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Museums, Libraries and Comprehensive Initiatives: A First Look at Emerging Experience

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LISC

The Institute of Museum and Library Services is the primary source of federal support for the nation's 123,000 libraries and 35,000 museums. Our mission is to inspire libraries and museums to advance innovation, lifelong learning, and cultural and civic engagement. Our grant making, policy development, and research help libraries and museums deliver valuable services that make it possible for communities and individuals to thrive.

The Local Initiatives Support Corporation equips struggling communities with the capital, program strategy and know-how to become places where people can thrive. Working with local leaders we invest in housing, health, education, public safety and employment—all basic needs that must be tackled at once so that progress in one is not undermined by neglect in another. Sharing our expertise of 30-plus years, we bring together key local players to take on pressing challenges and incubate new solutions. And with them, we help develop smarter public policy.

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Message from Institute of Museum and Library Services

One of the things that I find very satisfying about IMLS is watching the extremely substantive role that our nation's libraries and museums are playing in community revitalization. By serving as "community anchors," these institutions are helping to spark very real change.

As you will see, this report highlights the many ways museums and libraries are collaborating across multiple public sectors (including housing, economic development, public health, education and arts). It also provides examples of institutions that are using their resources and reservoirs of community trust to address the needs of economically distressed communities.

IMLS and the Local Initiative Support Corporation (LISC) will soon hold meetings in five cities to further discuss these findings. I truly hope that this report informs those discussions and inspires other museums and libraries to embrace more meaningful and impactful connections with the communities they serve.

Dr. Kathryn K. Matthew, Director
Institute of Museum and Library Services

Message from LISC

We at LISC know that the communities we support face deeply interconnected problems—people who are poor and live in poor neighborhoods experience more crime, send their children to lower-performing schools, struggle to find steady employment, and face other challenges that people in higher-income communities do not.

This is why LISC, as a national intermediary dedicated to supporting community-based efforts to revitalize poor neighborhoods, has embraced comprehensiveness as the best way to set low-income neighborhoods on a path to renewal. We help community organizations form collaborations of diverse groups able to build affordable housing, dampen crime, improve school quality, and enhance many other areas of community quality simultaneously.

The groups we support cannot take on this hard work without important local partners, especially in fields not commonly tilled by traditional community developers. New efforts to reinforce the deep structure of communities—the cultural and educational opportunities that shape people’s understandings of themselves and their communities—can only gain traction when pursued in partnership with artists, arts and cultural institutions, and other conservators of local knowledge and culture, like libraries.

We view our joint work with IMLS as a good way to help organize this support. We are especially pleased that among other noteworthy local efforts, this report highlights the work of several of our own partners, including the Children’s Museum of Indianapolis and Chicago’s Garfield Park Conservatory. We believe that efforts like these set a new standard of practice in advancing comprehensive approaches to change.

Michael Rubinger, President & CEO
Local Initiatives Support Corporations.

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1. Introduction and Summary

This paper was motivated by our respective institutions' joint interest in finding ways to connect museums and libraries into the broadening practice of comprehensive community revitalization of low-income neighborhoods. The world of museums and libraries has changed greatly over the past two decades. The thought and the practice of institutions' contributions to community have superseded narrow concerns of patronage and audience development. The world of community revitalization has changed at the same time. Embrace of community-building and comprehensive approaches to change have advanced the field beyond the bricks-and-mortar focus of the past. The resulting confluence of values and interests creates opportunities for museums and libraries to magnify their public value by playing a supporting, and sometimes a leading, role in community-wide change efforts.

Our early discussions about how to support deeper ties between museums and libraries and comprehensive initiatives surfaced shared uncertainties about what, in fact, this connection would look like. And if we weren't clear on what we expected to see happen, we couldn't communicate clear expectations to our prospective institutional and community partners.

We concluded that we needed to identify examples of current practices and see what we could learn from them. We identified about 50 examples of museum and library efforts that we considered at first glance to illustrate the kind of cooperative work we were looking for, and culled nine of these for a further look, including: the Hartford Public Library, the Children's Museum of Indianapolis, The Garfield Park Conservatory Alliance, the Queens Museum of Art, the Colleton Museum and Farmers' Market in Walterboro, SC, The EdVenture Children's Museum in Columbia, SC, the Detroit Public Library's Parkman Branch, the Sugar Hill Children's Museum of Art and Storytelling in New York City, and the Children's Museum of Pittsburgh.

This is a diverse group of institutions in very different types of urban and largely rural settings, but they are all located in economically distressed communities and their leaders have very much taken to heart the notion that the fate of their institutions is bound up with the fortunes of their communities. Acting on this belief, they have engaged in three types of efforts within a more comprehensive framework:

- Physical revitalization and related initiatives, such as creative placemaking intended to incorporate arts and culture into efforts to revitalize urban neighborhoods;
- Community-building efforts to encourage resident activism and deeper ties within and among communities; and
- Delivery of economic, educational, and social programs aimed to achieving specific outcomes for whole communities.

Many museums and libraries have taken on these kinds of efforts in the past. What distinguishes our examples is the context within which this work happens and the terms of institutional engagement with communities.

The context is comprehensiveness, which we understood as collaborations among groups in multiple sectors to achieve a common outcome. These may aim for community-wide improvement across multiple domains of housing, economic development, public health, education, arts and culture and others. Or they may aim for improvement in specific social conditions, like educational outcomes for children, through collaborations among the many organizations that work in that domain.

The terms of institutional engagement, we believe, are qualitatively different from most of the episodic and limited partnerships that are typical of any institution's work. We found it helpful to distinguish five attributes that characterize this difference:

- **Institutional commitment:** community engagement is seen as integral to the organization's mission, which typically means that the work of multiple departments and program areas foster engagement, supported at the senior executive level and board.
- **Locus of decisionmaking:** program design and implementation decisions are shared with community leaders, including representatives of community-based organizations.
- **Embeddedness within community networks:** projects or programs (or series of projects or programs) are linked to the activities of multiple others who cooperate to achieve some type of collective impact.

- Level of effort: significant resources are devoted to the project or program relative to other organizational activities, understood in terms of staff time, budget, and attention by senior managers.
- Continuation over time: projects or programs that do not end with one-shot efforts, but continue with the same organizations or types of organizations, often within some kind of framework for cooperation.

The report explores these in as much depth as telephone interviews permitted. We also took care to outline the sources of museum and library contribution to community, as seen by community partners, the returns from these contributions to the institutions, and some of the challenges they faced as they carried out the work.

Museums and libraries make very concrete contributions to community efforts through the programming and physical revitalization activities they undertake. They also contribute in less tangible but no less important ways, through the exercise of community leadership in community plan development and implementation and other collective efforts. In doing so, they trade extensively on their reputation for excellence, their local prominence, their reservoirs of community trust, and their status as neutral conveners.

The returns associated with deeper engagement in comprehensive initiatives are the some of the same as those reaped by community partners: new and better programs through better cooperation, heightened institutional visibility, broader constituencies for the institution's work, and increased resources. What distinguishes these efforts from the many other forms of community engagement is the decoupling of institutional efforts from the narrow goal of increasing audience participation.

It should be obvious that none of this is particularly easy to do. Our telephone interviews did not allow us to explore the difficulties these institutions faced in much depth, but we did surface a number of comments that spoke to the challenges institutions should expect to face in making internal changes and in navigating new external relationships. Despite these challenges, those we spoke with believed that facing them was well worth the effort in view of the rewards. And the community partners we spoke with affirmed the value of these contributions.

For this report, we tried to strike a balance between extensive coverage of many examples of museum and library involvement and the benefits of exploring individual experiences. We spoke with representatives of 25 different museum and library initiatives that met some of our criteria for inclusion in this report, and did more in-depth discussions with 28 representatives from nine institutions.

All of our work was carried out by telephone or by review of documentary material available online, in our archives, or sent to us by the organizations we contacted. The material is based on review of documentary evidence from several museum and library initiatives and short telephone conversations with institution staff and selected community partners recommended during our interviews. We cast a wide net to identify cases for review, ultimately covering about 50 examples of museum and library efforts that connected somehow to broader efforts to revitalize communities or deliver social and public services more effectively.

For more on the methods of identifying key examples, see Appendix 1. For a full list of the groups we contacted, see Appendix 2.

Our case studies fell into two groups. The extended case studies found in the full-page boxes throughout the text were selected because they best represented the levels of engagement in comprehensive initiatives that are the subject of this report. That said, many of the other cases we reviewed yielded insights into several important topics—the variety of contributions museums and libraries make and the opportunities and challenges they present. These are highlighted at various points in this paper, and their response helped shape our thinking throughout.

2. Converging Trends in Revitalization and Museum and Library Practice

Over the past 20 years or so, both the role of museums and libraries and the practice of revitalizing communities have undergone major changes. Libraries and museums have embraced a broader range of social purposes than they dedicated themselves to, historically, and have invited their patrons to help shape their core activities. Community revitalization practitioners have embraced the notion of comprehensiveness—change across multiple domains of neighborhood life—which requires meaningful community engagement to be effective. These parallel trends have created optimal conditions for profitable mutual collaboration.

The Broadening Public Purpose of Museums and Libraries

For many years, museums confronted what they viewed as a patronage problem: a declining number of older visitors and supporters relative to the increasing numbers and associated revenues required to deliver high-quality programs. Traditional audience-building through marketing and efforts to convert casual visitors to more active supporters had important but ultimately limited success. Libraries confronted their own fiscal challenge as municipalities faced mounting expenses and declining revenues, causing them to dial back spending on core services.

But library and museum leaders, both, began to see these problems as symptoms of a deeper problem. If they could not reach the people they needed to reach and deliver real value to them, then they could not fulfill their mission effectively, and by implication, could make no compelling claim on increasingly scarce public and private support. In our discussion, Matt Poland, Chief Executive Officer of the Hartford Public Library, argued that because “libraries are no longer central to broad information access, we must become more entrepreneurial and act more emphatically as a community-based institution. Our goal is to make ourselves indispensable so that we are not ‘discretionary’.”

One way library and museum directors responded was by recognizing that they could contribute value in multiple areas of community life. That they were not simple conservators and interpreters of cultural and information assets. Recent studies have identified library contributions in fields as diverse as human capital development, new information infrastructure, streamlined information access for special topics and populations, workforce development, small business support, and place-based economic development strategies.¹ A recent National Endowment for the Arts report outlined the contributions arts (and arts institutions) make to community cultural, educational, social, economic, environmental, and political development.²

Another way institution leaders have responded is by inclusion. Some have moved beyond audience development into deeper forms of engagement, including recruitment of patrons to help co-create the museum experience. Chris Seifert Deputy Director of the Children’s Museum of Pittsburgh reported that: “We found a lot of collective expertise outside the walls of the museum. The youth voice turned out to be important, and we developed a lot of newfound alliances.” The Wing Luke Museum in Seattle and the Museum of Mexican Art in Chicago are expert practitioners of this art.

The Changing Practice of Community Revitalization

These twin trends of diversification and inclusion are strong currents in community revitalization. For a number of years, the community development field emphasized creation of affordable housing and the physical renewal of blighted neighborhoods, following land use plans developed by specialized development agencies using fairly conventional methods of community consultation. Even many community-based organizations—with close ties to resident leaders—stayed in their lane as bricks-and-mortar developers. But as the field digested the somewhat disappointing results from their work—poor neighborhoods stayed poor—leading community development practitioners embraced the more expansive notions of comprehensiveness and community-building.

Comprehensiveness is founded on the explicit recognition that the multiple problems of low-income communities—blight, crime, joblessness, poverty, disease—are deeply interconnected. In the early 1990s, national foundations began to implement programs to take on multiple challenges simultaneously in carefully-selected neighborhoods. The

1 For example, Urban Libraries Council (2007) “Making Cities Stronger: Public Library Contributions to Local Economic Development (ULC: Evanston, IL: January, 2007)

2 National Endowment for the Arts. How Art Works: The National Endowment for the Arts’ Five-Year Research Agenda, with a System Map and Measurement Model (Washington DC: NEA, 2012)

Surdna Foundation's work in the South Bronx was one of the more successful of these efforts.³ The spectacular transformation of vast tracts of blight into recognizably livable communities proved a test case for whether the approach could work in one of the most distressed urban neighborhoods in America.

These early efforts stressed that community involvement was crucial if comprehensiveness could be developed and sustained successfully. This is because community leaders—civically-minded residents, nonprofit organizations and staff, business leaders, public officials—knew best what their communities needed, could hold major institutions accountable, lent expertise to the solution of community problems, and could themselves help stitch together a stronger social fabric to support the diverse initiatives that comprehensiveness required. This emphasis became known as community-building.

In the early 2000s, and drawing heavily on the approach developed in the South Bronx, which the Local Initiatives Support Corporation (LISC) supported, our Chicago office introduced its pilot Community Building Initiative in three of the city's neighborhoods, later expanded into 16 neighborhoods and renamed The New Communities Program (NCP). The NCP embraced both comprehensiveness and community-building in a well-structured way. The NCP approach calls for an extended period of community organizing in each neighborhood to identify leaders in all walks of life, invite their ideas for neighborhood renewal, and elicit their participation in community change efforts. Everyone's commitments are ratified in a quality-of-life plan that outlines roles and responsibilities for concerted action across multiple sectors, including housing, economic development, public safety, education, and health. Under the direction of a lead agency responsive for convening, oversight, and fiscal and programmatic accountability, community partners implement elements of the plan. As managing citywide intermediary, LISC helps marshal support from civic leaders—city, county and state government, local corporations, and philanthropy.

Early successes in Chicago prompted LISC to extend the approach into other cities, such as Indianapolis, San Diego, and Boston. By 2013, LISC had begun comprehensive initiatives in 110 neighborhoods in 28 US cities. And LISC is not the only proponent of the idea. Comprehensiveness has become enshrined as a guiding principle in spatial approaches to change across Federal agencies, as exemplified by the US Department of Education's Promise Neighborhoods Initiative, HUD's Choice Neighborhoods Initiative, and the Byrne Criminal Justice Innovation Program from Department of Justice.

