

Designing a Better GLAM Alliance:

Aligning Missions, Values, and Strategic Goals at the University of Oregon's Libraries and the Jordan Schnitzer Museum of Art

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At the University of Oregon, the UO GLAM Alliance is a creative partnership between the Jordan Schnitzer Museum of Art (JSMA) and the UO Libraries (UOL), with the purposes of helping its member institutions share resources more effectively and promote campus museums and libraries as valuable assets for research, teaching, and learning. In this chapter, the authors describe the alliance's intensive exercise in strategic planning, the ways in which the process of GLAM planning can be used for education and advocacy for libraries and museums, and how the products of planning can be used to communicate the value of these institutions to users and stakeholders.

Introduction

As academic units with long, interconnected histories on the University of Oregon (UO) campus and with several complementary collections between them, the UO Libraries and the Jordan Schnitzer Museum of Art (JSMA) joined the global GLAM (galleries, libraries, archives, and museums) movement in 2015. This was the year we began to explore our mission alignments and future collaboration strategies, using GLAM-based foundational principles and practices. Our new “GLAM Alliance” gave us a conceptual banner under which we could rally internal and cross-campus support, as we simultaneously transformed our work into a highly visible and increasingly collaborative partnership.

In 2016, we were invited to participate in an intensive GLAM summit held at the University of Miami and sponsored by The Andrew W. Mellon Foundation and the Samuel H. Kress Foundation. The summit allowed us to learn more about the experiences of other leaders who had already implemented successful GLAM initiatives at their institutions and enabled us to network with representatives of grant-funding agencies, scholars, and practitioners. Upon our return, we worked with our campus colleagues to analyze our organizations’ separate strategic plans and determine synergies, intersections, and potential convergences that could be leveraged for additional institutional impact and investment. These collaborative processes were invaluable as we devised our GLAM initiatives, but they were also instrumental in our efforts to convey and demonstrate the unique value of libraries, archives, and museums to the university community. Each component of the planning process became an opportunity to bring UO stakeholders into GLAM-focused discussions.

The Context for Collaboration

There has been a strong movement in recent years toward increasing collaboration among campus GLAM organizations, partly to expand the value of services and collections these entities offer their communities and partly to demonstrate that value in an era of fierce competition for financial support. International library and museum professional associations and governmental agencies, including the Institute of Museum and Library Services (IMLS) in the United States, were key in funding and fostering the movement.¹ Non-profit entities, such as the Mellon Foundation and the Online Computer Library Center (OCLC), have invested millions of dollars in research and grant programs targeted at enhancing campus museum-library collaboration. Institutions receiving this support (including our own) are developing and testing new models of collaboration that aim to transform and enrich all participants.

In the distant past, libraries, archives, and museums were considered to be more alike than they were different. If not unified in fact, these entities were

acknowledged to be carrying out similar functions and pursuing similar goals for the same relatively privileged audiences, and they interacted accordingly. Industrialization in the nineteenth and twentieth centuries created bureaucratic models that led to the separation of GLAM functions into different entities over time, encouraging a form of professional specialization and differentiation that has not been wholly beneficial for either the stewarding organizations themselves or their users.² To thrive in the twenty-first century, academic museums and libraries are rediscovering the commonalities in their missions, visions, and institutional values and are identifying and strengthening alignments in these areas to become better partners and advocates for each other on their campuses.³ When such strategic alignments are in place, libraries and museums can collaborate more productively on initiatives that have the potential to benefit and transform both.⁴

Prior to joining the GLAM movement in 2015, the UO Libraries and the JSMA worked together primarily in ad hoc ways, such as the staging of a joint exhibition or the stewarding of a mutual donor's gift. Unfortunately, these efforts fell more on the traditional "cooperation" and "coordination" side of the collaborative continuum rather than true collaboration as described by Zorich, Waibel, and Erway—for example, our activities did not require any programmatic or lasting change in our organizations.⁵ As the executive director of the JSMA and the dean of libraries, respectively, we did not meet regularly with each other, even though our physical offices were only minutes apart in the campus's central Memorial Quadrangle. We were collegial and supportive of one another, but prior to forming the UO GLAM Alliance, we focused mainly on advancing our units' separate missions and goals. We were also engrossed in helping our units recover from significant, across-the-board, institutional budget cuts that occurred each year from 2014 to 2018. At the same time, we were involved in meeting ambitious, unit-level fundraising goals—working with mostly separate and distinct donor bases—as part of the UO's comprehensive campaign, launched publicly in late 2014.

