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Libraries and Museums: Fostering GLAM Collaboration at the University of Iowa

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PREFACE

This report, “Libraries and Museums: Fostering GLAM Collaboration at the University of Iowa,” is the culmination of an academic year-long team project through the 2017-18 University of Iowa Executive Leadership Academy (ELA)-Higher Education program. The ELA is a comprehensive talent management program, designed for accomplished mid to senior-level staff and faculty with strategic and operational leadership responsibilities. Each year the ELA invites UI senior leadership to commission visible, high-impact strategic projects that allow ELA participants to stretch their current skills and develop new ones. The Hon. James Leach, Stanley Museum of Art Interim Chair and former US Representative, and John Culshaw, UI Librarian, served as the project team sponsors for the Libraries and Museum project team, also referred to as “Team GLAM”. Leach and Culshaw charged our team to investigate the present state and potential of new collaborations between the Stanley Museum and UI Libraries through the lens of GLAM, with the greatest focus on the visual arts

The members of the Libraries and Museum project team met each other for the first time in September 2017. We were assigned to the Libraries and Museum team based on our personal leadership goals, talents, skills, responsibilities, and experiences, with an eye towards the degree to which the project focus might give us each an opportunity to stretch our leadership development and build networking opportunities. These selection criteria resulted in a team of individuals who were initially unfamiliar with the GLAM framework but brought with them wide-ranging experiences and expertise, as shown in the bios below. This melding of diverse strengths in service of a common goal created a team that was far more than the sum of its parts. Over the course of the project, we came to view our team’s formation and achievements as an analogue of how galleries, libraries, archives, and museums can draw on each other’s strengths to productively collaborate

The result of our teamwork is this report which includes an overview of GLAM activities on the UI campus, provides some examples of best practices in GLAM in the US and abroad, and offers recommendations for UI GLAM units to collaborate in meaningful ways. A report of this nature requires input and feedback from staff and faculty working in GLAM units on campus. We are deeply indebted to all the individuals who participated in interviews with our team members and in the team-lead ideation sessions. Our supervisors and mentors gave us the time and support to complete a project that was outside our daily activities, but has given us skills we can take back to our own units. For their trust in the process and in us, the GLAM team, would like thank our sponsors James Leach and John Culshaw. They too had not met any member of the team prior to September 2017, knew little to nothing about us, yet trusted us to investigate, question, and ultimately make recommendations about GLAM activities on campus.

ELA TEAM GLAM

Elizabeth Constantine directs the Grant and Research Services Office (GRSC) in the UI College of Education. In this role, Constantine works with faculty and staff to find funding to support projects that enhance the College's research, training, and service missions. She previously served as the assistant director for policy analysis and program officer for the Stanley Foundation based in Muscatine, Iowa where she managed the Asia-Pacific Initiatives (API) program. Constantine also worked 4 years in the Office of International Programs (UI) at the UI where she served as the grants and development officer. At IP she was responsible for planning and executing the fund-raising and external affairs activities for the unit and its research programs. Constantine was recognized in 2008 as a recipient of the UI Outstanding Staff Award. She spent three years studying and working in China, two years in Uzbekistan, and a year each in Austria and Poland. Constantine received her B.A. degree from the University of Wisconsin, M.A. from the Monterey Institute of International Studies, and Ph.D. in Central Eurasian Studies from Indiana University.

Jane Garrity is the Associate Director for Outreach and Engagement at the University of Iowa Research Foundation (UIRF), the UI's technology transfer office. She is responsible for strategic initiatives to connect industry partners to UI researchers and inventions, promote a culture of innovation at UI, and improve UIRF's operational efficiency and customer service. She also serves on the UI Conflict of Interest in Research Committee and represents UI on the Boards of Directors for the Iowa Biotechnology Association and Midwest Research University Network. Prior to joining UIRF in late 2015 as the Associate Director of Licensing, Jane held senior licensing positions in the tech transfer offices of the University of Nebraska – Lincoln and the University of Delaware. At the University of Nebraska, she developed and ran a Bootcamp for Entrepreneurship and Technology for students. Jane originally trained as a microbiologist. She holds a B.S. in biology from the California Institute of Technology and a Ph.D. in microbiology from the University of Wisconsin – Madison. She is also a registered US Patent Agent and a Registered Technology Transfer Professional.