3 Burns, Tom and Anita Miller, *Going Comprehensive: Anatomy of an Initiative that Worked CCRP in the South Bronx*. (Philadelphia: OMG Center for Collaborative Learning, 2006)

Moreover, a form of comprehensiveness with special application to social services and education has taken hold under the label of Collective Impact. Just as community developers recognize that the contribution of multiple parties is required to achieve a common revitalization goal, educators, social services providers, workforce agencies, and others have understood that their objectives can best be reached through explicit cooperation among multiple parties serving the same clientele.

For example, STRIVE in Cincinnati and other cities seeks to improve educational outcomes for children and youth by harnessing the efforts of schools, day care providers, out-of-school time agencies, social services agencies, and other organizations devoted to youth well-being. As popularized by FSG, a national consulting firm, Collective Impact calls for multiple parties to reach toward common outcomes, supported by a “backbone” organization to manage the collective effort, and guided by valid and reliable outcome measures that enable partners to track progress, identify opportunities and challenges, and adjust their efforts accordingly.⁴ The most well-known extension of the collective impact concept is the Harlem Children’s Zone, the model for the federal Promise Neighborhoods Initiative.

What Museums and Libraries Offer to Communities Pursuing Revitalization

Museums and libraries play important and traditional societal roles that alone justify their long-standing community support. But as museum and library leaderships increasingly have embraced broader conceptions of these roles, they have been brought more explicitly into the community revitalization frame. One job of this paper is to help community leaders understand just how helpful these institutions can be to them.

Consistent with the dual emphasis on programmatic diversification and a trend toward community inclusion in both museum and library and community practice, we find it helpful to classify museum and library contributions into three categories of comprehensive work: aid to community development program delivery, as traditionally understood, participation in collective impact strategies, and community-building efforts, all of which are treated at greater length in the next section.

Overall, it is striking how well the National Endowment for the Arts’ recent accounting of the social benefits of arts and culture comport with community aspirations expressed in LISC-supported quality-of-life plans. These cover nearly every possible aspect of community life, in arenas as diverse as housing, public safety, economic well-being, health, community strength, and arts and culture. The scale of these plans, therefore, is ambitious.

4 Kania, John and Mark Kramer, “Collective Impact” Stanford Social Innovation Review, Winter 2011.

But there will never be enough money from traditional sources of support to enable meaningful change across all of these domains. This means that community goals will only be achieved if educators, police, housing agencies, public works departments, and other mainstream institutions more actively support community-based efforts through their ordinary course of doing business.

Public libraries and the many museums located in urban neighborhoods are important cases in point, bringing core competencies to the stock of collective capacity for community change. In addition to capital and other project funding that goes directly to community-based organizations (as in several of our case studies) these institutions have considerable expertise on staff, including among our extended cases, real estate development, urban design, job skills development and computer literacy, community gardening and other placemaking, community-building, and so on. And these are not small contributions. As Andrew Tyskiewicz, Director of Community Education of the Hartford Capitol Region Education Council and leader in a new preschool initiative put it: “We must realize that the libraries are probably the second most concentrated deliverer of knowledge in the country next to schools and universities.”

Museums and libraries bring core assets to bear on community-building challenges, as well. Although one important goal of most initiatives is to develop and communicate a consensus vision for the neighborhood, this does not remove all conflict over community priorities or competing claims for community leadership. We found in our extended cases that museums and libraries can play a vital role as neutral conveners, trading on their reputation for excellence, community trust, and institutional presence in ways that community-based organizations and many public agencies cannot.

Further, the accelerating emphasis on the value of cultural assets in community revitalization magnifies the value cultural institutions—including museums and libraries both—bring to community work. Mark Stern and Susan Seifert, professors at the University of Pennsylvania, have found that cultural assets are linked statistically to subsequent neighborhood revitalization outcomes, a relationship they explain by the impact of culture on the civic life of urban neighborhoods.⁵ Culture—like other forms of community-building—strengthens relationships among neighborhood members as well as their determination to be involved in community life.

5 Stern, Mark and Susan Seifert, “Cultivating ‘Natural’ Cultural Districts” (The Reinvestment Fund and Social Impact of the Arts Project, University Pennsylvania, September, 2007)

To understand the variety of benefits that museums and libraries potentially convey to communities, it may be helpful to think of them as “anchor institutions” akin to the large medical establishments and educational institutions that employ large numbers and send significant amounts of money throughout the local economy. These anchors are almost literally rooted in communities by virtue of their spatial immobility which creates a strong economic stake in the health of their surrounding community, but also by less tangible factors as mission, relationships, tradition, and urban identity. And as Clopton and Finch have it, anchors can be thought of as “institutions that support the development and maintenance of social capital and networks at the community level and provide an attachment for the collective identity for that community.”⁶ In fact, the Institute of Museum and Library Services embraced the concept of anchorage as one of its core strategic plan goals, as it seeks to “promote museums and libraries as strong community anchors that enhance civic engagement, cultural opportunities, and economic vitality.”⁷

What Communities Offer to Museums and Libraries

All forms of comprehensive community development demand contributions from multiple resident activists, public agencies, community-based organizations, and others. Networks among these actors act as a kind of platform or infrastructure that becomes available for further cooperative action. This is especially important in poor neighborhoods and rural areas, where organizational capacity is in short supply. To any individual participant, the platform affords access to both on-going programs and community constituents, obviating the need to develop these each time.

Museums and libraries can access the platform in the same way, as they continue efforts to diversify their offerings and adopt inclusionary practices.

The quality-of-life plans that form the basis for community action treat, as a group, nearly every possible realm of public policy, seeking improvements in arenas as diverse as housing, public safety, economic well-being, health, community strength, and arts and culture. In other words, these efforts offer museums and libraries a full menu of programmatic options as they diversify their offerings, enabling them to deliver new and better programs in cooperation with other community agencies.

6 Clopton, Aaron and Bryan Finch “Re-conceptualizing social anchors in community development: utilizing social anchor theory to create social capital’s third dimension” in *Community Development* 42:1 (January-March, 2011, 70-83)

7 Institute of Museum and Library Services, “Creating a Nation of Learners: Strategic Plan 2012-2016, (IMLS: Washington DC, January 2012).

Moreover, community efforts offer heightened institutional visibility and broader constituencies for the institution's work, perhaps most critical in smaller communities with fewer numbers of people who are attracted to the institution's core offering. Tom Sokolowski former Director of the Warhol Museum told us that they "needed to diversify our constituency through identification with community. We're not located in London or Berlin or Washington D.C., and thus be able to get by on tourist traffic alone. Therefore, we had to appeal beyond those who would just be interested in Warhol or pop or contemporary art more generally."

The constituency-building effect of community engagement was a common theme across all institutions, even those, like libraries, that have natural constituencies among those in neighborhoods that routinely patronize their programs and services. "Visibility for the Children's Museum was an important benefit. In turn, the trust and respect accorded to the museum helped with park fundraising. People now wanted to be a part of it," says Siefert.

Here again, the notion of an anchor is helpful. For museums and libraries, the twin emphasis on diversification and inclusion requires a further extension of the re-conceptualization of museum and library roles. Porter urges adoption of a concept of shared value—that both communities and institutions gain by effective anchoring—that represents a move away from thinking of community contributions as something of an "obligation."⁸

8 Porter, Michael, "Anchor Institutions and Urban Economic Development: From Community Benefit to Shared Value (powerpoint, Inner City Economic Forum Summit, October 2010)

3. Physical Revitalization and Related Initiatives

Many museum and library leaders have long known that construction or renovation of their facilities can convey important community and economic development benefits. Prominent new central libraries and museum buildings have spurred economic growth in a number of downtown precincts. New library branches and museum buildings can produce similar results in neighborhoods, just as investment in any other kind of real estate can. This can happen if only because improved facilities remove blight, which improves community well-being, erases some of the neighborhood stigma that accompanies deterioration, and encourages other investment.

These results are more likely when museum and library efforts are directly tied to those of other community revitalization initiatives. At the least, new museums and libraries have been placed in mixed-use buildings that also provide housing or contain space for community services. Some have been developed as part of an explicit area-wide community or economic revitalization strategy. At the most advanced, museums and libraries themselves have taken a leading role in explicitly comprehensive, multi-sectoral, initiatives. In our scan of museum and library participation in community work, we uncovered examples across this continuum of practice.

Community Development

Community developers are accustomed to looking at housing, commercial real estate, and other buildings as platforms for delivering benefits to a broader community. For example, affordable housing projects often contain community space for social services, health, or other agencies that help residents. We find that museums and libraries sometimes do this too, especially as it pertains to youth services, as in the Children’s Museums in Indianapolis and Pittsburgh.

Community developers especially value “leading” investments—those that come early in a revitalization program, where attracting private investment is especially difficult. In

these same two instances, Museum leadership opted to take their facilities' expansion as a springboard for more active engagement in a neighborhood that was in need of the new and prominent leadership these institutions could provide. And for the institution, this engagement was part-and-parcel of a renewed effort to serve as diverse a constituency as possible, including poor families in the immediate neighborhood.

The Children's Museum of Indianapolis has led comprehensive community revitalization efforts in a way that few institutions have. This is due in part to the depth of the commitment made by museum leadership, and in part to favorable civic circumstances that offered a ready-made framework within which an already-prepared leadership could be effectively exercised.

Shared Spaces for Housing and Other Services

Cornelius, Oregon: Elderly housing and library development

The community of Cornelius has been trying for years to build a new library, and there are no public after schools programs or community spaces for senior citizens. A partnership between the city and a developer are solving both problems at once, to be financed by a voter-approved bond proposal. The library gets new space, older people get housing, and the community gets materials, services and programs that respond to youth and elderly needs.

Casper, Wyoming: Museum partnership on affordable housing

Nicolaysen Art Museum understood that an unsafe and crime ridden derelict building across the street deterred neighborhood investment. When it was announced that the building would be replaced by affordable housing, the museum worked with developers to establish a relationship with forthcoming residents. To help erase the stigma that unfairly marks low-income housing, the museum took steps to welcome residents as a valued museum audience. The museum held a public art competition and invited the public to take part in the selection of the artwork. In this way they demonstrated a commitment to their new neighbors and other agencies in the community

Denver, Colorado: New library as a center for redevelopment

The Denver public library branch in West Colfax, under development, is a central building block of an effort to revitalize one of the city's gateway corridors, and involving a number of transportation, housing, and community facilities improvements, carried out by a diverse range of partners, including the Urban Land Conservancy, Del Norte Neighborhood Development Corporation, non-profit organizations and area schools. The library branch itself is co-located with a childcare facility and boys-and-girls club, and additional programming will support a nearby public school.

One of the more unusual aspects of the Children’s Museum’s involvement is its direct financial support to revitalization efforts in the form of nonprofit-sponsored single-family housing construction or rehabilitation. Capitalized by an estate gift from a major donor, the museum’s \$2 million revolving loan fund is available to two local development organizations—Near North Development Corporation and Mapleton Fall Creek Development Corporation—supplemented by \$1 million in funds available to fill financial gaps identified in strategic projects.

The civic framework consists of the city’s formal comprehensive initiative, managed by LISC, and which has designated seven neighborhoods, including the Mid-North neighborhood surrounding the Museum. Each neighborhood’s lead agency, including the Museum, organized neighborhood leaders to develop a community vision and a concrete workplan to realize it. The workplan links seemingly disparate activities as housing and education, which together contribute to a better community. Moreover, better housing makes for better educational outcomes for children, and higher-quality education nearby makes neighborhood housing more desirable. This mutual reinforcement is a central premise of comprehensiveness.

The logo for the Children's Museum of Indianapolis. It features a stylized blue and green wave above the text. The word "CHILDREN'S" is in black, "MUSEUM" is in blue, and "INDIANAPOLIS®" is in black. Horizontal lines separate the text elements.

CHILDREN'S MUSEUM INDIANAPOLIS®

The Children's Museum of Indianapolis is the largest children's museum in the world and the 20th most-visited museum in the country. Located in the Mid-North neighborhood, the museum hosts more than 1 million visitors each year. Established in 1925, the facility has more than 470,000 square feet, holds 120,000 artifacts, has 400 employees and 1,500 volunteers and houses a full service public library branch.

After resolving to expand in the neighborhood rather than to build new facilities downtown, the Museum committed to act as an active partner in community revitalization, willing to bring its resources and relationships to bear on behalf of the community. At first, the museum brought in experts to help develop



a Children’s Museum District Plan, which called for a series of physical improvements along a once-vital commercial corridor. This led to some early-win transportation enhancements along the 29th and 30th Street corridors: street paving, sidewalks, power line burial, and signalization, all requiring extensive coordination with the city department of public works.

Then, the museum acquired blighted brownfield sites to create green space, following the Plan’s emphasis on real estate development of close-by commercial and residential properties and area beautification. Staff were guided throughout this process by a working group of local organizations, businesses, and resident leaders, which helped extend the institution’s reach into the neighborhood.

From here was a short step into a leadership role in the city’s Great Indy Neighborhoods Initiative (GINI), a comprehensive development effort managed by LISC, which involved extensive community organizing and community planning. The Children’s Museum acts as lead agency of a multi-sector collaboration, drawing on the extensive relationships formed in the working group. “The Children’s Museum has been a major factor—they are the quality-of-life plan convener—a platform for conversation. The involvement of the museum puts a recognized name on it: in effect, they’ve contributed brand name equity,” says Leigh Riley Evans the Executive Director for a local coalition member, the Mapleton-Fall Creek Development Corporation.

The plan urges residents to participate in the Children’s Museum’s Cradle to Career initiative with free museum memberships and scholarships to the museum pre-school as well as an assortment of public programs for all ages. The plan supports business development through youth entrepreneurship, work study, internships, and apprenticeships. Meanwhile, the museum continues to work on housing rehabilitation and vacant building demolition, and the museum and the city has recently redeveloped an empty hospital into 50 units of high quality affordable housing and public green space.

