

Collaborative Change:  
A Survey of Collaborations in Museums to Address Social Issues

Calie Holden

A thesis

submitted in partial fulfillment of the  
requirements for the degree of

Master of Arts

University of Washington

2016

Committee:

Kristine Morrissey

Brian Carter

Mary Kay Gugerty

Randi Korn

Program Authorized to Offer Degree:

Museology

© Copyright 2016  
Calie Holden

### **Abstract**

In recent years, museums have made a commitment to address social issues that impact their communities. One of the essential tools to do this is for museums to form collaborations with other community organizations. The purpose of this study was to determine the characteristics of these collaborations. To do so, this study analyzed eight IMLS funded grant narratives using a framework based on collective impact. Collective impact is a particular type of collaboration that has not only found success addressing many of the same problems, but fostered research that defines its characteristics clearly. These are characteristics shared by most collaborations. Through this analysis, it was found that, these collaborations addressed a variety of issues, tended to be data-driven with a strong common agenda. However, they lacked internal logistics and had limited collaborative leadership.

### **Acknowledgements**

I would like to thank my thesis chair, and advisor, Kris Morrissey, for her guidance throughout the past year, and her inexhaustible patience. I would also like to thank the members of my committee for the experience and advice they have offered me during my research. Thanks to the University of Washington Museology faculty, staff, and students for their dedication to our field, their thought-provoking discussions, and the wonderful opportunities I have had in the last two years. Finally, I would like to thank my parents and family for their love and support, without them I would not be where I am today without you.

**Table of Contents**

Abstract..... 3  
Acknowledgements..... 4  
Chapter 1: Introduction..... 6  
Chapter 2: Literature Review..... 10  
Chapter 3: Methods..... 21  
Chapter 4: Results and Discussion..... 25  
Chapter 5: Conclusion..... 39  
Appendices..... 42  
References..... 47

## Chapter 1: Introduction

In recent years, museums have made a commitment to address social issues that impact their communities. One of the essential tools to do this is for museums to form partnerships with other community organizations. Social issues are often complex, and evidence has begun to show that equally complex collaborations may be required to address them.

Social issues have been the focus of much conversation in the museum field in recent years, but can be difficult to define. Joel Best stated that there is no list of social problems, as he calls them, but rather that they are self-identified by the community itself (Best, 2008, 8). One article articulated types of social issues. Heifetz, Kania, and Kramer stated that there are technical and adaptive problems. While technical problems generally have a known solution and just require resources to implement; adaptive problems, the particularly difficult social issues, “are large, complex issues involving many different interested parties” that “require innovation and learning among the interested parties and, even when a solution is discovered, no single entity has the authority to impose it on the others” (Heifetz, Kania, Kramer, 2004).

The idea that museums can and should be addressing social issues is not new, nor is the idea that museums should be engaging in community partnerships and collaborations. Richard Sandell stated “The last two decades have seen concerns for equality, diversity, social justice and human rights move from the margins of museum thinking and practice, to the core” (Nightingale & Sandell, 2012,1). He is not alone in thinking that museums have the capacity to address social issues. Back in 1942, Theodore Low wrote, "Museums with their potentiality of reaching millions of our citizens must not fail to recognize their responsibility" (15). Museums have a social responsibility to not just be a building with extraordinary objects, but to serve the communities best interest.

Not only is there a growing consensus that museums should address these issues, but also that they cannot address them alone. Problems as complex as many of these social issues need the resources and expertise of multiple groups working together. Museums should be a part of these collaborative efforts that address the needs of their communities. “Museums have a role to play in conceiving and implementing the programs that address community needs” (McCarty & Herring, 2015, 6). Engagement of social issues with the community has become an expectation by many in the museum field.

In 2002, the Smithsonian produced a report entitled *21<sup>st</sup> Century Roles of National Museums*. The report emphasized the growing role of museums to be a partner and platform for their community, as well as to engage in social issues (Smithsonian, 2002). Thirteen years later, the American Alliance of Museums also called for a focus on community. In AAM’s Standards and Best Practices regarding public trust and accountability, they list two goals for museums to address community needs: “The museum identifies the communities it serves and makes appropriate decisions in how it serves them” and “regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area” (AAM, 2015). The call for collaboration with the community is not just empty words; funders have started putting a heavy emphasis on partnerships in funded projects.

The Institute of Museum and Library Services (IMLS) identifies the category “community anchors” for their grants. The description of the category states, “IMLS promotes the role of museums as essential partners in addressing the needs of their communities by leveraging their expertise, knowledge, physical space, technology, and other resources. These projects strive to create a better quality of life within communities” (IMLS, 2015).

These complex issues cannot be solved by one organization alone. To tackle a complex issue, the solution cannot be simple, but must be equally complex. Collaborations and community partnerships have been gaining popularity as a possible solution to these issues (Gjada, 2004; Brinkeroff, 2002; Abt Associates, 2011; Gray, 1989). By combining resources and strategies, as well expertise, collaborations and partnerships can offer the kind of complex, multi-lateral solutions needed to address social issues (Gray, 1989).

Collective impact, a form of collaboration, has taken hold of the nonprofit sector in recent years. Collective impact is a complex partnership to address complex social problems through “the commitment of a group of important actors from different sectors to a common agenda for solving a specific social problem” (Kania & Kramer, 2011). While collective impact is very similar to many collaborations, it has studied and defined the characteristics of partnerships clearly. Therefore, it was a good fit to be the framework to describe collaborations in museums. Collective impact determined five conditions at the center of successful collaborations addressing social issues:

1. Common Agenda
2. Shared Measurement Systems
3. Mutually Reinforcing Activities
4. Continuous Communication
5. Backbone Support Organizations (Kania & Kramer, 2011)

The purpose of this study was to describe the characteristics of collaborations formed by museums to address social issues. The following questions were addressed:

1. What type of collaborations do museums form when addressing social issues?

2. What are the predominate characteristics of the collaborations museums form to address social issues?
3. What characteristics are not as prevalent in the collaborations museums form to address social issues?

By better understanding the nature of partnerships with community organizations, museums can form more effective partnerships and create more social change.

## Chapter 2: Literature Review

The idea that museums should be an instrument of social change in their communities is not new, though it has become more prevalent in recent years with the increased interest in addressing social issues. Collaborations and partnerships, a long time staple of the nonprofit sector, have also been used by museums for decades, though not with the same fervor as the rest of the sector. Collective impact, a reframing of collaboration, is not only new for nonprofits, but has been adopted even more recently by museums.

This chapter will look at social issues in museums, collaboration in nonprofits and museums, and collective impact (as it is the framework the Collaboration Assessment Checklist is built from). The first section will look at the long history of museums engaging in social issues. The second section will examine collaboration as a concept in the nonprofit sector and in museums. Finally, the third section will look at collective impact, and its influence in collaborations in the sector and museums alike.

### Social Issues

In 1942, Theodore Low wrote an article for AAM and said, "Museums with their potentiality of reaching millions of our citizens must not fail to recognize their responsibility" (15). Seventy years later, Nightingale and Sandell made a similar call to action when they said, "there is a pressing need to explore the museum's relationship to (and potential to act upon) inequality and injustice" (2012, 2). Many museum researchers suggest that museums cannot just be a building with pretty things in it; we have a greater responsibility.

