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Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation

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Standing Committee

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Executive Summary

This report examines the recent trends in collaboration and cooperation between public libraries, archives and museums. In many cases, the shared or similar missions of the institutions reviewed make them ideal partners in collaborative ventures. Different types of collaborative projects are examined, including exhibits, community programs, digital resources and joint-use facilities. Examples come from Canada, the United States and the United Kingdom (UK), as well as from Russia, Denmark, Norway, Sweden, Germany, Italy, Spain, South Africa, Australia and New Zealand. The report concludes with a guide to collaborations, including examples of best practices in the field, a guide to a successful collaboration, a discussion of the benefit and risks of collaboration, and a list of resources consulted.

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Introduction: Why Collaborate and Cooperate?

Whereas in the past, the general trend for libraries and other cultural institutions was to assume that customers would come to them, most institutions are now looking at outreach and other ways to be more relevant to their communities and their customers' daily lives. The focus is now on the experience, both real and virtual, of the institution itself, as well as the institution's collections.

Libraries, archives and museums are often natural partners for collaboration and cooperation, in that they often serve the same community, in similar ways. Libraries, archives and museums all support and enhance lifelong learning opportunities, preserve community heritage, and protect and provide access to information. In "Charting the Landscape, Mapping New Paths: Museums, Libraries, and K-12 Learning," a report about library, museum and school partnerships by the Institute of Museum and Library Services in the US, researchers observe that "collaboration may enable … museums and libraries to strengthen their public standing, improve their services and programs, and better meet the needs of larger and more diverse cross-sections of learners, especially underserved learners" (9). Partnerships of various kinds can help all three institutions fulfil these goals and serve the community to the best of their collective abilities.

Project Proposal

The objective of this project, which is sponsored by the IFLA Public Libraries Section Standing Committee, is to document the trends toward greater cooperation and collaboration between public libraries, museums and archives, particularly at the local municipal level. Public libraries, museums and archives belong at the very heart of people's lives, contributing to their enjoyment and inspiration, cultural values, learning, economic prosperity and social equity. These institutions have a role to play in developing and sustaining cultural, social, educational and economic well-being. This study will identify ways in which public libraries, museums and archives are collaborating. It will also illustrate how, by collaborating, libraries, museums and archives can: support lifelong learning and community development, become partners in a variety of cultural and economic initiatives, enable universal access to information, preserve heritage materials, reach new customers and improve core services. This project will also identify best practices that can serve as examples to public libraries around the world, and offer a guide for institutions considering collaborative work.

Project proposal prepared by:
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Research Methods

The project began with an environmental scan of what is happening in the world of partnerships and collaborations in the library, museum and archival fields. In order to discover the trends, best practices and barriers, a more extensive research method than the literature search was required. It was decided to take a more qualitative case study approach.

Once IFLA funding was approved, the project began in June of 2004 and continued until February of 2005; a second draft was completed in late spring 2005. Jennifer-Lynn Draper completed the initial drafts, under the supervision of Barbara Clubb. Ms. Draper met regularly with the contact for the IFLA Public Libraries Standing Committee and submitted reports on findings. She also kept up-to-date with new articles and news items in databases (including CHIN, Library Literature and LISA) and performed online monthly literature searches. Alexandra Yarrow edited and completed the final report, including sections about recent developments in the field, in June 2008. The report uses the Modern Languages Association's documentation style, and all Web sites referred to in the report are listed in the Works Consulted.

Database and online research was supplemented with numerous interviews and e-mail correspondences undertaken with leaders in the relevant fields. These interviews were undertaken in order to highlight unique programs around the world, and to supplement the report with information about as-yet-undocumented partnerships. Interviews and correspondence with David Bradbury from the Libraries, Archives and Guildhall Art Gallery, London, Roy Clare from the Museums, Libraries and Archives Council (MLA), London, Elaine Condos from the Ottawa Public Library, Ingrid Parent from Library and Archives Canada (and chair of the General Research Libraries division of IFLA), Eddie Paul from the Jewish Public Library in Montreal, Dr. Victor Rabinovitch, from the Canadian Museum of Civilization, Hélène Roussel from the Bibliothèque et Archives nationales du Québec, David Ross from the Museums, Libraries and Archives Council (MLA), London, Dina Sherman from the Brooklyn Children's Museum, Dr. Ian Wilson, Librarian and Archivist of Canada, and Shawn Whatley from the Goethe-Institut in Toronto provided invaluable insights into library, archives and museum partnerships.

Literature Review

There is sometimes a disconnect between theory and practice when trying to create a successful partnership. The professional literature in the library, museum and archival fields shows scarce research about collaborative projects, especially with respect to best practices.

Most of the literature reviewed outlined specific partnerships between organisations for a particular project. Three general types of partnerships emerged: partnerships focusing on collaborative programming, partnerships to create digital resources, and colocations of partners. Listed below are some important articles related to these types of partnerships.

Betsy Diamant-Cohen and Dina Sherman's 2003 article in *Public Libraries*, "Hand in Hand: Museums and Libraries Working Together," and Hannah Gibson's 2007 article in *Libri*, "Links Between Libraries and Museums: Investigating Museum-Library Collaboration in England and the US" are core resources for information about a variety of types of partnerships in the United States and England. Diamant-Cohen and Sherman present an in-depth analysis of two American library and museum collaborations, and list many others in brief. Hannah Gibson followed up on Diamant-Cohen and Sherman's research, updating the examples and expanding the perspective to include English partnerships.

With respect to joint-use libraries, Karen Dornseif, speaking about collaborations between public and university libraries, identified three types of joint-use facilities in her 2001 article, "Joint-use Libraries: Balancing Autonomy and Cooperation" (107-108). She distinguishes between levels of integration: minimal integration (colocation of facilities with individual services maintained), selective integration (sharing of specific projects or departments), and full integration (in which both facilities share one mission). These definitions can be applied to various library, archives and museum partnerships, and are used later in this report. Dilevko and Gottlieb outline the concept of joint-use facilities in their 2003 article, "Resurrecting a Neglected Idea: The Reintroduction of Library-Museum Hybrids." They suggest that the inclusion of realia in the library collection would the first stepping-stone to the creation of a single cultural institution.

The Web site of the Public Libraries Mobilising Advanced Networks (PULMAN) Network of Excellence was most useful for identifying European examples of digital partnerships. The 2004 article by Christopher Walker and Carlos A. Manjarrez, *Partnerships for Free Choice Learning: Public Libraries, Museums and Public Broadcasters Working Together*, published by the Urban Institute and the Urban Libraries Council was also very useful in outlining key American partnerships, as well as assets, liabilities and risks of partnerships.

Musing about the philosophy of collaborative projects in his 2000 article, "In the Contexts of the Possible: Libraries and Museums as Incendiary Cultural Institutions," David Carr, Associate Professor at the School of Information and Library Science at the University of North Carolina at Chapel Hill, takes an educational approach, viewing libraries and museums as "incendiary cultural institutions [that]…feed flames that illuminate the human capacity to imagine the possible" (117).

In terms of best practices for collaborations, in Chapter 5 of the book, *How to Engage your community in partnerships in education: A Canadian*

resource guide for educators and employers, O'Connor and Allen document the resource guide they have created to help educators and employers establish partnerships.

A few researchers mention the challenges associated with collaborations. In an interview with Tom Storey entitled "Libraries: Their Role and Relationship to Other Cultural Institutions," Bob Martin, the director of the Institute of Museum and Library Services (IMLS) in the United States, quotes a colleague who "defines collaboration as an unnatural act, practiced by non-consenting adults" (14).

Research about collaborative projects between libraries, archives and museums may be scarce, but the information that is available presents rich, diverse and innovative responses to customer service and shows how these three cultural institutions can improve their products and services by collaboration and cooperation.

Collaborative Programming

Community and Heritage Programs

One way to generate a partnership is to collaborate on a joint cause (often of an educational or heritage nature) or a community program. A recent study that concludes "libraries and museums are the most trusted sources of information," supports the idea that these institutions, along with archives, can make a valuable contribution to community education (Griffiths and King 3). Furthermore, "museums and public libraries serve important and complementary roles in supporting a wide variety of information needs"(Griffiths and King 24), and are thus natural partners for programming. Combined programming results in a richer experience for library customers. Some examples are highlighted below.