“Going forward, the Children’s Museum will remain the lead convener—the hub of the wheel. Community organizations, including Mapleton-Fall Creek Development Corporation, do the implementation. The museum has to continue to be engaged in the process... to empower residents to be involved in realizing the action steps,” says Riley Evans.



Economic Development

Few areas of neighborhood change are as difficult to realize as economic development, understood as the process by which many types of assets—physical, financial, commercial, and human—increase in the value they produce to those who invest in them. (These investors can be anyone—residents, business owners, bankers, landowners, municipalities, and so on.) In view of the multiple parties and types of assets at stake, economic development efforts are especially rewarded by effective forms of collaboration.

The private investment necessary for neighborhood economic development decisively depends on any investor’s confidence in overall community prospects and the likelihood that others will invest, as well. Creating this confidence is difficult, and one important role prominent local institutions can play is to lend their visibility to efforts to brand neighborhoods as interesting and supportive places to live and do business. This is one classic role played by anchor institutions—universities, for example—in many metropolitan areas.

Physical Revitalization and Economic Development

Danville, Virginia: Renovation of a derelict train station into a science center

In 1995 in Danville, VA, a derelict train station was rehabilitated into the Danville Science Center, initially as a satellite branch of the Richmond Science Center. Historically a textile and tobacco manufacturing town, Danville City has worked to reinvent Danville’s image including revitalizing the largely vacant downtown. The presence and success of the science center has attracted other businesses and government offices to revitalize old warehouses and the surrounding neighborhood.

Fargo, North Dakota: Art museum that jumpstarted downtown revitalization

In Fargo, North Dakota, the Plains Art Museum was moved to Fargo in the early 1990s to jumpstart the process of revitalizing downtown. The success of this move led to other rehabilitation projects in the area and in 2001, the area was designated a “Renaissance Zone” by the city. The Plains Art Museum has continued to play a central role in this process by partnering with local arts and community groups to install public art pieces and run programming in the rehabilitating area.

Fitchburg, Massachusetts: Museum-led arts and culture program for economic growth

Fitchburg Art Museum in acknowledges that abandoned buildings in business districts detract potential investors. The museum worked with city leaders to cut through red tape then coordinated area artists in the Main Street Art Project, bringing visual art into vacant storefronts and enlivening the area in an effort to attract young entrepreneurs. The needs of the business district presented an opportunity for the museum to bring its talents in coordination off-site and promote the value of art and in a new way.

Museums and libraries also create value directly: the patrons they attract generate activity that spins off into demand for nearby retail and more vibrant street life. In turn, more and better retail and a more vibrant street life can help create patronage for museums and libraries. Economic developers' role is to kickstart this and other virtuous cycles, often by creating small town and urban neighborhood civic associations that promote residential, business, non-profit, and government cooperation. But in addition, museums and libraries contribute not only to street traffic, but also to the diversity of uses much-prized by economic developers as they seek to multiply the attractions a neighborhood commercial district offers.

In Walterboro, SC, the Colleton Museum and Farmer's Market illustrates a number of the themes treated in this section.

They created a physical impact on the community when it opened, removing the blighting influence of a shuttered supermarket—a marker of community decline. By co-locating the museum and a farmers market, they created two complementary uses that reinforced one another: space for local farmers to sell their products generated economic value for them and patronage for the museum. The space also became available to support another use—community gathering—that contributes to the vitality of the city as a whole.

In most of the examples we explored, including this one, initial cooperative efforts that yielded community benefits did not settle into a new routine, however valuable that might have been. Rather, cooperation produced a platform for further growth. In the case of the Colleton Museum and Farmers Market, the County now plans to capitalize further on their newly-created asset by introducing a Kitchen Incubator. With a \$1,000,000 grant from USDA's Rural and Economic Development Project, the incubator will provide local farmers and entrepreneurs with a space in an adjacent lot to commercially process and package local food products for sale and distribution. The site will enable local farmers to sell to wholesale buyers and process their raw food products to obtain a higher market value. In addition to benefiting the local economy and, hopefully, drawing business from Charleston and Savannah, the site will also house a test kitchen for use by the public for testing food-related business and by the Farmers Market and Museum for cooking classes and nutrition education.



COLLETON
MUSEUM &
FARMERS MARKET

The Colleton Museum and Farmer's Market in Walterboro, SC serves small rural communities in Colleton County—the largest county in South Carolina geographically but one of the smallest in population (38,892). The Colleton Museum's staff of five, supported by community volunteers, maintains a collection of artifacts to help explore and explain the history of Colleton County. Together with the Farmer's Market, which provides space for local farmers and artisans to sell their products, it occupies a 7,500 sq. ft. renovated supermarket.



In 1995, Clemson University Extension Services spearheaded a Farmers Market Advisory Committee to find a permanent market location for local farmers. With funds from the state, the county, and the US Department of Agriculture, the Committee purchased an old grocery store on the edge of downtown to develop the market, which Clemson Extension Services would run. But before the market could open, the state cut funding, leaving the County with a completed structure and some grant money, but no staff to occupy the building or run the market. Meanwhile, Colleton Museum, a branch of Colleton County government, occupied inadequate space and welcomed an opportunity to expand into the old grocery store.

To their credit, the Museum recognized the possibilities that merger created. Together, they attracted new partners and created a place where the community could come together, build trust, and begin to recognize the assets various partners and community members offer to one another. By creating a physically accessible space that doubles as a town hall and community center, the museum now benefits from increased community support, is able to better serve its constituents, and has seen a rise in participation from among Colleton's low-income residents. The conjoined museum and market has offered Colleton County residents a newfound sense of ownership and pride for their local history, farming, and community welfare. Moreover, the merger revitalized what had been an unsafe physical space at the edge of downtown.

The success of this partnership as a direct service and a community space inspired the county to build on its success. Recognizing high levels of chronic diseases in the County, the museum and market engaged multiple partners to provide health education to the low-income population. The farmers market accepts vouchers from the Supplemental Nutrition Assistant Program (EBT/SNAP) and the museum supplements this service by working with schools and community organizations to offer cooking classes and health education to families. The success of the site has also enabled them to elevate their existing involvement in South Carolina's Eat Smart, Move More program.

The museum also has reached out to low-income seniors through a local housing organization. The museum created a garden for residents and in exchange, the seniors help with the garden, take classes on gardening and nutrition, attend lectures, and add their own oral histories to the museum's collection.



Creative Placemaking

The community and economic development field has become increasingly attentive to the possibilities that arts and cultural activities offer. Sometimes known as “creative placemaking,” arts, culture, and we would argue, lifelong learning is thought to contribute to formation and strengthening of community ties, the transformation of physical spaces in ways that speak to the aspirations and identities of people who live in communities, and the development of clusters of economic activity that are especially suitable to neighborhood development.⁹

Museums and libraries have only begun to explore creative placemaking understood in this formal sense, although these institutions have long contributed to aspects of placemaking that draw on arts and cultural assets. Public art and design is one such area, and found in many of our case examples. New museum facilities in Pittsburgh, Greensburg, Pennsylvania, Indianapolis, and other communities often were accompanied by arts-and-design improvements to the public infrastructure, including nearby transportation facilities and community parks.

Physical Revitalization and Creative Placemaking

Greensburg, Pennsylvania: Public input in museum renovation

Westmoreland Museum of American Art in Greensburg, PA is in the process of redesigning its current building but felt it needed to confront an unattractive bridge connecting the museum to the community. Seeing the opportunity in renovation to extend art outside of their building and establish a community focus, the museum has planned a public art design competition to engage the community and redefine the bridge from community to organization. The next step: a park at the museum entrance.

The renovation and expansion of the Children’s Museum of Pittsburgh initiated a longer placemaking effort that illustrates many of the principles associated with comprehensiveness and creative placemaking as practiced elsewhere. The Museum incorporated more and more partners into its implementation efforts as it moved from a focus on its own facilities and those it acquired nearby to the broader physical design and economic devel-

9 See Markusen, Ann and Anne Gadwa, “Creative Placemaking” White Paper for The Mayor’s Institute on City Design” (National Endowment for the Arts, 2010) and Nowack, Jeremy, “Creativity and Neighborhood Development: Strategies for Community Investment” (The Reinvestment Fund, December, 2007)

opment challenges of the neighborhood. It emphasized the power of small and relatively inexpensive projects that help forge new partnerships and introduce diverse and interesting new uses into underutilized public spaces. And it was unafraid to put its institutional reputation behind a collaborative effort to take on some of the endemic challenges of Pittsburgh's Northside neighborhood.

children's museum®

PITTSBURGH

Children's Museum of Pittsburgh is located in the culturally rich Northside community, home to the city's planetarium, aviary, Andy Warhol Museum, and an historic residential district where streets are named after notable sites of the Mexican War. But elevated highways physically fragment the neighborhood and it harbors one of the city's largest concentrations of poverty households.

The Museum itself is a mid-sized and highly-regarded institution, staffed by 55 full-time and 126 part-time employees who welcome 276,000 visitors annually. The Museum committed itself to help create a family district in Northside through community partnerships, educational programs, renovation, and historic preservation.



The Children’s Museum’s decision to expand in the neighborhood was accompanied by extensive consultations with citywide and community stakeholders on the design of the campus, the building and the Museum’s programming. Upon reopening in 2004, it became home to nonprofit groups providing Head Start, literacy, media and other children’s services.

Expansion laid groundwork for a joint venture with the Andy Warhol Museum and the Northside Leadership Conference—a development entity—to transform an adjacent historic structure, from which the Pittsburgh Public Theater had recently decamped, into space for the New Hazlett Theater, thereby sustaining an important cultural asset. The partners were soon joined by a diverse group of organizations dedicated to a unique effort to overcome the Northside’s persistent physical and cultural divides. The Charm Bracelet Project made small grants to partnerships among arts, cultural, social, and other organizations—the Charms—to carry out activities as varied as cross-generational storytelling, programming at a farmer’s market, and public art installations. This proliferation of smaller projects broadened the effort’s visible effects and range of project and funding partnerships. In the words of Tom Sokolowski, previous Director of the Warhol: “Charms were way better than plunking down \$200,000 on a public sculpture.”

Under the auspices of the Charm Bracelet Project, the UNDERPASS public art gallery brought an annual series of high-quality art installations to a dark passage underneath an elevated railway, helping animate one of the underpasses that act as gateways from downtown and the Northside’s cultural area to the broader neighborhood. Most recently, the Museum transformed the sunken, rundown plaza in front of the Museum and at the center of Allegheny Commons, the heart of the historic Northside, into Buhl Community Park. The transformation further advances design concepts outlined in the urban design competition the Museum sponsored early on in its post-expansion era.



4. Community-Building and Formation of Collective Efficacy

Community-building consists of efforts to strengthen the ties among people in neighborhoods for the purpose of creating better communities. A large part of community-building is the attempt to create social capital, which Coleman succinctly defined in his seminal work—*Foundations of Social Theory*—as the relationships between people that make effective action possible.¹⁰ These relationships are powerful because they enable people to do four basic things: surface and publicly affirm people’s values, enable people to share information with one another about challenges, opportunities, and successes, enter into mutual agreements to work on things together, and redefine relationships with authorities so that they work better for ordinary people.

One form of social capital—collective efficacy—seems to exert an especially powerful influence over the fortunes of neighborhoods. Harvard’s Robert Sampson defines collective efficacy as social cohesion combined with shared expectations for social control.¹¹ His extensive research in Chicago has shown that collective efficacy makes the difference between poor neighborhoods that suffer widespread crime and other symptoms of social disorder, and those that carry on in relative safety. This explains why those most seriously engaged in community revitalization pay a great deal of attention to community-building.

But however important social capital is to neighborhoods, it is extremely difficult to create. It’s usually not hard to bring people together once, but their competing responsibilities and the uncertainty of a reward make it difficult to do so again and again. Communities are sometimes divided, so engagement risks surfacing and sharpening those divisions. And if organizing people leads nowhere in particular—defining and achieving concrete results

10 Coleman, James, *Foundations of Social Theory*, (Cambridge: Harvard University Press, 1989)

11 Robert Sampson, *Great American City*, (Chicago: University of Chicago Press, 2013).

is hard—they will resist involvement the next time someone tries. These difficulties explain why LISC’s comprehensive community initiative, which relies heavily on resident and business owner engagement, emphasizes creation of an ongoing committee convened by a lead agency responsible for sustaining participation and seeing it to a practical end.

When museums and libraries lead community-wide discussions of important public issues, they are community-building.

Community-Building Through Discussion and Debate

Chicago, IL: Art program with deep involvement in community issues

Yollocalli Arts Reach, an initiative of the National Museum of Mexican Art, teams with local artists, Chicago Park Services, schools, and community groups to improve the quality of life for local youth and involve them more substantially in the arts and civic process. Through arts projects around their neighborhoods, classes, and mentoring opportunities the youth in these neighborhoods engage in conversations pertinent to their lives and communities including: immigration, homelessness, femininity and masculinity, counteracting traditions and making new ones, environmental responsibility, community activism, mortality, gang violence, youth violence, teen romance, graffiti politics, and even heroes and monsters.

Ann Arbor, MI: Library site of sustainability discussion program

To pursue a city sustainability project, the City of Ann Arbor wanted to reach a wide and diverse audience, so it turned to the Ann Arbor District Library for meeting space, convening capability, and a means to carry out broad outreach to all citizens. The central library hosted a series of extremely well-attended events, digitally recording the series and posting it to their website so as to reach a broad audience.

Delaware: Community pride and identity

The Delaware Division of Public Libraries served as a forum within which public and private agencies came together to reaffirm the value of a community hit hard by the economic downturn. The library system used its “We Geek Delaware” campaign to improve morale and collect information on the aspirations of its citizens, how they perceived Delaware and their community, and examine how the Division of Public Libraries could help achieve their goals. The library system held six public conversations across the community and now is planning on how to shift its role from “transactional to transformational.”