The organizational structure of the university made potential collaboration between our two units challenging as well. Both the JSMA and the libraries are categorized as academic units within the university's structure; however, the appointed leader of the library is an academic dean and reports directly to the provost, whereas the appointed leader of the museum is an executive director and reports to a vice provost. This difference has the real-world effect of associating our positions with different sets of groups and systems on campus. It results in fewer opportunities for us to systematically (and serendipitously) engage and learn about our units' directions, issues, and challenges. By creating the alliance, we formed a virtual structure within the university's organizational chart, one symbolizing the aspirational idea of convergence. There are now

articulated reasons to engage deliberately and consistently with one another, to bring our operations and professional staff closer together, and to advocate to upper administration for our units' interdependent programs and functions. The alliance continues to maximize the positive impact of the museum and libraries, despite the arguably outdated structures still in place.

The libraries and the JSMA were always separate organizational units within the institution, as they remain now, each committed to serving our students and stewarding cultural-heritage collections, but with histories and approaches that differed from and mirrored the other in surprising ways. From its modest beginnings as a 1,000-volume library in 1882, the UO Libraries has grown into a relatively large organization, with holdings of over 3.2 million volumes in its historic main Knight Library alone and with six other branch locations, including a new, award-winning science library that opened in late 2016. As is the case with most public research libraries, the UO Libraries provide services, information, and content to meet the needs of the university's academic programs and the research interests of faculty, students, and community members. Today, people visit the physical libraries over 45,000 times each week during the fall and winter terms, and users make more than 1.5 million unique visits annually to the libraries' website. The UO Libraries has preserved an abundant scholarly legacy for future generations of inquirers and has been a member of the US federal depository program since the late nineteenth century. Over the past few decades, it has served as a technological leader on campus and incorporated advances in digital technology in all aspects of its work, especially through its two library centers, one focused on digital scholarship and one charged with enhancing educational technology and instructional design for the entire campus. The libraries' Special Collections and University Archives (SCUA) division acquires, preserves, and makes available a diverse set of primary sources for research and teaching and serves as the repository for the university's records, rare books, historic photographs, and one of the largest, historical manuscripts collections in the Pacific Northwest.

When it opened in a purpose-built building in 1933 and for much of its early history, the JSMA was not a welcoming cultural center for community members, other than for scholars specifically interested in the research of Chinese, Japanese, and Korean art. (The JSMA was the first US academic art museum to have a non-European focus.) In 2008, with a new executive director and participation from constituencies on and off campus, the museum created a new mission, vision, guiding principles, and goals that prioritized interdisciplinary, cross-campus learning and diverse community engagement. Thus, the JSMA began its successful transformation into a teaching museum focused on object-based learning and, in 2017–18, welcomed more than 9,000 UO students specifically for course-related purposes. Today, the museum is a model academic art

museum and a vibrant community cultural center, with a collection of more than 14,000 objects spanning the history of art from ancient times to the present, from cultures throughout the world. Thanks in part to both federal grants and internal-grants programs, its academic partnerships across campus are extensive, involving nearly all schools and colleges of the university. One of the first academic art museums to be accredited by the American Alliance of Museums, it successfully achieved its fourth accreditation in 2011.

From its beginning, the museum shared collections with the UO Libraries. Its founding Murray Warner Collection of Oriental Art included extensive archives and lantern slides that found a caring home in the libraries' SCUA division. As the museum's collections grew, gifts of art came to the museum, while the libraries accessioned documentation, manuscripts, artists' books, diaries, and other material objects and artifacts. Through their strong partnerships with the UO Division of Equity and Inclusion, student groups, and other cultural organizations throughout the state, the JSMA and the libraries affirm diversity and inclusion in their operations and collections.