The definition for a social issue or problem is difficult to pin down. This is partially due to the fact that social problems adapt and change with the times. Joel Best stated that due to this

fact, social problems cannot be composed into a definitive list, but are something that are determined by society as a problem (Best, 2008, 8). Heifetz, Kania, and Kramer defined problems in society in two categories. In one, there are technical problems, which are problems where the “solutions are known and those with adequate expertise and organizational capacity can solve them” (Heifetz, Kania & Kramer, 2004). On the other hand, an adaptive problem is more complex. Their solutions are not already known, they involve multiple stakeholders, and “require innovation and learning among the interested parties and, even when a solution is discovered, no single entity has the authority to impose it on the others” (Kania & Kramer, 2004).

Many authors agree that museums offer a space where social justice can be achieved. Elaine Gurian believes that museums can be an example for the rest of society. As public institutions “they can lead the rest of us incrementally to new models of normative human interchange” and can “become models for the way civility is promoted in the public arena” (2014, 479). As cultural centers, Gurian argues that we have a place in society to make change. David Fleming made a similar argument in his speech at the AAM Annual Conference in Seattle in 2014. He stated that museums are a product of their time and place; and that due to that fact, they have a lot of power to depict and change the society they are in.

For many years, those in the museum field have called for museums to engage more with their communities and with social issues. For that to happen, a change must take place in museums. This is not something that museums have always been good at doing. Sandell once observed that museums “have been characterized as lumbering, prone to inertia, unwilling and unable to proactively respond to change” (Sandell, 2003, 46-47). However, to better engage with the community and its issues, change must occur. Low stated that museums “should turn from

passive institutions used only by the scholars and the initiated into active institutions serving the total population” (1942, 28).

Where this change comes from has been debated. This change in focus can come from outside the museum. Sandell discusses the power of the “rhetoric from international museum agencies, professional associations and governments” (2007, 2). In recent years, there has been several calls for social engagement from professional organization. The Smithsonian issued a report called *21<sup>st</sup> Century Roles of National Museums* which emphasized on the increasing role of museums to be a partner and platform for their community, as well as to engage in social issues (Smithsonian, 2002). In AAM’s Standards and Best Practices regarding public trust and accountability, they list two goals for museums to address community needs: “The museum identifies the communities it serves and makes appropriate decisions in how it serves them” and “Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area” (AAM, 2015). Additionally, the 2015 AAM annual conference theme was “The Social Value of Museums: Inspiring Change.”

The change needed to engage social issues can also come from the inside, by changing how we conduct our day to day operations. Elizabeth Wood states that in changing how we educate we can make social change. She calls for “a shift in practice from a technical and practical knowledge set where the museum’s sole function is to communicate knowledge as finite bits of information” to “emancipatory and transformative practices” with an “appreciation for the role of free-choice learning and other meaning-making” (2009, 29). As educational institutions, with a public voice, museums can make a difference in social issues. David Fleming made a similar argument in his speech at the AAM annual conference in Seattle in 2014. He spoke at length of the various socially conscious programs that the National Museums Liverpool

has used in recent years to make social change in their community. It is these programs and exhibits that have changed the museum. One exhibit or program may not change the world; however, Fleming suggests that when taken together, many exhibits and programs can change an organization from being passive, to being active.

More than anything, it is a change in museums' perspectives and priorities that best enables them to address social issues. It takes a shift from internal opinions and navel-gazing, to looking to the community for guidance. Sandell stated, "Rather than developing aims and objectives internally, based on the organization's agenda and priorities, museums must learn to develop mechanisms through which communities can be empowered to take part in the decision-making process" (Sandell, 2003, 55). Museums cannot serve the community best, when their goals and priorities are focused on themselves; museums must instead see themselves as an institution for the public good. Stephen Weil calls this the "opportunity of profound service" (Weil, 1999, 188). This is the "opportunity that museums truly have to use their competencies in collecting, preserving, studying, and interpreting objects" to "enhance their community's well-being" (Weil, 1999, 188).

From the literature in the field, it is clear that there is a longstanding desire for museums to engage in social issues. Though this change may have come slowly, it has now been fully embraced by the field. Museums are shifting their focus away from their own self-interests, and embracing the needs of the community; particularly by addressing the issues that concern it. As a public institution, museums have the obligation to do as much good for our communities as possible.

### **Community Partnerships and Collaborations**

In the 1980s, organizational behaviorist Barbara Gray began studying collaboration. Her work is the cornerstone of the ever-growing body of literature on collaboration. She identified collaboration as an alternative to solving complex issues that couldn't be addressed through more traditional government avenues alone (Gray, 1989, 5). Gray also identified the type of societal issues that are best addressed by collaboration. These problems are ill defined, impact a variety of stakeholders, and have defied existing isolated efforts to address them (Gray, 1989). Gray's definition is similar to Kania and Kramer's definition of adaptive problems outlined 15 years later.

Though collaboration and partnerships became more common after the 1980s, the definition for these terms is "somewhat elusive, inconsistent, and theoretical" (Gjada, 2004, 66). The clearest definition came from Brinkeroff, who stated that partnerships can be defined as being the intersection of two dimensions. First, mutuality, or "mutual dependence" (Brinkeroff, 2002, 22) between actors in a partnership. Second, organization identity, or the "distinctive and enduring" (Brinkeroff, 2002, 22) characteristics that define an organization. These can be the organizations mission, stakeholders, expertise, or resources. Partnerships are most successful when actors rely on each other, while still maintaining an equitable stake, and bring unique resources to the table (Brinkeroff, 2002). However, as of early 2016, researchers were still struggling to find a clear definition from the literature (Morris & Miller-Stevens, 2016).

In 1989, Gray outlined five features that are critical to collaborations: "1. The stakeholders are interdependent, 2. Solutions emerge by dealing constructively with differences, 3. Joint ownership of decisions is involved, 4. Stakeholders assume collective responsibility, 5. Collaboration is an emergent process" (Gray, 1989, 11). Further research has shown that an ideal partnership is "a dynamic relationship among diverse actors, based on mutually agreed

objectives” and utilizes “equal participation in decision making, mutual accountability and transparency” (Brinkeroff, 2002, 21). Additionally, successful collaborations “recognize that the strength of the strategic alliance and its ‘collaborativeness’ is the foundation on which any chance of successfully reaching project goals is predicated” (Gjada, 2004, 66).

Nonprofits have utilized partnerships and collaborations for years. Organizations have found particular success in addressing social issues by using collaborative approaches (Gjada, 2004; Brinkeroff, 2002; Abt Associates, 2011; Gray, 1989, 5). Collaboration provides several benefits to addressing these issues that individual solutions can’t. Working with other organizations allows collaborators to pool resources and skills to address issues more effectively (Gjada, 2004; Cairns & Harris, 2011; Gray, 1989, 22). By doing so, they can reduce costs (Gray, 1989, 21). Collaboration also builds cohesion in addressing problems and ensures that each stakeholder’s interests are considered (Gray, 1989, 21). Solutions derived from collaborative efforts not only have greater buy-in from stakeholders, but the solutions may be more novel or innovative (Gray, 1989, 21).

As collaboration has become more commonplace, it has found many successes, however, in implementation, collaborations have had some challenges as well. Cross-sector partnerships and collaborations have been hindered by lack of understanding of the way other sectors operate, territorialism, and disproportional representation in decision making amongst partners (Cairns & Harris, 2011). Additionally, due to the popularity of collaboration, many organizations have found themselves overcommitted to too many partnerships, and thus not able to function at their fullest capacity (Cairns & Harris, 2011).