Omaha, NE: Convening across social divides

Omaha Public Library thinks of itself as a “nexus” or convening organization that helps solve community issues by serving as a community space, where people occupying disparate organizational, individual, civic, business roles can come together to fulfill their mission collectively. For example, working with the Metro Area Continuum of Care for the Homeless (MACCH), staff led a discussion of homeless people’s issues, concerns, needs, and interests. Within the library’s safe and neutral space, participants spoke openly, sharing sometimes difficult details about their experiences. MACCH staff members were amazed at the amount of information that came out, far surpassing past attempts to get people to open up.



The Sugar Hill Children's Museum of Art & Storytelling is an integral part of a new mixed-use development on the northern boundary of Harlem's Sugar Hill neighborhood. Developed by the nonprofit Broadway Housing Communities, it contains 124 affordable apartments, including 25 for homeless households, a community art gallery space, an early childhood center, and the Sugar Hill Children's Museum of Art & Storytelling. The Museum occupies about 17,000 square feet of flexible artmaking, installation and exhibition space showing artwork generated in or inspired by Sugar Hill.

Suzy Delvalle, the Executive Director of the Sugar Hill Children's Museum of Art & Storytelling, explains, "The museum grew out of Broadway Housing Communities' 30 years of experience in the community. Since 1997, BHC has hosted community art galleries in buildings designed to provide supportive housing for formerly homeless adults and families, and since 2003 has provided quality arts-based early childhood education programs for resident and neighborhood children. It became clear that access to the arts plays a powerful role in generating meaningful change and opportunities for children, adults and communities. Having cultural and educational programming that you can come to with your kids has really changed the experience of those living in our community."



Located at the intersection of two ethnically distinct communities, the Sugar Hill housing model hopes to be transformative both physically and culturally by providing affordable housing, early childhood education and cultural resources in a densely populated area of Harlem and Washington Heights. While cultural and educational programs have been a core part of BHC's service model since 1997, the museum and a partnership between the museum and the on-site Sugar Hill Museum Preschool will extend and strengthen the impact of BHC's unique approach to the challenges of deep generational poverty. Museum programming, including in-depth relationships with local schools and community organizations, will focus on the developmental needs of children ages 3-8 and their families.

Among other goals, the Museum will encourage a sense of community ownership and welcome children and families to the museum setting, removing the stigma too often associated with art museums as exclusive. Partnerships with other museums in New York City will support exhibitions of important artwork, including work of artists associated with the legendary Harlem Renaissance, the cultural legacy of the Sugar Hill neighborhood. The Museum also will partner with Cool Culture, which offers cultural experiences to over 50,000 low-income families through a network of 90 cultural institutions.

Programmatically, the Sugar Hill Children's Museum will offer inter-generational programs that encourage families to share their cultural histories and personal stories through art projects that create opportunities for conversations regarding ethnicity, heritage, customs, and community history. In this capacity, the museum will provide a sense of cultural legitimacy and authority that will increase access to high-art for the community while also providing residents and community members with an outlet and physical gathering space for their own creative and cultural expression.



These forms of community-building bring people together to express their aspirations for the community, encounter those who may be different from them by virtue of place of birth, race-and-ethnicity, language, social class, or political affiliation, and to learn about ways to effectively solve their problems. What is important about the leadership of museums and libraries in this context is their neutrality; all offer places where debate can take place without the situational intimidation of a city council hearing or some other official community forum. This function played by arts, cultural, and educational institutions—like museums and libraries—is why some writers have praised the anchoring role they can play.

In addition to leading community-wide discussions around issues of immigration, discussed below, the Hartford Public Library has started an initiative to engage community residents in discussion and debate on major public issues. The adult learning “community conversation group” is quite diverse, ranging from ordinary citizens to government staff to local academics. According to the lead workforce agency director, the monthly meetings helped nail down practical strategies to assemble adult learning assets in the region. The agency then went on to get funding for one such strategy—a “learner web”—which is an online learning support system for low-level adult-literacy students.

Surfacing and debating issues of community concern is an important, and longstanding, role played by libraries, in particular, across the United States, and the box above displays examples of this practice. This form of community-building presumes, for the most part, that people already come prepared to articulate their values and concerns in a public setting, and that they can expect to be heard at least somewhat sympathetically by others.

Not all communities are prepared to do this, however, and an important strand of community-building in the past is the use of arts and culture to foster community cultural development, understood as embrace and confident expression of community history and identity and reconciliation of competing identities and interests within communities—core themes of community-building more generally. In fact, under the leadership of William Cleveland, an entire sub-discipline of arts-based community development arose to better conceptualize the points of connection between culture and community development and advance best practices in the field.¹²

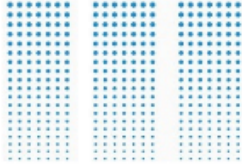
The Queens Museum of Art has become a leading practitioner of community cultural development, as practiced both by museum staff and the artists with whom they work in the community, as well as in their efforts to transform the blighted and under-utilized

12 Cleveland, William, “Making Exact Change: How US arts-based programs have made a significant and sustained impact on their communities” (*Art in the Public Interest*, November 2005)

Corona Plaza outside the Museum into a public space that fosters community-building in one of the most multi-lingual, multi-cultural, multi-ethnic communities in the United States. The Queens Museum has done its share of convening, but in addition, has mobilized other organizations to sustain work on community problems over time. As well, the Museum has devoted itself to “integrating art as a strategy for both personal and community development,” according to the Museum’s director of public events, by sending artists into the community to help give authentic voice to the people who live there and whose voices are seldom heard.

In Seattle, as another example, the Wing Luke Museum of the Asian Pacific American Experience partners with community members and local groups to create exhibits and programming that give voice to the various racial and ethnic groups that make up the community. The museum also offers neighborhood walking tours that bring museum visitors into the community, guides them through the neighborhood, interprets the cultural significance of various points, and encourages patronage of local businesses.

The involvement of libraries and museums in helping local residents build a sense of community and to explore key local issues can range from serving as a trusted meeting place and resource to a catalyst for the process to a leader and main institution in the work. The Hartford Public Library has rightly gained a national reputation for civic leadership in creating, implementing, and institutionalizing a broad-ranging effort to bring the city’s immigrant communities into full membership in the community of Hartford residents. What is important about the Hartford Library’s effort is the extraordinary degree of leadership and active staff involvement in practical programs to help immigrants navigate an unfamiliar terrain. The Library went on to help forge a working partnership across many types of immigrant-serving organizations, which in turn served as the springboard for creation of a formal city government commission that institutionalized this cooperation. So the initial efforts by the Library to deploy its own assets strategically in pursuit of an important civic goal ultimately shaped the citywide landscape in important ways.



QUEENS MUSEUM

Queens Museum in New York City serves one of the most densely populated and culturally diverse communities in the United States. Much of what the museum has done in the past few years is to host projects and programming inside and outside the museum's walls that strive to marry art with civic and social practice. "Our reason to do it was not around audience development, though that has happened. It has been about challenging us as a public institution and what niche we could fill in this particular community" says Prerana Reddy, Director of Public Events of the Museum.

The borough's many new immigrants are separated by language, culture, and sometimes physical barriers, which inhibits formation of a genuine sense of community. Museum staff help build community by forming direct relationships with community members: as "listeners," conveners and facilitators for conversations.



The museum formed a loose coalition of more than 40 organizations that has worked on specific issues within the community. In doing so, the Museum operates under a philosophy of “participating in the ecology” of the local community.

As so often happens, physical revitalization was a precursor to community-building. In partnership with an economic development corporation and Queens College, the Museum convened businesses, community organizations, and cultural groups to help turn nearby Corona Plaza, a deteriorated and under-used space, into a site for deep civic engagement. Museum staff dedicated themselves to educating, engaging, and helping people make sure that the physical design reflected their wishes and that programming affirmed the cultural diversity of the neighborhood.



Another example: the Museum worked with artist Tania Bruguera on a multiyear project that views the immigrant as a global citizen in a new post-national world. She believes that *arte útil* offers a way to help people find a language to debate social, political and scientific issues. Free experimental learning workshops led by artists and community members helped adults learn English through performance art, and children play music through the Venezuelan *El Sistema*. The program acts as a kind of think tank for visiting international artists and activists interested in creating a more humane and dignified legal and economic reality for future migrants, guided by activists now in training. “For us, this approach helped us create a clear identity for ourselves and name what our values are. We were able to bring in [staff] people from different backgrounds beyond museum studies and art history into the museum; we are now looking for people with social media, community organizing, and popular education facilitation skills. It has freed us to do work that is not just about situating art in the public realm, but integrating art as a strategy for both personal and community development,” says Reddy.

The Hartford example points to the importance of an institutional home for initiatives that might otherwise falter for lack of a sustaining presence. The Children’s Museum of Indianapolis’ experience also highlights the value of active leadership in creating and sustaining community forums where community-building and collective efficacy are nurtured. The museum’s initial community consultation effort morphed into a board sub-committee—the Neighborhood Development Working Group—that enabled the museum to communicate with stakeholders, help the museum “stay in its lane,” and allow the neighborhood to better understand what the museum was doing and why. It then became the nucleus for the community’s more ambitious comprehensive community revitalization effort, described in brief in the preceding section.

The collective efficacy that Sampson regards as so important to the quality of life in very poor communities has nearly evaporated in neighborhoods long isolated from the mainstream economy. One aspect of this is the loss of social cohesion, in which people are not particularly apt to trust one another and fail to form relationships that could advance each other’s well-being.



Hartford Public Library's staff of 129 greet more than 865,000 visitors annually at its 10 locations throughout Hartford, a mid-sized city with many economic and social challenges. Construction of a new and architecturally noteworthy Downtown library afforded an opportunity for self-reflection about the role and future of the library, leading to a transformative commitment to deepening community engagement throughout the city. Matt Poland, Library CEO says, "Our tagline is 'A Place Like No Other.' We don't tell people what this means; it's the people we serve who decide that for themselves. It's not abstract, but connected to each individual's experience. In other words, the future of the library is developed in concert with the people we serve."

Part of the Library's change is deeper engagement in issues traditionally part of a library's mission—new and more strategic involvement in community-wide early childhood education and workforce systems, for example.



But the Library also has embraced completely new roles. As is true elsewhere, Hartford experienced an influx of immigrants, introducing a social and political divide between long-time residents and newcomers facing barriers of language, culture, and legal status. To pave a way forward, the library's We Belong Here initiative deploys library collections and services to help new Americans acclimate to and engage with the broader community, and lead both them and the receiving community to a shared vision of an America where each belongs. The library created An American Place, which provides referrals, resources and services to help immigrants become citizens, learn the language, develop or burnish employment credentials and skills, and participate politically in community life. The library recruited and supported community mentors or "cultural navigators" to assist newly-arrived individuals and families.



The library also helped align the efforts of immigrant-serving social, civic and educational agencies because, as Poland put it, "working alone doesn't work anymore. We have become a de facto immigrant center, with connections to government and the Catholic Church, and others to form a significant well-oiled partnership. It's become a huge part of our practice—passport services, adult literacy, naturalization ceremonies, all embedded in the core work of the library." Hartford Public Library had also taken a leading role in convening the discussion around immigrant assimilation. They lobbied the mayor to create an Immigration/New Americans Commission through a recognition that citizen leaders need to be part of the city hall "collection of commissions." Citizens need to be closer to the core machinery of government than the library can get them. It is only here that they can focus on citywide policy and ensuring greater immigrant access to community decisionmaking.

A companion attribute is lack of efficacy, in which people lack confidence that any efforts to improve their lives will amount to much. These are related: if people don't trust one another, they won't cooperate to get things done.

The Garfield Park Conservatory Alliance embarked on one of the few sustained efforts to build collective efficacy in one of the poorest neighborhoods of Chicago. The Conservatory itself is a repository of expertise on plant life, a major cultural institution in the city, and one of the few organizations in the neighborhood with the money, staff, and physical facilities on which to found neighborhood improvement efforts. Conservatory staff clearly saw that the demoralization of the community—its lack of collective efficacy—threatened to undermine the vitality of the institution itself. So they took on the challenge of acting as the lead agency for LISC's comprehensive initiative in Chicago, similar to the role taken on by the Children's Museum of Indianapolis. Further, they recognized that in a community as devastated as East Garfield Park, revitalization meant first and foremost, the repair of collective efficacy. Drawing on the strength of their own institution, they embarked on a community gardening campaign that brought people together in a common enterprise (social cohesion) that led to more than 40 community gardens throughout the neighborhood (efficacy).



The Garfield Park Conservatory is located in East Garfield Park, one of the poorest neighborhoods in Chicago. Operated by the Chicago Park District, the 1907 facility is one of the nation's largest and finest historic conservatories, covering more than 4 acres under glass. The Garfield Park Conservatory Alliance employs 20 full and part time employees and 160,000 people visit the exhibits, programs and events annually.

A severe winter cold snap in 1994 on top of long-deferred maintenance caused damage leading to loss of large portions of the Conservatory's historic collection. The crisis prompted creation of the Garfield Park



Conservatory Alliance, charged with helping the institution regain something of its previous prominence. The Alliance raised funds quickly. But keeping the institution going within a community politically and economically demoralized by decades of poverty and isolation was no certain prospect. “The community has to take ownership to survive. We didn’t want [the Conservatory] to be in decline in another 15 years—it needed to be sustained. I felt strongly that the conservatory would succeed if the community survived,” says Eunita Rushing, the President of the Garfield Park Conservatory Alliance.

Garfield Park saw community gardens as a way to build resident ties, as have other conservatories. But in 2003, the Alliance led the East Garfield neighborhood’s entry into LISC Chicago’s comprehensive community initiative, the New Communities Program, taking on the job of organizing residents, and with them, creating a Quality-of-Life Plan that affirmed the neighborhood’s rich cultural past and identified the community assets that could be brought to bear to help neighbors realize their vision.

“So much of what the New Community Program did was building community gardens, initiating community activism. We were responsible for 40 community gardens, maintained by local residents. We helped them build their own greenhouse. This was all a real benefit to the community reputation of the conservatory. We want to do even more, and with more community engagement, so that they see the conservatory as a resource,” says Rushing.