The environmental context of a museum-library partnership is important to examine so that GLAM leaders and practitioners can understand the driving forces affecting them and their institutions and can evaluate the political capital and strategic options they have available. For this reason, both the circumstances summarized in this section and the environmental scan we conducted as part of our strategic planning were crucial. We used a STEEPA scan/analysis⁶ in our planning, both to educate our constituents and to gain an understanding of internal and external forces affecting our organizations. To facilitate the scan, we shared pertinent information from the disciplines of library and information science (LIS) and museum administration and read white papers and reports about liberal arts, humanities, technology, and more. As Peter Senge wrote, "An accurate picture of current reality is just as important as a compelling picture of a desired future."⁷ GLAM organizations can also learn about models of organizational development and life cycles and criteria for mutually beneficial partnerships from other disciplines, such as business administration, public administration, and political science. A study of context can help GLAM leaders build a case for urgency in change initiatives, but it also helps educate everyone involved, including campus stakeholders and administrators. It informs all participants about the opportunities that exist for leveraging the current value of libraries and museums as major investments and the means by which to achieve positive change for the institution.

Collaborative Strategic Planning

Selected stages of planning and specific exercises undertaken at the University of Oregon will illustrate how the process of planning can be used by other GLAM

organizations for education and advocacy, and how the products of planning can be used for communicating the value of libraries, archives, and museums to users and stakeholders.

Aligning Missions and Visions

A key concept in our planning was the explicit alignment of our units' missions and visions with the university's vision and its stated priorities. This alignment made a powerful case for the criticality of our units' missions and multidisciplinary connections to the university's overall success, enabling us to advocate successfully for more institutional and grant funding. The process of identifying our alignments in the libraries began with an appreciative inquiry exercise, a process that encourages participants to focus on the strengths and highlights of their institution and its collections. Members of the formal strategic planning council included selected UO administrators, faculty and student representatives, one donor from the libraries' Advancement Council, and members of GLAM organizations. We asked participating staff and faculty members to come to the planning table with examples of services, collections, or programs that they perceived were most aspirational for the library and museum. The museum met with its curatorial, collections, and education staff as well as faculty whose research and teaching are centered on collections that connect to those in the libraries and developed a potential list of partnership possibilities. Both the process and the product of these exercises became valuable communication and advocacy tools for the alliance that we could use across many units within the university.

Strategic planning depends upon the context of the institution's vision, on the community's desires and needs, and on the collective will and passion of the people who work there. Whether we are managing a project, working with a team to develop a proposal, or leading a large organization, we have found the most important endeavor is to develop a shared vision and shared objectives and that this in turn inspires better performance from all.

Our library and museum visions and missions are the most powerful way to express value because we must connect them purposefully to the overarching institutional mission. We use both our missions and our vision statements in every proposal we make to upper administration because they communicate a clear and compelling future to our stakeholders and, by doing so, we can share our passion and convictions. As Warren Bennis and Joan Goldsmith wrote:

A vision is a portrait of the future to which you can commit. It is the articulation of your values. It empowers you and inspires you to do your job and contribute ideas or actions beyond yourself.... A vision

engages your heart and your spirit, taps into embedded concerns and needs, asserts what you and your colleagues want to create, is something worth going for, provides meaning to the work you and your colleagues do. By definition, a vision is a little cloudy and grand. It is a living document that can always be expanded, provides a starting place from which to get to more and more levels of specificity.⁸

The JSMA's vision statement is, "We will become one of the finest university art museums in the world," while the libraries' vision is to be "a catalyst for learning, discovery, and knowledge creation, in service to the transformative power of individuals and communities." To craft our GLAM-specific vision, we convened a group of people from across the university—not only library and museum staff but also departmental faculty through our institution's senate, student representatives, and a representative from the UO development division. We talked about GLAM-related connections to the institution's mission, vision, and values and learned about stakeholders' perspectives. We asked, "What is unique about the libraries and JSMA? What are our values and how do they shape our priorities for the future? What do our users really need from us that we could provide in a seamless way? What would make us personally commit our minds and hearts to the UO GLAM Alliance over the next five years? What do you want the alliance to accomplish so that you will be committed, aligned, and proud of your association with it?"