Partnerships are nothing new for museums, particularly to fulfill granting agency requirements, but increasingly to also address complex issues affecting their community. IMLS

has a category called “community anchors” for their grants, the description of the category states “IMLS promotes the role of museums as essential partners in addressing the needs of their communities by leveraging their expertise, knowledge, physical space, technology, and other resources. These projects strive to create a better quality of life within communities” (IMLS, 2015). In the Mechelen-Declaration, a document created at the Science Centre World Summit in 2014, the first goal listed for science centers are to “Investigate how to engage even more effectively with local communities and increasingly diverse audiences” (2). The Smithsonian issued a report called *21<sup>st</sup> Century Roles of National Museums*, which emphasized on the increasing role of museums to be a partner and platform for their community, as well as to engage in social issues (Smithsonian, 2002).

Museums are making a commitment to engage with their communities, particularly by using partnerships and collaboration. In *Activist Social Work in Small Museums*, Stock identified three themes in small museums addressing social issues. One of those themes was “pursuing strategic partnerships” (Stocks, 2014, 40). AAM stated in their Standards and Best Practices regarding public trust and accountability, that two goals for museums are to address community needs: “The museum identifies the communities it serves and makes appropriate decisions in how it serves them” and “regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area” (AAM, 2015). Museums can play a role in these partnerships by forming an organizing or catalyzing role. Beverly Sheppard stated that collaboration “opens the door to expanding the role of museums as community leaders, catalysts for change, and responsive educators” (2007, 186). Particularly, museums offer expertise, skills, collections, and a “neutral territory” to “confront differences” (Sheppard, 2007, 189). Museums

can play an essential role in planning and implementing collaborations to address the needs of their community (McCarthy, 2015, 6; Sheppard, 2007, 189).

### Collective Impact

In 2011, John Kania and Mark Kramer outlined a new type of collaboration to address social issues. They believed that to address issues that are complex in nature it would require an equally complex cross-sector solution. This was the birth of the concept of *collective impact*, “the commitment of a group of important actors from different sectors to a common agenda for solving a specific social problem” (Kania & Kramer, 2011). Since their article was published, collective impact has become a buzzword within the nonprofit sector, embraced by organizations and funders alike (Bernholz, 2011).

Collective impact reinvigorated the idea of cross-sector partnerships and gave it new clarity. Kania and Kramer’s collective impact framework the foundational framework discussed in the section on collaborations and community partnerships. They defined collective impact by a set of five conditions:

1. Common Agenda
2. Shared Measurement Systems
3. Mutually Reinforcing Activities
4. Continuous Communication
5. Backbone Support Organizations (Kania & Kramer, 2011).



Figure 1 Conditions of Collective Impact

The term “collective impact” has become a hot topic in the nonprofit sector, with sources like Stanford Social Issues Review (SSRI), the

Collective Impact Forum, and FSG Consulting continuing to develop and study the idea. The Chronicle of Philanthropy named it the #2 buzzword of 2011 (Bernholz, 2011). Additionally, with evaluation an important part of collective impact, it has been heavily studied and defined (Preskill et al., 2014). Unlike the foggy definitions of collaborations before, collective impact set clear criteria and benchmarks.

Since 2011, the nonprofit sector has started countless collective impact initiatives (Thompson, 2013). StriveTogether, an offshoot of the backbone organization that managed the Cincinnati education initiative that inspired Kania and Kramers' 2011 article, has since started similar initiatives in 65 communities (strivetogether.org). Additionally, collective impact initiatives can be found in Virginia — a river cleanup initiative —, Chicago — a public housing initiative —, Memphis — a crime reduction initiative—, just to name a few (Hanleybrown, Kania, & Kramer, 2012).

While the service side of the nonprofit sector has been quick to embrace collective impact, it has not been as visible in arts organizations, libraries, and museums. However, in recent years this is beginning to change. The National Endowment for the Arts (NEA) just issued their first round of collective impact grants (Hudson, 2014). One of the most notable museums using collective impact is the Children's Museum of Indianapolis. They spearheaded a "neighborhood development working group" to improve the quality of life in six neighborhoods in the Mid-North area of Indianapolis (Children's Museum of Indianapolis, 2015; Indianapolis Business Journal, 2010). Two other museums that have been early adopters of collective impact are the Norwalk Stepping Stones Children's Museum and the Maritime Aquarium of Norwalk, who along with 40 other Norwalk, CT organizations have been part of a cradle-to-career education initiative since 2006 (Vergeront, 2011). The Norwalk Children's Museum will be

presenting a session at the Association of Children's Museums Interactivity 2016 conference (Association of Children's Museums, 2015).

While collective impact has been embraced by much of the nonprofit sector and funders, some have reservations. Ken Thompson, a Program Officer at the Bill and Melinda Gates Foundation as well as an advisor for the collective impact education initiative the Roadmap Project in Seattle, is a supporter of collective impact but has raised some concerns. In a 2013 article, "Funder, Heal Thyself," Thompson stated that even after three years, most still don't know exactly what collective impact is. This lack of clarity is causing issues within initiatives such as disorganized backbone organizations and a continued focus on programs rather than systems change by funders. In short, Thompson argues that while collective impact has potential, it is not being enacted to its fullest potential (Thompson, 2013). In an article submitted to the *Collective Impact Forum*, Richard Harwood asserts that while collective impact may appear straightforward on paper, in application it can be complicated. He states, "communities have a life of their own," and contain "a cacophony of voices and actors, including everyday people who make the community their home" (Harwood, 2014, 4). Harwood argues that if an initiative does not work with the community to allow "genuine ownership" (Harwood, 2014, 7-8) the project will likely not succeed.

## **Conclusion**

Museums are public institutions with a responsibility to the communities they serve. They are embracing this role through addressing the social issues that impact their communities. As centers of culture and education, museums have the power to make positive change on issues

that have not been addressed in the past. Difficult issues, that cannot be solved by museums alone, but warrant museums being at the table.

Some museums have begun to embrace collaboration and community partnerships as a way to make progress on these social issues. Collaborations combine the expertise and resources of a variety of organizations to do more than any one of them could do alone. One particular type of collaboration, Collective Impact, has shown promise in recent years in the nonprofit sector. Though it does not differ greatly from other collaborations, it offers a clear picture of what a collaboration looks like.

This research will look at the collaborations that museums form to address social issues by using the lens of collective impact to more clearly define the nature and characteristics that make up these initiatives.

### **Chapter 3: Methods**

The goal of this research was to understand the nature of the partnerships museums form in response to social issues. To do this, the following questions were addressed:

1. What type of collaborations do museums form when addressing social issues?
2. What are the predominate characteristics of the collaborations museums form to address social issues?
3. What characteristics are not as prevalent in the collaborations museums form to address social issues?

#### **Sample**

To identify a representative sample of projects, the research looked at projects recently funded by Institute of Museum & Library Services that appeared to address a societal issue. Grant narratives were chosen due to the fact that they are planning documents in which you can see a collaboration's intent, they often cover the scope of a project more than many other documents, and they are standardized through the application process. IMLS was chosen as the funder of the narratives due to the fact that they are the largest federal funder for museums, fund a wide variety of projects, and fund museums nationwide (rather than within a region or city). Additionally, IMLS proposals are peer-reviewed, suggesting that the sample would likely represent what the field views as best practices.

