitment and responsibilities.

7) Share Leadership—Collaborations are stronger when there is a distribution of leadership responsibilities for either parties' goals or projects within the collaborations. (pp. 28-32)

Successful collaboration is defined in different ways: systems (Austin, 2000; Noam, 2001), dialogue, and creative problem solving (John-Steiner, Weber, & Minnis,

1998). In education, collaboration is seen as an opportunity for schools to involve several individuals or organizations in complex educational problems. Examples of these problems are diminishing resources, standard-based education requiring creative ways of meeting prescribed outcomes while engaging students in meaningful learning experiences such as in arts education. Ultimately, collaboration is a trusting, collegiality, and communicative working relationship between two or more equal participants. The participants in a collaboration are involved in shared thinking, shared planning, and shared creation of integrated instruction with a common goal to be achieved (Montiel-Overall, 2005).

Missions are an important component of PPP's success. According to Melaville and Blank (1991), if the purposes of two or more organizations are closely aligned, then there is a greater chance the collaboration will be effective. The visions of both parties must enlighten the participants. Without a vision that promotes action and a continually evolving understanding between collaborative entities of how the efforts of the stakeholders will further that vision, the collaboration will not be successful (Kronley & Handley, 2003). Once the mission, vision, and values are identified, other variables can determine the success of PPP. These variables include a large, difficult but solvable problem, creative thinking; aligned incentives, willingness to advertise and pursue potential collaborative partners, and the ability to attract and then negotiate with prospective partners (Davies & Hentschke, 2006).

Additionally, in order for PPP to be effective, the leadership of both organizations must be willing participants. Both parties should have an understanding that the gains of collaboration can outweigh what each organization will give (Davies & Hentschke,

2006). Ultimately, both parties should know that what is often gained in most collaborations is the delivery of public goods and services in a more effective and efficient way and the ability for an organization to gain a solution to a problem that could not be solved independently.   Collaboration can provide an opportunity to solve future problems because public administrators can learn that entering into a collaboration is not only a solution to an immediate problem, but potentially can also create results in an evolving relationship that could help meet the needs of the participating organizations in the future.

Collaboration plays a major role in interdisciplinary activities among STEM fields. Facilitating collaboration across STEM fields in program development is critical to provide a strong educational foundation to all learners in STEM education. According to Haruna (2015), the STEM collaborations signify a good, unified system that has many advantages of facilitating cooperation with few disadvantages. STEM is a unified project, and all the faculty members who are involved in it should help each other. There must be mutual understanding between the faculty members to break all of these barriers. Most importantly, collaboration has to take place first at the local level of education and then move up instead of the opposite. It is suggested that PPPs can come together and identify areas to initiate efforts in STEM fields for further support. Haruna (2018) stated, "No program can provide all things to those who are in need of services. No budget can provide the resources to assist all of those in need" (p. 18). Collaboration and cooperation are strengthened by sharing resources, especially when there is shortage of required resources and expertise among collaborators.

Successful PPPs in Public Education

Deich (2001) provided different experiences and wisdom of successful PPPs to different leaders at a national, state, and local level to provide resources for existing and future partnerships in the field of public education. Deich (2001) described out-of-school time and community school initiatives (OST/CS) as initiatives that provide children with safe, structured places to spend time when they are not in school; OST initiatives focus on recreational, academic, and developmental opportunities that supplement the education provided in school, and CSs offer the same programs in addition to supporting other efforts and activities for families or the extended community through the use of successful collaboration. While every public education collaboration is different within its own membership, goals, and approaches, the experiences of existing partnerships and their public- and private-sector leaders can be attained by following Deich's (2001) 10 principles. These principles are useful for establishing and maintaining PPPs through the following criteria:

1) Clear goals—Successful partnerships engage in a thoughtful process to define a vision or mission and clear goals. They also take time to ensure complete agreement and understanding among all the partners.

2) Achieve positive results and regularly measure their progress toward goals— Defining and achieving specific outcomes or results a criterion of success that the business sector has long held as important and that the public sector is striving to embrace is an effective way to assess progress.

3) Involve families and include them when developing programs and services— Partnerships are more likely to establish programs and services that achieve

their purpose when families are involved in both the planning and evaluation of programs and services.

4) Broad-based and include key stakeholders from the beginning—Partnerships are most effective when they draw from a broad range of perspectives, resources, and expertise.

5) Involve powerful champions and make their initiatives visible to the public—Success requires leaders who act as change agents by clearly communicating the goals of the partnership and building a broad base of support.

6) Clear governance structures that define partner roles and responsibilities—Successfully managing a partnership requires an effective governance structure. Some partnerships build on existing, respected governance structures to avoid creating organizational duplication.

7) Flexible, adopt an entrepreneurial mindset, and adapt to changing conditions and resources—Successful partnership leaders consistently credit their success to serendipity or the convergence of several complementary opportunities.

8) Partnerships enable all partners to benefit by drawing on their strengths and contributions—Each partner operates in a unique environment, bringing different strengths, knowledge, and resources to the mix.

9) Maintain momentum and to sustain their work over time—The most successful partnerships take time from the beginning to plan how they will maintain momentum and sustain their efforts.

10) Form relationships and support the work of other organizations and efforts focused on related goals—Successful children and healthy communities

require the resources and support of broad range of community groups and

advocates. Effective partnership leaders introduce partners to others working

to improve supports and services for children and youth. (pp. 18-28)

Successful PPPs were seen while the Mott Foundation and the U.S. Department of

Education entered a unique PPP in support of the 21st Century Community Learning

Centers program in which a school reform initiative was designed to fund public schools

after 3:00 p.m. when as many as 15,000,000 students are home alone and unsupervised

after school each day. According to de Kanter, Adair, Chung, and Stonehill (2003),

The program was designed to capture an underused portion of the day and provide

additional academics, learning opportunities that complement the school day,

mentoring for young people by caring adults in their communities, lifelong

learning opportunities for community members, and a safe place to support these

activities during the before-school, after-school, evening, weekend, holiday, and

vacation hours. (p. 203)

The Department of Education and the Mott Foundation have evaluated the success of

their partnership through three primary indicators: the quantity of funds available,

applications received, and children served; the quality of 21st Century programs funded

and applications submitted; and the efficiency of administering services greatly needed

by children and their parents (de Kanter et al., 2003). These indicators have allowed

other public administrators to understand significant opportunities for replication of this

partnerships not only for more after-school programs—after school as a policy initiative

is spreading rapidly, spurred on, in part, by the growth of the 21st Century Community

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Learning Centers—but for the design of similar large-scale, coordinated alliances between government and philanthropy to address other social concerns.

Even though the focus of this research was to identify and examine from the perspective of the private, nonprofit agency, the collaborative efforts between them and the public school district focused on the arts education, there have been several other successful examples in STEM. In reviewing several of these STEM collaborations, some successful strategies that may inform arts education programs can be learned. Celedón-Pattichis, López-Leiva, Pattichis, and Llamocca (2013) presented different approaches to establish collaborations between computer engineering and mathematics/bilingual education through the STEM education. Advancing Out-of-School Learning in Mathematics and Engineering (A-OLME) project illustrates how an integrated curriculum is based on mathematics with applications in image and video processing that can be designed and how it can be implemented with middle school students. The A-OLME project has been able to provide the importance of supplement in their collaborative efforts among computer engineers and mathematics/bilingual educators. Each collaborator—the postdoctoral fellow, the professors, and the facilitators—was viewed as an important contributor of knowledge in his or her area (Celedón-Pattichis et al., 2013). The integration of engineering tasks into the teaching of mathematics helps engineering be more accessible and mathematics become more relevant to technological advances.

The Fostering Undergraduates through University Research and Education in the Sciences (FUTURES) and Technically Aspiring Global Students (T.A.G.S.) summer program was developed to assist in promoting President Obama's "Educate to Innovate"

campaign through inspiring students to major in STEM disciplines. The

FUTURES/T.A.G.S. summer program, whose theme was "Addressing Global Obesity,"

was designed as a hands-on program that encouraged students to experience science and

technology through addressing the real-world issue of global obesity. The cohort

consisted of 29 students, which gave them the opportunity to investigate the process of

connecting science and technology to their daily lives during a 4-week summer program.

Through the FUTURES/T.A.G.S. summer program, students were provided with the

opportunity to increase their insight into and appreciation of the investigative process of

connecting science and technology to their daily lives. This was accomplished through

the collaboration between FUTURES and T.A.G.S. and examining the integration of

STEM fields. Grant, Malloy, and Hollowell (2013) asserted that this cross-disciplinary

summer program has played a major role in solidifying student's choice of STEM majors

and can be replicated in other high schools and universities.

Public Education Finance

Lawmakers across the United States recognize that the arts are beneficial due to

what it provides to public school students. In fact, leaders across the country have quoted

the economic and educational benefits of the arts, and policymakers have shared

compelling examples of how the arts can provide different standards by bringing hope to

troubled youth among other things (Breaux, 2017). Martin (2014) stated,

> Just like collaboration, kids in the arts learn that they are accountable for their
>
> contributions to the group. . . . Mistakes are a part of life, and learning to accept
>
> them, fix them, and move on will serve kids well as they grow older. (p. 3)

The ongoing debate is not necessarily to know whether or not the arts have a public benefit but whether the responsibility to fund the arts should lie with the federal government or private organizations.

The transformation of the state's school finance system raises the obvious "so what" and "how" questions to how money is controlled and used. Different policies have been established that have enforced school districts to continue to attain a higher student standard in schools' testing. Assessments are used to determine whether standards are being met and to understand the difference from standardized testing to measure academic progresses. One of the major assessments for arts education programs is the National Assessment of Educational Progress (NAEP). The NAEP is a low stakes assessment because it does not report any individual scores; it provides reliable information about the overall knowledge, skills, and abilities of the student. For visual arts, the 1997 revision of the NAEP sought to measure students' ability to create and respond to works of art.

The private sector alone cannot fund the arts, but the need to provide a PPP is necessary to support arts at any given time. There are numerous benefits to PPPs that can also provide a number of benefits to the public sector. Additionally, PPPs have been an important strategy in delivering public facilities and services in many countries. Kwak et al. (2009) further stated that the worldwide experience has shown that the PPPs, if properly formulated, can provide a variety of benefits to the government:

- PPPs can increase the "value for money" spent for infrastructure services by providing more-efficient, lower-cost, and reliable services
- PPPs helps keep public sector budgets and especially budget deficiencies

- PPPs allow the public sector to avoid up-front capital costs and reduce public sector administration costs

- Project life-cycle costs and project delivery time can be reduced by using a PPP

- PPPs can improve the quality and efficiency of infrastructure services

- PPPs facilitate innovation in infrastructure development

- The public sector can transfer risks related to construction, finance, and operation of projects to the private sector

- PPPs can promote local economic growth and employment opportunities.

   (p. 55)

There is a broad range of uncertainties and risks that are associated with PPPs. These characteristics have led researchers to investigate five main aspects of PPPs: the government roles and responsibilities, the concession selection, PPP risks, and PPP finance. Kwak et al. (2009) elaborated on each of these characteristics to demonstrate how PPP can be positive rather than negative:

1) Government Roles and Responsibilities—*Researchers have attempted to clarify the roles of the government in facilitating PPP. The five main roles include: to create a favorable investment environment, to establish adequate legal/regulatory frameworks, to establish a coordinating and supportive authority, to select a suitable concessionaire, and to be actively involved in project on going processes.*

2) Concession Selection—*The responsibilities include the financing, design, construction, operation, and maintenance. The success of a PPP depends on*

the selection of the most suitable private concessionaire, which requires a well structure tendering process, an appropriate concessionaire evaluation method, and a set evaluation criteria.

3) PPP Risks—*From the start of a project, potential risks need to be identified. There is no list of risks that are applicable to all PPP projects and there is also no risk clarification approach that is universally agreed to as best. Different risks can be exposed due to a different number of reasons, such as the type of scale of a project and the type of PPP that is implemented.*

4) PPP Finance—*A financial plan is critical to the success to a PPP. The importance is reflected in the higher weight assigned to the financial criteria in evaluating PPP proposals. It is necessary to keep in mind that the financial capability can be measured by strong financial engineering techniques; advantageous finance sources and low service costs; sound capital structure and requirement of low-level return to investments; and strong risk management capability.* (pp. 59-72)

Public Education's Equity

A state school's finance system can be defined as a "set of rules, regulations and policies, which combines state aid with local resources to fund schools so they can meet given educational goals" (Baker & Corcoran, 2012, p. 3). Within a school's finance system there are various streams of state aid and other policies that regulate local property taxation. There may be additional local income tax or county level tax revenues that are distributed to school systems. Furthermore, modern state school finance and aid distribution formulas strive to achieve two simultaneous objectives: (a) accounting for

differences in the costs of achieving equal educational opportunity across schools and (b) accounting for differences in the ability of local public school districts to cover those costs (Baker & Corcoran, 2012).

There are multiple terms that have been used in the field of education finance to define the term equity. Each connotes a different meaning or policy goal, and each reflects the fact that the notion of equity has evolved throughout the years. According to Brimley, Garfield, and Verstegen (2012), the challenge of distributing and expending available revenues with equity and fairness to schools and to students, regardless of the wealth of their parents or the location within a state, is as equally difficult and important as financing education adequately. Brimley et al. (2012) stated, "Equity often connotes fairness. This may be seen as either equal dollars (horizontal equity) or differential spending (vertical equity)" (p. 50). The definition of equity in terms of outputs would, according to Ladd (2008), require that schools be provided sufficient resources to achieve similar outcomes. Because schools are differentially situated, this may require that some schools require more or different resources than others. An adequate school finance system provides sufficient resources so that schools provide equal opportunities to learn at high levels for all students (Brimley et al., 2012).