To develop our GLAM-specific vision, we conducted an appreciative inquiry exercise, a process that focuses on the strengths of an organization. We then asked participants to come to the table with examples of organizations, services, or programs they felt were most effective and successful in their own experiences—and that this could come from any field or industry. We analyzed everyone's answers to derive themes and patterns, then used this information to draft a few competing versions of our vision and run them through faculty, administrative, and student focus groups. By doing this, we used our visioning process as a communication and advocacy tool across many groups on campus. In the end, our GLAM vision was simple but served its purpose well: "Through the UO GLAM Alliance, we will leverage our resources more effectively through shared efforts, and improve visibility and advocacy for libraries and museums as valuable assets relevant for teaching, learning, and research."

Aligning Goals and Initiatives

Academic libraries and art museums increasingly find themselves to be natural partners in furthering the goals of higher education and the missions of their universities. Higher education is faced with immense challenges: How do we

prepare students for a constantly changing world, requiring new skills, creativity, and flexibility for jobs we cannot even imagine today? How can we curtail the high cost of education without affecting our goals of excellence and the breadth of our academic offerings? How do we sustain our value and resources?

Alignment becomes both a strategy and a necessity for academic museums and libraries in an era of budget reductions and shifting university priorities. This is especially timely at the University of Oregon, where we are now focused on strengthening the sciences and applied research. Alignment offers us opportunities for shared resources, experimentation, and the generation of new knowledge and greater visibility.

In reviewing mission alignments, we recognized our shared focus on student learning, scholarly research, and the dissemination of knowledge beyond the academy. We also noted a significant difference, one familiar to many academic museums across the country: academic museums also serve as our communities' art museums, extending our educational mission to K-12 populations and residents of all ages, including increasingly diverse cultures, tourists, and, more recently, social service and medical agencies, where art is used in treatment and training. Still, our educational and public service commitments were aligned at their core. We then turned to our strategic plans, which again showed an unusual degree of compatibility.

We were gratified to discover how closely we were aligned. We immediately found strong correlations among the mission documents of the university, library, and museum, as presented here:

Institutional level: The University of Oregon is a comprehensive public research university committed to exceptional teaching, discovery, and service. We work at a human scale to generate big ideas. As a community of scholars, we help individuals question critically, think logically, reason effectively, communicate clearly, act creatively, and live ethically.

Libraries: As an essential partner in the University's education, research, and teaching mission, the Libraries enriches the student learning experiences, encourages exploration of research, and contributes to advancements in access to scholarly resources.

JSMA: The Jordan Schnitzer Museum of Art enhances the UO's academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

We then checked these against the mission of GLAM organizations. According to the Council for Library and Information Resources' president Charles Henry, "libraries, museums, and archives have profound and important missions in society: to increase and disseminate knowledge, to encourage civic dialog and

engagement, and to support individuals in their right to access and participate in culture.”⁹ GLAMs are the conduits that enable the humanities to have an impact on millions of scholars, teachers, and the broader public every day.

Until recently—and as part of our summit presentation in 2016—the JSMA’s institutional plan stood on four pillars:

- Bridging Cultures affirms the value of the museum’s collecting and exhibitions programs and directs its activities.
- Engaging Communities assures the museum’s relevance to diverse communities on- and off-campus.
- Learning Together addresses our unique role as a teaching museum, an innovative center of experiential learning, where onsite, offsite, and through virtual offerings, we transform university students into thoughtful global citizens, K-12 students into visually literate, self-directed learners, and residents of all ages and backgrounds into appreciators of cultural expression and diversity.
- Sustaining Tomorrow identifies and aims to secure the resources and growth required for a strong, practical, and visionary future and identifies our capital campaign goals.