Megan Hammes is the Director for UI Wellness within University Human Resources. Megan provides leadership for the work-life and well-being initiatives offered to the over 19,000 full-time faculty and staff at the University of Iowa with the overarching goal of supporting a healthy campus culture where people can thrive. Employees who report high well-being in their lives are more engaged in their work noting more enjoyment at work, loyalty to teams, less likely to leave their employer, and more likely to recommend their employer as a great place to work. **liveWELL** –UI's wellness program- was the 2015 recipient of the C Everett Koop National Health Award (Honorable Mention) and, most recently in 2018, the University has been honored with a CEO Cancer Gold Standard accreditation. Highlights from Megan's 13+ year career at the University of Iowa include co-developing an academic course *Coaching for Health and Wellness*, opening an integrated wellness space for faculty, staff and students within the Campus Recreation and Wellness Center, and in 2015 launching a Tobacco-Free Campus Policy. She serves as a planning committee member for the Health Enhancement Research Organization (HERO) University Summit. Megan has a background in Athletic Training with an undergraduate degree from the

University of Iowa, and her Master's Degree is in Health Promotion Management from American University in Washington, D.C. A Native Iowan, Megan is passionate about helping people live their best life.

Cory Lockwood is the Associate Director of the Iowa Memorial Union. Cory has served in various positions within the IMU for the past 22 years. His primary role, currently, is strategic planning for the IMU, as well as oversight of the Event Services and Facilities Operations departments and the University Club. Project oversight, ranging from multi-million dollar flood mitigation and recovery to deferred maintenance and renovation, is also a large part of Lockwood's duties. For the first 10 years of his career, Cory worked as a manager in Event Services, focusing on Event Planning, Set-Up, and Operations. He lead his department through many changes, including the implementation of a robust, Y2K compatible, reservation software system as well as the installation of audio-visual technology throughout the IMU's numerous banquet/meeting spaces. In the aftermath of the 2008 flood, Lockwood served as the Interim Facility Manager, briefly, before becoming the General Manager of the University Club. Both of those roles afforded him the training and experience needed in his current high-paced position. Lockwood was recognized in October 2017 as a recipient of the University of Iowa Outstanding Staff Award. A lifetime Hawkeye, Lockwood earned his B.A. in Economics from the University of Iowa and was a member of Omicron Delta Epsilon. Cory resides in North Liberty, Iowa with his wife (Mandi), and has two daughters (Kayla and Parker) and a stepson (Aaron).

Lynn Teesch received her doctorate in Analytical Chemistry from Emory University in Atlanta, GA. While there she also had the opportunity to work as a research assistant at the Centers for Disease Control and learn how to operate a mass spectrometry service core facility. Following graduation, Dr. Teesch moved to Iowa and assumed the position of Director of the High Resolution Mass Spectrometry Facility (HRMSF). The University of Iowa was familiar as Dr. Teesch used the UI Hardin library during her time at Coe College where she was a double major in Chemistry and Business Administration. During Lynn's tenure at Iowa, she has procured six new instruments via shared instrumentation grants and redesigned the HRMSF lab at least as many times. She has trained numerous students and other researchers to operate the mass spectrometers and interpret their data, and collaborated with wide variety of researchers across campus. As a Director of a Central Research Core Facility under the Office of the Vice-President of Research and Economic Development (OVPR-ED) for the last 25 years, she has been willing to utilize her mass spectrometry expertise for anyone who asks for assistance with their researcher project. She also served on Staff Council, obtained a "Building Our Global Community" certificate, and completed the UI's Learning and Development Management Series in 2001. In the 2000's, Dr. Teesch was also director of a precursor facility to the current Proteomics Facility in the Carver College of Medicine (CCOM). Currently, Dr. Teesch is also serving as Director of Operations in the new Metabolomics Core in the Fraternal Order of Eagles Diabetes Research Center (FOE-DRC) in the CCOM.