Georgina Public Libraries, Georgina, Ontario, Canada
As explained by a presentation made by Ninette Gyorody at the 2004 Colloquium on Learning in Museums, to promote and assist the community, the Georgina Pioneer Village places exhibits in the local library (which has more space to display the items) and operates a booth at the local Sutton fair. The library has also partnered with the local archives and the museum to digitise primary materials, and collaborated with the museum and archives on an exhibition booth at the Canadian National Exhibition, entitled "Sowing the Seeds of Heritage." The museum also hosted the Peter Gzowski Festival of Stories, a collaborative event between the Learning Centre for Georgina, the Georgina Pioneer Village and the Georgina Friends of the Library ("About the Festival").

The Goethe-Institut, Toronto, Ontario, Canada
The Goethe-Institut, the cultural institute of the Federal Republic of Germany, promotes knowledge of the German language abroad, provides information about Germany's cultural, social and political life, and fosters international cultural cooperation. Since 2004, the Goethe-Institut Toronto has been involved in a wide range of library projects between Canada and Germany. As Shawn Whatley writes, experts from Germany have presented at Canadian conferences, meetings between digitization experts at Library and Archives Canada and the University of Göttingen have been arranged, and a group of German librarians recently participated in a study tour to Canada organized by the Goethe-Institut Toronto and the Toronto Public Library on the subject of services for multicultural populations. The Institut will be exploring "cultures on the move" in the coming years. Finally, the Institut is also pursuing an interest in art collections, and is organizing a six-day study tour of art libraries in Germany for the library directors of major art galleries from across North America.

Ann Arbor District Library, Ann Arbor, Michigan, US
Amy Cantu and Beth Andersen describe sustainability-themed programs at Ann Arbor District Library in a 2003 article for *Public Libraries* entitled "It's Not Easy Being Green, But It Sure Is Fun: Sustainability Programming at the Ann Arbor District Library." By working together with other

community groups and institutions, this library fulfilled an educational need expressed by the community. The library partnered with the Nichols Arboretum (owned by the University of Michigan), the Ann Arbor Recycle Center, the University of Michigan's Center for Sustainable Systems, the Ann Arbor City Energy Office and the Leslie Science Center to present the "Sustaining Ann Arbor: Think Globally, Act Locally" series of lectures and events in May 2002. In 2001, the Ann Arbor District Library collaborated with the University of Michigan Museum of Art to present Double Helix2. According to "Exhibit Museum to host family event," this community event, subtitled "An Exploration of Art and the Genetic Revolution," allowed participants to touch real DNA and meet researchers in the field from the University. The event included a story hour and a chance to enter a library contest.

The Burpee Museum, Rockford, Illinois, US

Jane project logo from "Burpee Museum Jane Collaborative Project"

Burpee Museum staff, on a dig in the Badlands in 2001, discovered major portions of a tyrannosaurid skeleton and most of the skull. Dubbed "Jane," the skeleton brought the museum unprecedented media attention and a unique opportunity to engage the community in a scientific research project. "We wanted to invite the public in to witness the scientific debate we knew would take place over Jane's identity," said museum president Lew Crampton on the Burpee Museum Web page, "Burpee Museum Jane Collaborative Project." By doing so, the museum hoped to contribute to scientific literacy. The museum partnered with the Rockford Public Library, the Northern Illinois Library System and the Arrowhead Library System, forming the Jane Collaborative. According to the "Burpee Museum Jane Collaborative Project" Web page, their Jane project received funding from an IMLS National Leadership Grant to train library staff, provide dinosaur materials for "Jane corners" at the libraries and provide family programming.

Denver Public Library, Denver, Colorado, US

Collaboration between the Denver Public Library, the Denver Museum of Art and the Colorado State Archives has resulted in multi-site exhibits including materials from all three institutions about themes from Western history (Walker and Manjarrez 37).

Houston Public Library, Houston, Texas, US

This library has many partnerships with museums. One partnership with the Houston Museum of Natural Science involves the museum supporting library story hours and other activities by providing educational materials and objects available via Discovery Kits (Walker and Manjarrez 35). The library also collaborates with the Houston Museum of Fine Arts to bring exhibits to library branches. The library then hosts programming related to the exhibits, including story hours, lectures and workshops (Walker and Manjarrez 37).
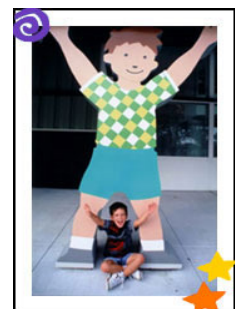
Outside the Children's Museum of Houston, from "About us: The Children's Museum of Houston."

King County Library System, King County, Washington, US

As profiled in the "Frontdesk" column in *Library Journal* in March 2008, and in collaboration with the Burke Museum of Natural History and Culture at the University of Washington, King County Library System (KCLS) publishes bookmarks advertising museum exhibits and directing people to the library for more information.

Madison Public Library, Madison, Wisconsin, US

A collaborative project between the Madison Public Library, Dane County Library Service, and the Madison Children's Museum received a National Leadership Grants for Libraries for Library-Museum collaboration. The three participating institutions partnered with local community organisations on the "Discovery to Go" program. Using the library's bookmobile, "Discovery to Go" brings educational programs, library materials and museum exhibits to low-income families (Walker and Manjarrez 37).

Museum and Community Initiative, Washington, D.C., US

This project, developed by the American Association of Museums (AAM) in 1998 and now completed, focused on cultivating the relationships between museums and their changing communities. The project published a *Museums & Community Toolkit*, announced in a 2003 press release, "AAM Press Release: American Association of Museums Publishes Museums & Community Toolkit," and offered professional education seminars as well as other tools to promote further collaboration between the museums and their community.

Nashville Public Library, Nashville, Tennessee, US

In 2005, the Frist Center for the Visual Arts collaborated with the Nashville Public Library on Project Access, an IMLS-funded program to "help increase adult English Language Learners' (ELL) skills in language, the visual arts, and computer literacy" (Henderson and Adler 1). The project involved eight sessions, held either at the Frist Center or the library, and focused on "increasing participants' knowledge of institutional resources and programs, demonstrating basic computer literacy, and demonstrating an understanding and general awareness of art" (Henderson and Adler 1). At the end of the program, 59% of the participants demonstrated good knowledge of the Frist Center, and 62% demonstrated good knowledge of the library, and 98% articulated a greater appreciation for the relevance of art and art museums in their lives as well as expressed a greater appreciation for the relevance of the library in their lives (Henderson and Adler 9).

Books Connect 1 and 2, East Midlands, UK

Focusing on "reading-inspired creative partnerships between public libraries, artists and museums," with archives joining the partnership in its second phase, the two Books Connect projects (2001-2002 and 2003-2004) were joint initiatives of the Reading Agency, the nine East Midlands public libraries, the East Midlands Museums Service, the East Midlands Regional Archive Service, and EMMLAC (the East Midlands Museums, Libraries and Archives Council). Books Connect programs explore themes of inclusion, community, cohesion and cultural diversity. Numerous professional resources

were developed during the project, including an evaluation toolkit, a database of the project models developed and a *Creating Partnerships* online toolkit. In the May 2005 issue of the Chartered Institute of Library and Information Professionals (CILIP) magazine, *Library + Information Update*, an article about the evaluations process for the project, "Art partnerships work", highlighted how the project included books in every project, used the "local knowledge and sensitivity to the community" of the local librarian, and reached people who were "not part of the culture of [the] groups involved" (9).