Starting in the 2018–19 academic year, the museum’s plan adopted the University’s Excellence goals, interpreting them for our broad audiences. The museum’s goals are to promote and enhance student access, retention, and success; enhance the impact of research, scholarship, creative inquiry, and graduate education; attract and retain high quality, diverse students, faculty, and staff; and enhance physical, administrative, and IT infrastructure to ensure academic excellence.

The libraries’ strategic plan advances the major goal areas of providing significant and unique content and collections to enhance research and scholarship; improving student success through exemplary teaching, engagement, and faculty development; engaging with diverse partners to fuel discovery and create new knowledge; creating and supporting interactive learning environments to advance learning, inspire creativity, and build community; and strengthening the libraries’ ability to sustain and support essential programs and resources for the university. Evident among all of these is the importance placed on student learning, faculty teaching, research, diversity, creativity, and innovation.

Examples of Program Alignments

Collaboration exhibitions and exhibition support. Object-based learning is central to both museum and library practices. The JSMA frequently borrows works from Special Collections for exhibition purposes. Both units present exhibitions, drawn from their collections and on loan that address larger university initiatives. In 2016, when the JSMA was selected as the Oregon site for the Pierpont Morgan Library’s traveling exhibition *First Folio! The Book that Gave us Shakespeare*, the

libraries lent its Andrew Marvell folio and mounted its own companion exhibition; in 2016 and 2017, both presented exhibitions that enhanced the “Common Reading,” a book given to first-year students to stimulate dialog throughout the year. In 2016, students read Ta-Nehisi Coates’s *Between the World and Me*; the following year Louise Erdrich’s *The Round House* was chosen. Library staff regularly create bibliographies for the museum’s major exhibitions to encourage visitors to learn more about topics, artists, and artworks that interest them.

While the museum has more than 25,000 square feet of exhibition space, the Knight Library presents collections objects in limited exhibit cases. Consequently, in 2011, when the libraries were close to finalizing the acquisition of author Ken Kesey’s archives, the museum exhibited *Kesey’s Jail Journal* and organized a panel featuring the Merry Pranksters. Museum curators and library specialists now regularly collaborate on exhibitions and research. For example, the JSMA presented a selection of *Kesey’s Jail Journals* in support of the libraries’ fund-raising campaign to acquire the Kesey archives, and the libraries loaned rare religious books to enhance the museum’s special exhibition of Sadow Birk’s *American Qur’an*.

Experiential technologies and online resources. Among the resources of the libraries are 3D printers, which are used extensively in the sciences. In its outreach to challenged populations, the museum and the Science Library work together to digitize and print reduced-scale models of sculptural works in the museum’s collection that can then be touched by visitors with visual disabilities. Artists’ creation of works that only exist in this format is also being explored. In the process of learning more about how academic museums and libraries serve their constituencies, we developed a deeper understanding of how both units have transformed our delivery of services. While museums have digitized their collections and placed them online (the JSMA has approximately 75 percent of its nearly 14,000-plus objects online), they are primarily focused on using actual objects for exhibition, teaching, and research purposes on site. Libraries, in contrast, have become digital humanities centers, with highly sophisticated search engines and complex metadata platforms, mostly accessible from any internet connection. Consequently, while museums have strengthened their interactions with people—students, faculty, museum professionals, visitors, etc.—libraries increasingly serve digital communities across the world. A key exception to this general observation is the “special collections” library, where objects maintain their inherent value, and JSMA outreach programs that use prints of original works of art and online curricula.

Expertise in one area results in the acquisition of work in the other. Already a repository of screenplays and other documents by alumnus James Ivory, the libraries acquired fellow alumnus James Blue’s archives and films at the urging of both Ivory and the JSMA’s new media curator, long a champion of Blue’s

experimental documentaries. Scholars researching such materials draw on the resources of both entities. Such is the case for museums and libraries at universities across the country.