Narratives were from IMLS's current Museums for America Grants and National Leadership Grants for Museums funded projects in the community anchors category to narrow the number of grants assessed to determine which to request. Funded projects were selected using the following criteria:

- The grantee has partners
- The project addresses a social issue (the grantee self-described in the narrative as addressing a social issue or problem)
- The project is focused on a social problem outside the museum or is part of a greater initiative in the community.

From the list of currently funded projects listed on the IMLS website (these projects span from 2013-2015 funding cycles), 26 grants appeared to possibly fit these criteria. The full narratives of these proposals were obtained through a Freedom of Information Act request to IMLS. Eight projects were selected as meeting the research criteria. The narratives requested from IMLS for this study can be found in appendix 1.

### **Methodology**

Research around collective impact was used as an analytical lens. Collective impact indicators and conditions for identifying them are clearly defined and encompass several parts of a partnership. Using these indicators and conditions, a codebook (see appendix 2) was created to identify and describe the characteristics of the partnerships proposed in the grant narratives.

The codebook included primary and secondary codes. The primary codes were the five conditions of collective impact, which are:

1. Common Agenda
2. Shared Measures
3. Mutually Reinforcing Activities
4. Continuous Communications
5. Backbone Organizations

The secondary codes included indicators identified by Preskill et. al in *The Guide to Evaluating Collective Impact* (2014). Due to the fact that the projects under consideration were only recently funded by IMLS, only the early performance indicators were used in the codebook (rather than the medium and long-term performance indicators which were unlikely to be present in the grant proposal for a project). The total instances of coding for each indicator was recorded, and then these totals were added to determine the number of instances for each of the five conditions. Descriptive information was also collected including: the number of partners in the project, the types of partners, and the location of the project, and the amount funded for the project.

Coding was done by hand on physical copies of the narratives. Each narrative was read three times (once for common agenda and shared measures, once for mutually reinforcing activities and continuous communication, and once for backbone organization). Additionally, representative quotes from the narratives are included in the codebook. After the narratives had been coded, the codes were then tallied onto the coding instrument (see appendix 3), the tallies were totaled for the five conditions, all the information was entered into an Excel spreadsheet.

### **Data Analysis**

After coding the narratives, Excel was used to analyze the results for descriptive statistics — mean, median, mode— particularly for the budgets and number of partners. Using pivot tables, the frequencies of each of the indicators in the codebook, as well as the five conditions, were calculated. Also using a pivot table, a cross tabulation was also run comparing the frequencies and number of partners for grantees from the two different grants to compare differences that may have derived from the application itself.

### **Limitations**

This study is limited by the subjectivity of the instrument used. This study attempted to reduce subjectivity by using a systematic approach as well as a priori coding. Additionally, the validity of the use of collective impact conditions to describe the partnerships is a concern as the language and structure may not mimic all complex partnerships formed by museums. However, due to the fact that many of the indicators are general to all partnerships, and not solely collective impact, it was likely that they would be found in most of the partnerships analyzed. Furthermore, this research focuses on proposed projects, not projects that have been implemented. This study recognizes that many of these projects will have developed and evolved while being implemented. Finally, the scope of the dataset may be a concern as some partnerships addressing social issues or with several partners may be funded through other organizations than IMLS. However, as IMLS is one of the largest museum funders, it was considered to be a valid option for getting a representative sample of the field.

## Chapter 4: Results and Discussion

### Summary of Findings

- Funded projects addressed a wide variety of social issues.
- Coordination in the planning stages of projects, establishing a *Common Agenda*, is the most common condition in the collaborations sampled.
- Data played a large role in all the sampled collaborations.
- Differences between projects funded through different grants was minimal.
- Internal logistics, as displayed through *Continuous Communication* and *Backbone Organization* was not common in the narratives.
- Collaborations sampled tended to be lean with limited bureaucracy.

### Description of Sampled Projects

Of the grants analyzed, two projects addressed aging and dementia, two addressed improving education, one addressed climate change, one addressed race, one addressed veterans, and one addressed finances for low-income families. The mean IMLS award for the Museums for America projects was \$116,599, and for National Leadership in Museum projects was \$352,735. The highest award was \$484,858, and the lowest award was \$51,417. The majority (5) of projects took place in urban environments, two projects took place in both urban and rural environments, and one took place in a rural environment.

Seven projects reported the number of partners involved. The mean number of partners was eight, while the median was three. Five projects had a government partner, five projects had a nonprofit partner, two projects had a partner in the private sector, and two projects partnered with like institutions (defined as gallery, library, archives, and museums). Additionally, all grants reported partners from more than one sector.

**Results**

Table 1 shows the total number of instances of coding for each indicator and the totals for the five conditions. Below, are the results of the totals for the five conditions. The most and least common indicators in each condition are also highlighted below Table 1. Additionally, a cross tabulation was run to compare the conditions' totals in each of the two grants.

Condition	Indicator	Instances of Coding
Common Agenda	1. The initiative's Steering Committee (or other leadership structure) includes voices from all relevant sectors and constituencies	11
	2. Members of the target population help shape the common agenda	27
	3. Partners and the broader community understand and can articulate the problem	28
	4. Geographical boundaries and population targets are clear for all Partners	31
	5. Partners use data (qualitative and quantitative) to inform selection of strategies and actions	40
	<b>Total</b>	<b>137</b>
Shared Measures	6. Partners understand the value of the shared measurement system	13
	7. Partners understand how they will participate in the shared measurement system	6
	8. A participatory process is used to determine a common set of indicators and data collection methods	13
	9. Partners agree to a data sharing agreement that supports ongoing collaboration	14
	10. The system includes a common set of indicators and data collection methods that can provide timely evidence of (a lack of) progress toward the CI initiative's outcomes	71
	<b>Total</b>	<b>117</b>
Mutually Reinforcing Activities	11. An action plan clearly specifies the activities that different partners have committed to implementing	24
	12. Working groups (or other collaborative structures) are established to coordinate activities in alignment with the plan of action	5
	13. Partners have clear approaches/goals for their own contribution to their working group	31
	14. Partners understand the roles of other working groups and how these support the common agenda	16
	15. Partners' individual activities are changing to better align with the plan of action	14
	<b>Total</b>	<b>90</b>
Continuous Communication	16. Working groups (or other collaborative structures) hold regular meetings	4
	17. Members of working groups or other collaborative structures attend and participate actively in meetings	0
	18. Partners communicate and coordinate efforts regularly (with and independently of backbone staff)	26
	19. The CI initiative engages external stakeholders in regular meetings and integrates their feedback into the overall strategy	30
	<b>Total</b>	<b>60</b>
Backbone Organization	20. Steering Committee (SC) includes a diverse set of voices and perspectives from multiple relevant sectors and constituencies	11
	21. BB staff are respected by important partners and external stakeholders	5
	22. Partners look to the Backbone Infrastructure (BBI) and SC for initiative support, strategic guidance, and leadership	10
	23. BBI provides project management support, including monitoring progress toward goals and connecting partners to discuss opportunities, challenges, gaps, and overlaps	24
	24. BBI convenes partners and key external stakeholders to ensure alignment of activities and pursue new opportunities	20
	25. SC regularly reviews data from the shared measurement system on progress toward goals and uses it to inform strategic decision making	8
<b>Total</b>	<b>78</b>	

Table 1 Instances of coding for each of the condition and indicators in the sample (n=8)

### ***Condition Totals***

*Common Agenda* was the most heavily coded condition (137 instances). *Shared Measures* was the second most prevalent condition (117 instances). *Mutually Reinforcing Activities* was the third most common condition (90 instances). *Backbone Organization* was the second to least common condition (78 instances). *Continuous Communication* was the least prevalent condition (60 instances).