Libraries and Museums: Fostering GLAM Collaboration at the University of Iowa
2017-18 UI Executive Leadership Academy-Higher Education

Report submitted by ELA Project Team GLAM
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Executive Summary

This report outlines the findings of the University of Iowa (UI) Executive Leadership Academy – Higher Education (ELA) project team GLAM¹ during the 2017-18 academic year. Team GLAM was charged by the UI Stanley Museum of Art Interim Chair James Leach and UI Librarian John Culshaw with investigating the present state and potential of new collaboration between the Stanley Museum and those UI Libraries with the greatest focus on the visual arts. This report provides the team’s findings, as well as its recommendations for forging new relationships and leveraging the strengths of both types of institution to transform them into places where bold experiments will generate new ideas for research, teaching, and service. Based on our discussions, research, site visits, interviews, and ideation sessions held between October 2017 and April 2018, team GLAM recommends implementation of the following five broad collaborative practices. Full details around these recommendations can be found on pps. 18-20 in the final report:

1. Establish a formal GLAM committee that is empowered to shape an environment on campus where GLAM can flourish and be sustained.
2. Increase opportunities for collaborations across staff positions.
3. Reward and recognize staff and faculty who actively and productively collaborate in GLAM research, teaching, and service activities.
4. Identify and proactively pursue grants and other funding opportunities that support collaborative activities across GLAM.
5. Invest in digitization and joint technologies related to accessibility and discovery.

GLAM on the UI campus faces enormous budgetary, technology, and other environmental challenges that are most effectively addressed by broader collaboration across campus, beyond traditional organizational structures and disciplines. By strengthening current collaborations while seeking new ones across campus, the Stanley Museum of Art and the UI Libraries can leverage the strengths of both entities and advance their missions in service of UI’s broader strategic goals.

¹ **GLAM:** an acronym for “galleries, libraries, archives, and museums” refers to cultural institutions that have access to knowledge as their mission

INTRODUCTION

Under the traditional model, GLAM institutions – galleries, libraries, archives and museums – function as gatekeepers in the transmission of knowledge and cultural practices. This transmission typically takes place via a one-way information channel leading from institution to audience. In recent times, however, the role of museums and libraries in our society and on university campuses has changed as technology alters how people access and use information. While museums and libraries still play an indispensable role helping individuals find information, the technological evolution has drawn such institutions ever farther into a constantly-expanding “infosphere.” This infosphere’s fundamental openness and inclusivity give GLAM institutions unprecedented opportunities to reach new users while at the same time giving those users unprecedented opportunities to exert influence on these formerly authoritative institutions.

All GLAM institutions share a similar basic mission to safeguard society’s cultural and scientific heritage through the acts of acquiring, organizing, preserving, and presenting material of whatever sort. Between one institution and the next, however, specific missions vary widely, as do institutional cultures and work practices. The UI’s GLAM institutions are no exception: they share some common functions or combination of functions, including collection, conservation, access, research, teaching, and service/outreach. But other domains, such as professional practices, training, and methods demonstrate a want of coordination and collaboration. Bringing the shared functions of these organizations into greater synchrony can be expected to benefit the university as a whole by better integrating GLAM institutions into research, teaching and service at all levels, and by taking advantage of the cost savings associated with digitization to reduce the financial pressures on each individual unit.

GLAM finds a welcoming home at UI, which has been dubbed “the Athens of the Midwest” and “Pulizertown” thanks to its rich arts and humanities heritage (Leach, 2017). The UI Libraries and Stanley Museum of Art (the focus of our report) are part of a community that includes the Pentacrest Museums, UIHC’s Project Art, and various institutional and departmental collections. The Iowa City Public Library and State Historical Society are only blocks away. Beyond these GLAM institutions, UI features other arts facilities such as the Hancher Auditorium, Voxman Music Building, Center for the Book, Iowa Writers’ Workshop, and the Department of Art and Art History. The UI Libraries and Stanley Museum also hold world-class collections of African art and Dada, Fluxus, and Intermedia materials, among many other objects, and Jackson Pollock’s famous *Mural* has received more visitors in the last three years than Kinnick Stadium (<https://uima.uiowa.edu/about/news/iowa-board-of-regents-gives-final-approval-and-authorization-for-new-museum-of-art-building/>).