Identification of Shared Values

Identifying values was most helpful because an organization's core values are what drives that entity's culture, and as we know, aspects of culture can either be positive or negative forces for change. For this exercise, we worked only with internal staff and faculty, asking them to gather in subgroups and list what were the most important, meaningful events, accomplishments, and lessons learned over the last several years and to think about why these things mattered to them. Their answers gave us insights into the culture. We then took everyone's lists away, clustered them into themes, and worked together to discover shared values from these themes. We plan to use those value statements often, inserting them into funding proposals and advocacy and marketing efforts, and turning to them as reminders when making decisions or handling difficult conflicts or situations.

Leveraging GLAM Assets in Research, Teaching, and Learning

The creation of the UO GLAM Alliance and our joint strategic goals has resulted in several successful initiatives over the past three years, all of which had to be compelling enough to inspire institutional and foundation funding, library and museum stakeholders' support, and donors' investments. One of those outcomes is "Leveraging GLAM Assets in Research, Teaching, and Learning: Faculty Fellowships to Advance Library-Museum Collaboration," supported in part by The Andrew W. Mellon Foundation with matching funds from the University of Oregon. This initiative's goal is to increase collaboration between UO Libraries and the JSMA through a program of small grants for faculty research projects that draw on the collections or expertise of both institutions. Grant funds support the JSMA's and the libraries' first joint positions: a Mellon Postdoctoral Scholar in Library-Museum Collaboration (MPS) and two graduate student employees. The MPS manages day-to-day operations of the initiative and serves as project manager for the faculty research projects, while the graduate employees provide research assistance to both the MPS and the faculty fellows. Staff of the JSMA and UO Libraries offer in-kind support for collections research and project development.

The three-year initiative comprises two year-long cycles of research grants for faculty of all disciplines and classifications (tenured, tenure-track, and non-tenure-track); grant recipients hold the title of "Mellon Faculty Fellows" for the duration of the initiative. Mellon Faculty Fellows were chosen on the strengths of their

proposed projects and the potential of those projects to increase library-museum collaboration. Each of these projects deals with collections or expertise identified during strategic planning exercises as areas of alignment between UO Libraries and the JSMA, and each requires extensive support from staff at both institutions. The team assembled for each project includes a JSMA curator and a librarian to consult with the Faculty Fellow on the project's vision, content, and strategy, as well as a web developer, a metadata librarian, digital production librarians, platform experts, the JSMA Collections Manager, the MPS, and the initiative's two graduate employees. As the project manager for each Faculty Fellow, the MPS handles team communications, sets project timelines and milestones, and supervises the graduate employees.¹⁰

The Mellon initiative creates value for UO Libraries and the JSMA in several concrete ways. First, the experience of collaborating on the faculty projects exposes everyone involved to new ways of thinking and working. Librarians and museum curators are learning firsthand how differently their institutions approach such fundamental concerns as metadata schemas and what constitutes an "object." The Faculty Fellows, MPS, and graduate employees are learning how to translate traditional research projects into digital exhibitions, while the Digital Scholarship Services staff are adopting new technologies for displaying the Faculty Fellows' content. While the learning curve can be steep at times, the interdisciplinary project teams are finding ways to benefit from each member's expertise, and we hope that these projects serve as templates for future collections-directed collaborations.

The Mellon initiative also aligns with the university's mission on multiple levels and with UO President Michael Schill's goals of increasing research activity as well as improving student achievement and experiences. Support from the Mellon Foundation reinforces the vital role of museums and libraries in "a public research university encompassing the humanities and arts" charged to "help individuals question critically, think logically, reason effectively, communicate clearly, act creatively, and live ethically" (excerpt from UO's mission statement).

Conclusion and Next Steps

The Mellon grant has been instrumental in activating a Glam Alliance that offers the possibility of systemic change and innovative partnerships. Because the Mellon grant itself was treated as its own research project, we will learn more about the challenges and opportunities for museum-library collaboration and, perhaps, provide guidelines for success that might guide other institutions. This topic, in fact, is so central to the Mellon museum-library initiative that the Association of Academic Museums and Galleries (the only national organization solely dedicated to academic museums and galleries in the US) held a panel on

the issue, chaired by Dr. Kreiger with other Mellon scholars participating annual conference in June 2019 at the University of Minneapolis.