### ***Common Agenda***

Data supported strategies (indicator #5) was the most frequently coded indicator with 40 total instances of coding, as well as being found in all of the narratives. The least frequently observed indicator was having a steering committee composed of relevant members (indicator #1) with 11 total instances and was present in six of eight narratives.

### ***Shared Measures***

A common set of indicators and methods (indicator #10) was most frequently coded with 71 instances and was found in all the narratives. Partners' understanding how they participate in the shared measurement system (indicator #7) was the least coded indicator with six instances in the narratives, and was present in half of the narratives in the sample.

### ***Mutually Reinforcing Activities***

Partners with clear approaches for their contribution (indicator #13) was the most frequently coded indicator with 31 instances and was present in all the narratives. The least frequently

coded indicator was the establishment of working groups (indicator #12) with five instances and was only present in three of the narratives.

### *Continuous Communication*

The most frequently coded *Continuous Communication* indicator was engaging with external stakeholders (indicator #19) with 30 instances and was present in seven of the eight narratives.

The second to least coded indicator was regular meetings held within working groups (indicator #16) with four instances and was present in three of the eight narratives. Evidence of members of working groups actively participating (indicator #17) was not found in any of the narratives.

### *Backbone Organization*

The *Backbone Organization* providing support (indicator #23) was the most frequently coded backbone organization indicator with 24 instances found and was present in seven of eight narratives. The least frequently coded indicator was backbone staff being respected by partners and stakeholders (indicator #21) with five instances and presence in half the narratives.

### *Museums for America Grant vs. National Leadership Grants for Museums*

Six narratives in the sample of eight were from the Museums for America (MA) grant, while two were from the National Leadership Grants for Museums (NLGM). The average number of instances for the five conditions for the narratives in each grant can be found in the table below:

Grant	Average of CA	Average of SM	Average of MRA	Average of CC	Average of BO	Average of Total Codes
Leadership Grant	21	14.5	14	7.5	14.5	85.5
Museums for America	15.83	14.667	10.33	7.5	8.1667	66.833

Table 2 Average instances of codes for conditions between two grants

The *Common Agenda* code showed a difference, the National Leadership Grants had an average of 21 instances (n=2) while the Museums for America grants had an average of 15.833 (n=6). Additionally, the *Mutually Reinforcing Activities* code was lower between the NLGM and MA narratives with the average NLGM grant having 14 instances (n=2) and the average MA grant having 10.33 (n=6). The *Backbone Organization* also showed a difference between the grant categories. NLGM grants had an average of 14.5 instances (n=2), while MA grants had an average of 8.167 instances (n=6). Overall, all categories, except for *Shared Measures*, showed the National Leadership Grants for Museums narratives with more instances of codes than the Museum for America Grants narratives.

**Discussion**

***Funded projects addressed a wide variety of social issues.***

The funded projects sampled covered six different social issues, as seen in this table. While there was some overlap on the topics of “Aging/Dementia” and “Education” there was a wide variety overall. As educational institutions, and institutions often focused on children, I had expected that there would be more social issues focuses on those topics, but the variety was very wide. Almost all of the grantees were addressing different issues, showing they were issues important to their specific community or circumstances. It also shows that museums have a place in addressing issues that are beyond their comfort zone.

Social Issues Addressed	# of Projects
Aging/Dementia	2
Education	2
Climate	1
Race	1
Veterans	1
Finances/Poverty	1

Table 3 Social issues addressed in sample

***Coordination in the planning stages of projects, establishing a Common Agenda, is the most common condition in the collaborations sampled.***

Common agenda, collectively defining a problem and having a shared vision of how to solve it, was the most heavily coded condition. This condition focuses mainly on the early stages of a project. The high instances of

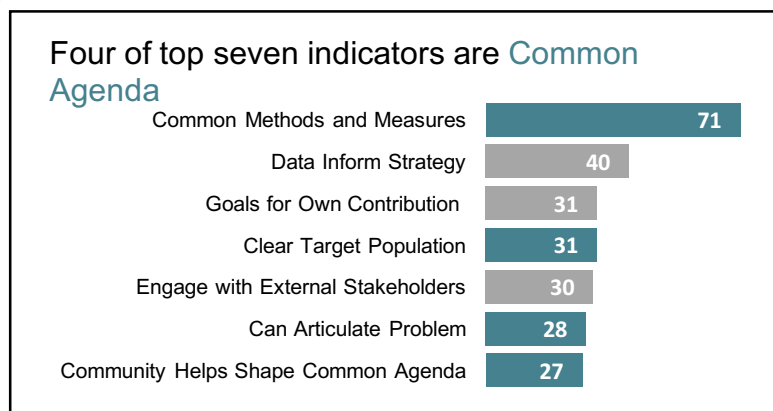


Figure 2 Common Agenda Indicators in list of top seven indicators

coding seem to indicate that of the projects sampled, the partners were communicating early on to align their ideas and research possible solutions. Of the five indicators that fall under the *Common Agenda* condition, four of them were coded very heavily in the narratives, and were in the top seven indicators overall (as seen in the chart to the right).

The third most common condition was *Mutually Reinforcing Activities*, the alignment of activities across partners to ensure they have the greatest impact. As these are planning documents, the high number of instances this condition was coded in the narratives also indicates that coordination of activities was prevalent in these projects. Particularly due to the fact that establishing an action plan and each partner having a clear understanding of their individual activities were coded heavily.

Overall, coordination seemed to be a priority. Particularly due to the fact that the projects had such strong *Common Agendas* and supported by the fact that they also coded heavily in *Mutually Reinforcing Activities*.

***Data played a large role in all the sampled collaborations.***

The use of data was heavy throughout the plans developed by the projects in the sample. The collaborations were not only data-driven in their planning and selection of strategies, but also had detailed plans for collecting and using data throughout

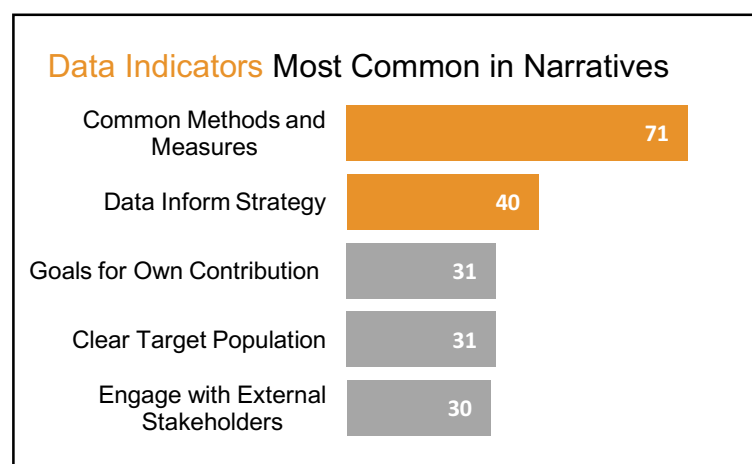


Figure 3 Data related indicators in list of top five indicators

implementation. This can particularly be seen through the two most coded conditions *Common Agenda* and *Shared Measures* which both include data related indicators.