In addition, “community engagement and our New Communities Program leadership did have value in fundraising. Previous development directors had to “get” why we were doing community engagement. Was this part of the mission? Why make this choice? But no funder believes that we shouldn’t impact the community. They view us as obliged to respond to community need. And there is a great funding opportunity in appealing to socially-motivated investors, who recognize the desperate need for investment and activation and education. The Conservatory is the place where that happens on the West Side,” says Jill Antoniewicz, Development Director for the Garfield Park Conservatory Alliance.



5. Collective Impact in Services Delivery

The core mission of museums and libraries is to provide services to their patrons—access to exhibits, books, multimedia, lectures—and to the broader community, which is why they have become engaged in the kind of community initiatives we describe in this report. Although foundations have been supporting comprehensive community initiatives for some years, it is only recently that practitioners have come forward with a formalized conception for how these could and should be done. This conception—collective impact—was tested early by STRIVE in Cincinnati and subsequently popularized by the consulting firm FSG.¹³ It advances thinking about how collaborations among organizations doing complementary things can become more effective by orders-of-magnitude compared to those in the past. Ideally, five elements come together in a pure collective impact effort:

- A common agenda among multiple parties to pursue a common goal and adopt a collective approach to solving it.
- Mutually-reinforcing activities by multiple and diverse partners, including nonprofits, public agencies, corporate entities, or anybody else based on the different capabilities each brings to address some aspect of a complex community problem.
- Continuous communication, involving regular meetings and a structure within which collaborators can exchange information with one another.
- Shared measurement systems to track common outcomes, sustain the attention of the participants, hold people accountable, and learn lessons as the initiative progresses.
- Backbone support organizations—separate intermediary organizations and staff with skills in coordination, logistics, data management, and facilitation

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Kania, John, and Mark Kramer. 2011. "Collective Impact," in *Stanford Social Innovation Review*, Winter 2011.

Collective impact as a more general concept need not have all of these elements. After all, valuable community development work for years has adhered to many core aspects of the approach. Nevertheless, the emergence of collective impact as a term-of-art has been quite valuable to everyone working in the social policy arena.

Here, for example, is Gary Wasdin, Executive Director of the Omaha Public Library, describing why collective impact makes sense for his organization and community: “We have so many organizations sort of working on the same issue, not intentionally competing with each other, but of course they are competing with each other for resources, for grants and private funding, for an audience even. So what can we do to help bring those organizations together? So that they are working together, collaborating, sharing, building on each other’s strengths. And in some cases, maybe even deciding somebody else is already doing this so I’m going to focus on something else. Getting them together, getting them working on common sets of goals with common sets of measurements?”

It can easily be argued that in communities where resources are scarce, it is all the more important to maximize the effectiveness of organizations’ efforts to serve those in need. The central premise of collective impact is that explicit cooperation among multiple partners to offer a suite of non-duplicative services to the same population dramatically improves the effectiveness of each. In other words, we each work better when we all work better.

Chicago, IL: Museum role as community center

The DuSable Museum of African American History in Chicago is dedicated to promoting achievements and experiences of African Americans. It collects, preserves and interprets specialized materials significant to community residents and acts as a steward of cultural identity and heritage. At times the DuSable Museum takes on the role of community center, sponsoring or hosting dialogs on health or youth issues. The museum’s director of community partnerships, however, expressed some frustration that special programs to promote engagement around these issues do not trigger a corresponding follow-up action by other community organizations, a problem that a collective impact approach would help resolve.

Los Angeles, CA: Gang prevention through the library

Los Angeles County Public Library in California received funding to hire a Teen Gang Prevention coordinator who works with county sheriff, probation, mental health, and parks departments, as well as community organizations, to plan and customize programs that appeal to local teens. The library has offered more than 100 programs since 2010, which range from topics like health and yoga to video editing and art, and plans to expand these services in a continued effort to help teens get off the streets, feel more empowered, and focus on more positive outlets for expression. Notably, the library has focused considerable effort on creating continuity within the programming by tracking in detail the formation of partnerships and community ties.

In Detroit, the nationally prominent Focus: HOPE enlisted the Detroit Public Library and eight other nonprofit organizations to help all residents in a 100-block area by providing wrap-around services to residents to enable them to become economically self-sufficient. The Parkman Branch library enrolls residents in services and programs the library provides based on individual and family needs, including personal finance, health, career planning and family support. Each client is tracked as they receive services provided by multiple organizations. The Parkman Branch Technology Literacy & Career (TLC) Center also provides many enrollees with computer access and technology guidance.

Cooperation around workforce issues is a natural fit for public libraries, as it plays to one of their traditional strengths; throughout the recession, library attendance has reached new heights, fueled by job seekers perusing want ads or taking advantage of job-readiness services.



The Detroit Public Library is the largest library system in Michigan with 21 full service branches in addition to the Main Library. It reported more than 5 million visitors in 2011 and employs more than 300 staff members. The system's Parkman branch is located in a neighborhood of Detroit that is poor, like many Detroit communities. But unlike in many places, the neighborhood's branch library participates in several comprehensive initiatives that involve cooperation with other entities to achieve a common end.

As in most other large cities, many young people would like to get decent-paying jobs that offer the opportunity to get onto a career ladder, but they lack the skills to do so. There are skills training programs around, but even those with high-school diplomas often lack the reading and math fundamentals they need to qualify for them. In Detroit, civic and governmental institutions banded together to create a network of Learning Labs to connect adults with limited literacy and math skills to career pathways in such fields health, information, and manufacturing. One of these is the Parkman Branch, which sup-



ported by a large Knight Foundation grant, created its Technology, Literacy, and Career (TLC) Center. The Center's large bank of computer stations enables flexible on-line learning tailored to the goals and pace of each user, and is supported by staff able to help with tutoring, job coaching, resume building, interview skills, job search, and life skills.

The Branch also participates in the HOPE Village Initiative Neighborhood Network—a network of seven organizations working together to provide opportunities for neighborhood residents to become self-sufficient. The Initiative serves a 100-block area. The Parkman Branch is one of the community assets assembled by Focus: HOPE, a community organization born in the civil-rights era and dedicated to overcoming racism, poverty and injustice. “The goal of the HOPE Village Initiative is that, by the year 2031, all people who live in this neighborhood will be educationally well-prepared, economically self-sufficient, and living in a safe and supportive environment,” says Margaret Bruni, Interim Director for Public Services for the Detroit Public Library. Clearly, the TLC Center is one important contributor to the effort and also provides a pathway into the highly-regarded skills training programs offered by Focus: HOPE.

Finally, the Branch is part of a community referral program that links individuals to area agencies offering assistance with health care, parenting and emergency needs, and it works with the Accounting Aid Society as one of 20 store-front sites to help people with tax preparation. “Libraries do a significantly better job of outreach [than do other sites] says Kathleen Hatke Aro, of Detroit's Accounting Aid Society.



As part of its commitment to collective efforts to improve economic and social outcomes in the city, the Hartford Public Library has joined with Capital Workforce Partners, the local Workforce Investment Board (the Federally-funded jobs agency) and its collaborators. The library's role is to supplement the board's traditional set of technology access and skills development services.

"Connecticut has high unemployment and lots of discouraged or part-time workers. How can we recover? Federal stimulus money is gone and we've relapsed to a point where even our core funding is 27 percent less than it once was. This invites consideration of collective impact: how can we come together and use existing resources better? How can we ease access to the workforce system? How can silos be better-aligned?" says Thomas Phillips, President and CEO of Capital Workforce Partners.

The Hartford Public Library has also built on its long-standing programming to move toward collective impact in summer reading. Library staff recognizes gaps in development of vocabulary and gross motor skills from infancy to age four, and to realize the Hartford Promise—which commits to college support for every student who graduates from Hartford Public Schools—every child must be reading at grade level by Grade 3. The library wants to create a model where parents support their children in this area, and they've begun by checking in with daycare providers on the needs of their charges, find ways to connect the library to daycare providers, and then go on to measure how well-prepared children are when they enter kindergarten.

Neighborhood children and families are at the heart of the Children's Museum of Indianapolis' cradle-to-career initiative, now in planning with Ivy Tech (the Central Indiana community college) and modeled on the Harlem Children's Zone. The plan is to provide programs and services for all educational stages including neighborhood scholarships to the museum preschool, summer camps and apprentices programs for school age students. As another example of joint delivery of community services, the Indianapolis Public Library operates a full service library branch within the Children's Museum, called the InfoZone.

A museum or library can also take on the role as convener for a collective impact partnership. For example, as lead agency for the neighborhood's New Communities Program, Garfield Park Conservatory is at the center of many community plans, including an ambitious plan to rethink the spectrum of education options available for local youth. The NCP wants to work with schools to develop community-based mentoring, preparatory college coursework, and specialized arts or vocational programs. The partners are calling for

some schools to be open in the mornings, evenings and weekends and provide training in conflict resolution, as well as encouraging parents to form teacher relationships early on so that the education process becomes seamless from home to school to employment. Residents also recommend formally rewarding student academic success within the community.



EdVenture

Children's Museum®

EdVenture Children's Museum in Columbia, SC is the largest children's museum in the South and located in a state with one of the highest obesity rates in the United States. The museum welcomes some 200,000 visitors annually into eight exhibit galleries, a library, learning laboratories, resource centers, and two additional outdoor gallery spaces. EdVenture is particularly focused on STEM, early learning, and health initiatives. It has a variety of partnerships, including one with five other museums across the state for a simultaneous "countdown to Kindergarten" each year.

Beginning in 2006, EdVenture embarked on a new master planning process to develop exhibits and programs that better respond to community needs. Funded in part through an IMLS Museums for America grant, EdVenture looked to revamp its exhibits and programming for young children and redefine its relationship with the community. The process moved the institution towards a perspective that emphasized the shared impact the museum could achieve if it worked extensively with others, and encouraged staff to go outside the museum's walls, take risks, and invest time in partnerships without necessarily having a specific outcome known in advance.



This institutional shift became an important capacity-building step that enabled the museum to expand its reach, form more creative and beneficial partnerships, and begin to systematically address important issues in its community. EdVenture Children’s Museum is currently using this community impact model to address three initiatives: health, early learning, and STEM education.

EdVenture’s health initiative exemplifies the impact and efficiency of this new ethos. As a visible and trusted entity in the community, EdVenture leadership worked to capitalize on its existing health exhibit: Big Eddie, a four-story “boy” featuring exhibits on anatomy. The museum recognized a need to educate the public on prevention and nutrition and worked to gain credibility with local schools by partnering with major universities and research institutions in the area. Once the science piece was firmly established, the museum moved towards nutrition by creating a farm to table program, offering cooking classes, and partnering with groups to plan how to promote physical education outside of school programs. Finally, EdVenture is now looking towards statewide efforts to capitalize on its own successes and improve health programming across South Carolina.

EdVenture Children’s Museum hopes to replicate the success of its health community programming with early learning and STEM education initiatives. The museum leadership prioritizes institutional awareness and stresses a clear analysis of a program’s lifecycle to determine the appropriate timing for growth, capacity building, and increasing credibility and partnerships to further community goals and transition from “a nice museum to a necessary museum.”



6. What It Takes: Terms of Engagement for Museums and Libraries

All of the examples discussed in this report require partnerships between museums and libraries and other community institutions. Such relationships are not new, although in our examples of comprehensiveness, they do tend to mean deeper engagement with a broader range of partners than is typical of more traditional forms of cooperation.

We often found that the efforts museums and libraries were a part of involved many partners at once, sometimes led or managed by committees or other groups made up of the participants. In these instances, no single organization decides everything for the group, although those who hold the lead sometimes exercise more influence than others. As we point out, this group decisionmaking helps ensure some kind of continuity, important in a field where community improvement initiatives tend to come and go.

Throughout our conversations with museum and library staff, we often heard comments about how their institutions had become “outward-focused” or “committed to the community.” We wanted to unpack what this means in with a bit of care—to signal some of the changes that museums and libraries might expect to face. For their part, community organizations also should know what their partners face as they extend themselves deeper into community practice.

As museum and library executives and staff spoke about how their institutions changed as they deepened their engagement in community initiatives, five different aspects of this engagement came up repeatedly. These aspects or dimensions of their experience are likely to be encountered by others, as well, and could be considered as markers of effective and rewarding engagement practice. These are:

- 1. Institutional commitment:** the degree to which creation of community value is embraced as a core part of the organization’s mission, as witnessed by practices of multiple departments and programs and the support they claim from senior executives and board.

2. **Locus of decisionmaking:** the degree to which program decisions that most affect the community are made together with community leaders, as a matter of consensus.
3. **Embeddedness within community networks:** the degree to which an institution's projects and programs are a part of initiatives that involve multiple parties linked to one another in a cooperative effort to accomplish a common goal.
4. **Continuous involvement:** the difference between episodic projects or programs and those that continue over time with the same organizations or types of organizations.
5. **Level of effort:** the level of resources devoted to the project or program relative to other organizational activities, as in expenditures of staff time, money, and attention by senior managers.

Each of these dimensions can be thought of as a spectrum, containing a range from weak to strong displays of institutional engagement. We could not assess these attributes across our cases with any precision, as we were limited to relatively short phone conversations. Because we picked case examples likely to show deep engagement, they seem to illustrate, for the most part, the “strong” end of each dimension. That said, not all seemed strong on all factors, suggesting to us that these dimensions are at least somewhat independent from one another; that is, strength on one dimension does not necessarily mean strength on another.

Institutional Commitment

Much previous research on community engagement, and museum involvement in particular, highlighted a widespread attitudinal shift within institutions, reflecting underlying changes in a deeper “core philosophy,” “ethos” or “mindset.” The extended cases we reviewed were no different. Nearly everyone within museums and libraries we interviewed described this, and nearly all of their community partners we spoke with recognized this fundamental turning-outward in their counterparts.

This speaks to museums' and libraries' institutional commitment—whereby community engagement is seen throughout the organization as integral to its mission. Multiple departments and program areas foster engagement, and this is supported by senior executives and board.