UI’s GLAM institutions also face significant challenges. UI has not had an art museum building since the 2008 flood, and the current construction moratorium will further delay opening of the new Stanley Museum building. Budget cuts have also delayed much-needed library renovations. Yet the GLAM framework offers an opportunity for the skilled staff of these institutions to overcome such obstacles through a strategic approach to fundraising and grant writing to support infrastructure needs, new programmatic activities and staffing.

LITERATURE REVIEW

Our team is far from the first to review how the GLAM framework can enhance the ability of university libraries and museums to carry out their missions. Various roundtables and white papers provided us with a roadmap for our own review. These prior initiatives focus on general strategies for partnering, professional development of GLAM staff, and technical needs and resources.

Strategies for Collaboration Across GLAM Institutions

Our key starting point was a 2016 working summit hosted by the University of Miami and published as “Prospects and Strategies for Deep Collaboration in the Galleries, Libraries, Archives, and Museums Sector.” This summit brought together more than a dozen universities to discuss collaborative teaching and learning, collections sharing and exhibitions, and strategic alignments/validating the work of GLAMs. It resulted in a call to action to: (1) embed existing collaborative practices in formal structures; (2) develop collaborative budget strategies; (3) collaborate advocacy and advancement through joint fundraising platforms; and (4) convene future GLAM sector summits (Deupi & Eckman, 2016).

The 2008 report “Beyond the Silos of the LAMs: Collaboration Among Libraries, Archives and Museums” drew on workshops at the University of Edinburgh, Princeton University, the Smithsonian Institution, the Victoria and Albert Museum, and Yale University, all of which had well-developed collaborative efforts. (Zorich, Waibel, & Erway, 2008). This report uses the framework of the “Collaboration Continuum” in which collaborative activities are defined along a spectrum from contact (initial “getting to know you” dialogue) to cooperation (informal, ad hoc joint activities) to coordination (framework for organizing efforts and communication) to collaboration (process of shared creation) and finally to convergence (maturation to the level of infrastructure). Investment, risks, and rewards all increase with movement along the collaboration continuum, which may be driven by common administration, common interest, and/or common values (Waibel, 2010) (Zorich, Waibel, & Erway, 2008). The workshops identified the following collaboration catalysts: (1) overarching shared vision; (2) expressly conveyed formal mandate; (3) incentives such as promotion, monetary incentives, and public recognition; (4) trusted change agent to keep effort alive and participants focused; (5) single administrative mooring or home base; (6) resources including IT infrastructure, stable funding streams, and dedicated teams of staff; (7) professional flexibility; (8) external catalysts such as users, peer institutions, funding organizations, and professional organizations; and (9) trust (Zorich, Waibel, & Erway, 2008).

“From coexistence to convergence: studying partnerships and collaborations among libraries, archives and museums” documents similar strategies of collaboration and convergence at selected Canadian GLAM institutions. The authors outline the benefits and challenges of collaboration and delineating the motivations for collaborations: (1) to serve users better, (2) to support scholarly activity, (3) to take advantage of technological developments, (4) address need

for budgetary and administrative efficiencies, (5) understand the digital surrogate as objects and, (6) obtain a holistic view of collections (Duff, Carter, Cherry, MacNeil, & Howarth, 2013).

The Institute of Museum and Library Service's 2009 publication, "The Future of Museums and Libraries: A Discussion Guide" considers the relationship among museums, libraries and society and the challenges for museums and libraries in terms of future support, environment, and infrastructure. Discussion topics were: (1) Changing Definitions & Roles of Museums and Libraries; (2) Shifts in Power & Authority; (3) Museums & Libraries as the "Third Place"; (4) Technology & Policy Development; (5) 21st-Century Learning & Information Use; (6) New Models & Structures for Collaboration; (7) Planning for a Sustainable Future; (8) Metrics for Evaluating Service & Impact; and (9) The 21st-Century Museum & Library Workforce (Pastore, 2009).