Warwickshire Mobile Library Service, Warwickshire, UK

According to an October 2007 article in *Library + Information Update*, entitled "Antiquities and crafts join reading bandwagon," the Warwickshire Mobile Library Service has teamed with the British Museum's Portable Antiquities Scheme to present museum artefacts to mobile library customers, in order to promote local archaeology and introduce customers to local museums and archives services. The program has been particularly successful. This is likely due in part to the fact that it targeted the general population in rural areas, helping to break down social barriers by introducing new citizens to museum and archival material (11). Some visitors remarked that they enjoyed seeing the artefacts presented at the mobile library, as they were "too shy to go to a museum" (11). Plans to expand the partnership to include a connection between the Portable Antiquities Web site, the Warwickshire Mobile Library Service database, and the Past Explorers education micro site are currently being explored.

Museum/art pass programs

Many libraries in North America team up with other cultural or heritage institutions, such as a museum or gallery, and provide a free pass to that institution. One of the earliest examples of a museum pass program at a public library was the Chicago Public Library, which instituted the Kraft Great Kids Museum Passes, in partnership with the Kraft Foundation, and provided customers with access to 13 arts institutions in Chicago. The passes are borrowed and returned to the library, can accrue fines if overdue, and are non-requestible, according to the Web page "Kraft Great Kids Museum Passes." Other public libraries in the US that partner with local museums to provide museum passes include: the Boston Public Library in Massachusetts, the Philadelphia Public Library in Pennsylvania, the Metro Detroit Public Library in Michigan, the Durham Public Library in New Hampshire, the Fairfield Public Library in Connecticut, and the SAILS Library Network in Massachusetts.

In the future, however, as more communities offer free admission to museums and galleries, libraries and museums may move toward other types of collaborations (such as those described elsewhere in this report). For instance, according to a 2007 article by Martin Knelman in the *Toronto Star*, Baltimore, Maryland now offers free admission to the Baltimore Museum of Art and the Walters Art Museum (as of October 2006). Further, Knelman notes, the former British Prime Minister Tony Blair instituted free admission for all museums in the United Kingdom, thereby increasing visits by 75%.

Kingston Frontenac Public Library, Kingston, Ontario, Canada

The Kingston Frontenac Public Library (KFPL) provides museum passes, dubbed the Check Out the Past @ your Library program, that give access to a variety of local museums, an art centre, a walking tour, and the International Hockey Hall of Fame and Museum. The passes are catalogued as realia, are returned to the library, and can be requested, according to the "Museum Passes: Check Out the Past @ your library" Web page on the library's Web site.

Ottawa Public Library, Ottawa, Ontario, Canada

At the Ottawa Public Library (OPL), readers can check out an experience and "borrow" their way into Canada's largest museum, thanks to a partnership between the Canadian Museum of Civilization Corporation (CMCC), the Canadian Museum of Nature, and the Library. Customers use their library card to sign out a Privilege Card from any library branch. The Privilege Card allows a family (maximum of four people) to discover - or rediscover - the excitement of the Canadian Museum of Civilization, which includes the Canadian Postal Museum and the Canadian Children's Museum, or the Canadian War Museum, at no cost. In 2004, the Canadian Museum of Nature was included in the list of participating institutions, and two other passes

Ottawa Public Library, Main Branch, from
"Main – Locations & Hours – Ottawa Public Library"

have since been added: one for the Canada Science and Technology Museum, and another pass that provides access to 10 smaller local museums. The passes are catalogued in the library collection as realia, are checked out for one week, and are requestible.

Pembroke Public Library, Pembroke, Ontario, Canada

The nearby community of Pembroke has a similar program to that at the Ottawa Public Library: customers can borrow museum passes for the Canada Science and Technology Museum, the Canadian Museum of Civilization, the Canadian War Museum (all in Ottawa), as well as the Canadian Clock Museum, in Deep River, Ontario, according to "Museum Passes" on the Pembroke Public Library Web site.

Toronto Public Library, Toronto, Ontario, Canada

In June 2007, the Toronto Public Library (TPL) unveiled the "Sun Life Financial Museum and Arts Pass, which allows adult library cardholders to borrow a museum pass at 24 participating TPL branches. Borrowing rules apply to the passes, but the passes do not need to be returned to the library after expiration and do not accumulate overdue fines. The passes give customers access to 14 different venues, including the Art Gallery of Ontario, the Bata Shoe Museum, the Gardiner Museum, the Royal Ontario Museum, various City of Toronto Historic Museums, and the Ontario Science Centre. The program receives corporate sponsorship from Sun Life Financial, as

described on the "Sun Life Financial Museum and Arts Pass" page of the TPL Web site.

Pasadena Public Library, Pasadena, California, US

As part of a partnership between the Pasadena Public Library and the Huntington Library, and the Art Collections and Botanical Gardens (in nearby San Marino), museum passes are available via the circulation desk. The temporary passes are printed out on-site, have an expiry date and cannot be requested ("The Huntington Museum Pass Guidelines").

Collaborative Electronic Resources

One of the major trends in institutional collaboration is the creation of digital collections. Rapid innovations in technology have led many institutions (both smaller and larger) to create a presence on the web, and many are looking to partnerships to expand resources, pool collective knowledge, and share common history.

Library, museum and archival institutions in many countries are exploring common digitisation projects and common web portals. In her 2003 article entitled "Interoperability in the MAL Sector", Diane Whittaker of Crossnet Systems Limited writes: "common portals seem to be the answer to the problems of searching across databases in the museum, archives and library sector" (44). In her opinion, these projects tend to be undertaken either regionally by institutions located close to each other, or nationally by large institutions. Some examples of digital collaborations follow.

Global Initiatives

The World Digital Library

The World Digital Library, still in its planning stages, is a partnership between the Bibliotheca Alexandrina in Egypt, the King Abdullah University of Science and Technology in Saudi Arabia, the Library of Congress in the United States, the National Library of Brazil, the National Library and Archives of Egypt, the National Library of Russia, the Russian State Library, and UNESCO. The partnership hopes to enable free, online, multilingual access to significant primary materials from cultures around the world. The objectives of the World Digital Library are: to promote international and inter-cultural understanding and awareness, to provide resources to educators, to expand non-English and non-Western content on the Internet, and to contribute to scholarly research. Librarian of Congress James H. Billington proposed the World Digital Library in June 2005 ("World Digital Library").

Continental Initiatives

CALIMERA, Europe

The Cultural Applications: Local Institutions Mediating Electronic Resource Access (CALIMERA) initiative was completed in 2005. CALIMERA gathered together local cultural institutions in a network that included policy makers, practitioners, and suppliers belonging to 42 European countries. Services included the main Web site (acting as a directory for programs and professional literature), a policy toolkit, and best practice guidelines ("Calimera").

LIGHT, Europe

This current project is a cooperative effort between five European countries, all EU-member states. There are five current projects in the pilot stage (two of which are outlined below). LIGHT strives to demonstrate the social and economic benefits of partnerships between regional cultural institutions. INTERREG IIIC (an EU-funded group that helps regions in Europe

form partnerships to reach common goals) funds the project, according to the LIGHT home page, "LIGHT."

As explained on the LIGHT Web site, some LIGHT projects include:

Bologna online (Chiedilo al Bibliotecario), Bologna, Italy

According to the "Bologna Description of Regional Pilot Application" on the LIGHT Web site, the Sala Borsa Library and its regional partners that include Assessorato alla Cultura e Rapporti con l'Università del Comune di Bologna, the Biblioteca dell'Archiginnasio, the Cineteca di Bologna, and the Biblioteca Amilcar Cabral have launched digital programs providing information about city history and geography. Programs include: "Bologna online," which documents the region's culture, history and society; "Bologna Timeline," a virtual trip through the city from 1900 to the present; and "Cartigli Archive," which collects information from historical plaques around the city. The project identifies its main regional development objectives as "cooperation among cultural institutions" and the "strengthening of local identity," according to the "Bologna Description of Regional Pilot Application" Web page.

LIGHT logo from "LIGHT Home – Light Culture."

RoskildeLight, Roskilde Denmark

RoskildeLight is a regional portal for cultural heritage information regarding museums, art galleries, cultural associations, regional natural geography, and local historical figures, according to the "RoskildeLIGHTdescription" on the LIGHT Web site. The portal also includes a historical timeline and a special section about Roskilde Cathedral (which houses several royal burials sites). Partners involved include the Roskilde Central Library, the Cathedral of Roskilde, and the archives of Roskilde Kommune.