Looking across our case material, several common themes emerge. A change in philosophy was sometimes dramatic, sometimes less so, but never an instantaneous pivot. It

always involved a process of change that evolved. It almost always came from top leadership, certainly the executive director, but also members of the board. It usually entailed creation of specialized positions within the organization that embodied its commitment to community-oriented projects and programming. And over time, this commitment became more deeply infused into the operating practices of multiple departments within the organization.

The Hartford Public Library's transformation began when the former executive director recognized that the library system was unlikely to survive—or at least, thrive—without significant changes. In the words of the current director, they had become a “sleepy, old, decrepit” system by the mid-1990s, and although they were an integral part of the municipal “vascular system” they had become increasingly removed from the actual life of the community. The slow drain of revenues and public support in a shrinking and increasingly poor city offered little prospect that this would change.

What did change was senior management's willingness to ask and answer a fundamental, outward-looking question: How can we make ourselves more central to the life of the community? Which led to more questions: How could they create these connections, which were not those created by the government funding streams on which they traditionally relied? How could they alter outsiders' perceptions that they were obsolete and irrelevant? What cultural changes would be required inside the institution to make this happen?

Their answers we have seen: committed community-building to extend their work into immigrant communities and participation in multi-party collaborations to achieve a collective result in youth education and workforce development.

Though not as dramatic a transformation as experienced by the Hartford Public Library, the Children's Museum of Pittsburgh, the Children's Museum of Indianapolis, and the Garfield Park Conservatory also extended their reach into their nearby neighborhoods after concluding that their core mission had remained unrealized in important ways. To emphasize: their mission didn't change, but it came to be understood more expansively. And they too extended their reach after major reconstruction of their facilities, which sparked an interest in physical transformation of their surrounding communities and the economic and social wellbeing of their neighbors.

For example, the Children's Museum of Indianapolis chose to expand in its existing neighborhood site rather than relocate to an emerging downtown cluster of arts and cultural institutions. A visionary board member encouraged the museum to think more broadly

about their future in the city. “The questions on the table were: What opportunities would there be if we stayed? And help build a network of partners? And together make a collective investment in the neighborhood?” reports Anthony Bridgeman, Director of Community Initiatives of the Children’s Museum of Indianapolis.

It may be no coincidence that this board member was a real estate developer, who thought about the museum’s future the same way he was thought about development strategies. He argued that the museum should “think like a developer” and consider how value could be created throughout the community. (He further reasoned that the museum benefited more economically from staying put than through a costly relocation.) This community-benefit perspective shaped much of what followed: creation of a capital pool for redevelopment, start-up of a co-located library branch, and development of a formal consultative structure with the community.

Locus of Decisionmaking

Comprehensive community development means participation by multiple parties in diverse sectors to accomplish common goals. Ideally, community partners work by consensus, guided by an overall strategy or framework for implementation, to pursue practical collaborations with one another. Compared to traditional one-on-one partnerships, where a larger institution or a public sector agency often exerts the most influence over what gets done, these efforts diversify the participants with potential influence over community choices.

This kind of “distributed decisionmaking” takes place in most of our case study communities. Decisions on program design and implementation no longer rests primarily with the museums and libraries involved, but include a number of community actors from very different domains.

The Children’s Museum of Pittsburgh’s initial project—to revitalize and renovate the nearby New Hazlett Theater—began as a partnership with only a few influential players. As happens in real estate projects, decisionmaking was tightly held. By design, however, the Charm Bracelet Project that followed created a broad array of stakeholders. Many neighborhood nonprofit organizations—non-cultural “sister institutions”—submitted ideas or participated on peer review panel and the result was a proliferation of partnerships under the Charm Bracelet umbrella. The executive director of the Allegheny Commons Initiative (housed within the Northside Leadership Conference), the site of many Charms was on the program’s Steering Committee.

“There was no formal structure to the Charm Bracelet Project; it was nimble and flexible. But it would be impossible if there were no consensus. There was no obvious answer to, ‘Who’s the decisionmaker?’ So everyone had to have a certain trust that none were more equal than others. Because of our size, we had to persuade people of that. It was very democratic; everyone got a fair shake,” says Chris Siefert Deputy Director of the Children’s Museum of Pittsburgh.

The Charm Bracelet Project is an example of something else we often see: a shift in the effective ownership of community initiatives. Early leaders of the Charm Bracelet, and especially the Children’s Museum, began to assume a supporting role, with others taking the lead on grants management, selection panels, oversight, and operations (which alleviated some of the burden on the Museum). An energetic young professional from the New Hazlett Theater assumed informal leadership of a whole new group of community-minded people who were picking up the work and keeping the momentum going. Creation of this new leadership cadre is an important outcome of the venture, only made possible by the Museum’s willingness to relinquish control. It’s fitting that the new leader is a Coro Fellow in Public Affairs, a program to develop emerging professionals dedicated to working across sectors to find solutions to chronic community problems.

In Chicago, Garfield Park Conservatory Alliance (GPCA) was formed as an adjunct to the Garfield Park Conservatory to raise money, organize volunteer support, and develop ties to the community. They initiated several projects including gardening and youth entrepreneurship. When LISC approached them to suggest a lead role in the New Communities Program—the Chicago comprehensive community initiative—it seemed a natural evolution of their emerging community role. At the time of LISC’s designation of GPCA as the lead agency, Conservatory and Conservatory Alliance leadership promised that they would in due course spin off an independent organization to carry out lead agency responsibilities.

This organization would accept a much-expanded mission to promote economic and housing development in East Garfield Park. It took ten years. During the recession, the GPCA board did not want to launch a new organization, but in 2011 the GPCA director reminded the board what they were charged to do, and they agreed to create the Garfield Park Community Council (GPCC). The resident-led Open-Space Committee of GPCC has overseen the now-extensive network of community gardens in the neighborhood, and it is now expanding its work into the intersection of open-space, health, and leadership development.

In both instances, the impetus for engagement came from the institution itself, and at least in the initial stages, the locus of decisionmaking remained closer to it than to any

other member of the community partnership. In other cases, Detroit and Hartford, for example, initiative came from outside the organization and lead direction has been exercised by others. It doesn't really seem to matter where it begins.

Embeddedness Within Community Networks

Embeddedness, as we use the term, refers to the role of a single organization within a network of organizations seeking to achieve a common end. To what degree are an institution's projects or programs (or better, a series of projects or programs) linked to the activities of multiple organizations? This can be understood in the formal sense of Collective Impact, described in an earlier section, or it might be more loosely applied to attempts by organized groups to pursue a single goal following complementary strategies within a framework that supports sustained cooperation, like a committee or governing body of some kind.

In Detroit, for instance, the Parkman Branch of the Detroit Public Library participates as one of many partners in the Hope Village Initiative. The Initiative is led by Focus: HOPE and includes the Accounting Aid Society, which provides tax preparation services, Joy Preparatory Academy (elementary education), Lutheran Child and Family Service of Michigan (social services), Neighborhood Service Organization (supportive housing and mental health services), New Paradigm Glazer Elementary (elementary education), and Youthville Detroit. The network is in the difficult process of aligning each organization's mission to meet its community change goals. All have agreed to participate in shared information collection on client participation and outcomes, a hallmark of formal Collective Impact efforts.

"Partnerships are essential, and these partners are working closely to provide services to community residents. The library has been in its current location for a long time, and still, some community partners are surprised by the library's participation: people are not really aware of the range of services the library provides. Overall, I am excited about the collective impact concept. As in the Harlem Children's Zone model, you look at correlations between services delivered and outcomes. Keep at it, and if it doesn't work, do something else, says Kathleen Hatke Aro at the Accounting Aid Society.

The Hartford Public Library's immigrant support activities included a range of educational and advocacy programs supported by volunteer community organizers it trained and deployed. In so doing, they created a network of community leaders and organizations that laid the foundation for a city-level commission dedicated to this purpose. In moving the

initiative's center-of-gravity from the library to the city, the library moves from being a prime mover to being a participant among others—embedded in a broader community effort.

In more recent initiatives, the library has been enlisted as a prominent participant in community improvement activities led by others. The library director participated in cross-sectoral discussions held at the regional level to retool the workforce development system. Led by Capitol Workforce Partners, the effort aims to marshal the collective resources of workforce providers, educators, job developers, businesses, and public agencies to fashion a more accessible and flexible suite of services to those seeking employment. Something similar is happening in early childhood education.

“In Hartford, the library often was going it alone, calling in partners after doing the design. Now we seek partners to create designs with us, a conscious decision that has made the library a sought after partner as well. Now the library participates in a wide range of community initiatives that may never have happened otherwise. Being intentional is important and we're gaining incredible expertise about how to do this,” says Matt Poland the library's CEO.

In Chicago, efforts by the Garfield Park Conservatory Alliance to jumpstart small collective impact initiatives within the quality-of-life plan framework have proceeded slowly. This is because East Garfield Park has relatively few community-based organizations and these tend to be small and weakly-funded groups without much history of cooperation with one another. That said, some of the committees charged with cooperating on joint projects worked well—the housing group and business group had some successes—and GPCA's resident-led open space committee oversees its very successful gardening program.

Continuous Involvement

The record of museum and library activity is replete with examples of partnerships in myriad areas of interest, from arts and culture to education to workforce development to many others. Conversations in the field strongly suggest that most of these take place over a relatively short time and are concentrated on projects with a very specific purpose, scope, and clientele.

However valuable these partnerships may be, comprehensive community initiatives embrace a deeper conception of engagement involving work with the same partner or group of partners over longer periods of time. All of the extended case examples in this analysis have done this. Some started with more narrow project-focused and time-limited efforts and evolved from there. In most instances, some kind of guiding framework helped sustain the continuity that long-term engagement requires. To date, the Children's Museum of Indianapolis has been lead agency for the neighborhood's comprehensive

initiative for some six years; the Garfield Park Conservatory Alliance was lead for ten years prior to passing it off to an independent entity it created. The Detroit Public Library's participation in the Hope Village Initiative is planned through 2031.

The Children's Museum of Pittsburgh offers a case in point for sustained commitment. Its first outside collaboration began in 2004 with a partnership with the Warhol Museum and Northside Leadership Council to renovate the New Hazlett Theater. Executive Director Jane Werner asked staff where the museum should go next, which produced a number of creative ideas and led ultimately to the Buhl Community Park revitalization and the Charm Bracelet Project. What marked these as a significant departure from the project-focused theater renovation was a design competition that seated the new park within a vision for the whole area. This vision imagined all of the local institutional assets—the Science Museum, the Aviary, the Mattress Factory, and others—as part of the same cultural complex, with public spaces among them that could draw people easily from one to the other. This design vision of a more interconnected Northside underlies the Charm Bracelet Project, a durable multiparty effort, and lends coherence to what might have become simply a collection of one-off projects—charms without the bracelet.

Similarly, the Children's Museum of Indianapolis District Plan, and later, the LISC community quality-of-life plan, lent a framework for pursuit of infrastructure and other investments along the corridor and a point of reference to partners' activities along these lines. The Children's Museum credits the quality-of-life plan for keeping the institution's momentum going. They already had financed 25 home renovations and the conversion of 20 lots into parks, which involved a good bit of citizen engagement. They convened community conversations throughout the 2009-2011 quality-of-life planning process, which built on this initial engagement. The planning process became a platform for further work.

Level-of-Effort

Our final attribute of institutional engagement—the resources devoted to community initiatives—is a marker of the seriousness with which museums and libraries pursue this form of engagement. As noted, most of the extended examples we reviewed dedicated staff to their community initiatives. For example, at the Children's Museum of Pittsburgh, the Charm Bracelet Project effort alone required about one-third to one-half the time of the deputy director responsible for oversight and a full-time mid-level program staff person. These positions were supported by staff from the marketing and other departments.

Hartford Public Library organizes the activities mentioned here—immigrant services, immigration services, adult education, and jobs and career services—under its Adult Services division. Organizing and promoting immigrant services required a fairly major investment of staff time into creating and sustaining English-language learning services, citizenship classes, immigration assistance, and community and civic engagement. One interesting way of multiplying staff capacity is their effort to recruit and train volunteers to serve Cultural Navigators—mentors to newly arrived immigrants as they transition to life in Hartford and the United States.

In Detroit, the Detroit Public Library decided that it needed to be at the table in the Hope Village Initiative, and they recognized that it would require, from all partners, more funding than would be covered by the project grants alone; that is, participation meant reallocating existing resources. This was achieved by integrating the initiative into the core services the Parkman Branch already provides, under the overall supervision of the Assistant Director for Branch Services and the Branch Manager. In this instance the core service is access to the fairly extensive computer lab and supporting staff, which was initially paid for by a large Knight Foundation grant.

In Columbia, SC, strategic staffing decisions were vital in EdVenture's success as they hired staff who were trained in BioMedical Sciences, health education, and community development who could vacillate between the museum and science worlds and function as "bridges." Becoming more involved in the community allowed EdVenture's staff to take risks and create an environment where staff were as committed to outside programming and non-museum projects as they were to programs within the museum. The museum culture became one in which there was an "almost seamless [transition] between what is in the building and what is outside in the community."

7. Barriers to Museum and Library Engagement

It should be obvious that none of what is discussed in this paper is particularly easy to do. Our interviews with key practitioners around the country uncovered challenges that institutions should expect to face. Acknowledgment of and preparation for these type of hurdles will be invaluable to institutions and community partners in creating successful museum and library participation in comprehensive community initiatives.

Internal Changes

The decision to engage in comprehensive efforts is often tied to changes in institutional mission, which are sometimes evolutionary, not an instantaneous pivot. It inevitably requires organizational change and commitment from senior leadership; it doesn't seem to happen only at the staff level or within one organizational unit.

“Community change is a long-term process. It is not always linear. Sometimes there are two steps back for each step forward. If other [museums and libraries] want to do this intentionally, they have to understand that it will happen outside usual programming cycles, exhibition cycles, and grant cycles. It must become part of the institutional DNA, and you need specific people with specific skills that often museums don't have. And those people have certain language skills, cultural competencies, social networks, or experiential backgrounds that may be different than what might be expected of a traditional museum professional,” says Prerana Reddy, Director of Public Events at Queens Museum.