*Common Agenda*, was the most frequently coded condition in the narratives. The indicator “using data to inform strategies” had the most instances of coding compared to the other *Common Agenda* indicators, and was the second most coded indicator out of the 25 indicators (as seen in the graph to the right), supporting the idea that these projects were data-driven from their inception.

*Shared Measures* was the second most coded condition. The foundation of shared measures is establishing a cohesive measurement system, and then using that data across the collaboration to make improvements and benchmark progress. The most common *Shared Measures* indicator was the development of a common set of indicators and methods. Every project showed evidence that they had developed a set of measures for their collaboration, indicating the importance of data to these projects. Though this indicator was the most prevalent of all 25 indicators in the narratives (as seen in the graph above).

Through the high instances of these two conditions, and particularly the two indicators relating to data, it appears that the projects valued data throughout the process. They collected and used data to inform their approach and then planned to use data throughout implementation.

***Differences between projects funded through different grants was minimal.***

Narratives from two grant categories were used in this research, Museums for America Grants and National Leadership in Museums Grants. There are some differences between the requirements and funding available, that could have caused differences between the structure of the projects. Museums for America funds projects up to \$150,000 and the National Leadership

grant funds up to \$500,000; both awards can be used in 1-3 years. Due to the difference in funding, this could provide for a larger scale in the project. Additionally, the National Leadership in Museums grant requires that the grantee have a plan for how their project could be adapted to other institutions, meaning these projects could be more generalizable and more resources may have been devoted to planning. The National Leadership grantees both had a high number of partners (one reported 20 partners, the other did not report an exact number but was building on an established initiative with several partners already in place) compared to the Museums for America grantees (which averaged six partners). However, there were Museum for America grantees with comparable numbers of partners to National Leadership grantees. National Leadership grantees did average higher instances of coding in *Common Agenda*, *Mutually Reinforcing Activities*, and *Backbone Organization*. However, these numbers are an average of two grants and may not be reliable to generalize to all collaborations to address social issues funded by National Leadership Grants. Overall, there was little difference between the indicators and conditions (seen in the table below) present in the two grants, which seems to show that the grant category itself played little role in the structure of the collaboration.

Grant Type	Average of Common Agenda	Average of Shared Measures	Average of Mutually Reinforcing Activities	Average of Continuous Communication	Average of Backbone Organization	Average of Total Codes
Leadership Grant	21.0	14.5	14.0	7.5	14.5	85.5
Museums for America	15.8	14.7	10.3	7.5	8.2	66.8

Table 4 Average instances of each condition in the two grant types

***Internal logistics, as displayed through Continuous Communication and Backbone Organization, was not common in the narratives.***

Within the sampled grant narratives, there was a trend of less evidence of planning of internal logistics as compared to planning of the activities. Internal logistics are characterized as any planning of how the partners would work together and support the collaboration itself. Many of these characteristics are found in the indicators for the *Continuous Communication and Backbone Organization* conditions. These conditions received the lowest instances of coding throughout the sampled narratives.

*Continuous Communication* was the least common condition. This

condition encompasses both communication between partners and with the community at large.

Additionally, the *Continuous Communication* indicators had very few instances of coding.

Communication between partners was the second most coded indicator in this condition. Seven

of eight projects mentioned some form of regular communication between partners. However, these instances were still fairly rare, only 26 total instances in the narratives and half of those

took place in two of the projects. The other two *Continuous Communication* indicators relating

to internal communication, “working groups meeting regularly” and “members actively

participating in meetings” had very low instances of coding. They were the least coded indicators of all 25 of the indicators (as seen in the graph to the right). This seems to indicate that



Figure 4 Indicators related to internal logistics in list of least coded indicators

communication was a weak point in the planning of these projects. This may simply be due to the fact that mentioning meetings was not a priority in a document like a grant narrative and communication may have been more of priority than it appears here for the projects. However, it can indicate that communication was either presumed to be a given in the partnership, too minute a detail to include in the narrative, or that there was no deliberate communication plan in place.

There was also limited evidence of the presence of *Backbone Organizations* in the narratives. In fact, this was the second to least coded condition. This condition relates to an organization that provides leadership and support to a collaboration. The lack of a partner like this is an indication of limited internal logistics in the collaborations analyzed.

***Collaborations sampled tended to be lean with limited bureaucracy.***

The narratives sampled tended to have smaller partnerships, with a median of three partners and the largest partnership including 20 partners (not including the museum). They also had minimal evidence of bureaucratic structures (such as working groups and backbone organizations) to organize their partnerships.

The establishment of workgroups was the *Mutually Reinforcing Activities* indicator with the lowest instances of coding in the narratives. This may have been due to the small number of partners in many of the projects, leading to little need for delineated workgroups aside from coordination of the partnership as a whole.

Evidence of *Backbone Organizations* and working groups was limited, and this may be an indication that these organizational structures are not necessary for the collaborations museums are a part of. With only a few partners, meetings with all partners and more egalitarian separation of responsibilities could be a better solution than the more complex organizational

structures used in collective impact. These factors all seem to indicate that in the collaborations sampled, they were lean and stripped of bureaucratic structures.

## **Recommendations**

These findings say much about the nature of partnerships and collaborations in museums, both what are common and what are less common characteristics present. However, this research cannot determine the success or failure of these characteristics in these projects. But, some implications can be drawn from the nature of these partnerships and what they may say about partnerships throughout the museum field.

As visible institutions, with established roles as educators, museums can play a vital role in collaborations addressing social issues. Many of the organizations that address social issues have difficulty educating the public about who they are, the issue itself, or their approach. Elaine Gurian envisions museums as something akin to a community center, a place where the public can come in contact with each other and the community at large. Moving forward, this may be a conducive role for museums to play as these collaborations become more common, as does museums' desire to play a more active role in their communities.

Another takeaway the field can glean from this research is that collaborations involving museums come in all shapes and sizes. From the social issue addressed, to the number of partners, to the structure of the collaboration, each of the projects in the sample were quite different. This seems to be due to the fact that they were developed to address a particular problem in their community. Vastly different collaborations existed because they fit their circumstances. Taking an example collaboration from another community or a collaboration that addressed another issue and replicating it does not seem advisable from the diversity shown in

this sample. Rather, thinking about the community being served and developing the best collaborations to meet those particular needs seems more appropriate.

## Chapter 5: Conclusion

The museum field is committed to addressing social issues that affect their community in recent years. These issues are often complex and multifaceted. One of the strategies that museums are increasingly employing are collaborations with other organizations. These partnerships may be able to make a bigger impact on the difficult social issues than any one organization could on their own. While there has been extensive research on collaborations in the rest of the nonprofit sector, little research has been done to look at the nature of these partnerships when museums are involved.

The purpose of this study was to describe the characteristics of collaborations formed by museums to address social issues. The following questions were addressed:

1. What types of projects are using collaborations to address social issues?
2. What are the predominate characteristics of the collaborations museums form to address social issues?
3. What characteristics are not as prevalent in the collaborations museums form to address social issues?