National Initiatives

IMLS (Institute of Museum and Library Services), Washington, DC, US

The IMLS, the national institute for library and museum services, funds many of the American digitization projects described below, including MOAC (Museums and the Online Archive of California) and the American Indians of the Pacific Northwest collection. IMLS provides federal support for museums and libraries, working at the national level to support heritage, learning, cultural initiatives and the professional development of museum and library workers. They also coordinate with state and local organizations on local projects ("IMLS – About Us").

National Initiative for a Networked Cultural Heritage (NINCH), US

Another large digital networking/collaborative/digital cultural heritage endeavour is the US's National Initiative for a Networked Cultural Heritage (NINCH). According to its Web site, NINCH is an alliance of many American organisations that aims to provide leadership in the digital world from within the cultural community and "to build a framework within which these different elements of the cultural community can collaborate to build an effective networked cultural heritage" (Green). NINCH has recently been working on

two practical projects: an international database of digital humanities projects, to provide up-to-date data about current projects, to act as a resource for those developing their own programs, and "to serve as an information and policy-building resource;" and a document entitled " Guide to Good Practice in the Digital Representation and Management of Cultural Heritage Materials," developed by a NINCH Working Group on Best Practices (Green).

Museums, Libraries and Archives Council, United Kingdom

The Museums, Libraries and Archives Council (MLA) is the governmental agency responsible for museums, libraries and archives in England. MLA replaced the Museums and Galleries Commission (MGC) and the Library and Information Commission (LIC) in 2000, at which time archives were included within its portfolio. MLA is currently being reconfigured as a single national entity, with expert teams in each region of the country. MLA aims to extend its capacity to benefit the future development of each region by catering to audiences of all ages and backgrounds via targeted research and innovative programs, wider collaboration (with partners in education and learning, at home and internationally) and arrangements to promote self-generated income, including match-funding and fund-raising.

David Potts, the MLA's Reference Online Programme Coordinator, quotes MLA's Chief Executive Roy Clare, who says that

The new MLA is shaping up to deliver a full and balanced contribution to the country's cultural life. MLA is intent on putting culture at the heart of new communities; … helping schools ensure every child has a right to experience a variety of high-quality culture; leading our sector for the Cultural Olympiad; advancing Museums' and Libraries' Strategies for improvement; finding new ways to share information in a digital age; and ensuring that services exceed public expectations.

According to Potts, current initiatives include: Cornucopia, an online database of more than 6000 collections in UK museums, galleries, archives, and libraries; A2A (Access to Archives), which catalogues English archival material from the 1900s to the present day; the People's Network, an online portal for library services that includes Enquire, a real-time reference service and Discover, an integrated search portal; and MICHAEL-UK, a national version of the European program, Multilingual Inventory of Cultural Heritage in Europe, which offers convenient access to digitized material from UK museums, libraries, and archives. In 2008, the MLA released *Framework for the Future: MLA Action Plan for Public Libraries – "Towards 2013"*, which outlines the organisation's plans for the next five years to focus on four challenges: research and evidence, best practices, innovation, and digital change. The document also outlines the organisation's intention to continue to advocate on behalf of public libraries (3).

BAMPortal, Germany

The aim of the BAMPortal project is to design a common portal for libraries, archives and museums to make their digitized resources available (Maier 44). The project coordinators plan to develop a metadata format, a

search engine, an online inventory survey or guide, and a presentation module for digitized archival material.

NOKS (Nordjyllands kulturhistoriske Søgebase), Denmark

The NOKS database searches the collections of Danish archives, libraries and museums. In her 2003 IFLA report, "Benefits of Archives, Libraries and Museums Working Together", Ruth Hedegaard writes "the project involved nine institutions (and) the database consists of 115,000 records" for photos, books, leaflets, newspaper clippings, archives, and museum items (4).

Norwegian Digital Library Initiative (NDLI), Norway

A five-year project led by the Norwegian Archive, Library and Museum Authority, the NDLI was established in 2003 to "give the public easy access to information and knowledge sources" (van Nuys 1). Current projects include: the Digital Library Framework Project, a working group focused on defining the technological framework for the digital library; a database of historical images from Trondheim called Trondheimsbilder.no., a collaboration between the City Archive of Trondheim, the Trondheim Public Library, the Norwegian University of Science and Technology, and Sverresborg Trøndelag Museum; an Ask the Library (Biblioteksvar) service which can be accessed by chat rooms, e-mail, and SMS (short message service), managed by the Oslo Public Library; the Joint Library Card (Felles lånekort) project, a national register of library users; the Tilgjengelig Project, a collaborative effort investigating digital learning resources and their applications in learning environments; and NORA, the Norwegian Open Research Archives, a federated search engine being developed by four university libraries and five college libraries.

ABM-centrum, Sweden

In a joint initiative of the Royal Library, the National Library of Sweden, the National Museum of Sweden, the National Heritage Board, the Swedish National Archives, and the Council for Cultural Affairs, a new secretariat, "ABM-centrum," was established in 2004. As stated in their online mission statement, "ABM-centrum: Mission statement," the main goal is to promote understanding and collaboration between archives, libraries, and museums, with an emphasis on the development of digital projects.

Kungl. Biblioteket, National Library of Sweden (Lindman)

National Digital Library, Russia

According to the online PULMAN country report completed in 2002, entitled "Russia - PULMAN - Information on Public Libraries," Russia has a variety of collaborations at both the national and local levels. Libraries, museums and archives co-operate on a local level organising joint educational programs, exhibitions, and publications. At a national level, the National Library of the Republic of Karelia has undertaken the "Memory of Karelia" project in which rare manuscripts and texts are being digitised, and then made available to the public for free in an electronic library. This project was developed together with local heritage institutions to create access to local studies information.

National Library of Australia, Canberra, Australia

The National Library in Australia created the PictureAustralia digital archive after identifying the need for a national repository for digital images. The Web site is "a collaboration between cultural agencies to bring their digital pictorial collection together …. The key to the service is its cross-sectoral nature, including the collections of libraries, museums, archives, galleries, universities, historical societies, and other cultural agencies" (Campbell 1). Partners include various universities, municipal archives, municipal libraries, the Australian War Memorial, the John Curtin Prime Ministerial Library, museums, galleries, and state libraries.

Regional and Local Initiatives

Bibliothèque et Archives nationales du Québec (BAnQ), Montreal, Quebec, Canada

Bibliothèque et Archives nationales du Québec (BAnQ) is "an original institution," founded on the concept of making a single government corporation responsible for missions that formerly were divided among several separate departments (Bibliothèque et Archives nationales du Québec 5). Formed from "the successive mergers of the Bibliothèque nationale du Québec with the Grande bibliothèque du Québec, in 2002, and with the Archives nationales du Québec, in January 2006, it now concurrently handles mandates of documentary and archival preservation, and provides a broad range of resources and services to the public" (Bibliothèque et Archives nationales du Québec 5). The BAnQ is "at once a national library, a large public library serving a vast territory and an archives centre," responsible for "preserving and promoting the totality of Québec's documentary heritage, unpublished and published, on all media, and for circulating a universal lending collection accessible to all audiences, completely free of charge" (Bibliothèque et Archives nationales du Québec 5).

BAnQ identifies the stimulation of "Quebec's participation in the development of the virtual library" as one of its priorities in its mission statement on the institution's Web site ("Mission"). In fact, on the "Digital collection" page of its Web site, BAnQ states that it plans to digitize all "published and archival documentary heritage produced in Quebec since the 17th century, or of foreign origin and related to Quebec." Included in this statement are "printed and handwritten material, photographs [and] sound recordings." At this time, more than eight million objects have been digitized

and are available for free online. These include: newspapers such as *L'Abitibi*, published in the 1920s, the only French-language newspaper in north-western Quebec and the *Axe*, an English-language Montreal weekly newspaper, reference works such as the *Dictionnaire des oeuvres littéraires du Québec* (Volume I is currently available online), and numerous civil and municipal records, musical scores, magazines, maps, postcards, photographs, and sound and video recordings.