We found that for many of the museums and libraries that have done this type of engagement, there was a willingness to bring in leaders and staff from non-traditional backgrounds and to add staff positions that were not typical for institutions of that kind. The Hartford Public Library director was a Roman Catholic seminarian, then did retail banking, human resources, general management and finally was Senior Vice President Human Resources at Fidelity Capital and a Vice President at The Hartford Courant. The Deputy Director of the Children's Museum of Pittsburgh has a background in landscape architec-

ture. The Children’s Museum of Indianapolis has a community-builder on staff; the Hartford Public Library directly supports outreach workers, trained and deployed by the Hartford Public Library.

New systems, programs other changes internally are needed to support the work, as well. “Challenges range from how do we measure impact in effective way, create the database system, form the right approach to encourage residents to participate in network services, and create network sustainability through continued funding. This project tracks clients as they move from organization to organization—there are of course strong privacy issues and challenges for the library, and those are not worked out just yet,” Margaret Bruni, Assistant Director of Branch Services with the Detroit Public Library

It should be emphasized that playing a leading role in community initiatives does not require involvement in all areas of community life. The Children’s Museum of Indianapolis acts as convener of the Mid-North comprehensive community initiative and provides loan and grant support to development projects (admittedly, an unusual role) but takes the lead only on the education component of the quality-of-life plan.

Navigating External Relationships

Working with new partners, in new relationships, around new activities certainly comes with challenges. “Be at the table. Learn how the networks of agencies operate. Become aware of potential partner’s interests and priorities. Understand that there are aspects of community partnering that won’t apply to the library, but be connected anyway. Look for ways that the library can make unique contributions and educate other services providers on what is possible. Don’t expect partners to be specific about what they need from you,” advises Margaret Bruni at the Detroit Public Library.

In some initiatives, accountability has proven difficult to ensure as multiple organizations pursue their own agendas in the absence of a controlling authority to ensure that they carry out promised activities. The latest generation of comprehensive initiatives aims to counter this with strong lead agencies—in the LISC Building Sustainable Communities case—or with strong “backbone” organizations called upon to manage the collective effort (which also includes LISC’s intermediary role). Coordination of the work of multiple parties, which can also be troublesome, is another challenge improved by locating managerial responsibility in an accepted lead or in a backbone organization.

More troublesome is the chronic lack of resources needed to mount an initiative of sufficient breadth and depth to effectively respond to the serious economic and social chal-

allenges characteristic of low-income communities. While we have seen examples of public and private funders channeling new resources into comprehensive efforts, these are episodic, and over the long term, unlikely to be sustained.

Commitment to engagement with comprehensive efforts places museums and libraries into partnerships that may include a role that is more public and involved with local civic life than they are accustomed to. Navigating these new relationships is not always straightforward; these are challenges that have to be actively managed.

“People need to know that there is some amount of political risk and strategizing that has to be done. One is often asked to take positions that are difficult or where we as an institution might not be in 100 percent agreement. There are a lot of things that museums don’t typically have to take positions on but because we are part of coalitions or our community partners are present in public forums we do have to make a statement—whether it is about private development in our neighborhoods or campaigns that particular advocacy organizations need to take on. Dealing with those kinds of issues requires a lot of coordination and communication between front-line workers and the institution as a whole, from the executive director to the PR and development people to our community organizers and teaching artists. We need to create a sense of trust that we are all strategizing together and communicating outward in a consistent manner,” says Prerana Reddy at the Queens Museum.

Encumbered by traditional conceptions of institutional roles, prospective partners don’t always recognize the limitations of museums or libraries. A mismatch of size and competencies between these institutions and smaller, more local community groups and social service organizations can easily engender mistrust.

“I’ve observed a big difference in capacity among participants with the Museum, and some will look to it to do everything. We have to recognize the inequality of capacity; it’s okay if we all understand it. We also have to understand that the museum is restricted as well. It all points up the need for discussion and understanding, to be clear on respective self-interests—work in the sweet spot of mutual interest; mission overlap. This produces equality, not condescension. It’s hard to do; some others can’t find this intersection,” says Alida Baker, Project Director of the Allegheny Commons Initiative.

One clear piece of advice offered by the people we spoke to was to be clear on what interests each party has to collaboration and who does what in a re-aligned organizational field. “I think one of the challenges is to formally connect what the library does in immigration services to adult education service providers in the region. Then you can articulate

the curriculum better and avoid duplicating services that are already available in the community. It is refining the niche: what services do they offer and how do they complement and enhance the total picture. The key is continuing to refine the role,” Andrew Tyskiewicz, Director of Community Education of the Hartford Capitol Region Education Council

The need to clarify may be particularly urgent in the context of community-based initiatives. In the words of Alida Baker: “If you take on new roles, there is a potential collision with those who have traditionally occupied these spaces, especially at the neighborhood level where “space” is constrained.”

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Appendix 1: Methodology

To identify potential cases we scanned blogs, listservs, awards and honor listings, articles, association newsletters and reports from organizations, including the American Alliance of Museums, Americans for the Arts, American Library Association, Animating Democracy, ArtPlace, Association of Academic Museums and Galleries, Association of Art Museum Directors, Association of Children's Museums, International Federation of Library Associations and Institutions, Institute of Museum and Library Services, Local Initiative Support Corporation, National Association for Museum Exhibition, Promise Neighborhood Institute, Public Library Association, National Endowment for the Arts, State Arts Councils, and Urban Libraries Council.

In addition we reviewed lists of grants and grantees from Arts Work Fund for Organizational Development, Bill and Melinda Gates Foundation, and the Franklin, Gund, Irvine, Knight, Kresge, MacArthur, and Mellon Foundations.

The director of the Institute of Museum and Library Services e-mailed research project descriptions and case study selection criteria to museum and library leaders, State Library Administrative Agencies, and library and museum service organizations to request referrals and submissions. We requested submissions from members of library and museum listservs if their programs matched our criteria. The result was a list of potential institutions and programs involved in comprehensive community revitalization efforts.

We contacted institution directors and public affairs, community engagement and education departments to discuss their projects and possible links to community revitalization and other comprehensive initiatives. During initial phone interviews we discussed program achievement, funding sources, links to community based initiatives and partnerships. Generally our conversations lasted thirty to forty minutes.

Once we reviewed the first round of results, we scheduled a second interview with our major case studies to discuss program and project benefits, community engagement, ongoing community collaborations and partnerships, and advice for other institutions involved in community revitalization projects. We asked to contact community partners to discuss their organizational goals and activities, their role in the program or project, their perceptions of museums and libraries contributions, as well as challenges and asked their advice to other community organizations working with museums and libraries in accomplishing community goals.

Appendix 2: List of Interviewees

Indianapolis, IN

Children's Museum of Indianapolis, Anthony Bridgeman, Director of Community Initiatives

Ivy Tech Community College-Central Indiana, Dr. Kathleen F. Lee, Chancellor Dr. Darrel Cain, Vice Chancellor for Student Affairs

Mapleton-Fall Creek Development Corporation, Leigh Riley Evans, Executive Director

Pittsburgh, PA

Children's Museum of Pittsburgh, Chris Siefert, Deputy Director

Allegheny Commons Initiative, Alida Baker, Project Director

The Andy Warhol Museum, Thomas Sokolowski, former Director

Detroit, MI

Detroit Public Library, Margaret Bruni, Assistant Director for Branch Services, Regina Smith, Parkman Branch Manager

Focus: HOPE, Logan Sheehan, former Neighborhood Network Project Coordinator

Accounting Aid Society, Kathleen Hatke Aro, President

Harford, CT

Hartford Public Library, Matt Poland, Chief Executive Officer

Hartford Public Library, Homa Naficy, Chief Adult Learning Officer

Capitol Region Education Council, Andrew Tyskiewicz, Director of Community Education

Capitol Workforce Partners, Thomas Phillips, President & CEO

Chicago, IL

Garfield Park Conservatory Alliance, Jill Antoniewicz, Director of Development

Eunita Rushing, President

Garfield Park Community Council, Mike Tomas, Executive Director

Queens, NY

Queens Museum, Prerana Reddy, Director of Public Events

Manhattan, NY

Sugar Hill Children's Museum of Art and Storytelling, Suzy Delvalle, Director

Dominican American Visual Arts Collective, Diogenes Abreu

LitWorld, Madison Graboyes, Global Community Builder

Walterboro, SC

Colleton County Museum and Farmer's Market, Gary Brightwell, Director

Colleton County Government, Kevin Griffin, County Administrator

South Carolina Artisans Center, Gale Doggette, Executive Director

Clemson Extension Services and Eat Smart Move More, Alta Mae Marvin, Extension Agent

Columbia, SC

EdVenture Children's Museum, Catherine Wilson Horne, President and CEO

YMCA of Columbia, Wendy Broderick, Chief Development Officer

Other Museum and Library Interviews

Arizona State University Museum, Elizabeth Johnson, Coordinator of Social Engagement Practice, Greg Esser, Desert Initiative Director

Westmoreland Museum of American Art, Judith O'Toole, Director/CEO, Amy E. Baldonerie, Associate Director for Development, Joan McGarry, Director of Education and Visitor Engagement, Barbara Jones, Chief Curator

Johnson County Library, Kasey Riley, Director of Communications, Angela Dew, Central Youth Services

Pima County Public Library, Kendra Davey, Supervising Children's Services Librarian

Kenya Johnson, Community Relations Manager

Ann Arbor District Library, Tim Grimes, Manager, Community Relations and Marketing,

Josie Parker, Director

Braddock Carnegie Library, Dana Bishop-Root, Art Programs Coordinator, Ruth Stringer, Circulation Manager

Denver Public Library, Letty Icolari, Director, Shirley Amore, City Librarian

Arlington Public Library, Peter Golkin, Public Information Office

Brooklyn Public Library, Maud Andrews, Programs and Outreach

District of Columbia Public Library, Rebecca Renard, former Teens of Distinction Program Director

Fitchburg Art Museum, Jerry Beck, Marketing & Community Engagement Director

Tides Institute of Art, Hugh French, Director
Museum of Contemporary African Diasporan Arts, Ryann Holmes Community Programming Director
Anchorage Museum, Julie Decker, Chief Curator
Tulsa City-County Library, Steve Barrett,
Bass Museum of Art, Silvia Karman Cubiñá, Executive Director
Nicolaysen Art Museum, Connie Gibbons, Executive Director
Cleveland Museum of Art, Dyane Hanslik, Associate Director, Family & Youth Programs
Toledo Museum of Art, Jennifer Bandeen, Community Gallery Manager
Hennepin County Public Library, Johannah Genett, Senior Librarian
South Chicago Art Center, Sarah Ward, Executive Director
High Plains Library District, Janine Reid, Executive Director
Minnesota Museum of American Art, Christina Chang, Director of Educational Services and Public Programs
New Museum, Corinne Erni, Project Manager, Idea City
DuSable Museum of African American History, Pemon Rami, Director of Community Partnerships
Corcoran Gallery of Art, Melissa Green, Director of Community Partnerships
Emerging Terrain, Anne Trumble, Chief Creative Officer
L.C. Bates Museum, Deborah Staber, Director
Erie Canalway National Heritage Corridor, Andy Kitzman, Project Manager
Children's Storybook Garden and Museum, Judy Wait, Founder & President
Cornelius Public Library, Karen Hill, Library Director
Art Museum of South Texas, Joseph B. Schenk, Director
C. H. Nash Museum of Chucalissa, Dr. Robert P. Connolly, Director
Timber Lake and Area Historical Society, Cathy Nelson
Nashville Public Library, Tricia Bengel, Collections & Technology Services; RSL Research Group, Keith Curry Lance
Omaha Public Library, Gary Wasdin, Executive Director
Plains Art Museum, Colleen Sheehy, Director and CEO
County of Los Angeles Public Library, Debbie Anderson, Youth Services Administrator
Wing Luke Museum of the Asian Pacific American Experience, Cassie Chinn, Deputy Executive Director

National Museum of American Art's Yollocalli Arts Reach, Vanessa A Sanchez, Director, Nancy Villafranca-Guzmán, Director of Education, Anita Smrdel, Corporate, Foundation & Government Relations Manager |

Mississippi Museum of Art, Carol Cox Peaster, Director of Family Programming

Massachusetts Museum of Contemporary Art, Blair Benjamin, Director of Real Estate & Community Development and Project Director, Assets for Artists

Wadsworth Atheneum Museum of Art, Lauren Cross, Community Programs Coordinator

Ohio Center for the Book, Amy E. Dawson, Manager, Literature Department

Detroit Institute of Art, Bradford Frost, Detroit Revitalization Fellow, Special Assistant for Community & Economic Development, Kathryn Dimond, Community Relations Director

Miami-Dade Public Library System, Raymond Santiago, Director

Chippewa Valley Museum, Susan McLeod, Director

Danville Science Center, Jeff Liverman, Executive Director

Delaware Division of Libraries, Annie Norman, State Librarian / Director

Flathead County Library System, Kim Crowley, Director

Oakland Public Library, Gerry Garzon, Interim Library Director, Jamie Turbak, Associate Director and Nina Lindsay, Head of Children's Services.

Appendix 3: Abbreviated Case Descriptions

Anchorage Museum - Northern Initiative

The Anchorage Museum in Alaska employs art as a catalyst in a series of public art productions, exhibitions, performances, symposia, and residencies discussing various aspects of life in arctic climates. The initiative uses experts in the fields of science, economics, history and art in an international arctic dialog so goals are not formed in isolation.

Ann Arbor District Library - Sustaining Ann Arbor

The city of Ann Arbor, Michigan developed an environmental initiative addressing city sustainability and green living. In order to reach the broadest possible audience the city turned to the Ann Arbor District Library to guide the initiative in planning and producing events which would engage audiences on site and online.

Arizona State University Museum - Cultural Connections

The Arizona State University Museum in Tempe along with community partners devised performances and temporary issue driven art installations establishing community connections to cultural facilities in an area where in-fill development is needed. The program reinforces pedestrian access and safety while highlighting artwork with social messages aimed to sustain community dialog.