California State Codes: Arts Education

Effective January 1, 2001, California adopted a content of standards for the visual and performing arts that will "provide a framework for programs that a school may offer in the instruction of visual or performing arts" (Cal. Education Code §§ 60605.1(B)). The legislature recognizes the need and importance to incorporate arts into the school curriculum as a way to improve "the quality of education offered in California's public

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schools and reinforcing basic skills, knowledge, and understanding" (Cal. Education Code §§ 8810). Additionally, the legislature finds the Exemplary Arts Education Program to be a proven means of strengthening instruction in art education in the public schools and should be replicated in other school districts and counties of the state. The objective of the Local Arts Education Partnership Program (LAEPP) is to "develop a locally based approach to the improvement of arts education by using existing community arts resources in a planned and coordinated way to strengthen basic arts skills and knowledge in the public schools" (Cal. Education Code §§ 8810). The LAEPP continues to be collaborating with the educators, parents, artists, and arts organizations based on a unifying set of concepts and principles contained in the California Compact for Arts Education.

Arts Education Benefits

Due to the current restraints that public education continues to face, arts education programs are last to be restored in public school districts. Public school administrations continue to find different methods to sustain an educational system that can provide adequate arts education programs for its students. There are currently visual and performing arts advocates who continue to justify the need of arts education programming. In order to do so, administrators, policymakers, and the public have to view arts education as a fundamental part of public education that can transform a student's critical thinking skills. Some studies support advocate's arguments that arts education can provide students with an education on economic growth and healthy benefits.

Students who study visual and performing arts have been shown to have higher standardized test scores, improved basic math and reading skills, a higher capacity for critical and creative thinking, and improved attitudes that promote the learning process. These students developed greater self-discipline and increased motivation to do well in school. At-risk youth were also deemed to have better self-esteem and developed prosocial attitudes and behaviors (McCarthy, 2005). Art classes teach youth critical and creative thinking skills that are not developed through other core subjects, reading and math. Students in visual arts classes gain great observational skills, and all art classes develop a student's ability to self-criticize and help students learn to persevere and learn through experimentation and making mistakes (Winner & Hetland, 2008).

In 2014, the National Standards for Arts Education (NSAE) presented four core foundations to define why visual and fine arts programs are as important as reading and math; these include improved performances, higher graduation rates, inspiration and creativity, and at-risk youth retention. Fine arts education improves the overall performance of students including in the core academic subjects that are often emphasized by standardized testing requirements. Schools with long-standing art programs have higher graduation rates. In many instances, art classes motivate students to stay in school, especially low-achieving students, by fostering closer ties with peers and creating community-oriented environments. They can provide students to be engaged and allow them to have fun while exploring the world through different art forms. Fine arts programs develop creativity and problem-solving skills, improve judgments, and show students that there are multiple perspectives. Additionally, they can keep at-risk youth off the streets and away from correctional institutions. Not only can

fine arts programs provide incentives for children to stay in school, but they can also improve their academic performance including reading and math.

Integration of Collaborative Theory

Public administration is a field of business in which collaboration is a necessity to maximize any organization's efficiency. According to Breaux (2017), we are in an era in which a healthy democracy will debate the role of responsibility of government. Breaux stated, "The argument today is around the validity of government support for public programs like the arts" (para. 1). Successful collaboration involves two or more organizations working together to achieve a mutually beneficial goal with the organizations' shared vision, shared resources, responsibility for the success of the venture, and recognition of their achievements (Mattessich, Murray-Close, & Monsey, 2001). For the purpose of this research study, collaborative theory provides ways in which the public and private sectors can join together to complement each other's strengths and provide arts education services and improve learning outcomes. In addition, collaborative theory provides answers to how the PPPs can be tailored and targeted specifically to meet the needs of the RUSD arts education plan.

Collaborative Theory

Since the 1970s, research regarding collaboration has been a topic of study, which has seen a growing base in literature. There continues to be a higher demand for collaboration that focuses on organizations thinking and working together on issues of critical concern, which shifts the emphasis from individual efforts to group work and from independent to community projects (Leonard & Leonard, 2001). Different researchers have found that successful collaborations can offer organizations a number of

different benefits; in most cases, they allow organizations to achieve results that would not be possible if collaborative relationships did not exist. Haskins, Liedtka, and Rosenblum (1998) defined collaboration as an increase in "the probability of and pleasure in getting results not likely to be achieved when people are merely working in a coordinated, side-by-side fashion" (p. 36). Collaborative structures can provide problem solving to enhance the organization (Haskins et al., 1998), and solutions can ultimately be more carefully crafted solely because of the "increased complexity of decision making" (Kanter, 1996, p. 98). Different viewpoints during a challenging situation can provide different expertise to contribute to improved outcomes (Mattessich et al., 2001).

Public school districts in the United States have demonstrated the greatest improvement in student outcomes based on deep collaboration between public school administrators and community organizations. The modern era of organizational reform continues to demonstrate that there is a rise of collaborative arrangements that have been exploited in order to fulfill required organizational demands and improvements across diverse fields, including arts education. Bae, Coburn, and Turner (2008) stated, "Now more than ever before, school districts are attempting ambitious reform initiatives intended to improve instruction in schools throughout the district. As school districts move toward systemic approaches to instructional reform – they are increasingly reaching out to a range of external service providers to support them in this ambitious task" (p. 378). Education collaboration is intended to "promote the most effective teaching possible for the greatest number of students" (Johnson & Pugach, 1995, p. 103).

Meanwhile, in order to fully understand the meaning of collaboration in education and the relationships between collaboration with community arts programs, different

definitions of collaboration have been proposed by different researchers in order to best

attain a cohesive understanding of collaborative partnerships.

A collaboration definition proposed by Schrage (1990) stated,

Collaboration is the process of shared creation in which two or more individuals

with complementary skills interact to create a shared understanding that none had

previously possessed or could have come to on their own. Collaboration creates a

shared meaning about a process, a product, or an event. (pp. 40-41)

John-Steiner et al. (1998) defined collaboration as

The principles in a true collaboration represent complementary domains of

expertise. As collaborators, not only do they plan, decide, and act jointly; they

also think together, combining independent conceptual schemes to create original

frameworks. Also, in a true collaboration, there is a commitment to shared

resource, power, and talent: no individual's point of view dominates, authority for

decisions and actions resides in the group, and work products reflect a blending of

all participants' contributions. (p. 776)

Buzzeo (2002) proposed a definition to guide practitioners:

Two or more equal partners who set out to create a unit of study based on content

standards in one or more content areas plus information literacy standards, a unit

that will be team-designed, team-taught and team-evaluated. (p. 7)

Vygotsky (1962) provided the theoretical structure for considering collaboration

as a social process in which meaning is constructed from discussion among group

members. Vygotsky argued that man learns through social arrangements with others and

that "knowledge construction is a social, cooperative venture" (Moran & John-Steiner,

2003, p. 64). Ultimately, Vygotsky (1962) envisioned learning as a socially constructed experience that involves more capable people guiding those less capable to understand ideas beyond their developmental level. Montiel-Overall (2005) stated, "He called this zone of proximal development (ZPD), and believed that it is through social interaction and working together that we developed into the modern present day society" (p .16). Moran and John-Steiner (2003) found that based on the Vygotsky (1962) framework, "All mental functions are first experienced socially, learned in interaction with others" (p. 64). An underlying assumption about collaboration is that meaning and knowledge are constructed. This view corresponds to a holistic social constructivist worldview in which relationship is the unit of analysis and environment is taken into account (Guba & Lincoln, 1985).

According to Montiel-Overall (2005), when individuals or organizations come together to share their expertise and ideas in order to construct a fresh and innovative way of doing something, they are demonstrating characteristics of fully developed collaboration. There needs to be a platform of shared thinking about how to solve a mutually agreed "problem." Through the process of working together and thinking about how to integrate individual ideas, a new understanding evolves that could not have come about through individual efforts (Montiel-Overall, 2005). This is the essence of shared creation of integrated instruction that results in a new educational experience for arts education programs.

Trust is created when individuals agree to mutually carry out a responsibility as promised (Riordan, 1995). When collaboration is conducted, trust is envisioned as an involvement over time in which individuals learn how to establish a relationship through

"an ethic of caring" (Noddings, 1988, p. 218), mutual respect, and completion of work promised by participants of a collaborative effort. A shared vision can bring community organizations and a school district together to work on the same idea. In this case, shared vision means that RUSD has partnered with community organizations in order to enrich student's arts education experience. While collaboration is conducted, equal partnerships work together in order to move forward to a common goal. Those participating in the collaborative effort are seen as having equitable roles in decision making and in work that is carried out (Million & Vare, 1997). In collaborative relationships, there are equal partners to resolve the problem through a decision-making process rather than authoritarian decisions.

Collegiality is an important variable that deserves more attention for those who work in higher education: faculty, administrators, and staff members (Freedman, 2009). The concept of collegiality may seem familiar to most people, but there are hidden interpretations and diverse effects that may escape a casual examination of the term. According to Freedman (2009), collegiality works in many different ways from cooperative projects to governance committee activities to many other interactions within education. When practicing a "successful collaboration," collegiality is often linked to being cooperative, pleasant, and ready to lend a helping hand; a more precise definition of collegiality would include—shared power and authority among PPPs (p. 378). In this study, collegiality consists of shared power and the knowledge and expertise that RUSD and community organizations command during arts collaboration.

Communication is an essential need because it allows both parties to have a distribution of information and implementation of compatible efforts (Corrigan et al.,

2005). From the start of collaboration, partners should communicate overarching project objectives, such as downtown revitalization or increased values, to find common ground within the partnership. After obtaining consensus on project goals, partners should discuss and agree on strategies to reach those objectives in a timely manner. While collaboration is being conducted, communication is essential to the PPPs process because it ensures an efficient decision-making process by facilitating the exchange of information, ideas, and needs and creating opportunities for public involvement (Corrigan et al., 2005).

Cooperation and Partnership Model

The cooperation and partnership model involves two or more organizations working together by agreement on similar goals. Most cooperation and partnerships require more of a commitment than coordination. Kanter (1996) argued that partnership alliances among companies and best marriage practices have improved when partners meet the following eight principles. Kanter (1996) referred to these principles as the "eight I's that create successful we's": individual excellence, importance, interdependence, investment, information, integration, institutionalization, and integrity, which include mutual trust (pp. 98-102). When these criteria are met, Kanter stated, "the relationship creates substantial change within each partner's organization" (p. 101). This type of partnership is demonstrated when arts community organizations have displayed a well-rounded education in the arts for the RUSD students.

1) Individual Excellence—Both organizations within a collaboration are strong and are seeking positive ways to improve their organization. This is in

opposition to the idea that an organization seeks to collaborate to disguise a weakness.

2) Importance—The collaboration is important to each organization and fits into the respective mission/vision statements of each organization. The collaboration is a means to an end as laid out in a strategic plan.

3) Interdependence—This principle is similar to the first. The principle of interdependence indicates that the collaborating organizations do not need to collaborate in order to survive. Instead, they choose to collaborate because they recognize they can create a greater value for their respective organizations if they work together.

4) Investment—Both partners have a stake in the collaboration and take ownership over the success of the collaboration. To display their commitment and willingness to invest, each organization contributes finances, resources, and/or knowledge to the collaboration.

5) Information—Partners are willing to communicate openly. They share information necessary to the success of the collaboration and are clear about the individual goals and objectives to be reached through the collaboration.

6) Integration—Organizations in the collaborative venture develop linkages and strategies to ensure that they can operate successfully. This will vary by organization. Connections are made between many people at various levels of the participating organizations.

7) Institutionalization—The relationship becomes formalized as various systems and processes are put in place. This allows for greater sustainability in the collaboration and does not allow for the partnership to end capriciously.

8) Integrity—The participating organizations treat each other honorably, with trust and respect. The information shared during the communication process is not abused for the individual gain of one organization at the demise of the other. (Kanter, 1996, pp. 96-109)

Monsour (1995) addressed the fact that in education, cooperation is more commonly used to describe relationships with members who come together to share funds, space, collections, shared time, and students who will benefit from certain programs. When the cooperation and partnership model is used, it involves a higher level of intensity due to trust being developed and confidence in working with one another. In the instance between RUSD and the community organizations, the community organizations provide and offer a full array of arts programs. Ramona High School is one of them, which has been designated as a Performing Arts Magnet School due to the different art programs that the high school operates. In any given time in which cooperation is conducted, cooperation can improve its working relations for cooperating members by developing shared relationships and a friendly environment that is conductive to learning and productivity (Schutz & Abbey, 2001).

The cooperation and partnership model involves goal setting and reflects on the purpose of teamwork, cooperation, and networking (Himmelman, 1997). When cooperation and partnerships are conducted in the arts education, strategies are set forth in order to bring students together and work on projects to participate in arts classes. In

most cases, most cooperative education projects involve divided parts and are assigned to cooperating partners, who complete a part and contribute to an end project.

Montiel-Overall (2005) suggested that cooperation does not necessarily imply shared powers or an equitable division of authority, nor does it necessarily reflect shared thinking or shared planning. In cooperation, terms that are found in discussion are: support, help, assist, contribute, and aid. These terms indicate a one-way direction, a true partnership, and a relationship that may be unequal but mutually beneficial to both parties involved in the partnership (Montiel-Overall, 2005). RUSD administrators and community organizations work together to successfully provide arts education programs to students but don't necessarily involve joint planning, thinking, and/or evaluation. When RUSD administrators and community organizations work together, they engage in joint planning, thinking, and evaluation in order to improve arts programming for students. They share objectives but do not necessarily have to create the learning opportunity jointly. In order for the cooperation and partnership model to succeed, it is necessary for those participants to have an equal cooperation with the goal that is being targeted as shown in Figure 1.