King Township Public Library, King City, Ontario, Canada

King Township Public Library (KTPL) obtained shared access to the SirsiDynix Hyperion Digital Media Archive platform, and has launched Timeless King Online, announced in the summer 2006 issue of the Ontario Library Association's *Access* magazine, in an article entitled "King Township's Digital Database." This is a digital collection providing access to KTPL and King Township Archives material, including Township of King By Laws, government documents and papers, and local historical materials (e.g. pictures of school houses, Township Councils, Churches, and historic events).

Logo for Timeless King Online, from "Welcome to The King Township Public Library: Heritage."

The public is also being invited to share their historical materials and photos with the Library so that more materials can be catalogued and digitised for future use. This project was supported by a grant from the Ontario Ministry of Culture.

Welland Public Library, Welland, Ontario, Canada

The Welland Public Library's online canal history collection includes scanned historical photographs, an index of newspaper clippings available in the library's reference department, and the Welland Historical Museum's picture files, according to "The Welland Public Library Local History Site" Web page.

American Indians of the Pacific Northwest, University of Washington, Seattle, Washington, US

Part of the University of Washington Libraries Digital Collection, the American Indians of the Pacific Northwest collection consists of art, essays and related documents about the Northwest Coast and Plateau Indian cultures. Material from the University of Washington Libraries, the Museum of History and Industry, and the Northwest Museum of Arts and Culture is included, according to the "American Indians of the Pacific Northwest" Web page.

The Brooklyn Expedition, Brooklyn, New York, US

This partnership between the Brooklyn Public Library, the Brooklyn Children's Museum and the Brooklyn Museum of Art began in 1997 and finished in 2002. The Brooklyn Expedition educational Web site was designed for students aged 9-16, as well as teachers and parents. The site consists of four theme areas, and expands on these themes using materials from all three collaborating institutions; the lesson plans were created by teachers. Bell

Atlantic Foundation, the National Endowment for the Arts, the Institute of Museum and Library Services, the National Endowment for the Humanities and the Nathan Cummings Foundation provided funding for the project, according to the "Brooklyn Expedition" Web page.

Screenshot of the Brooklyn Expedition homepage:
http://www.brooklynexpedition.org

Colorado Digitization, Denver, Colorado, US

This partnership consists of a web archive of photographs, newspapers, maps and other digitized documents in the collections of the Colorado State Archives and the Denver Public Library, and other local historical societies in Colorado (Walker and Manjarrez 40).

Field Trip Earth, Asheboro, North Carolina, US

Field Trip Earth is a collaboration between the North Carolina Zoological Park, Chatham County Schools, Asheboro City Schools, VF Corporation, and webslingerZ, and is funded by the Institute of Museum and Library Services. The interactive Field Trip Earth Web site for students aged 5-18 encourages visitors to participate in "live" research about wildlife conservation issues. Students using the site can watch videos, look at maps, study photographs, correspond with researchers and attend workshops, according to "Field Trip Earth."

Heart of Brooklyn, Brooklyn, New York, US

Since 2002, the Brooklyn Children's Museum and the Brooklyn Public Library teamed with the Brooklyn Museum, the Brooklyn Botanic Garden, Prospect Park, and Prospect Park Zoo to form Heart of Brooklyn (HOB). According to the "Heart of Brooklyn: About Us" page of the HOB Web site, the partnership "encourages tourism and learning by making its world-class collections and historic treasures more visible and accessible."

Museums and the Online Archive of California (MOAC), Oakland, California, US

This project is a collaboration between 13 partners, including the Berkeley Art Museum, the Japanese American National Museum, the Oakland Museum, the San Francisco Museum of Modern Art, and UCLA and UC Berkeley museums, libraries, and galleries. The goals of the project, as listed on the MOAC Web site on the "MOAC" Web page, include:

> … enhancing the interoperability, integration, and seamless access to digital library and museum resources, … lowering the cost of participation for museums and libraries wishing to share digital content, … raising the capacity of museums and libraries to share digital content broadly by utilizing technical and descriptive standards in practical, cost-effective ways, developing a practical software tool that allows museums and libraries to easily produce standards-based data for broad content sharing … and sharing tools freely with the cultural heritage community, [as well as] developing a framework and a Web site, a "community toolbox," for sharing this and other open tools.

Publication of Archival, Library & Museum Materials (PALMM), Florida, US

The PALMM collaborative project unites archives with the public universities of Florida to provide digital access to a variety of resources. PALMM projects include the the Everglades Digital Library, a collaborative effort of the Florida International University Libraries, the Florida Center for Library Automation, Everglades National Park, and numerous other agencies and research organizations. According to the Web page, "PALMM: Publication of Archival Library & Museum Materials," the goal of this collaborative project is to provide access to publications about natural history, educational materials, scientific and technical reports, maps and photos. Other projects include Archives Florida, the Florida Heritage Collection and Mile Markers, a community photo album portraying the development of the Florida Keys area from 1880 to the current day.

Rochester Images, Rochester, New York, US

This partnership consists of a web archive of photographs, newspapers and other digitized documents in the collections of the Monroe County Public Library, the Rochester Historical Society, the Rochester Museum of Science and Industry and the Rochester Public School District (Walker and Manjarrez 40).

Southern Oregon Digital Archives (SODA), Oregon, US

This electronic library provides public access to the Bioregion Collection and the First Nations Tribal Collection. As described on the Web page, "About the Southern Oregon Digital Archives," the Southern Oregon University Library operates this local ethno-historical resource. Items in the collection include treaties, native language dictionaries, and other materials pertaining to the indigenous peoples of the area.

COLLAGE: City of London Library & Art Gallery Electronic, London, UK

According to David Bradbury of the Archives and Guildhall Art Gallery, COLLAGE is a "ground-breaking" database of Guildhall Art Gallery's collections, developed by the City of London. COLLAGE contains over 20,000 images (including prints, drawings, maps and caricatures).

Music Preserved, London, UK

Governed by an elected council that includes representatives from the University of York, Trinity College of Music, the Barbican Library, and the Borthwick Institute for Archives, Music Preserved was founded to preserve recordings of public performances ("Music Preserved: Rare recordings about Live Performances"). There are over 1500 recordings in the archive, including on-air and off-air performances, oral history interviews, and video recordings.

Memory Institutions, Spain

Local authorities often combine library, archives and museum services in Spain. These institutions are called "Memory Institutions" and are run at the local level. There are coordinated programs and structures for cooperation in each city. According to the online PULMAN country report, "Spain - PULMAN

- Information on Public Libraries," the organizational framework of these institutions is similar, and some employees work in all three facilities.

Kimberley Africana Library, South Africa

The Kimberley Africana Library is a branch of the Kimberley Public Library system of the Sol Plaatje Municipality. The library provides historical information to serious researchers of Kimberly and Northern Cape history. The library also has a long-standing relationship with both the McGregor Museums and the De Beers Archives, in which all three institutions share knowledge and customer service, according to "City of Kimberley: the official site."

Joint-use/Integrated Facilities

As outlined earlier, Karen Dornseif identified three types of joint-use facilities: minimal integration (colocated facilities with individual services maintained), selective integration (sharing of specific projects or departments), and full integration (in which both facilities share one mission) (107-108). In ODLIS, the Online Dictionary for Library and Information Science, author Reitz defines a joint-use library facility as "a cooperative arrangement between a library and another institution, such as a school, community college, or university, in which both institutions share the same facility and/or collections."

In 2004, Dilevko and Gottlieb of the University of Toronto published *The Evolution of Library and Museum Partnerships: Historical Antecedents, Contemporary Manifestations, and Future Directions*, which examined past partnerships and suggested ideas for the future. The authors proposed that libraries and museums needed to provide an atmosphere that is fun and educational, and which combines a variety of media. As Dilevko and Gottlieb observe, objects can be displayed within their historical context, and library materials can displayed within a concrete (real) context in joint-use facilities (187). Examples of various joint-use facilities are highlighted below.