The UO GLAM Alliance has already changed fundamental ways that our art museum and libraries work together. Staff and faculty from both organizations know more about the other's operations, priorities, and collections, and there is a growing sense of excitement about the possibilities for future research on shared collections and goals. We see this alliance and our many alignments as a successful outcome of the process of planning and of using planning products to communicate the value of our joint and separate organizations, expertise, and collections. We believe this approach has the potential to serve as a model for similar work at other organizations, especially those where there may not be a structural relationship already in existence between the museum and the library.

Endnotes

1. For descriptive overviews of developments in the GLAM movement, see Deanna Marcum, "Archives, Libraries, Museums: Coming Back Together?," *Information & Culture* 49, no. 1 (2014): 74–89; Alexandra Yarrow, Barbara Clubb, and Jennifer-Lynn Draper, *Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation* (The Hague: International Federation of Library Associations and Institutions, 2008), 4–28.
2. Günter Waibel and Ricky Erway, "Think Globally, Act Locally: Library, Archive, and Museum Collaboration," *Museum Management and Curatorship* 24, no. 4 (2009): 323–35.
3. "Spanning Our Field Boundaries: Mindfully Managing Lam Collaborations," The Educopia Institute (Atlanta, GA: Educopia, 2015), 5; Sanjica Faletar Tanackovic and Boris Badurina, "Collaboration of Croatian Cultural Heritage Institutions: Experiences from Museums," *Museum Management and Curatorship* 24, no. 4 (2009): 301; Günter Waibel, *Collaboration Contexts: Framing Local, Group and Global Solutions* (Dublin, OH: OCLC Research, 2010), 6.
4. Diane Zorich, Gunter Waibel, and Ricky Erway, *Beyond the Silos of the LAMs: Collaboration Among Libraries, Archives and Museums* (Dublin OH: OCLC Research, 2008), 21–23, <https://www.oclc.org/content/dam/research/publications/library/2008/2008-05.pdf>; see also Sandra L. Williams, "Strategic Planning and Organizational Values: Links to Alignment," *Human Resource Development International* 5, no. 2 (2002): 217–33, for discussion of how businesses can identify and align institutional values as part of their strategic planning. Williams presents strategic alignment of values as beneficial to businesses both internally (from an human resources perspective) and externally (helps businesses differentiate themselves from competitors).
5. In *Beyond the Silos of the LAMs*, Zorich, Waibel, and Erway et al. lay out a vision of collaboration that is "transformational," not just the sum of each institution's contributions, and argue that this is the sort of collaboration that campus museums and libraries should strive to achieve. The "collaborative continuum" is described as moving from contact, cooperation, and coordination at one end of the spectrum, to true collaboration and convergence on the other end.
6. STEEPA expands the traditional SWOT environmental scan model. Instead of looking only at strengths, weaknesses, opportunities, and threats (SWOT) in a setting, planners consider social, technological, environmental, economic, political, and aesthetic (STEEPA) forces, factors, and characteristics of their environment.
7. Peter M. Senge, "The Leader's New Work: Building Learning Organizations," *Sloan Management Review* 32, no. 1 (Fall 1990): 7–23.
8. Warren Bennis and Joan Goldsmith, *Learning to Lead: A Workbook on Becoming a Leader*, 4th ed. (New York: Basic Books, 2010), see chapter 5, "Creating a Power Vision: Competency Three."

9. This quotation from CLIR president Charles Henry appeared in a news release, "CLIR Receives NEH Grant for Openlab Workshop," CLIR, August 31, 2015, <https://www.clir.org/2015/08/clir-receives-neh-grant-for-openlab-workshop/>.
10. More details about the University of Oregon Mellon Faculty Fellows projects can be accessed at <https://library.uoregon.edu/about/mellon-faculty-fellows> and <https://library.uoregon.edu/about/mellon-grant-call-for-proposals>.

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