Conclusion

This chapter provided an overview of the different cutbacks that have been administered to public education across the country, among other reasons that have been addressed for the changes in the art education. The content in Chapter 2 was used to describe the various topics concerned with matters in arts education in the United States. An overview of the history of arts education in the United States was provided in order to describe the different educational federal policies that have been administered.
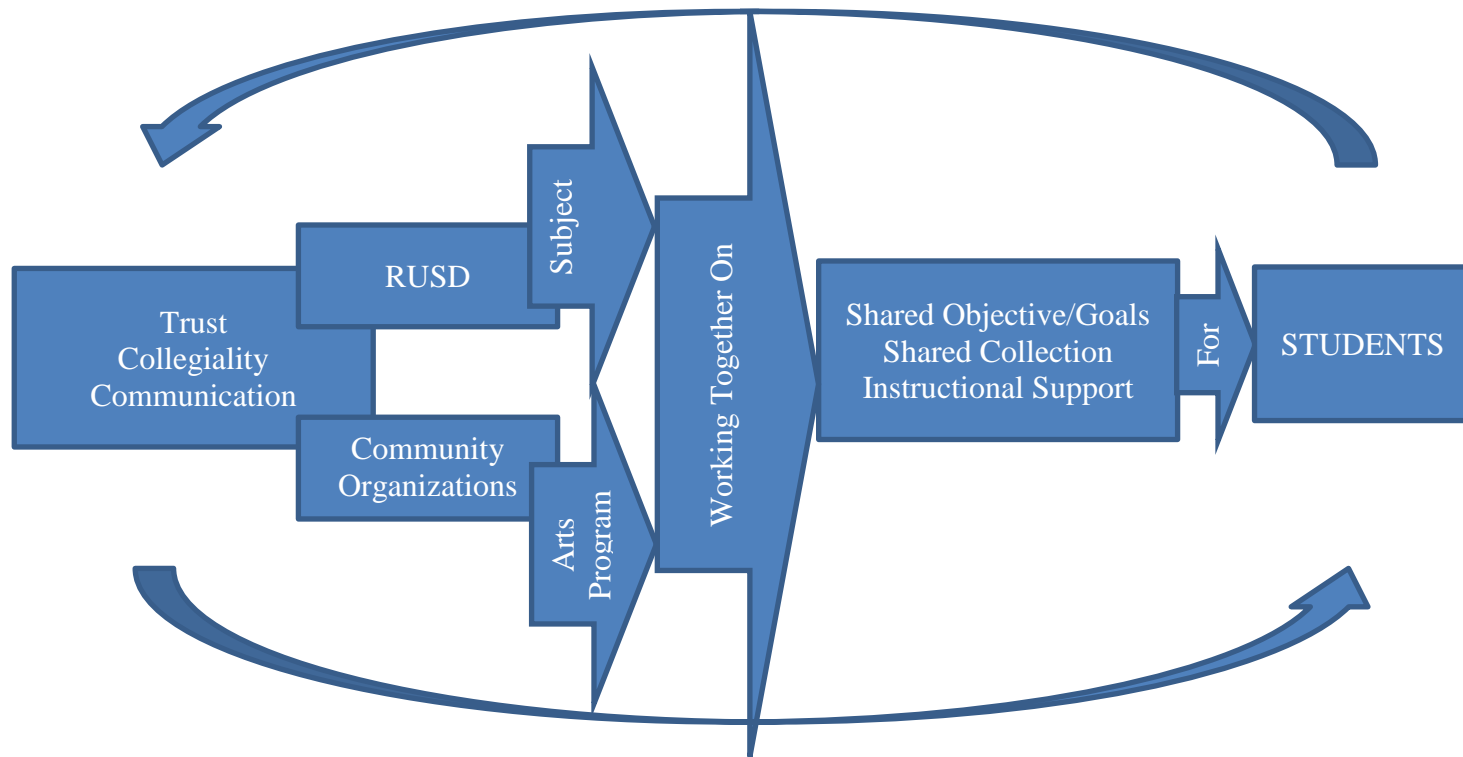
Figure 1. Cooperation and partnership model.

The ESSA of 2015 provides the opportunity to move the nation forward in its efforts to close the long-standing gaps in opportunity and achievement separating students of color and students from low-income communities from their peers. This chapter then provided a description of the educational finance system in the United States. There continue to be various streams of educational finance systems and horizontal and vertical equity concepts. Next, the chapter provided an overview of the California Education Code as it relates to art education. An analysis was then provided to address the importance of visual and fine arts to students. In conclusion, this chapter concluded examining and summarizing collaborative theory by connecting a cooperation and partnership model.

CHAPTER 3: RESEARCH METHODOLOGY

In an effort to better understand the missing gap in successful collaborative knowledge, this study focuses on the collaborative efforts between Riverside Unified School District (RUSD) and the local nonprofit arts organizations as they work together to provide arts education to RUSD students. By using a qualitative content analysis as a methodological approach, this study examines the different characteristics of collaboration from six community organizations including general practices of successful collaboration, factors contributing to the development of successful collaborations, challenges to establishing and maintaining successful collaborations, and the presence of trust, collegiality, and communication and their effect on success and longevity. This chapter presents the research questions guiding the study, followed by a more detailed look at research design, population, instrumentation, data collection, and data analysis.

Research Questions

This research study contains two primary research questions and supporting ancillary research questions that are relevant to the successful collaborations between community organizations from Riverside, California and the Riverside Unified School District to provide arts education to public school students.

1. What are the general practices of successful collaboration between RUSD and community organizations?

2. What are the most important factors contributing to the development of successful collaborations between RUSD and community organizations?

   Supporting ancillary questions include

1. What are the general challenges related to establishing and maintaining successful collaborations?
2. How does the presence of trust, collegiality, and communication affect the success and longevity of collaborations?

Research Design

The best way to choose a research design is to consider the intended purpose and targeted audience (Patton, 2002). In order to answer the research questions posed by the study, the researcher used a qualitative research methodology. The researcher collected rich data from community organizations that collaborate with public school districts to provide arts and visual education. According to Patton (2002), researchers should not use cases that exhibit unusual failures because they may be discredited as being too unusual to yield useful information. For this reason, the researcher selected nonprofit agencies that have collaborated with RUSD in Riverside, California because the district adapted an arts plan even after education budget cuts were administered. RUSD has maintained arts education programs by collaborating with community organizations that provide visual and performing programs, which are the focus of the study.

A qualitative content analysis was used with the data from semistructured interviews. Content analysis has been associated with quantitative methods, but it recently has served as successfully qualitative work. Qualitative content analysis is a descriptive method in which the researcher reports what the text, including interview transcripts, says while looking for specific codes within the data. In other words, qualitative content analysis is a systematic way of making meaning of one's data (Drisko & Maschi, 2016). The systematic nature of qualitative content analysis allows for a

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description of the data and exploration into how they relate. Downe-Wamboldt (1992) stated, "The intent of content analysis is not necessarily to document the shared meaning between the researcher and the researched, but to describe the phenomena of interest for a particular purpose" (p. 316). The purpose of the current qualitative content analysis was to examine separate community organizations that RUSD has collaborated with to provide arts education to its students.

By utilizing a qualitative content analysis, the researcher followed Schreier's (2012) suggestions:

- Deciding on the research questions

- Selecting material

- Building a coding frame that will usually comprise several main categories, each with their own set of subcategories

- Dividing your material into units of coding

- Trying out your coding frame through double-coding, followed by a discussion of units that were coded differently

- Evaluating your coding frame in terms of the consistency of coding and in terms of validity and revising it accordingly

- Coding all your material, using the revised version of your coding frame, and transforming the information to the case level

- Interpreting and presenting your findings. (p. 38)

Population

RUSD has a total of 42 public schools, 29 elementary, seven middle, and six high schools. RUSD public schools represent a good selected sample reflecting the diversity

of the state of California. The Riverside County Office of Education provides specific

educational and leadership services and support to all K-12 school districts in Riverside

County. In addition, the Riverside County Office of Education provides overarching

educational goals, support, and services leading to high school graduation to an estimated

11,000 high school county students enrolled in public education. Riverside County is one

of 58 counties in the U.S. state of California. According to the 2010 census, the

population was over 2,000,000, making it the fourth largest county in California.

The study involved different collaborations between RUSD and community

organizations since the establishment of the RUSD Arts Plan. Data were collected using

the RUSD website (RUSD, n.d.) on January 27, 2018 to generate a list of collaborations

associated with the RUSD. In order to examine the factors that contribute to successful

collaborations, the researcher was only looking for community organizations that have

already established collaborations. RUSD website listed four different community

organizations such as Riverside Ballet Theatre, the Riverside Art Museum, Riverside

Philharmonic, and the Gluck Foundation for the Arts to enrich students' arts education

experience. To further investigate other organizations that RUSD collaborates with, the

researcher contacted the RUSD visual and performing arts specialist to further understand

the RUSD Arts Plan and discuss other community organizations that they collaborate

with.

Once the organizations' contact information was obtained, the researcher

contacted each organization director individually through a phone call to ask whether

they would be willing to be involved in the study. The researcher elaborated what this

study entailed and how they were referred by the RUSD visual and performing arts

specialist. After the organizations were contacted, the researcher sent an electronic mail to the eight organization directors to review and sign the consent to participate in research form (see Appendix A). Only six of the eight organization directors or designees responded to the electronic mail to agree to sign the "Consent to Participate in Research Form." These organizations each provide a different arts or visual educational program for RUSD students and were considered for examination in the research study due to a number of factors, which included the ability to gain access, physical geography, and time needed to carry out the research. The California Baptist University human subject review board approved the protocol for this research on April 20, 2018 (see Appendix B for approval letter, IRB #082-1718-EXP).

Data Collection

In order to understand the perceptions that exist between RUSD and community organizations regarding general practices of successful collaboration, factors contributing to the development of successful collaborations, challenges to establishing and maintaining successful collaborations, and the presence of trust, collegiality, and communication, the researcher needed to ensure that he could apprehend these perceptions through *rich data* grounded in description and experiences of those organizations that he was seeking to collect data from. Data collection in qualitative content analysis is often based on newly gathered verbal data such as interview transcripts. The goal of qualitative content analysis is to describe the patterns that are founded in the data (Drisko & Maschi, 2016).

This study employed semistructured interviews as the methodology used to collect data through open-ended interviews that were transcribed for analysis.

Conducting interviews, provides the bulk of information for analysis. DiCicco-Bloom

and Crabtree (2006), addressed the fact that the used of semistructured interviews is an

effective way to gather a collection of data for qualitative study. Interviews were

scheduled in advance, organized around a set of open-ended questions, and included the

director or designee of each community organization.

For each interview there was a guided list of questions (see Appendix C); the

researcher took extensive notes and digitally recorded the discussion. The interview

questions were asked to determine different information, including the following:

1. What particular satisfying experience have you had collaborating with Riverside

    Unified School District?

2. Since 2008, there has been an emphasis on collaborative relationships. Can you tell

    me about how your organization approaches these relationships?

    a) How did the emphasis on collaboration begin?

    b) What are the general practices of successful collaboration?

3. What has been your role in these collaborations?

    a) Are there other participants who have played important roles in this

        collaboration? If so, what roles did other participants fill?

    b) What are the most important factors contributing to the development of

        successful collaborations?

4. How are the projects decided upon?

5. How do you come up with different goals for the project?

    a) Are there different standards that need to be met? If so, what are they?

6. Can you elaborate how your organization and RUSD organize work together?

7. How do you evaluate the collaborative projects in order to organize work together again?

8. How do you assess the process itself?

9. What have been the biggest challenges or frustrations in working on the collaborative projects you've been involved in?

   a) What are the general challenges related to establishing and maintaining successful collaborations?

10. What role have upper level administrators played in encouraging the two groups to work together?

11. Do you have an opportunity to develop relationships with your collaborative partners?

    a) Are most of your interactions in the context of meetings or do you have more informal relationships (e.g., coffee, lunches, drinks, dinner) with staff (both within your group and in the other group)?

    b) Who do you have the closest relationships with? Are these professional relationships or personal as well?

12. Have you received recognition for your participation in this collaboration? What sort of incentives or rewards—either on the individual or group level—have there been for making the collaboration successful?

13. How do you see these collaborations unfolding in the future?

    a) What do you hope to be able to accomplish?

    b) What changes, if any; are needed in order to continue a successful collaboration?

14. If there was one thing you could change that you think would help promote the success of your collaborations, what would it be?

15. How does the presence of trust, collegiality, and communication affect the success and longevity of collaborations?

By being able to conduct these interviews with the organizations' directors or designees, the researcher was provided with answers of the general practices of successful collaboration. All of the interviews were digitally recorded (after the researcher was granted permission to do so by the participant) in order to capture in-depth answers. There are many benefits of utilizing a voice recorder because it allows the researcher to consistently play back the interviews, check for accuracy, capturing words and phrases in efforts to quote the organizations' directors or designees.

To make this research as thorough as possible and to help with the reliability and credibility of information, the researcher followed Dunne's (1995) suggestions on executing the different ways to successful interviews:

- Interviews were conducted at the place of business of the participant in their office.

- Initial invitations for the interviews were sent out via e-mail and then confirmed either by phone or by e-mail with a confirmed and mutually agreed to date and time.

- The same procedures were followed in all interviews, which included a brief introduction and a review of the topic covered.

- At the conclusion of the questions the interview participants were provided with the opportunity to add any additional comments or questions.

- The interviews were then reviewed and transcribed systematically in an effort to capture the qualitative data.

- Every effort was made to create a warm and friendly relationship with the participation throughout the interview itself.