Minimal Integration

As early as 1876, Frieze listed the Library of the Boston Athenaeum as the only institution in the United States in which an art museum was connected to a library. The library was located in the Athenaeum in order to promote the education of current and future artists. Frieze observed that libraries and museums were a natural choice for colocated institutions, as both were "designed to promote the intellectual culture of the people" (440). Colocating the Athenaeum and the library facilitated the loaning out to customers of originals or copies of artwork.

Colocated libraries, museums or archives can now be found around the world. Some examples are below.

Cambridge Public Library and Art Galleries, Cambridge, Ontario, Canada
Cambridge Galleries are a part of the Cambridge Public Library system, with art exhibition spaces at the Queen's Square and the Preston locations, according to the Galleries Web page, "Welcome to Cambridge Galleries." Art education programs are offered at four locations. Cineseries, an ongoing program of alternative film, is organised in conjunction with the Toronto International Film Festival. The Queen's Square location is home to a growing collection of contemporary Canadian fibre art and is the site of the Public Art Program, an annual outdoor installation of a contemporary work of art.

Central Archives and Ottawa Public Library Technical Services Facility, Ottawa, Ontario, Canada

The city of Ottawa received funding of $20 million to help finance a joint facility for the new library technical services facility (currently housed downtown in the outdated Main Library) and the City Archives (currently leasing space in the former city hall). The facility is scheduled to open in the fall of 2010 ("News Archive | Explore | Ottawa Public Library. City receives $20 million from province towards new archives and library technical facility").

Jewish Public Library and Archives, Montreal, Quebec, Canada

This facility in Montreal's Côte-des-Neiges neighbourhood opened its doors in 1914. The Library and Archives are located in the same building: according to Eddie Paul, the head of Bibliographic & Information Services, the Main Library (adult section) houses 15, 000 bibliographic (print and audio-visual) materials. These materials are in five languages (English, French, Hebrew, Yiddish, and Russian); the Children's Library houses materials in these five languages plus Spanish, according to Judy Wolfthal. Throughout the year (Sept.-June), the Main Library offers a rich array of cultural programming in various languages, and the Children's Library offers English-language programmes for various ages. The Archives houses materials dating back 200 years and includes manuscripts, correspondence, artefacts, audio-visual material and more than 17, 000 photographs ("Welcome to the Archives of the Jewish Public Library, Montreal"). The Library serves "Montrealers' diverse recreational, informational, educational, and cultural needs," according to the "Welcome to the Jewish Public Library" page of their Web site; the Archives' mandate is to "collect, preserve, and make available the social, economic, and cultural accomplishments of Montreal's Jewish community" ("Welcome to the Archives of the Jewish Public Library, Montreal"). The Library often hosts displays of archival materials, and items from the Archives are frequently lent to other libraries and museums as well.

New Central Library, Ottawa Public Library, Ottawa, Ontario, Canada

The new Central Library, proposed to open in 2015, will be more than three times as big as the current Main Library. According to Elaine Condos, this landmark facility will welcome 10,000 visitors a day, and will be a focal point within the City of Ottawa: a multi-purpose destination, a gathering place, and a place where people will be able to access information, special programs, training centres and cutting-edge technology, as well as use community facilities and specialized resources. It will include: a community "browsing" library, a technology, communications and digital services centre, a language and literacy centre, a business and career centre, and a genealogy centre. The new Central Library will promote increased partnership opportunities with the City of Ottawa, including the City Archives. One new partnership already identified for inclusion within the new Central Library is a Heritage Gateway. The high daily traffic to the Central Library will enormously increase the visibility of the Heritage Gateway.

Regina Public Library and Art Gallery, Regina, Saskatchewan, Canada

In addition to book and multi-media collections, the Regina Public Library (RPL) is colocated with the Dunlop Art Gallery. According to its Web

site, the Dunlop Art Gallery receives funding through the Regina Public Library ("Dunlop Art Gallery: Details: Funding"). The Gallery is named after a former chief librarian ("Dunlop Art Gallery: Details: History"). According to the Gallery's "Dunlop Art Gallery: Details: Curatorial Vision" page, the Gallery is pleased to be located in the Regina Public Library, a place where "people go looking for answers. At the gallery we pose questions …. through our exhibitions and programs."

The Parent Resource Library, Houston, Texas, US

Parent Resource Library, from "About us: The Children's Museum of Houston"

The Parent Resource Library, located in the Children's Museum of Houston, opened in the spring of 1999. Operating as a branch of the Houston Public Library, the library aims, according to the "Parent Resource Library - The Children's Museum of Houston" Web page, to be "a complete resource for parents on all early childhood issues and concerns." Subjects covered in the collection include potty training, cultural issues and discipline. The library also maintains a resource list of other community organizations offering support for parents and families.

The Strong Museum, Rochester, New York, US

The Strong Museum exhibits include public library books that can be selected throughout the museum and checked out upon exiting the museum. This program is a partnership between the museum and the Central Library of Rochester and Munroe County, New York (Diament-Cohen 104). Books may be returned to the museum or to any Rochester Public Library branch.

Selective Integration

The Exploration Center, Baltimore, Maryland, US

The Enoch Pratt Free Library collaborated with Port Discovery, a local children's museum, to create the Exploration Center. The museum provides the space for the Center rent-free, and is responsible for facility upkeep. The library provides staffing and library materials. The Exploration Center contains a book collection that expands and enhances the educational themes of the museum. The Center also offers access to museum-related computer games and the Internet. For instance, in the museum, students learn about Ben Carson, an area African-American neurosurgeon; in the Exploration Center, students can read Carson's biography and "perform" brain surgery using the Center's computer games (Diament-Cohen 102).

The museum and the library collaborate on programming for families as well, often holding parties or events in the main entry hall of the museum, or starting an event in the library, and moving through certain areas of the museum with participants. Children who are participating in a library event, but who have not paid admission to the museum, can still visit as part of these

programs, if accompanied by a librarian. Library staff also assist museum staff with research (Diament-Cohen 103).

Indianapolis-Marion County Public Library, Indianapolis, Indiana, US

The Indianapolis-Marion County Public Library collaborated with the Indianapolis Children's Museum to create the infoZone, combining library and museum resources into a branch library within the museum. Located at the Indianapolis Children's Museum, the infoZone allows visitors to check out library materials and Discovery Kits, which are multimedia bags prepared by library and museum staff and filled with educational materials (Walker and Manjarrez 35). Visitors can also use computers for online research.

Dr. Martin Luther King, Jr. Library, San Jose, California, US

Although not an example of a collaborative project between a library, museum and/or archive, the Dr. Martin Luther King, Jr. Library is worth noting here because of its uniqueness. The main branch of the San Jose Public Library, the Dr. Martin Luther King, Jr. Library, is a joint-use facility with the San Jose State University Library. Former Mayor Susan Hammer and San Jose State University President Robert Caret conceived the idea for the facility in 1997. The library does not require identification or proof of residency to obtain a library card. The combined university and public library collections at the Dr. Martin Luther King, Jr. Library total more than 1.5 million items, and the facility also houses a literacy centre, a café, music listening rooms, and public art installations ("Fast Facts About the King Library - SJLibrary.org.").

Full Integration

Bibliothèque et Archives nationales du Québec (BAnQ), Montreal, Quebec, Canada

As "an institution with many roles," BAnQ has five essential, complementary components to its mission (Bibliothèque et Archives nationales du Québec 5). These are outlined below, as described in the BAnQ publication, *Bibliothèque et Archives nationales du Québec: a space of freedom.*

    a) Archives centres
       "BAnQ supervises, supports and advises public bodies in the management of their documents," and "ensures the preservation of, facilitates access to, and fosters the use of public and private archives (Bibliothèque et Archives nationales du Québec 5). The nine regional archives are located in Rimouski, Chicoutimi, Québec City, Trois-Rivières, Sherbrooke, Montréal, Gatineau, Rouyn-Noranda and Sept-Îles ("Les Centres d'archives").

    b) A preservation centre
       "BAnQ gathers and permanently preserves, according to the highest standards in the field, Québec's published documentary heritage, as well as all Québec-related documents published outside Québec" (Bibliothèque et Archives nationales du Québec 5).

    c) A large public library
       "BAnQ promotes the use of Québec's documentary heritage and circulates a universal lending collection (Bibliothèque et Archives

nationales du Québec 5). It "strengthens cooperation between libraries and offers a user-friendly physical and virtual environment with open and free access for all Quebecers to culture and universal knowledge" (Bibliothèque et Archives nationales du Québec 5). The Grande Bibliothèque is a 33,000 square metre space in Montreal, housing more than four million documents, and providing specialised services to all residents of the province ("Édifice de la Grande Bibliothèque").

d) A virtual library
"BAnQ uses the new technologies to provide its various clienteles with remote access to documentary resources and services" (Bibliothèque et Archives nationales du Québec 5).

e) An international "cultural beacon" (Bibliothèque et Archives nationales du Québec 5).
"BAnQ extends the influence of Québec's expertise and heritage internationally through active participation in a network of international documentary institutions, particularly in the French-speaking community" (Bibliothèque et Archives nationales du Québec 5).