Even earlier, the Andrew W. Mellon Foundation supported thirteen leading campus art museums through the College and University Art Museum Program from 1990-2005. While this program did not explicitly invoke GLAM, it guided the museums to integrate more closely with their institutions' educational mission. This shift in focus led the art museums to be seen as central players in teaching and research, rather than marginal luxuries, and brought in new champions and funds to support them (Goethals & Fabing, 2007).

Investing in GLAM Professionals

Collective Wisdom: An Exploration of Library, Archives and Museum Culture (Coalition to Advance Learning in Archives, Libraries and Museums, 2017) provides an overview of the distinct cultures and practices of GLAM institutions and assesses opportunities among GLAM staff for cross-sector continuing education and professional development to improve collaboration across GLAM organizations which are "inherently cross-sector, with shared affinities and needs." A cohort of 18 librarians, archivists, and museum professionals from a range of institutions attended the annual meetings of the American Alliance of Museums, American Library Association, and Society of American Archivists to better understand sector cultures. Common themes they discovered were the need for: (1) better metrics, storytelling, and advocacy strategies to articulate the value of GLAM institutions; (2) engagement and workplace practices that promote diversity, equity, and inclusion; (3) best practices in preservation and conservation; (4) training of current and future practitioners in digital technologies to maximize collections reach and impact; (5) training opportunities that justify the expense and time away from the workplace; and (6) prioritization and incentivization of cross-sector training and collaboration (Allen, et al., 2017)

In 2012, the Committee on Institutional Cooperation (CIC) held a Digital Humanities Summit to discuss how best to foster the digital humanities (a field that has significant overlaps with GLAM) at CIC institutions (Courtney, et al., 2012). A CIC Digital Humanities Environmental Scan collected information on relevant activities, centers, conferences, degree and certificate programs, funding opportunities, and interested faculty and staff (Walter & Rehberger, 2012). Summit participants stressed the importance of interdisciplinarity, collaboration, and open access and open source models. A major recommendation was that promotion and tenure criteria in the humanities should fairly recognize nontraditionally published peer-reviewed work, team-based and

collaborative projects, and success in obtaining competitive grant funding (Courtney, et al., 2012).

Digital Infrastructure for GLAM

We also found several reviews and roundtables that focus specifically on the role of technology in promoting GLAM collaboration and goals. The Collection for Networked Information (CNI) held a 2016 Executive Roundtable on “Library and IT Partnerships with Campus Museums and Archives” at which a wide range of GLAM and IT participants discussed how GLAM collections can be brought “more effectively into the mainstream of teaching and research.” Systems for shared collections, involving consolidation of catalogs and integration of discovery systems, are needed to break down silos, but technical, organizational, and cultural issues are intertwined. GLAM institutions should collaborate to develop consensus standards and practices for metadata and linked open data. This will require a mix of in-house, consortia, and commercial services. Existing tools and platforms include the International Image Interoperability Framework (IIIF), CollectionSpace, and ArchivesSpace. GLAM can also look to parallel strategies developed for knowledge documentation, sharing, and stewardship in the biomedical sciences. The goal is to develop systems that unlock, rather than simply expose, content. A specific suggestion was to make it standard practice to create permanent digital documentation of exhibitions and special events. “Uncurated” collections pose a special challenge for discovery, documentation, preservation and conservation, and risk management (Coalition for Networked Information, 2017).

G. Wayne Clough, the Secretary of the Smithsonian Institutions in his 2013 report, “Best of Both Worlds: Museums, Libraries and Archives in a Digital Age” asks how GLAM institutions can prepare to reach the generation of “digital natives?” He views the present as a “golden age of opportunity” for GLAM as online access is democratizing knowledge and extending the reach of museums and libraries; he ends his report with 10 principles that can guide the changes that are a direct result of the impact of digital technology on how GLAM institutions interact with people (Clough, 2013).

A set of panels at the International Council of Museums/International Committee for Documentation (ICOM/CIDOC) and the International Federation of Library Associations and Institutions (IFLA) Rare Books and Special Collections Section discussed how to integrate metadata across museums, archives, and libraries. The three sectors have different cultures of metadata use; libraries use highly structured “controlled metadata”, archives use less structured context-based collection-level descriptions, and museums are internally focused and use few descriptive standards. Harmonizing these descriptive practices will require resources, cross-sector training, and grassroots efforts. Linked open data and controlled vocabularies are technologies that can improve context-based retrieval (Farneth, 2016).