- Participants were informed of the fact that the interviews and their involvement would be kept entirely confidential. (p. 68)

Data Analysis

After all data were collected from the study, the researcher analyzed the data by using Merriam (1998), Miles and Huberman (1994), and Patton (2002) recommendations for the following stages of analysis:

- The recordings from interviews were listened to and transcribed on a word processor.

- A list of terms were created and organized to identify the major coding themes.

- Recordings were replayed with an effort to identify additional terms, phrases, or themes while crosschecking those that were originally created.

- The recordings were listened to again with significant or noteworthy quotes recorded.

- Emerging themes were then labeled and identified.

Patton (2002) suggested working back and forth between data and the classification system to verify the meaningfulness and accuracy of the categories and the placement of data into categories. In fact, Merriam (1998) addressed the idea that "the right way to analyze data in a qualitative study is to do it simultaneously with data collection" (p. 199) in order to avoid any further data that can be unfocused, repetitious, and overwhelming in the sheer volume of material that needs to be processed. Merriam added, "Data that have been analyzed while being collected are both parsimonious and

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illuminating" (p. 199). While Miles and Huberman (1994) believed that engaging a preliminary analysis of the data as they are being collected, the experience and insights gained can be used by the researcher to inform collection of data in the later stages of the study.

Because this was an inductive study, several strategies were adopted in order to make an effective preliminary analysis. After each interview was conducted, the researcher sent the audio recording to rev.com, a secure online transcription service provider. Once the researcher received the transcription file from the service provider, he listened to the audio recording while reading the transcription for accuracy. After the accuracy check was done, he sent via e-mail the transcription to each participant for checking and a respondent validation process in which a participant reviewed the transcription to determine whether the interpretation was accurate or there were any areas that needed to be corrected or were misunderstood (Creswell, 2014).

Miles and Huberman (1994) stated the importance of summarizing "main concepts themes, issues and questions" that can capture the different reactions of the interviewer (p. 48). It is important that throughout the review, organization, and classification of the data, the researcher makes every effort to ensure that findings are not in any way distorted, altered, or misrepresented. The researcher followed Yin's (2009) recommendation by writing narratives that are "open-ended answer[s] to the questions in the case study protocol" (p. 51). This is, as Yin (2009) stated, an "appropriate format for the early stages of analysis" (p. 51).

Saldaña (2016) explained that a code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or

evocative attribute for a portion of language-based or visual data. Additionally, Schreier (2012) also recommended that the researcher should properly analyze the material to provide a coding frame. A coding frame "consists of main categories specifying relevant aspects and of subcategories for each main category specifying relevant meanings concerning this aspect" (Schreier, 2012, p. 61).

Reliability

Reliability has been identified as the extent to which measuring procedures yield the same results on repeated trials (Carmines & Zeller, 1979). In qualitative content analysis, reliability is important in two areas: following the systematic process and the coding frame. It should be noted that reliability is a matter of degree. Neuendorf (2017) stated, "When human coders are used in content analysis, this translates to *inter-coder reliability*, or level of agreement among two or more coders" (p. 19). Additionally, Schreier (2012) addressed the fact that because qualitative content analysis always requires the researcher to follow the same sequence of steps regardless of the study's research questions and material and is very systematic, it is also reliable. In this study, given that a goal of content analysis is to identify and record relatively objective characteristics of messages, reliability is paramount. Without the establishment of reliability, content analysis measures are useless (Neuendorf, 2017).

Validity

Validity refers to the extent to which empirical measures adequately reflect what humans agree on as the real meaning of a concept (Babbie, 2013). Neuendorf (2017) addressed the question of whether or not the researcher is really measuring what he or she wants to measure: "In content analysis the researcher is the boss, making final decisions

on what concepts to measure and how to measure them" (p. 19). There is a need of "expert evaluation" to ensure the coding frame has high content validity. For the current study, feedback from the dissertation committee chair ensured that the coded categories were adequately captured to the extent of the concepts of the research questions.

Conclusion

This chapter explained the methods that were used in order to illustrate the collaborative efforts between RUSD and community organizations. Given the context of the study and the research questions being posed, a qualitative content analysis design was appropriate as it provided an in-depth description of "a contemporary phenomenon within its real-life context" (Yin, 2009, p. 32). Using a qualitative content analysis design allows the researcher to have a richness and clarity to the findings. The following chapter provides an analysis of the results of the interview data collected through the interviews.

CHAPTER 4: FINDINGS

The first three chapters of this dissertation included the problem and the significance of the study, a review of the literature related to the problem, an introduction of the cooperation and partnership model that connected the theory and the methodology and design used for this research. For this research, the study is based on public partnerships among Riverside Unified School District (RUSD) and Riverside, California arts organizations that provide arts education.

This chapter presents a brief overview, including the background information of each arts organization. Data were collected through semistructured interviews in order to gather an in-depth understanding of the missing gap in successful collaboration. Specifically, this chapter presents the themes that emerged in the data that assisted in providing a greater understanding of the research questions that were posed.

Selection of Community Organizations

At this time, on the RUSD (n.d.) website, "The Arts Are Alive and Well in RUSD Schools" provides different arts organization names that are currently collaborating to retain arts education for its students. The researcher contacted the RUSD visual and performing arts specialist to confirm whether or not the organization's names listed were currently accurate. In addition, the researcher asked for other community organization names and information based on the arts plan that RUSD has in place. The RUSD visual and performing arts specialist asked the researcher for a face-to-face meeting to provide further information on the arts plan.

Once a face-to-face meeting was conducted with the RUSD visual and performing arts specialist, the researcher found that there were two other arts organization names that

have not yet been listed in the RUSD website but were listed in an informational

brochure that is given to the public. The researcher contacted the organization's

executive directors or designee with an electronic mail seeking for their participation in

this research. They were informed that the research involved community organizations

that have been involved in collaborative projects with RUSD. The researcher also asked

each arts organization director or designee whether they were willing to participate in a

semistructured interview that should last approximately one hour. A total of eight

organizations were contacted and six committed to participate in this research.

Interviews were scheduled in advance and prior to each interview, the executive directors

or designee were asked to review and sign the consent to participate in research form (see

Appendix A). In order to protect the confidentiality of each organization, organizations

are listed in chronological order as interviews were conducted: Organization A,

Organization B, Organization C, and so forth.

RUSD Visual and Performing Arts Specialist Meeting

Before the start of the initial interviews with the arts organization director or

designee, a face-to-face meeting was conducted with the RUSD visual and performing

arts specialist. The first and only face-to-face meeting with the RUSD visual and

performing arts specialist was very positive and in support of the research. She clearly

stated that arts education is an important key component to a student's personal growth.

"Unfortunately, when there are educational budget cuts administered in California or

anywhere else in the United States, visual and performing arts educations are the first

programs to be removed." The RUSD visual and performing arts specialist indicated that

in January 2018, a new arts plan was proposed to the RUSD board members and that it

will most likely be approved and effective at the start of the new academic year. She

added, "In 2016, an Arts Plan was rejected by the RUSD board due to low accountability

of any sort of collaboration with the community." The Arts Plan 2018 provides a

recommended 5-year action plan that will provide a high-quality arts education for all

students in kindergarten through 12th grade to reach their highest creative potential. The

Arts Plan 2018 is broken down into six different goals; each goal has different strategies.

These goals include

1. Art-Centered Thinking and Risk-Taking Culture

2. Expansive and Innovative Roots

3. High-Caliber Teacher Artistry

4. Resourceful, Strategic Network of Community Engagement

5. Specialized, Inspirational Pathways K-12

6. Committed and Consistent Funding

For the purpose of this research, Goals 4 and 6 were only discussed with the

RUSD visual and performing arts specialist to stay in accordance with the topic of this

research. According to the RUSD visual and performing arts specialist, "Collaboration

will play a huge emphasis in the updated Arts Plan solely because our goals have already

been shared and discussed with the community organizations that are on board to

collaborate with us within the upcoming years." In order for collaboration to successfully

operate, four different strategies have been put in place under Goal 4. The strategies

focus on opportunities with the arts, an increase in community partnerships, professional

development, and fostering an arts ecosystem between the community, schools,

organizations, and the city. These strategies were developed in order to make sure that

arts education meets RUSD board goals (see Figure 2).

Figure 2. RUSD Arts Plan 2018—Resourceful, strategic network of community engagement. From "RUSD Arts Plan," by Riverside Unified School District, 2017 (http://riversideunified.org/UserFiles/Servers/Server_580721/Image/VAPA/RUSD%20Arts%20Plan%20Summary.pdf).

Goal 6 on the RUSD Arts Plan 2018 emphasizes the commitment and consistency

to funding. The RUSD visual and performing arts specialist elaborated that in order to

ensure that there is an arts education program for its students, four different strategies are

put into place. One of them is ensuring staffing allocations for arts instruction and

events. This will provide district level staffing to support 68 district-wide initiatives.

Additionally, the goal elaborates on allocating equitable and consistent core funding to

ensure equity and access to arts for all students (see Appendix D; RUSD, 2017). By

allocating equitable funding, RUSD is able to establish a consistent core funding model

and be able to differentiate arts funds in LCAP and school site budgets. Strategies 3 and

4 focus on developing fundraising and grant-writing strategies to support arts education

and analyzing evaluation and assessment to support future funding decisions. According

to the RUSD visual and performing arts specialist, "These strategies on commitment and

consistent funding will begin on the new 2018-2019 academic year." Further information

can be reviewed (see Figure 3).

Figure 3. RUSD Arts Plan 2018—Committed and consistent funding.From "RUSD Arts Plan," by Riverside Unified School District, 2017 (http://riversideunified.org/UserFiles /Servers/Server_580721/Image/VAPA/RUSD%20Arts%20Plan%20Summary.pdf).

The RUSD visual and performing arts specialist informed the researcher that

further information can be found in the RUSD website under the "Archival Records."

The archival records are open to the public to read and further learn what the board

meetings consist of. The RUSD visual and performing arts specialist reassured the

researcher that within the past year during board meetings, there has been a lot of

discussion of what the arts plan should consist of because the RUSD board expects a plan

that provides greater community partnership with Riverside, California's arts

organizations, and a committed/consistent funding to maintain visual and performing arts.

After the face-to-face meeting ended, the researcher felt that the meeting was very

positive and encouraging. Ultimately, this research can provide resources by which other

nonprofit agencies can learn processes and policies related to successful collaborations

with other arts organizations in order to maintain visual and performing arts to its

students.

Community Organizations

Organization A

Since 2012, Organization A has grown from 300 outreach touches to more than

3,000 in 2017 and has surpassed 4,000 during the year of this research through tours,

ticket outreach, and other educational projects. RUSD students who participate in

Organization A programs follow their career goals by finding careers on stage, backstage,

or in some other arts-related area. Organization A believes that all students have the

capacity to become supporters and promoters of the arts benefiting the community for

many future generations. The organization provides a program called the *Students at

Broadway,* which brings local students to participate in visual art activities and provides

educational pre- and post-show resources. In addition, Organization A offers students

who cannot afford to attend the theater or whose exposure to the arts has only been

through television or the internet, a trip to see a professional Broadway production to further their career in arts education.

In the fall of 2017, Organization A kicked off their Live Tech program for 200 high school students in partnership with the RUSD. This program is outlined in Figure 2. Since then, students have had the opportunity to learn about staging, lighting, and audio from professionals and using a learning laboratory. This program introduces students to the opportunities off-stage and backstage, and helps them develop marketable skills.

Organization B

Organization B is a private, nonprofit organization whose mission is to provide, develop, support, and sustain the arts. Established in 1977, it is Riverside County's central source for arts-related services, information, education, and outreach. For nearly 30 years, Organization B *Arts & Minds* program has offered standard based residencies in schools and community partner sites throughout Riverside County, one of them being RUSD. The organization focuses on providing programs that include arts education, exhibitions, technical assistance, marketing, and convening of collaborative projects that connect groups and communities throughout Riverside, California. In addition, it is annually ranked among the top local arts agencies within the states through CAC's state/local partner program.

Organization C

Organization C is committed to providing instruction and a springboard to arts education in a broad-based curriculum that focuses on improving the quality of life through music, dance, performing, and visual arts. The organization believes in

community partnerships by abiding to their partners' shared vision through commitment, community, collaboration, respect, responsibility, integrity, and sustainability:

Commitment—positively develop students from elementary school through high school graduation.

Community—work to build a community of supportive families and community partnerships to further the Organization C.

Collaboration—foster collaboration among students, teachers, student mentors, staff, community partners, funders, sponsors, and the Board to accomplish more by working together rather than separately.

Respect—respect one another as students, parents, teachers, mentors, staff, community partners, funders, sponsors, and directors.

Responsibility—take responsibility for their own acts and failures to act and for the success of their students and programs; as students, as families, as teachers, as staff, and as Board members.

Integrity—work to promote the integrity of its personnel, students, and program.

Sustainability – work to sustain its ability to promote the development and health of its students and its communities in the future.

Organization D

Organization D is currently located and funded through a California university that brings university students into the most needed areas of the Riverside, California community to teach and perform the arts for free. RUSD students receive influential and unforgettable classroom visits from university students who give them direct exposure to visual arts, art history, music, dance, and writing experiences that they would not

otherwise have within their school's curriculum. Each year, Organization D provides outreach efforts that are concentrated in schools, particularly to RUSD elementary school students. Ultimately, Organization D programs are organized into three different categories:

> *Performance Ensembles*, including the Theatre Improv Troupe, Contemporary Dance Ensemble, and music ensembles, perform in Community Centers or school assemblies. *Classroom Fellow Workshops*, where colleagues develop a hands-on curriculum designed specifically for a classroom environment influenced by their work specialization. Some Classroom Fellows are invited as Artist Spark Knowledge where they spend their entire fellowship at one site.
>
> *Global Companions,* prepare media like films, photos and Classroom Online Resources for the internet either with the university or for a special page on YouTube.