Library and Archives Canada (LAC) Ottawa, Ontario, Canada

In 2004, the National Library of Canada and the Archives of Canada became a single institution, Library and Archives Canada (LAC). Dr. Ian Wilson, Librarian and Archivist of Canada, anticipates working closely with other local cultural and heritage institutions in the new LAC. He cited as his inspiration Arthur G. Doughty, the first archivist of Canada, and a collector of artefacts, war trophies, and records (items which eventually formed the basis of the collection at the Canadian War Museum). Dr. Wilson expressed interest in returning to Doughty's vision of fully integrated facilities. This process is already underway with the creation of LAC, and the sharing of materials by and with other institutions such as the Canadian War Museum.

Library and Archives Canada, Preservation Centre, Gatineau, Quebec.

Ingrid Parent, the Assistant Deputy Minister of Documentary Heritage Collection Sector, Library and Archives Canada, outlined current partnerships, including a partnership between LAC and the U.S. National Archives and Records Administration that will present a commemorative exhibit celebrating the 225th anniversary of the signing of the Treaty of Paris in 1783. This collaboration will involve an international exhibition, incorporating extremely valuable documents and objects from both institutions. Another LAC exhibit, incorporating rare archival documents and literary treasures, will mark the 100th anniversary of the publication of a Canadian children's literature classic, *Anne of Green Gables*. Lastly, an exhibit at the Canadian Museum of Civilization in Gatineau, Quebec, in partnership with LAC, brings the legacy of Canadian pianist Glenn Gould back to life.

Lafayette Library and Learning Center, Lafayette, California, US

      The Lafayette Library and Learning Center will open in 2009, and will be home to the Glenn Seaborg Learning Consortium. Consortium partners will include: the California Shakespeare Theater, the Chabot Space and Science Center, the Commonwealth Club of California, the Greenbelt Alliance, John F. Kennedy University, the John Muir Health System, the Lindsay Wildlife Museum, the Oakland Museum of California, the Oakland Zoo in Knowland Park, Saint Mary's College of California, the University of California Institute of Governmental Studies, and the University of California Lawrence Hall of Science.

      According to the City of Lafayette Redevelopment Agency publication entitled "Lafayette Library and Learning Center: Our Vision for the Future," this collaborative programming is the first of its kind at any American public library (2).

The Puke Ariki, New Plymouth, New Zealand

      According to the "Puke Ariki - About Puke Ariki" page on its Web site, the Puke Ariki Knowledge Center, in New Plymouth, New Zealand, is a fully integrated library, museum, and visitor information centre. Full integration allows the institution to display the museum collections in an interactive way and enables the Knowledge Center to tell the story of the region.

Puke Ariki Museum and Library, from "Puke Ariki - About Puke Ariki"

Guide to Collaboration

Best Practices

The examples of best practices in the field of library, museum and archival collaborations cited below were chosen for one or more of the following reasons:
a) They support life-long learning and/or community development
b) They optimise the services provided
c) They enable universal access to community resources
d) They broaden the customer base in the community for the institutions involved
e) They address the need for preservation of heritage materials

An explanation of the elements contributing to the uniqueness of each project follows the program description.

Bibliothèque et Archives nationales du Québec (BAnQ), Montreal, Quebec, Canada
Reason for inclusion: BAnQ's integration of services for all Quebecers is unique and marks the beginning of a new level of optimized service to residents of the province. BAnQ's resources optimise services for the province, preserve heritage materials, and provide, for the first time in history, universal access to these materials via digital portals.

The Brooklyn Expedition, Brooklyn, New York, US
Reason for inclusion: This Web site supports lifelong learning. The Brooklyn Expedition uniquely celebrates many cultures and makes historical resources available to all visitors to the site.

The Burpee Museum, Rockford, Illinois, US
Reason for inclusion: This collaboration exhibits the best aspects of a smaller, regional partnership. Participating institutions took advantage of a unique lifelong learning opportunity, the discovery and display of Jane, optimized the services they provided, broadened their customer base, and engaged the whole community in the excitement of an exclusive scientific discovery.

The Exploration Center, Baltimore, Maryland, US
Reason for inclusion: This joint-use facility, shared by the Enoch Pratt Free Library and Port Discovery museum, is an example of a selectively integrated facility that works for both partners. Both are optimizing the services they provide by collaborating, and both are broadening their customer base by bringing new customers to their neighbouring facility.

Field Trip Earth, Asheboro, North Carolina, US
Reason for inclusion: The program supports lifelong learning. The program is also unique for its interactive nature, by which visitors can engage with researchers in real time.

Madison Public Library, Madison, Wisconsin, US
Reason for inclusion: This project supports lifelong learning by enabling access to new customers, and reaching out to underserved members of the community.

Cornucopia, Museums, Libraries and Archives Council, UK
Reason for inclusion: This online database of more than 6000 collections in UK museums, galleries, archives and libraries optimizes services in the participating institutions and enables universal access to their collections.

Music Preserved, London, UK
Reason for inclusion: This initiative enables universal access to items of cultural significance, and addresses the need for preservation of heritage materials.

A Successful Collaboration, from Start to Finish

Good partnerships and successful collaborations require forethought and preparation. Bahr and Bolton outline 10 steps to ensure a positive collaborative experience in their article, "Share the Experience: Academic Library, Public Library and Community Partnerships." This section outlines the stages of a successful collaboration, from start to finish, using these two articles as guides.

Stage 1: Preplanning
In the preplanning stage of a partnership:
a) Complete a needs assessment to establish that the partnership is of value to all partners.
b) Ensure all partners agree on the reasons for partnering with one another.
c) Establish the goals of the partnership for each partner involved, and the benefits to each partner and to the community being served.
d) Prepare a budget and secure funding and grants.
e) Draw up guidelines regarding the level of commitment required from all partners. All partners should endorse these guidelines.
f) Ensure all partners are committed to open, honest and positive communication.
g) Become familiar with all institutions involved in the partnership.

Stage 2: Planning Stages
In this stage, partners are laying the groundwork for the partnership by completing some or all of these objectives:
a) Ensure adequate representation from all partners. Be aware of the possibility of staff turnover and how it may affect the dynamics of the partnership.
b) Ensure there is a staff member from each institution responsible for documenting the partnership process for later publication.

c) Ensure all partners have the same idea of how the partnership will work. Create a policy document to establish the division of tasks and a timeline for the partnership.
d) Market the partnership to peers, management, and others involved. Gain professional support before the project is made public. Invite staff at all partnering institutions to participate in and provide input on the partnership. In their 2004 article, "In Visible Light: Illuminating Partnerships Across Libraries to Facilitate Lifelong Learning for Young People," Spelman and Kelly comment: "a shared vision and common goals, coupled with a formal planning process and adoption of joint policies and procedures was identified as critical for supporting meaningful ongoing collaborations between information services" (12).
e) Establish division of labour.

Stage 3: Implementation
While the collaboration is ongoing, partners should follow these guidelines:
a) Depending on the circumstances, ensure adequate promotion of the collaboration just prior to implementation: press releases, Web site advertisements, social networking tools such as Facebook or Flickr, launch parties, etc.
b) Meet on a regular basis to ensure open communication, update partners on the progress of each institution, and troubleshoot problems.
c) Ensure all partners have sufficient time allotted to work on the collaborative project.
d) Invite input from participants in the collaborative project, the public, staff members of the institutions involved, and other professionals.
e) Be open to change and adaptation of the collaboration as it progresses.