Bass Museum of Art - TC: Temporary Contemporary

TC: Temporary Contemporary, is a public art program developed by the Bass Museum of Art in Miami Beach Florida that presents art installation in a Miami Beach Art District. The temporary site-specific projects are produced by a range of contemporary national and international artist.

Braddock Carnegie Library - Library Screen Printing Lab

The Braddock Carnegie Library, along with local artists, designed and operates a community print studio used for promotion, fine art projects, public classes and artists in residency programs. The studio offers small organizations and residents affordable printing options to market themselves and events while allowing artists to further their study of screen printing.

Brooklyn Public Library - Power Up Business Plan Competition

The Brooklyn Public Library's Business department convened area partners to assist community members in starting and sustaining local businesses through a business plan competition. The project connects participants to resources, mentors, organizations, and accepted practices in the development of a viable plan while corporate sponsors provide cash prizes; many participants have established successful small business throughout their neighborhoods.

The Children's Museum of New Hampshire - Community Driven Public Art Installations

The Children's Museum of New Hampshire in Dover developed an informal coalition with the Business and Economic Industrial Authority, the Recreation Department, Dover Arts Commission, and Dover Chamber. The city's public art policy emerged from the coalition and served as the guide for the Children's Museum's first temporary public art project directly outside the museum.

The C.H. Nash Museum at Chucalissa - African-American Cultural Heritage Exhibition

The C.H. Nash Museum at Chucalissa in Memphis, provided small stipends to high school students in a co-curated exhibition focusing on the history of Civil Rights in a Southwest Memphis community. The overwhelming success of this exhibition, surpassed all project goals encouraged the museum to continue community engagement with co-curated exhibitions, focus groups and community based projects.

Chippewa Valley Museum

The Chippewa Valley Museum, partnered with the L.E. Phillips Memorial Public Library, Eau Claire Regional Arts Center, Eau Claire Children's Museum and other community organizations to create a cultural vision for Eau Claire County, Wisconsin. Funded by the Institute of Museum and Library Services, the museum trained staff in cooperative planning and served as a convener for other community organization to discuss the cultural future and community vision for Eau Claire. The museum is now using the cultural visioning report, entitled "The Good Life," to advise the City's current planning process.

Cleveland Public Library - Ohio Center for the Book

The center's main efforts surround the production of Octavofest, an annual festival that brings authors, book makers, and the public together to celebrate paper arts. The festival has brought together a number of partners and resulted in community programming.

Corcoran Gallery of Art - ArtReach

The year-round outreach programming at the Corcoran Gallery of Art in Washington, DC focuses on the exploration of personal creativity and identity within the context of art history. ArtReach, provides free off site art instruction including family workshops, after-school and summer art classes and oversees a community gallery, an exhibition venue for program participants, local artists, community organizations, and schools.

Cornelius Public Library - Mixed Use Library and Community Center

A small community in Cornelius, Oregon is attempting to establish a library and community center in a region with lower income and education levels as well as sparse senior and afterschool programming. Within the last year, the city partnered with Hillsboro Housing developer on a building plan for a three story building with a first floor library and two floors of senior affordable housing.

Danville Science Center

The construction of the Science Center in an abandoned Southern Railway passenger station launched a series of economic development efforts in the Danville area as restoration projects are completed in the newly designated "River District." Through partnerships and community planning efforts with the City of Danville, the State of Virginia, and regional stakeholders, the Danville Science Center is able to serve as a lynchpin in Danville's cultural and economic revitalization.

Delaware Division of Public Libraries - We Geek Delaware

Based on OCLC's Geek the Library campaign, the Delaware Division of Public Libraries, explored what it means to be from Delaware and what Delaware residents aspired to through the We Geek Delaware campaign. Holding six "conversations" across the state coupled with more localized We Geek Delaware programming, the library system collected data on Delawarean aspirations and sorted them by the Dewey Decimal system to further categorize and understand how the State of Delaware could best serve and support the needs of its residents.

Denver Public Library - West Colfax Branch Library

Because of the proximity to local agencies, The Denver Public Library's proposed branch in West Colfax will foster community collaborations with the Urban Land Conservatory, The Del Norte Neighborhood Development Corporation, non-profit organizations and area schools. The Denver Public Library system is committed to quality early childhood programming and community computer access and training at the proposed library branch.

Detroit Institute of Art

The Institute leveraged a public millage campaign as a tool for increasing its engagement and relationships with the community. The result is a series of programs geared towards placemaking, economic development, and encouraging community identity. The success of the millage campaign has committed the Institute even further to these initiatives as well as committing the institute to further development of community partnerships and community development.

District of Columbia Public Library - You Have a Home Here

Teen employees at the District of Columbia Public Library joined staff to consider issues of violence and aggression towards homeless customers through a photography and oral history exhibition. Teens presented compelling stories of homeless library patrons and library and community partners addressed homelessness through a series of public discussions exploring tolerance and messages of social responsibility.

DuSable Museum of African American History - Civil War in Art

Recognizing teachers needed social studies 3.0 curriculum support, the DuSable Museum of African American History in Chicago, along with educational partners, developed a Civil War in Art database examining the Civil War through images and artifacts. Because visits to cultural institutions are too expensive for most school districts, the DuSable Museum now connects educators to high quality online classroom resources presenting a wealth of materials on issues, events and people of the era.

Flathead County Library

As part of a community planning process, the library system is revitalizing a building for a new state-of-the-art library that will serve as the "living room" of its community. In addition to placemaking benefits, the library is being built specifically with civic engagement in mind and has included input from the City of Columbia Falls, Columbia Falls Community College, Glacier National Park, local hospital, other cultural and business organizations.

Fitchburg Art Museum - Main Street Art Project

Recognizing abandoned buildings and vacancies in business districts detract investors, the Fitchburg Art Museum and city of Fitchburg in Maine developed the Main Street Art Project to bring visual art and performances into downtown storefronts. The project is designed to inspire young entrepreneurs to view vacant spaces as sites while enlivening the area and making potential customers feel safe.

Hennepin County Public Library - Work of Art: Business Classes for Artists at the Library

The Hennepin County Public Library in the Twin Cities metro area has partnered with Springboard for the Arts to offer free ten-session business classes to area artists. The participants, including a surprising number of senior citizens and those dependent on public transportation, become part of a network aimed at creating simple, practical solutions and systems to support artists in creating local culture movements.

The High Plains Library District - City of Evans Library Branch

The High Plains Library District and the City of Evans in Colorado are proposing a library branch with shared meeting spaces including a police substation, a café and nonprofit organizational offices. Located on the east side of the City of Evans, the oldest, culturally diverse and low-income area of Evans, the library branch aims to initiate neighborhood revitalization by featuring an outdoor amphitheater, playground, community garden and edible landscaping.

LC Bates Museum - Educational Outreach and Programming

The LC Bates Museum is a natural history museum in Hinkley, Maine that provides transportation costs to schools so students can learn onsite. In a community where poverty and limited educational resources undermine education, the museum also covers the costs of family visits, provides classroom resources, and routinely evaluates the impact of their programming and educational involvement with schools and teachers.

Los Angeles County Public Library System - Teen Gang Prevention

The Teen Gang Prevention Program works with community organizations, teen clubs, law enforcement, parks, school-based probation officers, educational organizations and schools to find ways to reach out to teens before they are in troubled situations. The program works closely with local teens to better understand their interests and provide services and activities that encourage teen participation and engagement.

Massachusetts Museum of Contemporary Art

In North Adams, Massachusetts, the museum has coupled with Massachusetts College of Liberal Arts, the City of North Adams, and a board of 30 people representing community organizations, local businesses, health and education groups, and cultural organizations to create a Master Plan for Economic Development.

Miami Dade Public Library System - The Art of Storytelling

The Art of Storytelling: explores storytelling for parents/caregivers, teachers and residents in the hopes all will become involved with the library and thus impact their lives in a positive way. This program enriches the lives of residents by encouraging them to embrace diversity and to share their culture and history through storytelling in adult workshops, storytelling camps for children, and in an International Festival

Minnesota Museum of American Art - Project Space

In an effort to engage community artists the Minnesota Museum of American Art in St. Paul established a series of programs connecting artists to artists and extending the museum's support beyond exhibitions. The museum also partners with a range of community based and educational organizations to transform Minneapolis and St. Paul's appearance from cultural competitors to complimentary communities.

Mississippi Museum of Art

Through a 2011 National Endowment for the Arts Our Town Grant, the museum built an outdoor Art Garden for educational programming, multidisciplinary performances, and film screenings. The space will strengthen the downtown cultural district and serve as a catalyst for the creation of new entryways, way-finding signage, and connections to adjacent entertainment and historical districts.

Museum of Contemporary African Diasporan Arts - Soul of Brooklyn Block Parties

In an effort to support local businesses currently facing competition from large scale franchises the Museum of Contemporary African Diasporan Arts in Brooklyn established a local festival engaging community partners and highlighting local retailers. The result has been fun and inviting events for various audiences including arts, food, film and music that fosters networking between neighborhood retailers and restaurants.

Nashville Public Library - Limitless Libraries

In an effort to leverage the city's resources, Nashville Mayor Karl Dean came up with the idea for the Limitless Libraries partnership in 2008, which brought together Metro Nashville Public Schools with Nashville Public Library. Through Limitless Libraries, the library has helped modernize and expand school collections by weeding out outdated books and by using the city's purchasing power to efficiently acquire new material. Additionally, students and teachers have near-instantaneous access to NPL's entire collection, plus several local university collections. School-issued student IDs are used as city library cards.

National Museum of American Art - Yollocalli Arts Reach

Yollocalli Arts Reach works with local teenagers and several Chicago communities on public art projects, early childhood education, and community identity development. Recently, Yollocalli has partnered with Chicago Park District to provide local students with a space for exploring civic engagement and issues of race, ethnicity, and culture through the medium of art.

New Museum - Idea City Festival

This festival grew out of monthly lunch meetings where leaders of cultural institutions discussed how to harness the power of the creative community and embrace multi-discipline design projects in high density communities. Today's event offers panels, workshops and demonstrations engaging city residents in urban grass roots initiatives where presenters must partner with another organization in order to participate.

Nicolaysen Art Museum - Public Art Project

When an abandoned apartment building was finally declared unsafe and demolished across the street from the Nicolaysen Art Museum in Casper, WY, the museum immediately engaged the new apartment developers in an effort to form an early connection with new residents through a public art project. A total of 80 artists submitted interactive designs inspired by the region and the community participated in selecting a final project.

Oakland Public Library

Oakland Public Library and the Oakland Unified School District partnered to explore the the feasibility of creating a joint use library that could serve both the general public and schools in a very low income neighborhood. The Library, serving as the lead agency, conducted a comprehensive needs assessment, applied for and secured a California State Library construction grant, obtained the required local match from the Oakland Redevelopment Agency, and designed and built a 21,000 square foot library in an underserved Redevelopment District.

Omaha Public Library

Omaha Public Library embarked on a community-centric strategic planning process which worked to define the community's needs first. Through a series of community interviews and data collection, Omaha Public Library was able to better understand how its residents viewed Omaha and what they identified as the biggest issues facing the city. The library then worked to define how it could be serviceable in addressing these issues. Through a grant from the Institute of Museum and Library Services, Omaha Public Library has trained several of its employees to be Community Facilitators to address city-wide issues.

Plains Art Museum

Plains Art Museum used its relocation to Fargo, North Dakota as an opportunity to lead efforts in community development and art place making. These efforts included the Defiant Gardens campaign which transformed underused public spaces into gardens and public art projects. The museum has also par-

ticipated in a significant role in the City of Fargo's comprehensive planning process and partnered with Intermedia Arts to recruit fellows for the Creative Community Leadership Initiative.

The Art Museum of South Texas - Antonio E. Garcia Arts and Education Center

The Art Museum of South Texas and the Antonio E. Garcia Arts and Education Center partners with Texas A&M University, the Junior League, the City Parks and Recreation Department, area food banks and the west side business district in supporting the economically challenged area of west downtown Corpus Christi. The collaborations address a need for resident participation in planning and programming of art exhibitions, free summer art camps, after school care, homework and computer help, counseling, health and wellness services, community gardening, and permanent outdoor art installations.

Tides Institute of Art - Artsipelago

After a longstanding community gallery tour had run its course in Eastport, Maine, the Tides Institute of Art coordinated cultural organizations and artists in effectively marketing regional cultural, art and history venues. The result is a cultural guide to area galleries, ferries, festivals and historic locations cross pollinating and increasing cultural audiences across disciplines and regional borders into Canada.

Timber Lake and Area Historical Society

The historical society has been at the forefront of a variety of initiatives in its region including unique partnerships with the local Sioux tribe, Black Hills State University, the Rodeo Association, and local schools. Their efforts have included educational programming around paleontology and Native Americans, as well as, leading efforts to build a community library.

Toledo Museum of Art - ArtReach

The Toledo Museum of Art's ArtReach program, forms community-based organizational partnerships with detention centers, Canine outreach centers and faith based organizations in serving disadvantaged youth with arts programming.

Wadsworth Atheneum Museum of Art - Lighten Up

The project, titled, Lighten Up: A Public Art Project by the Teen Advisory Group, is comprised of a series of public light-based artworks created jointly by museum MATRIX 164 artist Jan Tichy and The Amistad Center's Teen Advisory Group. This partnership encouraged youth in the community to use public art projects to engage with the community and public spaces.

Westmoreland Museum of American Art - Bridging the Gap

The Westmoreland Museum of American Art in Greensburg, PA coordinated transportation agencies, funders and residents in an initiative to resurface unappealing twin concrete bridges connecting the museum to the downtown area of Greensburg. The project involved various stakeholders, community partners and neighborhood residents in multiple stages to select a project artist.

Wing Luke Museum of the Asian Pacific American Experience

Through a combination of community tours and community-based exhibitions, the Wing Luke Museum encourages the exploration of Asian Pacific American heritage and the patronage of local businesses. The museum highlights community experiences and shared history through its community curation approach where museum curators work with local community groups and individuals to create exhibits at the museum.