Organization E

In order to further investigate all areas of visual and performing arts education, Organization E was specifically selected because it only provides one area of art, and Organization E is a 501c (3) organization and depends on season ticket sales, donations, program sponsorships, and grants from individuals and institutions to produce its concerts and community programs. The mission of Organization E is to "advance the enjoyment and appreciation of symphonic music to the diverse communities in the Inland Southern California region through performances and innovative programs that challenge, educate, enrich, and entertain." The orchestra's debut concert that took place in 1959 at Ramona

High School is a part of RUSD. Organization E's music program allows students to be introduced to symphonic music, which is not very popular to many students.

Organization F

One of the oldest and most cherished art institutions in the Inland Southern California region is Organization F. The organization believes that the community continues to change since they first opened their doors over 50 years ago. Organization F has worked to become relevant and accessible the Riverside, California community. Organization F is currently funded through various organizations, which include the California Arts Council and the National Endowment for the Arts.

Organization F provides different arts education, from on-site programs tailored for preschoolers, home school students, at-risk youth, persons with special needs, and theme-based programs for all ages. *Creative Horizons* provides art education to families living in transitional housing facilities, and *Art–to–Go* provides art education to students throughout RUSD. In addition, Organization F is also collaborating with the Riverside Latino Network for *Trabajamos* (We Work) in order to identify cultural assets through crowd-sourcing tools. By doing so, Organization F asks the RUSD students who identify themselves as Latino descendants to reflect and share their knowledge of cultural treasures and to help the organization move beyond the gallery walls and expand the community's definition of art.

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Organizational Interviews

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Formalized interviews were held throughout May 2018 with the executive director or designee of each arts organization. These interviews lasted approximately 45 minutes each and were conducted in person. Each executive director or designee was

asked 15 questions that targeted the general practices of successful collaboration, important factors contributing to the development of successful collaborations, general challenges related to establishing and maintaining successful collaborations, and how the presence of trust, collegiality, and the way communication affects the success and longevity of collaborations. While these interviews are an important element of this case study, they do have limitations. The biases of those interviewed may have led to more positive responses about the whole presence (Yin, 2009).

During the scheduled interview with Organization F, the researcher met with the art education director in replacement of the executive director because of her time constraints. Upon arrival to the interview, the researcher was asked by the art education director for a copy of the consent form, interview questions, and further information about this research. The art education director shared that before signing the consent form, further permission was needed from the executive director even if a consent form was signed previously. The art education director added, "There is a strong collaboration and partnership between our organization and RUSD that I need to be careful what I'm able to disclose. Our long going partnership has been successful due to mutual goals that can't be jeopardized to something that interfere with conflict." The art education director asked for another week in order to review the research questions with the organization director and to schedule a new interview at a later time. After 1 week had passed, the researcher sent a follow-up electronic mail to the art education director, and no response was ever made. No interview was conducted with Organization F.

Organizational Interviews: Question 1

  What particular satisfying experience have you had collaborating with Riverside Unified School District? This question was selected in order to first start a discussion on the successful collaborations that RUSD and the community organization have had. In addition, it addresses an open-ended approach to the first research question to elaborate what successful collaboration can mean to each arts organization director or designee. Responses from the arts organization director or designee included the following:

- Organization A responded, "The Live Tech experience and the teacher's engagement and energy. They're hungry in a way that it's inspiring, and they're willing to hand over backwards to make things happen."

- Organization B responded, "It has nearly been 40 years that we have had a contract for collaboration services with RUSD, and that is to provide afterschool arts education."

- Organization C responded, "On Saturday's we have orchestra and we had RUSD start joining us. And seeing all these different groups from different entities all sharing the same goal."

- Organization D responded, "I get the satisfaction to see how RUSD students develop their visual or performing arts interest."

- Organization E responded, "Knowing that all goals will be met throughout the academic year."

Organizational Interviews: Question 2

  Since 2008, there has been an emphasis on collaborative relationships between RUSD and community organizations that provide arts education. *Can you tell me about*

how your organization approaches these relationships? This question and subquestions provide information about how collaboration first began and answer the first research question. Responses from the arts organization director or designee included the following:

- Organization A responded, "It's like an organic process just because we have such a good relationship with RUSD. We started the LiveTech program which coincides in their arts plan. The honors musical idea came from RUSD, so it's really kind of a mutual approach."

- Organization B responded, "We were asked to pretty much completely redesign the program that we were offering, which had been in place for so long that, in a way, it's really good that we had the opportunity to reinvent it. It's not that we completely changed everything, but the approach was different. That was because the afterschool programs were in danger of being cut. The funding was in jeopardy."

- Organization C responded, "There is a level of professionalism; we do have to make sure that our rules as well as their rules are enforced."

- Organization D responded, "Our program approaches RUSD at a yearly basis to provide the services we provide."

- Organization E responded, "We are very open minded to their new ideas; RUSD Education Board has a great push to encourage students to participate in arts."

How did the emphasis on collaboration begin? Responses from the arts organization director or designee included:

- Organization A responded, "It has been since 2008 that RUSD approached us to collaborate."

- Organization B responded, "We've been working with RUSD for nearly 40 years."

- Organization C responded, "The RUSD visual and performing arts specialist approached us to provide RUSD students orchestra on Saturdays."

- Organization D responded, "21 years and so I imagine back in the beginning before I was here, we must have contacted them."

- Organization E responded, "We recently started collaborating again, the RUSD visual and performing arts specialist is always approaching new projects."

Organizational Interviews: Question 3

What has been your role in these collaborations? Are there other participants who have played important roles in this collaboration? If so, what roles did other participants fill? What are the most important factors contributing to the development of successful collaborations? This question was selected to explore the directors' or designee's expectations in arts education collaboration. By doing so, it leads to identifying and answering Research Question 2. Responses from the arts organization director or designee included the following:

- Organization A responded, "Really just as a facilitator. The ideas come from both sides, and as soon as those ideas look like there's something we really want to run with it."

- Organization B responded, "It's a very difficult thing if somebody is looking

  to start a collaboration because what do you have to offer? It's one of those

  things where it's almost like you have to already have a program that's

  successful with another school district in order to transition into a school

  district that you're first introducing yourself into."

- Organization C responded, "My role ultimately is for the kids to have fun."

- Organization D responded, "My role is getting a service agreement with the

  district and my organization for my students to provide arts education."

- Organization E responded, "Showing the need and finding philharmonic

  necessary for youth."

Organizational Interviews: Question 4

How are the projects decided upon? This question was selected to determine

whether or not there are shared objectives or goals between both sectors. Responses from

the arts organization director or designee included the following:

- Organization A responded, "Projects are decided upon both ways, between us

  and RUSD."

- Organization B responded, "Every school has a site coordinator for the arts

  afterschool programs. They know what types of art we have available, and so

  they might request, 'Oh, hey, can we get dance? Our kids are asking for

  dance.' Then, we will look to program a dance teacher there."

- Organization C responded, "Shared goals and objectives are discussed.

- Organization D responded, "Within our program, we have about 60 different offerings around the arts. RUSD decides which projects are needed for their students.

- Organization E responded, "At this time, it's a three-way collaboration, working with my organization, RUSD, and University of California, Riverside.

Organizational Interviews: Question 5

How do you come up with different goals for the project? Following up from the previous question, this question provides answers to identify how RUSD and the arts organization work together to reach common goal(s) for a project(s). This question also provides an explanation of different standards that are needed in order to meet the needs of successful collaboration. *Are there different standards that need to be met? If so, what are they?* Responses from the arts organizations director or designee included the following:

- Organization A responded, "The different goals for the project tie back into curriculum. Nothing new is different than what RUSD expects."

- Organization B responded, "For us, a lot of times it is a lot more pragmatic in some ways. We say we want to touch as many kids as we can but we need to be able to only do X number of students in each workshop so that they can get maximum coverage. It's a lot about numbers."

- Organization C responded, "That's usually decided at the community board meeting because RUSD will usually have expectations like, 'We want these things accomplished during this time.' The city will then try to put together a

program which has gone through an approval process in order to try to meet

those standards, while also keeping it entertaining and fun for the students."

- Organization D responded, "Our program year runs from July 1st through

    June 30th the following year and we tend to kind of run our programming on

    an academic year.

- Organization E responded, "Once a model is achieved, we expect that goals

    and objectives are administered throughout the year."

Organizational Interviews: Question 6

Can you elaborate how your organization and RUSD organize work together?

This question was selected in order to better understand how a project(s) is organized.

Responses from the arts organization director or designee included the following:

- Organization A responded, "Electronic e-mails and quarterly meetings."

- Organization B responded, "They tell us what to do and if funding is there,

    we'll do it."

- Organization C responded, "Board meetings."

- Organization D responded, "Through a handbook of procedures."

- Organization E responded, "Meetings with the RUSD visual and

    performing arts specialist."

Organizational Interviews: Question 7

How do you evaluate the collaborative projects in order to organize work

together again? This question was selected in order to understand what the outcome is in

order for the arts organization to provide arts education during the following academic

year and following years. In addition, it provides an answer to Research Question 2.

Responses from the arts organization director or designee included the following:

- Organization A responded, "It has never really come up where they haven't wanted to work with us again. That said, there are evaluative measures in place where the teachers, or teaching artists, are required to conduct evaluations with the students, and then those are entered into a spreadsheet."

- Organization B responded, "We internalized all feedback from the students and teachers."

- Organization C responded, "When the city of Riverside permits us to do something again, we'll reach out to RUSD again. We then, build the curriculum and the programming to meet RUSD needs."

- Organization D responded, "An end-of-the-year evaluation."

- Organization E responded, "Evaluate the model that was first put together."

Organizational Interviews: Question 8

How do you assess the process itself? This question was selected in order to elaborate the steps that the organization takes in order to consider collaboration with RUSD again. Responses from the arts organization director or designee included the following:

- Organization A responded, "A lot of it is participation."

- Organization B responded, "They have been insanely supportive of our process. They're very flexible when we ask them for assistance and they make these things work."

- Organization C responded, "Usually through a chain of command that insures meeting the standards that were set between RUSD and the city."

- Organization D responded, "An end-of-the-year evaluation."

- Organization E responded, "Evaluate the model."

Organizational Interviews: Question 9

What have been the biggest challenges or frustrations in working on the collaborative projects you've been involved in? The five different arts organizations that were interviewed are classified as nonprofit organizations. Most of the funds that are collected in order for the organization to sustain itself are based on Riverside County grants, community donations, or event ticket sales. This question was selected in order to explore the challenges that the arts organizations have faced yet continue to provide arts education to RUSD students. In addition, this question provides an answer to the ancillary Research Question 2. Responses from the arts organization director or designee included the following:

- Organization A responded, "Money. Besides that, we've also had some instances where a site coordinator does not necessarily appreciate the arts."

- Organization B responded, "We only have one limitation and its money. If there was free money flowing, I don't think we'd ever have complaints about anything."

- Organization C responded, "Lack of communication."

- Organization D responded, "None. I've been lucky enough not to deal with any sort of challenges or frustrations with RUSD or any other organization."

- Organization E responded, "There can be conditional biases to a common goal."

Organizational Interviews: Question 10

What role have upper level administrators played in encouraging the two groups to work together? This question was selected in order to determine whether or not upper level administrators have different responsibilities that encourage the arts organizations' director or designee to work together with RUSD. In many cases, upper level administrators have to fulfill different obligations in order to operate as an organization. Responses from the arts organization director or designee included the following:

- Organization A responded, "We operate autonomously. Really, the encouragement comes from within."
- Organization B responded, "The city of Riverside could pull the plug on that if they wanted too. We've been really fortunate that the person that I report to in the city also serves as a liaison as a board member for us."
- Organization C responded, "Usually they'll make sure that I am being guided correctly in my position and meeting the needs of collaboration."
- Organization D responded, "On our end, our program is ran by a grant that is provided by an external foundation, so we need to satisfy the grants' desires and requirements for our program to continue working with RUSD."
- Organization E responded, "None. It's my business that I'm running."

Organizational Interviews: Question 11

Do you have an opportunity to develop relationships with your collaborative partners? Are most of your interactions in the context of meetings or do you have more

informal relationships (e.g., coffee, lunches, drinks, dinner) with staff (both within your

group and in the other group)? Who do you have the closest relationships with? Are

these professional relationships or personal as well? This question was selected in order

to identify the arts organization's collaboration, whether if it is a team, community, or

network collaboration. Responses from the organizations director or designee included

the following:

- Organization A responded, "We don't meet outside of work. Just a lot of

   e-mails and phone calls about the programs we're working together."

- Organization B responded, "No. We've kept all parties business only."

- Organization C responded, "It's very professional and welcoming."

- Organization D responded, "No."

- Organization E responded, "Its professional business only."

Organizational Interviews: Question 12

Have you received recognition for your participation in this collaboration? What

sort of incentives or rewards—either on the individual or group level—have there been

for making the collaboration successful? This question was selected in order to

determine whether these arts organizations collaborate with RUSD solely to be

recognized by the community or to receive any sort of revenue in return. Responses from

the arts organization director or designee included the following:

- Organization A responded, "Yes. We've received a number of partner

   awards, certificates."

- Organization B responded, "Yes, we have. Martin Luther King High School

   gave us an award a couple of years ago."

- Organization C responded, "No. any time that an event goes well and the kids loved it, that's just considered a success."

- Organization D responded, "Not from RUSD. "

- Organization E responded, "None."