Stage 4: Evaluation
Once the collaboration is complete, or at a suitable marker (e.g., one year after the launch), evaluate the success of the collaboration. Be sure to consider:
a) The input of all participating institutions
b) The impact on the communities involved
c) The original goals of the collaboration
d) Any changes or modifications to the collaboration that developed during implementation
e) Measurable results (surveys, reports, statistics)

Step 5: Share Your Experience
Publish your experience in professional journals and community newsletters. Others can learn from your experience. Ensure all points of view (library, museum and others) are covered. Use new tools, such as social networking Web sites and web 2.0 tools, to promote your cooperative projects to other professionals and the public. Few library and museum associations or collaborative projects are using these tools to promote their services; only the European Library (a free service of the Conference of European National Librarians (CENL)) and the Heart of Brooklyn project have specific Facebook pages at the time of publication, although many of the organisations listed

here as partners, including the Burpee Museum of Natural History, the Toronto Public Library and the Ottawa Public Library, have their own Facebook page. This is the chance to let your peers know about your successful project! Publish failed collaborations too – someone else can thus learn from your mistakes.

Creating Collaborative Electronic Resources:

Special Considerations

The Southern Oregon Digital Archives outlines general steps to follow when creating a digital collection in its "Grant narratives" page on its Web site. The University Library of the University of Illinois at Urbana-Champaign also provides "An Introduction to Digital Projects for Libraries, Museums and Archives" on its Web site, authored by Trevor Jones. These examples have been combined here into one document summarizing special considerations for digital partnerships generally, and focusing specifically on the preplanning, and planning and design, stages.

Stage 1: Preplanning
Trevor Jones, in "An Introduction to Digital Projects for Libraries, Museums and Archives," makes a few very important points about electronic resources that should be considered before undertaking any project. He writes:

> Technology should never drive digital projects. Goals should be determined first, and only then should the appropriate technology be selected in order to meet a project's objectives. It is best to ask a series of questions before starting a digital project. What will be gained by digitizing? Could the same ends be reached with a book, exhibit, pamphlet, presentation or video? How will the project fit into the institution's goals? …. A pilot digitization project should start with a manageable collection.

Some additional preplanning considerations:
  a) Find an institution that has already created a collaborative electronic resource. Ask them to consult on your project, or solicit their opinions about the project being undertaken.
  b) Create a management team that has some familiarity with the culture of the potential partners.
  c) Time and resources permitting, perform a literature search to discover similar projects.
  d) Determine whether you intend to hire an outside web designer.
  e) Determine whether objects selected for inclusion in the project are covered by copyright.

Stage 2: Planning and Design Stages
  a) Select materials for the electronic resource.
  b) Scan, input data and merge catalogues.

c) Catalogue and format metadata.
d) Create the beta version of the electronic resource.
e) Edit the beta version with all partners involved in the collaboration.
f) Present the second beta version to all partners; make final revisions.
g) Train staff to use the electronic resource.

Benefits and Risks of Collaboration

There are a number of benefits and risks to collaborative projects in libraries, archives and museums that became evident during the preparation of this report.

Among the many benefits to collaboration is the idea that "the whole becomes greater than the sum of its parts" (Diamant-Cohen and Sherman 102). Shared resources can certainly result in cost savings for all partners. In her 2004 article, "The Collaboration Imperative," Bishoff remarks that shared resources also result in "better collections, more users" (34). Adds Gibson, "when we work together, we can gather material from several institutions into one magnificent collection" (62), thereby improving access to all collections. Sometimes, sharing resources even allows for implementation of new programs or services that would be difficult for a partnering institution to operate alone. The staff members involved also learn from each other, resulting in staff development (Diamant-Cohen and Sherman 102). All partners are thus able "to capitalise on the professional traditions and expertise of all" (Bishoff "Collaboration" 34). This, in turn, results in the development of best practices for all professions.

Collaborative projects can also be beneficial by raising awareness in various ways: projects that receive stronger marketing impact the larger community and raise the visibility of all partners (Diamant-Cohen and Sherman 102). Further, "new and updated displays and exhibitions, using more professional display techniques" (Gibson 63) attract more visitors and new visitors. Collaborations also develop new audiences for all partners (Diamant-Cohen and Sherman 102). As well, as Susan Hildreth states in her 2006 article, "Developing Partnerships for Free Choice Learning," collabrations increase "public awareness of and access to [vital learning] resources." Collaborations provide library, museum and archives partners with opportunities to improve the public perception of each institution, all of which have traditionally been viewed as elitist, closed, or traditional (Gibson 58). They also afford opportunities to establish closer links within the community, and between the participating institutions (Gibson 63).

Finally, collaborative projects benefit all customers by utilizing "the multiple ways people choose to learn" (Hildreth). In her article referring to public and academic/school libraries, Sarah McNicol adds that joint-use libraries have "tremendous potential to encourage interaction and improve relations between different generations" (524). This could certainly also be true of collaborations between public libraries, archives and museums. In another article about joint-use (public and academic/school) libraries, Alan Bundy and Larry Amey point out the one benefit of these collaborations that is never claimed: the potential of "political and career profiling [to] institutions and individuals initiating joint-use libraries" (502). Similarly, being part of a

library, archive and/or museum partnership, also an innovative concept, could bring accolades for partnering institutions and their staff!

With respect to risks involved in collaborative programs, Walker and Manjarrez identify four types of risks. These include capacity risk, or "the prospect that partners will be unable to perform agreed upon tasks" (47). This may be due to problems with financing, management, technical difficulties or other reasons. Strategy risk refers to the possibility that the project may not conclude as planned (48). Commitment risk denotes the possibility that not all partners may be fully committed to the project, for a variety of reasons (48). Compatibility risk, the final type of risk identified, refers to the danger that each partners' "assets and liabilities … don't match" (48).

Walker and Manjarrez further identify three sources of risks. Each is present to varying degrees in every collaborative project, and the way each partnering institution feels about them affects the strength of the collaborative project. The three sources are: innovation, complexity, and institutional interdependence (51). Specific risks identified in other studies include risks arising from the differences between the partnering institutions: libraries, museums and archives have different organisational cultures, and lack a "common language" (Bishoff "Collaboration" 35). They may have different metadata standards, for example (Bishoff "Collaboration" 35). They might also have differences in procedure (Gibson 58). There may be problems establishing common working principles: setting priorities, for example, or creating communication guidelines (Gibson 63).

Gibson also mentions the risk that that one partner may be affected by a lack of resources (i.e., time, funding, or space), and thus unable to complete tasks (63). Another (usually the larger) partner might also dominate the partnership (57). Other possible risks to partnerships may include resistant attitudes, lack of knowledge about the roles of each partner, and lack of an organisational purpose.

Risk Management Strategies

Walker and Manjarrez advise partnering institutions to have clear goals and objectives for a collaborative project (52). They also recommend clarity in project assignments (54). Further, there should be "feasible timetables of tasks" (52). Finally, they counsel partnering institutions to ensure "timely communication among project staff" (53) and to involve senior-level staff in the review of the project and the decision-making process (55).

Conclusion

While there are certainly both benefits and risks to collaborative projects between libraries, museums and archives, "all the evidence indicates that pooled resources and shared expertise will help … promote social inclusion, meet special needs and touch the lives of hard-to-reach groups" (Spelman and Kelly 23). Writes David Carr, "when we capture and express such possibilities, we come to own a view of the future" (38). We all share a common interest in the preservation of knowledge and cultural heritage; now, much of this information, regardless of format, is available online on the Internet. Finding information is no longer about visiting a particular institution, but about the experience of the information – the learning process – itself. Libraries, archives and museums must respond to these challenges by similarly defying physical boundaries: finding new ways to deliver information to the public, collaborating to preserve and digitise heritage information, and pursuing new joint-use facilities.

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