To answer these questions, I analyzed the narratives of eight grants funded through IMLS. The grants were coded using indicators from collective impact initiatives, a form of collaboration that has shown particular success at addressing social issues. Then data was analyzed to find which characteristics were most common in the collaborations, as well as what characteristics were not common.

### **Characteristics of Museum Collaborations**

Museum collaborations reviewed had strong Common Agendas, meaning that all partners were able to describe the problem, and had a cohesive plan for addressing it. Additionally, these collaborations had an emphasis on using data to support the strategies they chose and to improve their plan of action during implementation. However, it was rare for the narratives to describe how the partners would communicate with each other or how responsibilities were delegated and coordinated, potentially suggesting less of a focus on internal logistics, at least in the planning stage. Finally, museum collaborations tended to have few partners and limited leadership potentially suggesting that they were more lean and less bureaucratic.

### **Implications**

As collaborations such as the ones analyzed in this study continue to be formed by museums addressing social issues, a few things can be taken away from the findings of this study. There is no set formula for a museum collaboration. They come in all shapes and sizes. Some are relatively small and inexpensive. Others have wide-reaching partnership and cost half a million dollars. Each community and each problem require different needs.

Museums can play an important role in museum collaborations. As community institutions, as well as educators, museums can function as an organizer and educator for these collaborations. Many nonprofits struggle to educate the public about the work they do, museums can help inform the public about the purpose, activities, and results of a collaboration. Museums also have ties to many community organizations, and could operate as a convener of partners within a collaboration.

**Further Research**

This research was foundational, an attempt to identify characteristics in museum collaborations. However, it did not attempt to predict or determine the success of the collaborations, or of any particular characteristic. Further study into what characteristics are important to the success of a collaboration is warranted. Research on the success of the collaboration is also needed. While this research was able to show what characteristics are currently in museum collaborations, the field would benefit from knowing what characteristics need to be in a collaboration for it to be successful.

This was research conducted on the planning documents (grant narrative) of a project, but cannot describe what the collaborations looked like once implemented. Further research, on how museum collaborations change between planning and implementation could answer that question. A researcher could take the sample used in this study, and describe the final collaborations, then compare to determine what changes take place between planning and implementation.

**Appendices****Appendix 1. Collaborations in Sample**

<b>IMLS Identification</b>	<b>Project Name</b>
MA-20-15-0407	Together in Time
MA-20-14-0283	Here:Now
MA-20-15-0254	ClimaTeens
MG-20-13-0018	Extraordinary Learning Family Neighborhood Initiative (XLFNI)
MA-20-15-0092	Maritime Discovery Schools
MG-20-15-0072	From Brown v. Board to Ferguson: Fostering Dialogue on Education, Incarceration and Civil Rights
MA-20-15-0192	Front and Center: Veteran Perspectives in Film
MA-20-14-0483	Finances for the Family

**Appendix 2. Code Book for Collaboration Grants**

Condition	Definition <sup>1</sup>	Indicators	Examples
<p>A. Common Agenda</p>	<p>All participants have a shared vision for change, one that includes a common understanding of the problem and a joint approach to solving it through agreed upon actions.</p>	<ol style="list-style-type: none"> <li>1. The initiative's Steering Committee (or other leadership structure) includes voices from all relevant sectors and constituencies</li> <li>2. Members of the target population help shape the common agenda</li> <li>3. Partners and the broader community understand and can articulate the problem</li> <li>4. Geographical boundaries and population targets are clear for all Partners</li> <li>5. Partners use data (qualitative and quantitative) to inform selection of strategies and actions</li> </ol>	<ol style="list-style-type: none"> <li>1. "the project "Leadership Team", consisting of at least one colleague from each partner organization" ClimaTeens</li> <li>2. "The plan engaged residents and stakeholders on eight areas determined by community members" XLFNI</li> <li>3. "Every day young people in communities across America are experiencing the racial achievement gap, disproportionate levels of incarceration), and harsh school discipline of young people of color, among many other forces that are deeply impacting their lives." From Brown vs. Board of Education to Ferguson.</li> <li>4. "The program targets low-income families with young children that are eligible for IDAs." Finances for the Family</li> <li>5. "Research demonstrates that cultural organizations can be powerful catalysts for student academic performance." XLFNI</li> </ol>
<p>B. Shared Measures</p>	<p>Agreement on the ways success will be measured and reported. Collecting data and measuring results consistently on a short list of indicators at the community level and across all participating organizations.</p>	<ol style="list-style-type: none"> <li>6. Partners understand the value of the shared measurement system</li> <li>7. Partners understand how they will participate in the shared measurement system</li> <li>8. A participatory process is used to determine a common set of indicators and data collection methods</li> <li>9. Partners agree to a data sharing agreement that supports ongoing collaboration</li> <li>10. The system includes a common set of indicators and data collection methods that can provide timely evidence of (a lack of) progress toward the CI initiative's outcomes</li> </ol>	<ol style="list-style-type: none"> <li>6. "The XLFNI team will begin the grant period to finalize a set of goals and objectives that will guide the development of the project..." XLFNI</li> <li>7. "Observational rubrics will allow the TCMU staff and other program educators to track..." Finances for the Family</li> <li>8. "The Coalition will work with the planning team to develop and implement a needs assessment, conducted with both adult and youth visitors, staff, and community partner organizations." From Brown vs. Board of Education to Ferguson.</li> <li>9. "The results of these assessments will be shared during weekly planning meetings" Finances for the Family</li> <li>10. "as measured through online surveys, virtual focus groups and/or in-depth interviews" From Brown vs. Board of Education to Ferguson.</li> </ol>

<sup>1</sup> Kania and Kramer, 2011.

<p>C. Mutually Reinforcing Activities</p>	<p>Each participant undertakes the specific set of activities at which it excels in a way that supports and is coordinated with the actions of others.</p>	<p>11. An action plan clearly specifies the activities that different partners have committed to implementing                  12. Working groups (or other collaborative structures) are established to coordinate activities in alignment with the plan of action                  13. Partners have clear approaches/goals for their own contribution to their working group                  14. Partners understand the roles of other working groups and how these support the common agenda                  15. Partners' individual activities are changing to better align with the plan of action</p>	<p>11. A project plan or list of activities in the grant narrative                  12. "Educations is the priority area within the plan where the museum has pledged to lead" XLFNI                  13. "Here community partner organizations will play a key role in describing..." From Brown vs. Board of Education to Ferguson                  14. "We will create a partnership with three local, youth-serving organizations: one with robust outreach capacity and commitment to Boston's Climate Action Plan; one with experience offering empowerment training to teens; and one that coordinates efforts between youth programs locally and nationally." ClimaTeens                  15. "We must improve our programming and continue to build capacity among teens..." ClimaTeens</p>
<p>D. Continuous Communication</p>	<p>Regular meetings to build experience with each other to recognize and appreciate the common motivation behind their different efforts.</p>	<p>16. Working groups (or other collaborative structures) hold regular meetings                  17. Members of working groups or other collaborative structures attend and participate actively in meetings                  18. Partners communicate and coordinate efforts regularly (with and independently of backbone staff)                  19. The CI initiative engages external stakeholders in regular meetings and integrates their feedback into the overall strategy</p>	<p>16. "Regular meetings among organizations will further shape the concept" XLFNI                  18. "In Year 2 the museum will also schedule monthly museum visits for these partners" XLFNI                  19. "community engagement throughout the plan, including community updates to the plan itself every three years." ClimaTeens</p>