Organizational Interviews: Question 13

How do you see these collaborations unfolding in the future? What do you hope to be able to accomplish? What changes, if any; are needed in order to continue a successful collaboration? This was an exploratory question in order to begin research on the presence of trust, collegiality, and communication. In addition, this question unfolds a connection with research question one in order to continue successful collaborations. Responses from the organization director or designee included the following:

- Organization A responded, "I would like to see Live Tech grow to where we're doing it at least twice a year instead of once a year. If we could do it three times a year that'd be even better."

- Organization B responded, "I would like to imagine that it's going to continue. Every year, it seems as though they add another school or two, so I think that that's always a good sign as well. When they give you more responsibility, usually that means you've done something right.
  - As with any program, you really need to continually look at and evaluate yourself. You can't just allow it to rest on its own laurels and move forward. You need to perpetually be in a state of self-critique. How can we better serve the students? Better serve the students, better serve the district, and better serve the collaboration."

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- Organization C responded, "We've been growing. I know that we're trying to get the numbers up in the RUSD orchestra right now and I know RUSD is willing and able to work with us. Overall, working hard to bring more programming."

- Organization D responded, "The same way they have been for 21 years."

- Organization E responded, "To make sure that there are measurable goals and a model to continue following.

  o There needs to be common goals without any sort of biases."

Organizational Interviews: Question 14

If there was one thing you could change that you think would help promote the success of your collaborations, what would it be? In continuation from the previous question, this interview question was selected in order to gain an insight into what is needed to continue collaboration between both RUSD and the arts organization. Responses from the arts organization director or designee included the following:

- Organization A responded, "Money is always the biggest barrier. I want to do some joint grant writings specifically because we're such a small organization there're funding resources that we can't even touch but if we partner with the school district, then we have access to some of those."

- Organization B responded, "I would love to get more money out of it."

- Organization C responded, "Willingness to accept change."

- Organization D responded, "Funding, specifically on transportation."

- Organization E responded, "Making sure that all parties believe in the mission of collaboration."

Organizational Interviews: Question 15

How does the presence of trust, collegiality, and communication affect the success and longevity of collaborations? This question was selected in order to answer the ancillary Research Question 2. It is intended to identify whether or not the start of the cooperation and partnership model process is being utilized. Responses from the arts organization director or designee included the following:

- Organization A responded, "It's imperative, and especially when you're working with kids. They have to trust that we're not going to bring some lunatic in there that's going to be a bad influence on children."

- Organization B responded, "It's really important. Isn't that the foundation of our relationship building? If you don't have good relationships you don't have the programs."

- Organization C responded, "It's incredibly instrumental."

- Organization D responded, "It affects it 100%. That is the basis of our collaboration."

- Organization E responded, "Without the presence of trust, collegiality, and communication, there can't be successful collaboration."

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Research Questions Findings

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Research Question 1

The majority (4/5) of the directors or designees of each arts organization responded that the general practice to achieve successful collaboration is *open communication.* One (1/5) of the directors or designees of the arts organization

responded with *flexibility/willingness for adaptation*. Responses from the arts

organization director or designee included the following:

- Organization A responded, "There needs to be open communication on both

    parties at all times. Open communication in which trust is built in order to

    achieve all goals."

- Organization B responded, "Communicating and understanding the needs of

    the students to make collaboration successful. Without the use of the word

    partnership or collaboration, I would say for me, because as the Program

    Coordinator, I work with the Site Coordinator at each school, a Site

    Coordinator who's really invested in their students and who knows what that

    school's goals are. I would say one of the things that make a more successful

    relationship is teachers and Site Coordinators who know their students and

    understand the value of what we can bring to their students. And that's just

    kind of an intrinsic thing of getting to know the program and getting to know

    what we offer over time."

- Organization D responded, "If there's no proper communication, I believe that

    there won't be a collaboration to move forward for."

- Organization E responded, "Besides the need of trust, I believe that

    communicating goals effectively will be the key component for successful

    collaboration."

- Organization C responded, "Flexibility. You really need to have your systems

    in place. We use subcontracted teaching artists. You need to be able to have

    access to the very best, people who know how to work with kids. They don't

necessarily need to be teachers, but for all practical purposes, they need those

same skill sets."

Research Question 2

There were significant differences between the perception of factors that directors

or designees of each arts organization responded to the important factors contributing to

the development of successful collaboration between RUSD and community

organizations. These factors include *the importance of communication, willingness to*

cooperate from start to finish, trust and open communication. Responses from the arts

organization director or designee included the following:

- Organization A responded, "Communication. Making sure that everyone

  knows what is expected, knowing what needs to be done the day of and

  making sure that everyone involved is happy with the byproduct."

- Organization B responded, "The principal's willingness to assign somebody

  and to figure out how to make space and time in the day. Often times, when

  the principal changes, then our relationship with the school changes as well.

  With that, principals need to willingly cooperate and work together from start

  to finish of a program."

- Organization C responded, "The important factors needed for successful

  collaboration is putting together a model that identifies both parties' goals and

  objectives."

- Organization D responded, "It's necessary to trust the other party in order to

  develop successful collaboration. If RUSD doesn't trust with what my

organization can provide, why bother to even collaborate to bring an art

program to its students."

- Organization E responded, "Communication is the key to collaboration

success. There needs to be open communication from start to end in order to

succeed in all areas."

Supporting Ancillary Question 1

The majority (4/5) of the five directors or designees of each arts organization

responded that *money* was the challenge to establish and maintain successful

collaborations. Responses from the arts organization director or designee included the

following:

- Organization A responded, "We only have one limitation and its money."

- Organization C responded, "I really believe that that programming is limitless

in its potential but money isn't."

- Organization D responded, "Money! That puts a barrier there but honestly,

the challenges have been few in any other regard."

In addition to *money* being a challenge to establish and maintain successful

collaborations, Organization B added that there needs to *better communication when*

monies are involved and *working together for further funding*. The response was

There can be a lack of communication on both parties when it comes down to

money. We will meet once a year just to establish collaboration but won't hear

from each other until the following year to discuss whether or not we want to

move forward to collaborate again. There are grants that we can apply for or

RUSD can apply for to provide further arts education programs for students.

One (1/5) arts organization director or designee included that *lack of communication* and *not compromising to change* is a general challenge to establishing and maintaining successful collaborations. The response included the following:

- Organization E responded, "Good changes are always done with an emphasis that it will benefit RUSD and my organization but that's not always the case on my end. I believe that collaboration results should be middle ground and no benefit one side more than the other."

Supporting Ancillary Question 2

There were no significant differences between the perceptions of the directors or designees of each organization who believe that the presence of trust, collegiality, and communication are necessary for the success and longevity of collaborations. In fact, all five (5/5) arts organizations directors or designees *strongly agreed* on the need for these perceptions. Responses included similar answers:

- Organization A responded, "It's imperative, and especially when you're working with kids."

- Organization B responded, "It's incredibly instrumental. Isn't trust, collegiality, and communication the foundation of relationship building? If you don't have good relationships with your partnerships, you don't have the programs. In some ways, we like to think that if you put something together and as long as it's done exactly as planned or adapted perfectly, things will work just fine."

- Organization C responded, "It affects it 100%. That is the basis of our collaboration."

- Organization D responded, "Without the presence of trust, collegiality, and communication, there can't be successful collaboration.

- Organization E responded, "It's a must. If you don't have any of these key components, you don't have anything going for the collaboration."

Coding Themes

After all the interviews were transcribed, the researcher began to code the major themes. While reviewing the interview questions, three coding themes emerged from the data: shared goals, measurements, and funding. Table 1 shows the themes and how they connect to the interview questions. The researcher also found that the themes connect with the research questions that are guiding this study and its related study characteristic(s).

Theme 1: Shared Goals

The review of related literature revealed that when individuals or organizations come together to share their expertise and ideas in order to construct a fresh and innovative way of doing something, they are demonstrating characteristics of fully developed collaboration (Montiel-Overall, 2005). According to the interview questions that were posed, all of the organizations' directors or designees believed that it is important that shared goals/objectives are formed during the public-private partnership (PPP). The general practices of successful collaboration are emphasized on shared goals. Thus, the most important factors that contribute to the development of successful collaboration are the goals that address working together and thinking about how to integrate individual ideas into a new understanding. Winer and Ray also (2009) also elaborated on the need to create a charter of collaboration that lays out the common goals

Table 1

Themes: Research Questions

No.	Interview question	SG	M	F
1	What particular satisfying experience have you had collaborating with Riverside Unified School District?	X	X	
4	How are the projects decided upon?	X	X	X
5	How do you come up with different goals for the project?	X	X	X
7	How do you evaluate the collaborative projects in order to organize work together again?		X	X
8	How do you assess the process itself?	X	X	
9	What have been the biggest challenges or frustrations in working on the collaborative projects you've been involved in?	X		X
13	How do you see these collaborations unfolding in the future? What do you hope to be able to accomplish?	X	X	
14	If there was one thing you could change that you think would help promote the success of your collaborations what would it be?	X		X

Note. SG = shared goals; M = measurements; F = funding.

for working relationships for the group that is addressed during the interview by two of the five organizations' directors or designees. Responses from the arts organization director or designee included:

- Organization A responded, "The purpose of collaboration is to provide arts education to students. With that, it's necessary for RUSD and our organization to compromise on what the objective of the collaboration should be from the start. We need to provide plans that will benefit the both of us."

Organization A's response was similar to Organization D's and Organization E's responses:

- Organization D responded, "Our organization is funded through the university in which we have purposes that we have to adhere and RUSD to follow. By providing visual arts, art history music, dance or writing to RUSD students, RUSD understands what our goals are and they are okay with that. Any additional support that they get, they are happy to have."

- Organization E responded, "Our organization is funded in various ways that we have to follow our mission statement accordingly. By providing classical music course to RUSD students, we have goals that set from the start that must be followed from the start of collaboration."

Theme 2: Measurements

Evaluating is necessary in order to understand whether or not the PPP was successful from the start to the finish of the collaboration. The review of related literature revealed that establishing evaluation plans is useful on many levels; this includes to ensure that attainable goals are defined, to further create a shared vision for the work of collaboration, and to establish accountability standards for performance (Winer & Ray, 2009). Based on the interview responses, performance measurements are ongoing evaluations that are necessary because it helps show the general challenges related to establishing and maintaining successful collaborations. Trust, collegiality, and communication can be measured based on the PPP. Responses from the arts organizations' director or designee included:

- Organization B responded, "It's looked at for its adherence to the California State Visual and Performing Arts standards, so everything ties back into

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curriculum. There are measurements that need to be adhering in order to

continue to be funded."

Organization B's response was similar to Organization C's response in which all

measurements have to first be evaluated to adhere to the California State Visual and

Performing Arts standards:

- Organization C responded, "An end-of-the-year evaluation. During the

  evaluation, students, parents and teachers are given a different survey to

  evaluate the PPP."

- Organization E responded, "Evaluate the model that was first put together.

  The model shows what other measurements need to be addressed the

  following year to avoid the same problems."

Organization E's main concern was that a model first needs to be put together in

order to be evaluated, which differs from Organization B and Organization C.

Theme 3: Funding

The review of related literature revealed that the private sector alone cannot fund the

arts; the need to provide a PPP is necessary to support arts at any given time. There are

numerous benefits to PPPs that include producing more efficient and cost-effective

services (Kwak et al., 2009). Four of the five directors or designees of each arts

organization responded that *money* was the challenge to establish and maintain successful

collaborations. Responses from the arts organization director or designee were all

similar:

- Organization A responded, "We only have one limitation and its money. We can provide many more programs but unfortunately, every year is a battle to grow and maintain the same programs."

- Organization B responded, "I really believe that that programming is limitless in its potential but money isn't. Funding from the state or other organizations is the cause that we cannot provide more."

- Organization D responded, "Money! That puts a barrier there but honestly, the challenges have been few in any other regard."

Team, Community, and Network Collaboration

While data were being analyzed, there were three types of collaborations discussed by the executive directors or designees of each arts organization. These collaborations include team, community, and network collaboration. There were executive directors or designee of each arts organization who identified their PPPs with two different collaborations. Table 2 shows which organizations defined themselves as either team, community, or network collaboration during the interviews. There was a total of two of five organizations that define their collaboration as a team, four of five organizations that define their collaboration as a community, and two of the five that define their collaboration as a network.

To best analyze these three types of collaborations, the researcher used a study by Callahan (2012) to further expand the definition of collaboration as a whole: "A process through which people who see different aspects of a problem can constructively explore their differences and search for solutions that go beyond their own limited vision of what is possible" (para. 4). In team collaboration, the members of a group are known and

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understand their tasks and have clear timelines and goals. In order to achieve each goal, the members must fulfill their tasks within the stated time. Callahan (2012) asserted, "Team collaboration often suggests that, while there is explicit leadership, the participants cooperate on an equal footing and will receive equal recognition" (para. 6). Community collaborations share an area of interest that will ultimately benefit both parties. The goal(s) is often more focused on learning rather than on a task, which allows people from the group to share and build knowledge rather than complete projects. Network collaboration first starts with individual action and self-interest and then eventually accrues to the network as individuals who contribute or seek something from the overall project.

Table 2

Organization Collaboration—Team, Community, and Network

Organization	Team	Community	Network
A	x	x	
B		x	
C	x	x	
D		x	x
E			x
F			

Note. Organization F did not move forward with an interview.

Organization A and Organization C had similar answers to the type of collaboration that they have had with RUSD. Responses from the arts organization director or designee included the following:

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- Organization A responded, "We have a unique collaboration with RUSD. We attempt to work together as a community first since we are both located in Riverside, CA and then eventually collaboration unfolds to a team base meaning providing arts to the students."

- Organization C responded, "I believe that in order for an organization to work effectively with RUSD, we need to build a team and community. We have to work together as a team to make sure that our community continues to take importance of the arts programs. The community is the children."