Finally, the Australian Center for Broadband Innovation supported the “Innovation Study: Challenges and Opportunities for Australia’s Galleries, Libraries, Archives and Museums” which identifies innovative practices in Australia’s GLAM sector and ponders the key transformations

needed to help GLAM institutions thrive in the digital world. The authors found that digital services and social media change people's interactions with the GLAM sector and challenge traditional positions of authority (Mansfield et al, 2014).

Diversity in GLAM

Although out of scope of the GLAM project charge, issues of diversity, equity and inclusion should be addressed while planning programs and staffing for the new Stanley Museum of Art and GLAM activities on campus. The UI GLAM institutions should offer and promote exhibitions/public programming that is more attractive to nontraditional audiences. For example, the Stanley Museum's preeminent collection of African art would be an ideal centerpiece for outreach to Iowa's African and African American communities. Diversity and inclusion in teaching and learning are critical catalysts for new ideas and innovation yet diversity across UI GLAM institutions is lacking. The Mellon Foundation Art Museum Staff Demographic Survey (2015) underscores the lack of ethnic diversity of museum staffs in the US, reporting that only 16% of leadership positions are held by people of color when 38% of Americans identify as Asian, Black, Hispanic or multi-racial (Ford Foundation, 2017), and the Center For the Future of Museums reports that only 9% of the core group of museum visitors are minorities (Moore, 2014). Libraries do not fare much better; a 2013 study, *Ethnic and Racial Diversity in Academic and Research Libraries* (Chang, 2013) reports that Caucasians make up 86% percent of library staff. The American Library Association (ALA) provides strategies for recruiting for diversity on their website (<http://www.ala.org/advocacy/diversity/workforcedevelopment/recruitmentfordiversity>). In 2017, the Ford and Walton Family Foundations provided \$6 million in support to 20 museums to diversify curatorial and management staff at art museums through pipeline development, fellowships, mentorships and other opportunities (Ford Foundation, 2017). The UI Strategic Plan 2016-2021 encourages the development of fellowship and post-doc opportunities for students from underrepresented groups as well as encourage departments to work to hire and retain faculty and staff from diverse backgrounds (University of Iowa, 2016).

Media Spotlight on GLAM

University GLAM initiatives have also been highlighted in the national media. The Atlantic Monthly's piece "Why Do Colleges Have So Much Art?" does an excellent job of outlining the critical role of art museums on campus. While the article does not address GLAM collaboration, it poses important questions about museums' roles in research, teaching and engagement (Urist, 2016). The New York Times published a piece, "On College Campuses, a New Role for Students: Museum Curator," which describes initiatives at Princeton, Bowdoin College Museum, Florida State and UVA that actively involve students curating and experiencing artworks (Fabrikant, 2017).

UI's own Visual Arts Building was highlighted in another New York Times article, "The Innovation Campus: Building Better Ideas," as an example of putting "the art in STEM." The article quoted Steve McGuire's explanation that "Iowa's building attempts to embody that idea by placing itself along a primary pedestrian route, so seeing new work is unavoidable" (Lange, 2016). UI's

collections have also received national attention. Jackson Pollack's *Mural* was the subject of an Emmy-winning documentary made at UI (Charis-Carlson, 2017). The UI Libraries' collection of miniature books has been featured on NBC Nightly News (NBC Nightly News, 2017), and received a dozen new donations as a result (Hakes, 2018). The UI Libraries' Hevelin Collection of science fiction zines was featured in *Slate*, along with digitization efforts and the DIY History citizen scholarship program that leverages volunteer efforts for transcription (Brogan, 2015) (Brogan, 2017).

GLAM ON UNIVERSITY CAMPUSES

After our initial review of GLAM, which took a general look at what GLAM means and how it is interpreted in the community, we turned our attention to specific GLAM practices and collaborations at peer institutions. These are universities, both in the US and abroad, that are home to large art museums and libraries, and were either recommended by our sponsors as comparables or identified in our initial research. While we focused on GLAM collaborations between libraries and art museums, we also highlight some programs outside that scope that integrate either a library or an art museum with the university's broader teaching, research, and outreach activities. We also include examples of other universities that, like UI, have rebuilt their art museums and faced challenges relating to physical space.