<p>E: Backbone Organization</p>	<p>A separate organization and staff with a very specific set of skills to serve as the backbone for the entire initiative.</p>	<p>20. Steering Committee (SC) includes a diverse set of voices and perspectives from multiple relevant sectors and constituencies</p> <p>21. BB staff are respected by important partners and external stakeholders</p> <p>22. Partners look to the Backbone Infrastructure (BBI) and SC for initiative support, strategic guidance, and leadership</p> <p>23. BBI provides project management support, including monitoring progress toward goals and connecting partners to discuss opportunities, challenges, gaps, and overlaps</p> <p>24. BBI convenes partners and key external stakeholders to ensure alignment of activities and pursue new opportunities</p> <p>25. SC regularly reviews data from the shared measurement system on progress toward goals and uses it to inform strategic decision making</p>	<p>20. "The Coalition will lead a planning team of museum professionals, community partner organizations, youth representatives, and dialogue experts to accomplish..." From Brown vs. Board of Education to Ferguson.</p> <p>21. "In 2010, the International Committee on Museums, U.S. (COM-US) awarded a service citation to the International Coalition of Sites of Conscience" From Brown vs. Board of Education to Ferguson</p> <p>23. "The planning team will provide comprehensive training to..." From Brown vs. Board of Education to Ferguson.</p> <p>24. "spearheaded by the Museum in partnerships with Local Initiatives Support Corporation (LISC)." XLFNI</p> <p>25. "As project activities unfold, the project team, advisors and partners will maintain close communication to evaluate participants' experiences and track progress." Together in Time</p>
---------------------------------	---	---	---

**Appendix 3. Coding Instrument**

Organization: \_\_\_\_\_ Number of Partners: \_\_\_\_\_

Funding Amount: \$ \_\_\_\_\_ Type of Partnerships: Like M-NP M-B M-G All Location: Urban Rural

Condition		Indicators	
Common Agenda	_____	1. _____ 2. _____ 3. _____	4. _____ 5. _____
Shared Measures	_____	6. _____ 7. _____ 8. _____	9. _____ 10. _____
Mutually Reinforcing Activities	_____	11. _____ 12. _____ 13. _____	14. _____ 15. _____
Continuous Communication	_____	16. _____ 17. _____ 18. _____	19. _____
Backbone Organization	_____	20. _____ 21. _____ 22. _____	23. _____ 24. _____ 25. _____

## References

- Abt Associates. (2011). A critical review of partnership capacity and effectiveness: moving from theory to evidence.
- Association of Children's Museums. (2015). Interactivity 2016: Collective impact [Session Abstract]. Retrieved from <http://www.childrensmuseums.org/interactivity/interactivity-2016>.
- American Alliance of Museums. "Museum Standards and Best Practices - Public Trust and Accountability." Accessed November 2, 2015. <http://www.aam-us.org/resources/ethics-standards-and-best-practices/public-trust>.
- Brinkerhoff, J. (2002). Government-nonprofit partnership: a defining framework. *Public Administration and Development*, 22, 19-30.
- Cairns, B.; Harris, M. (2011). Local cross-sector partnerships: Tackling the challenges collaboratively. *Nonprofit Management & Leadership*, 21(3), 311-324.
- Children's Museum of Indianapolis. (2015). The world's largest children's museum plays key role in central Indiana's economic development and neighborhood revitalization [Press Release]. Retrieved from <https://www.childrensmuseum.org/our-key-role-in-regions-economic-development>.
- Gajda, R. (2004). Utilizing collaboration theory to evaluate strategic alliances. *American Journal of Evaluation*, 25(1), 65-77.
- Gurian, E. H. (2014). Intention Civility. *Curator*, 57(4), 473-484.
- Hanleybrown, F., Kania, J., Kramer, M. (2012). Channeling change: Making collective impact work. *Stanford Social Innovation Review* Winter 2012. Retrieved from: [http://ssir.org/articles/entry/channeling\\_change\\_making\\_collective\\_impact\\_work](http://ssir.org/articles/entry/channeling_change_making_collective_impact_work).

- Heifetz, R. A., Kania, J.V.; and Kramer, M.R. (2004). "Leading Boldly (SSIR)." *Stanford Social Innovation Review* Winter 2004 (n.d.): 21–31.
- Hudson, A. "Taking a Look at the NEA's First Collective Impact Grants for Arts Education | NEA." *National Endowment for the Arts*, December 2, 2014. <https://www.arts.gov/art-works/2014/taking-look-neas-first-collective-impact-grants-arts-education>.
- Institute of Museum and Library Services. "Museums for America." *Institute of Museum and Library Services*, n.d. <https://www.imls.gov/grants/available/museums-america>.
- Kramer, M.; Kania, J. (2011). Collective Impact. *Stanford Social Innovation Review*, 36–41.
- Low, T. L. (1942). *The Museum as a Social Instrument*. New York: The American Association of Museums.
- McCarthy, C. (2015). Herring, B. Museum and community partnership guide. Nanoscale Informal Science Education Network. Retrieved from: <http://nisenet.org>.
- McLaughlin, K. (2010, July 17). Children's Museum plans neighborhoods' revitalization. *Indianapolis Business Journal*. Retrieved from <http://www.ibj.com/articles/21147-children-s-museum-plans-neighborhoods-revitalization>.
- Morris, J.C; Miller-Stevens, K. (2016). *Advancing Collaboration Theory: Models, Typologies, and Evidence*. New York, NY: Routledge.
- Nightingale, E., Sandell, R. (2012). *Museums, Equality and Social Justice*. London: Routledge.
- Sandell, R. (2007). *Museums, Prejudice and the Regraming of Difference*. London: Routledge.
- Science Centre World Summit. "Mechelen-Declaration." March 19, 2014. <http://www.scws2014.org/wp-content/uploads/2015/01/Mechelen-Declaration-SCWS-2014.pdf>.
- Sheppard, B. (2007). Meaningful collaboration. In *In Principle, In Practice: Museums as Learning Institutions*. John Falk, Lynn Dierking, and Susan Foutz, eds. Pp. 181–194.

Walnut Creek, CA: AltaMira Press.

Smithsonian Institution. (2002). "Smithsonian- Role of National Museum in 21st C. .pdf."

Smithsonian Institution Office of Policy and Analysis, October 2002.

Stocks, Z. A. (2014). *Activist Social Work in Small Museums: A Community-Level Exploration*.

University of Washington.

Straughn, C., Gardner, H. (2012). GoodWork in museums today...and tomorrow. In *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century*. London: Routledge.

Strive Together. (n.d.). Strive Together Cradle to Career Network. Retrieved January 25, 2016, from <http://www.strivetgether.org/cradle-career-network>.

Vergeront, J. (2011, September 12). Collective impact [Blog post]. Retrieved from Museum Notes: <http://museumnotes.blogspot.com/2011/09/collective-impact.html>.

Weil, S. (1999). From being about something to being for somebody. In Anderson, G. (ed.), *Reinventing the museum: The Evolving conversation on the paradigm shift* (pp. 170-190). Lanham, MD: AltaMira Press.

Wood, E. (2009). Rules for the (R)evolution of Museums. *Museums and Social Issues*. Seattle: Left Coast Press.