The director or designee of Organization B was the only person who stated community collaboration. The response from the arts organization director or designee included:

- Organization B responded, "Both my organization and RUSD are a part of Riverside, California. It's important that as a community we work together to achieve the same goals that we have. For collaboration to be successful there needs to be an area of interest, and we both have that, which is providing arts to students."

The director or designee of Organization D believed that his or her collaboration with RUSD involved community and network. The response from the arts organization director or designee included:

- Organization D responded, "I believe that the real reason why RUSD and my organization have been able to collaborate for so many years is because we both understand that everything we do is to benefit the both of us. If I don't collaborate with RUSD, my organization doesn't get funded and if we don't

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get funded we can't provide art course to students. It's mainly like a cycle;

we need RUSD as much as they need us."

Unlike all the organizations, Organization E was the only organization to mention

network collaboration. The response from the arts organization director or designee

included:

- Organization E responded, "Because collaboration between RUSD and my

    organization just started this past year, I can only say so much. What I do

    know is that there was self-interest on my end at the start of collaboration.

    Eventually after a model is put into place and evaluated we will continue to

    see whether or not we can continue to contribute in projects in the future."

Conclusion

This chapter presented the findings based on the analysis of the data from the

collaborations between RUSD and Riverside, California arts organizations. The first

section of this chapter demonstrates how the selection of arts organizations were targeted

in order to have semistructured interviews and gather an in-depth understanding of the

missing gap of successful collaboration. The RUSD visual and performing arts

specialists proved to maintain the arts a priority even after the school district faces budget

limitations. While RUSD has demonstrated much growth in maintaining the arts through

community partnerships, there are still battles to overcome. The Arts Plan 2018 excels in

demonstrating the effectiveness of the goals and strategies for the next 5 years, two of

them being through the resourceful strategic network of community engagement and

committed and consistent funding.

The second section explored the arts organizations that are currently collaborating with RUSD to keep the arts alive for students. Through the organizational interviews, it provides a framework of the different collaborations. A further understanding was analyzed to discover what the differences were between team, community, and network collaboration. Finally, the final section presents the findings of the study through the organizational interviews. The arts organizations' executive directors or designees had different and similar answers to the interview questions that were posed but realistically identify the missing gap of understanding successful collaboration. The findings of the research questions provide answers to what are the general practices of successful collaboration, factors contributing to the development of successful collaborations, challenges to establishing and maintaining successful collaborations, and the presence of trust, collegiality, and communication and their effect on success and longevity.

CHAPTER 5: DISCUSSION

The first chapter of this study introduced the topic of public-private partnerships (PPP) in arts education and the purpose and significance of this study. The second chapter presented a review of existing literature related to the topic and an introduction of the cooperation and partnership model. Chapter 3 described the methodology, research design and population sample, and Chapter 4 presented the findings that the qualitative research study revealed through in-depth interviews. This chapter provides a discussion of the study, an analysis of the findings, limitations of the study, recommendations for further research, and a conclusion.

Purpose, Significance, and Methodology

The purpose of this research study was to identify and examine, from the perspective of the private, nonprofit agency, the collaborative efforts between them and the Riverside Unified School District focused on the arts education. This qualitative content analysis was designed to identify the missing gap in successful collaborative knowledge; factors contributing to the development of successful collaborations; challenges to establishing and maintaining successful collaborations; and the presence of how trust, collegiality, and communication affect the success and longevity to sustain the arts education. The research questions aimed to identify the general practices of successful collaboration, factors contributing to the development of successful collaborations, challenges of establishing and maintaining successful collaborations, and the presence of trust, collegiality, and communication and their effect on success and longevity.

PPPs benefit from the knowledge and skills of the participating actors. Because public schools have been forced to limit or cut fine arts programs, this research study is significant because it aims to further understand how PPPs are effective and can provide arts education to students. The scope of delivery can be larger and the cost can be lower when partnerships between sectors are formed as compared to single sector service delivery (Kwak et al., 2009). Therefore, practitioners and representatives will find this research study helpful because the findings presented will add to the research that has embraced arts education as a priority through the use of collaboration.

This qualitative content analysis study was designed to identify the missing gap of successful collaboration. A qualitative content analysis was appropriate for this study because it allowed the researcher to achieve quantitative findings and perform in-depth qualitative interpretations. The study occurred in one school district that collaborates with arts community organizations to further gain insights from the insiders of each arts organization. The researcher provides an extension to the field of public administration by providing a deeper knowledge to the general practices of successful collaboration, factors contributing to the development of successful collaborations, challenges to establishing and maintaining successful collaborations, and the presence of trust, collegiality, and communication and their effect on success and longevity. Additionally, the researcher collected data through semistructured interviews to gain as much information as required to discover and thoroughly describe how RUSD provides arts education to its students.

This research study provides three coding themes that have emerged from the data: *shared goals*, *measurements*, and *funding*. The general practices of successful

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collaboration are emphasized on shared goals. The most important factors that contribute

to the development of successful collaboration are the goals that address working

together and thinking about how to integrate individual ideas into a new understanding.

For example, Organization B said, "An important aspect to successful collaboration is

having shared goals. Shared goals allow collaboration to be successful. Without the use

of having shared goals the word partnership or collaboration cannot occur." Public

administrators understand how measurements are necessary in order to know whether or

not the PPP is successful from the start to the finish of the collaboration. Based on the

interview responses that were gathered in this research, performance measurements are

ongoing evaluations that are necessary because they allow administrators to understand

the general challenges that relate to establishing and maintaining successful

collaborations. The private sector alone cannot fund the arts; the need to provide PPPs is

necessary to support arts or another program at any given time. The field of public

administration further understands that there are numerous benefits to PPPs that include

producing more efficient and cost-effective services.

An Overview of the Related Literature and Theory

For the past couple of years, visual and performing arts public school programs

have been operating on fewer funds due to budget constraints. The nation continues to

experience a recession that has left several advocates debating about the retention or

removal of arts education programs from K-12 grade school systems across the United

States (Albares et al., 2016). When budget constraints occurred, RUSD found the need to

collaborate with nonprofit arts organizations that have embraced arts education as a

priority.

Since public school visual and performing arts programs continue to be affected by budget restrictions, it was deemed necessary that the review of related literature reveal an overview of the different educational policies of governance in the United States, the educational finance system, California Education Code as it relates to art, photography, film, graphic design, animation, theater, dance, and music, and the importance of visual and performing arts education to students.

PPPs are necessary because they are often effective and provide an efficient means of delivering public goods and services (Forrer et al., 2010). Research has proven that partnerships benefit from the knowledge and skills of the participating actors. PPP's deliveries of public goods are larger, and costs can be lower when partnerships are formed as compared to one-service delivery (Kwak et al., 2009). Chapter 3 discussed how PPPs struggle with accountability due to the number of organizations that are involved in collaboration. Accountability can be targeted by exercising and clarifying the responsibilities in PPPs relationships (Forrer et al., 2010).

Public school districts in the United States have demonstrated the greatest improvement in student outcomes based on deep collaboration between public school administrators and community organizations. This research study provides a fundamental statement to the field of public administration; when individuals or organizations come together to share their expertise and ideas in order to construct a fresh and innovative way of doing something, they are demonstrating characteristics of fully developed collaborations, which include trust, collegiality, and communication. These terms indicate a one-way direction, a true partnership, and a relationship that may be

unequal but mutually beneficial to both parties involved in the partnership (Montiel-Overall, 2005).

Further, this research contributes to the knowledge base of how other private agencies can attempt using the cooperation and partnership model to sustain and provide arts education to students. When school district administrators and community organizations work together toward a one-way direction, a true partnership can be created that is mutually beneficial to both parties involved. This research demonstrates how public school administrators and community organizations can work together to engage in joint planning, thinking, and evaluation in order to improve arts programming for students. Participants in PPPs can practice Kanter's (1996) "eight I's that create successful we's": individual excellence, importance, interdependence, investment, information, integration, institutionalization, and integrity, which include mutual trust in order to create a substantial change within each partner's organization (pp. 98-102).

Based on the findings of this research, it is concluded that PPPs are useful because they can help organizations to *work together* on a certain project or implement a program. This study has identified, from the perspective of the private, nonprofit agency, the collaborative efforts between them and the RUSD, which focus on arts education. The findings help inform the field of public administration of the general practices of successful collaboration: factors contributing to the development of successful collaborations, challenges to establishing and maintaining successful collaborations, and the presence of trust, collegiality, and communication and their effect on success and longevity.

While this research of collaboration is based on multiple nonprofit arts organizations, RUSD manages the demands of the NCLB Act of 2001 and budget constraints, and there continues to be an emphasis on arts education as a priority to its students. For example, many respondents from the PPPs describe the crucial role of collaboration. Organization D said, "I believe that the real reason why RUSD and my organization have been able to collaborate for so many years is because we both understand that everything we do is to benefit the both of us. If I don't collaborate with the RUSD, my organization doesn't get funded and if we don't get funded we can't provide art course to students. It's mainly like a cycle; we need RUSD as much as they need us."

In addition, the researcher found that there are common factors that contribute to the development of *successful collaborations* between RUSD and arts organizations. However, PPPs are useful in these particular factors because they provide all groups with focus on a larger, more abstract scale (Forrer et al., 2010) to work effectively and overcome challenges such as money and lack of communication. Furthermore, PPPs are beneficial to all participating organizations. For RUSD, the benefit came in addressing the need to continue arts education to all students in kindergarten through 12th grade. In this case, the benefit for the arts organizations is for them to continue to move forward and to expand their individual programs by reaching out to RUSD students and to be funded by the city of Riverside and other grants that are provided by other arts organizations.

During these partnerships, the presence of trust, collegiality, and communication can affect the success and longevity of collaborations if they do not exist within the

collaboration. Based on the interviews, Organization B said, "It's [the presence of trust, collegiality, and communication] incredibly instrumental. Isn't trust, collegiality, and communication the foundation of relationship building? If you don't have good relationships with your partnerships, you don't have the programs. In some ways, we like to think that if you put something together and as long as it's done exactly as planned or adapted perfectly, things will work just fine." Partners must meet the presence of trust, collegiality, and communication in order to provide individual excellence, importance, interdependence, investment, information, integration, institutionalization, and integrity. In these collaborations, the presence of trust, collegiality, and communication in collaboration benefits both RUSD and arts organizations because there is satisfaction in knowing that students continue to learn from visual and performing arts.

Ultimately, this research provides an extension on collaboration in PPPs. When collaboration was conducted, trust was envisioned as an involvement over time in which the arts organization and RUSD learned how to establish a relationship through "an ethic of caring," mutual respect, and completion of work that was promised by participants of the collaborative effort. A shared vision brings community organizations and a school district together to work on the same idea. This study provides others the understanding of the shared vision; RUSD has partnered with community organizations in order to enrich student's arts education experience. Collegiality consists of shared power and the knowledge and expertise that RUSD and community organizations have commanded during arts collaboration. Communication is essential at all times during the PPP's process because it ensures an efficient decision-making process that facilitates the exchange of ideas and needs that create opportunities for public involvement.

Limitations of Research

There are three limitations to the study that should be discussed. First, the collection of data was limited to the 2017-18 fiscal year. As indicated in the literature, there have been many federal and state policies and laws that have affected the ways in which education is provided to children. This necessitates that relative emphasis of arts versus STEM education. This means that restricting the research to a particular year does not capture the nuance of these policy changes on PPPs. While the researcher conducted in-depth interviews with each organization's director or designee, the interview questions were focused on the current year's collaboration. Second, the collection of the RUSD Arts Plan data was limited to the researcher. During the face-to-face meeting with the RUSD visual and performing arts specialist, she shared that the information that the district can provide is limited due to a *memorandum of understanding,* which was needed and approved before further information could be released. Additional data may have been obtained from RUSD if the *memorandum of understanding* was not necessary to assess a cross-section to determine whether both sectors agree with successful collaboration. Third, it was expected that all directors or designees respond to all interview questions honestly. The researcher cannot control the responses obtained from each director or designee to talk about his or her experiences with RUSD.

Recommendations for Further Research

The study examined five nonprofit arts organizations in Riverside, California using a content analysis study design. This qualitative design allowed the researcher to obtain in-depth information in a field in which minimal research has been conducted.

The researcher recommends that further research should be conducted that emphasizes the following:

1. A study with a larger sample size in order to determine whether the findings are generalizable to other PPPs.

2. A study with a thorough interview with the RUSD visual and performing arts specialist to assess a cross-sectional to determine whether both sectors agree with successful collaboration.

3. A study with a different public school district to determine the generalizability across school districts.

4. A study that analyzes trust, collegiality, and communication in successful collaboration to determine other aspects of successful collaboration.

Conclusion

Public-private partnerships (PPPs) can help deliver public goods and services in a more effective and efficient manner. The Riverside arts organizations form PPPs with the RUSD in order to provide arts education to every student in the district. Based on the findings of this study, the collaborations that were conducted have successfully achieved RUSD goals as they are stated in the Arts Plan 2018. There are equitable and sustainable arts education opportunities for kindergarten through 12th-grade students across RUSD. This research study can demonstrate to practitioners and representatives how collaborations can be built and sustained with arts organizations and provide arts education to students through the use of PPP.

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APPENDICES

APPENDIX A

Consent Form

You are invited to participate in a research study conducted by Javier Blanco at California Baptist University, Doctorate Public Administration. My dissertation research focuses on the collaborative relationships between Riverside Unified School District (RUSD) and arts and visual community organizations around the topic of arts education to students.

I am looking for arts and visual community organizations who have been involved in a collaborative project with RUSD involving arts education and who are willing to participate in a semi structured interview that should last approximately one hour.

- o The information shared during these sessions will be kept confidential.
- o Every effort will be made to maintain the anonymity of the participants. The organization where you work will not be identified by name; details that might make it easy to identify it will be changed. In addition, I will use pseudonyms to refer to all participants, and characteristics that could be used to identify you will be altered.
- o The interviews will be audio-taped; I will transcribe the interviews and you will be given an opportunity to review the transcripts.
- o A summary of the results of the study will be available upon request.

Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with Javier Blanco, California Baptist University, Doctorate Public Administration. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

If you have any questions about the study, please feel free to contact Javier Blanco at xxx-xxx-xxxx or by electronic mail at xxxxx@xxxxx.xxx. If you have questions regarding your rights as a research subject, please contact the IRB (IRB@calbaptist.edu).

Thank you for your time and your willingness to participate.

Javier Blanco

You have been given two copies of this informed consent. If you agree to participate, both should be signed. You may keep one copy for your records; I will keep the other copy on file.

Your signature indicates that you:
- o Have read and understand the information provided.
- o Willingly agree to participate in the study.
- o Understand that you may withdraw from participation in the study at any time.

Name: _____ Date: _____
Signature: _____

IRB Approval Document

RE: IRB Review

IRB No.: 082-1718-EXP

Project: The Role of Public-Private Collaborations in Arts Education.

Date Complete Application Received: 4/4/18

Date Final Revision Received: 4/20/18

Principle Investigator: Javier Blanco

Faculty Advisor: Thomas Frederick

College/Department: OP

IRB Determination: Expedited Application Approved – Student research using confidential interviews; no minor participants; no more than minimal risk/risk appropriately mitigated; no deception utilized; acceptable consent procedures and documentation; acceptable data protection procedures. Data collection may begin, in accordance with the final submitted documents and approved protocol.

Future Correspondence: All future correspondence about this project must include all PIs, Co-PIs, and Faculty Advisors (as relevant) and reference the assigned IRB number.

Approval Information: Approval is granted for one year from date below. If you would like to continue research activities beyond that date, you are responsible for submitting a Research Renewal Request with enough time for that request to be reviewed and approved *prior* to the expiration of the project. In the case of an unforeseen risk/adverse experience, please report this to the IRB immediately using the appropriate forms. Requests for a change to protocol must be submitted for IRB review and approved prior to implementation. At the completion of the project, you are to submit a Research Closure Form.

Researcher Responsibilities: The researcher is responsible for ensuring that the research is conducted in the manner outlined in the IRB application and that all reporting requirements are met. Please refer to this approval and to the IRB handbook for more information.

Date: April 20, 2018

APPENDIX C

Sample Interview Protocol

Start with a quick overview of the study and review the consent form.

1) Can you start telling me a bit about yourself?

    i. What's your professional background?

2) What particular satisfying experience have you had collaborating with Riverside Unified School District?

3) Since 2008, there has been an emphasis on collaborative relationships. Can you tell me about how your organization approaches these relationships?

    i. How did the emphasis on collaboration begin?

    ii. What are the general practices of successful collaboration?

4) What has been you role in these collaborations?

    i. Are there other participants who have played important roles in this collaboration? If so, what roles did other participants fill?

    ii. What are the most important factors contributing to the development of successful collaborations

5) How are the projects decided upon?

6) How do you come up with different goals for the project?

    i. Are there different standards that need to be met? If so, what are they?

7) Can you elaborate how your organization and RUSD organize work together?

8) How do evaluate the collaborative projects in order to organize work together again?

9) How do you assess the process itself?

10) What have been the biggest challenges or frustrations in working on the collaborative projects you've been involved in?

    i. What are the general challenges related to establishing and maintaining successful collaborations?

11) What role have upper level administrators played in encouraging the two groups to work together?

12) Do you have an opportunity to develop relationships with your collaborative partners?

      i. Are most of your interactions in the context of meetings or do you have more informal relationships (e.g. coffee, lunches, drinks, dinner) with staff (both within your group and in the other group)?

      ii. Who do you have the closest relationships with? Are these professional relationships or personal as well?

13) Have you received recognition for your participation in this collaboration? What sort of incentives or rewards—either on the individual or group level—have there been for making the collaboration successful?

14) How do you see these collaborations unfolding in the future?

      i. What do you hope to be able to accomplish?

      ii. What changes, if any; are needed in order to continue a successful collaboration?

15) If there was one thing you could change that you think would help promote the success of your collaborations, what would it be?

16) How does the presence of trust, collegiality and communication affect the success, and longevity of collaborations?

Riverside Unified School District Arts Plan 2018
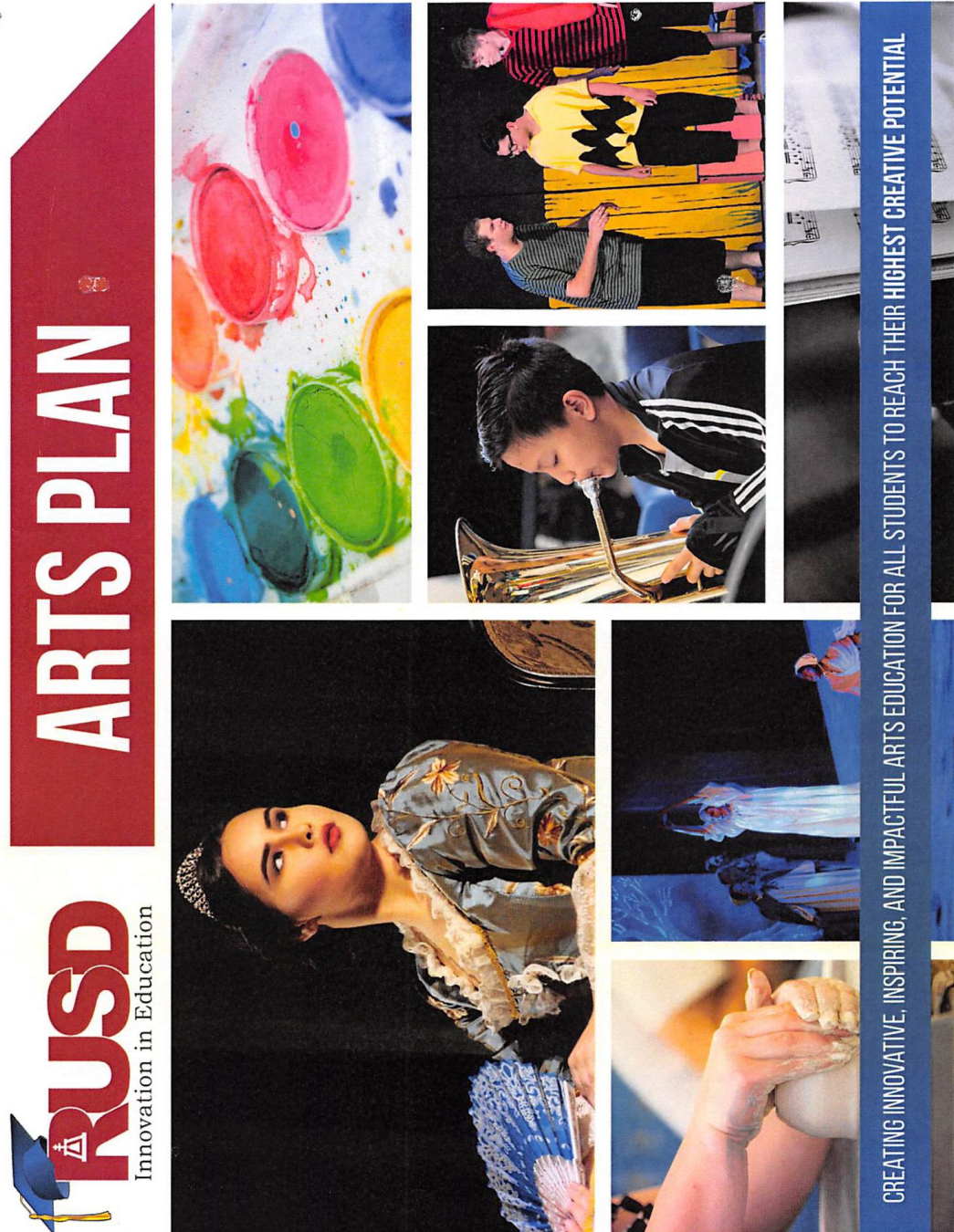
ARTS PLAN

This arts plan provides a recommended five-year action plan to provide a high-quality arts education for all students in PreK through 12th grade to reach their highest creative potential.

Art-Centered Thinking and Risk-Taking Culture

Strategy 1. Cultivate a learning culture that develops critical thinking, originality, creative problem-solving and risk-taking.

a. Adopt 21st Century Skills

b. Celebrate innovative risk-taking with arts innovation walls

c. Adopt the Declaration of Rights of All Students to Equity in Arts Learning

Strategy 2. Develop arts policies to support equity, access and high-quality arts programs.

a. Adopt equitable base offerings policy

b. Explore models for more instructional time in middle school

c. Explore use of Title I funds for arts programs where appropriate

d. Adopt policy to always include arts education in LCAP

e. Revise hiring policy for arts teachers

f. Offer weighted credit for high-level arts classes

g. Develop arts capstone opportunities

Expansive and Innovative Roots

Strategy 1. Secure high-quality classroom arts programs beginning at the earliest levels.

a. Offer elementary dance TK-6th

b. Provide elementary drama TK-6th

c. Expand elementary music PreK-6th

d. Grow strings program 4th-6th

e. Increase Art-to-Go lessons and offer ceramics experiences TK-6th

f. Offer media arts & choral experiences in 6th

g. Add preschool arts experiences

Strategy 2. Provide intentional middle and high school offerings that sequentially link to elementary offerings.

a. Provide middle school dance

b. Expand middle school drama program

c. Expand high school theater tech program

d. Grow strings program 7th-12th

e. Expand middle school visual arts, including digital media

f. Increase CTE Arts, Media, and Entertainment pathways

g. Offer beginning levels of arts in middle and high school

h. Add summer school classes

i. Provide afterschool arts opportunities

Strategy 3. Provide innovative offerings that demonstrate best-practices and are a model in the state.

a. Provide cutting-edge arts technology projects

b. Offer project-based learning

c. Create makerspaces

d. Add diverse arts offerings

e. Provide new innovative opportunities as they become available

High-Caliber Teacher Artistry

Strategy 1. Cultivate a high level of artistry among teachers.

a. Support teachers attending national conferences

b. Provide professional development for arts teachers

c. Support arts education instructional learning rounds

d. Offer coaching for arts teachers

Strategy 2. Achieve 21st century skill growth and high impact arts-integration.

a. Provide arts professional development for non-arts teachers

b. Offer teacher afterschool arts workshops

c. Compile digital classroom arts resources

d. Foster cross-disciplinary arts collaboration

e. Provide training in media arts and arts technology

f. Train administrators on impact of arts education

g. Support district-wide adoption of 21st century skills

Strategy 3. Foster connections with the professional arts community.

a. Showcase teacher art and performances

b. Support CTE Arts, Media, and Entertainment credentialing

c. Create a network of arts ambassadors

![RUSD Innovation in Education]

ARTS PLAN

Resourceful, Strategic Network of Community Engagement

Strategy 1. Provide extended learning opportunities with the arts profession and CTE.

a. Establish arts internships

b. Support students in afterschool and summer community programs

c. Expand Harmony Project to 4th grade and more schools

d. Support LiveTech internship program

Strategy 2. Celebrate inspiration with increased community partnerships that share and spotlight artistry.

a. Promote city-wide arts competitions

b. Showcase student artists in professional spaces

c. Provide annual fieldtrips to professional arts venues

d. Support performances in non-traditional spaces

e. Create student/teacher gallery space at the district office

Strategy 3. Integrate high-caliber community artists into the classroom.

a. Offer professional arts performances in schools

b. Provide artist in residency programs in schools

c. Connect in-school curriculum with city-wide festivals

d. Provide professional development for community artists working with schools

Strategy 4. Foster an arts ecosystem between community, schools, organizations, and the city.

a. Strengthen RUSD arts communications

b. Create a directory of teaching artists

c. Provide a Riverside Arts Passport for families

d. Offer parent arts nights

e. Create district-wide arts pathways catalogue

f. Establish a community arts advisory network

Specialized, Inspirational Pathways K-12

Strategy 1. Nurture an environment for student excellence.

a. Create a district-wide arts masterclass series

b. Support honors festivals

c. Increase AP course offerings

d. Create a district-wide arts honors cohort of students

e. Support student portfolio development

f. Offer specialized instruction classes for high-level students

Strategy 2. Provide **after-school and summer** opportunities for students to reach higher artistic potential.

a. Offer high-level summer school classes

b. Create weeklong creative arts summer camps

c. Provide one-day summer retreats for intensive ensembles

Strategy 3. Establish **partnerships** with local colleges and universities and increase student mentoring opportunities.

a. Collaborate with colleges on performances & exhibits

b. Provide dual-enrollment opportunities

c. Create arts conference and resource fair

d. Develop peer mentoring program

e. Encourage college campus visits

Committed and Consistent Funding

Strategy 1. Ensure **staffing** allocations for arts instruction and events.

a. Provide district-level staffing to support 68 district-wide initiatives

Strategy 2. Allocate equitable and **consistent core funding** to ensure equity and access of arts for all students.

a. Establish a consistent core funding model

b. Differentiate arts funds in LCAP and school-site budgets

Strategy 3. Develop **fundraising** and **grant-writing** strategies to support arts initiatives.

a. Establish fundraising strategy for arts programs

b. Apply for arts grants

c. Acknowledge arts sponsorship

d. Fundraise with local artwork

Strategy 4. Analyze **evaluation and assessment** to support future funding decisions.

a. Evaluate and assess all arts programs

b. Review and revise the arts plan annually