Strategic Alliances Between GLAM Units

University of Oregon. The Jordan Schnitzer Museum of Art at the University of Oregon promotes collaboration through their strategic plan, which intentionally: 1) builds cultures; 2) engages communities; 3) promotes shared learning; 4) sustains tomorrow; 5) embraces experimental technologies; and 6) accommodates makerspaces (Deupi & Eckman, 2016). The University of Oregon Libraries strategic plan is complementary, as it focuses on the libraries' role as a catalyst for learning and knowledge creation (Hartz & Lim, 2016). The University of Oregon Libraries and Jordan Schitzer Museum of Art formalized the UO GLAM Alliance in 2016 in response to the University of Miami summit noted above. The collaboration received a \$300,000 Mellon Foundation Grant in January 2018 (<https://around.uoregon.edu/mellon-grant-library-JSMA>). Current initiatives include shared art and archives, collaborative exhibitions at both locations, experiential technologies such as 3D printing of art for visitors with visual disabilities, and manual sharing of metadata between the library and museum platforms. Future planned strategic alignments include joint grant programs, new partnerships with the Museum of Natural and Cultural History and the College of Design, and joint digital and traveling exhibitions (Hartz & Lim, 2016).

Oxford University. Oxford University, which holds some of the world's most significant collections, has developed the "GLAM Strategic Plan 2015-2020" for its Gardens, Libraries, and Museums. The overarching priorities of this plan are: (1) reaching global and diverse audiences; (2) excellence in the care, curation and scholarship of the unique University of Oxford collections; (3) partnership and collaboration in the development of the GLAM community; and (4) sustainability and resilience. Core strategies are expressed as a series of objectives and commitments covering research, education, widening engagement, and personnel. Further enabling strategies support the plan through efficient governance and organization that take into

account the individual nature of departments while providing accountability for shared activities, a sustainable finance strategy, shared services, and creation of digital platforms, tools, and channels (University of Oxford, 2015).

University of Kansas. In 2010, Brian Rosenblum, an associate librarian for digital scholarship, spent a semester as a Keeler Family Intra-University Professor exploring collaboration opportunities between Spencer Museum of Art and KU Libraries through a process very much like the one our ELA team has undertaken. Existing collaborations included joint exhibitions, events, instruction, and digital display of objects. However, these collaborations were largely opportunistic and short term. Suggestions were to increase opportunities for regular interaction and communication between staff at the two organizations and explore strategic opportunities for long-term collaboration through digital projects, technical collaborations, collaborative instructional programs, increased communication and interaction, and strategic planning. The latter included collaboration with other campus units, formation of a “LAM Council”, and identification of grant opportunities (Rosenblum, 2011).

Northwestern University. Northwestern’s Block Museum of Art has recently released its “Strategic Plan 2018-2022: The Block Museum as Frame of Mind.” This plan was developed through a listening tour that engaged with stakeholders within Northwestern (faculty, staff, students, and Block staff and advisors), local community leaders, and leaders of peer institutions. It builds off of the previous 2012 plan, “The Block in 2015,” which rewrote the museum’s mission and vision statements to emphasize its commitment to teaching, learning, and serving as a community resource, and also built a collaborative “Our Museum” approach by giving increased agency to both staff and stakeholders. While the previous plan allowed the museum to maximize what its staff, resources, and spaces could deliver, the current one recognizes the need to evaluate how best to prioritize and deploy those resources based on the museum’s identity. It focuses on interdisciplinary programming, partnerships with both university units and local organizations, and a “Frame of Mind” that expands beyond the walls of the museum to address timely questions. Strategic priorities include amplifying both faculty and community partnerships. Specific proposed actions include: developing a structure for developing faculty-museum collaborations; digitizing the collection and making access more user friendly; developing a structure for collaboration with the Northwestern libraries for collection development and teaching impact; investing in staff professional development; updating operational protocols and processes to maximize efficiency; and inaugurating a collecting council. The museum’s “culture of yes” is seen as crucial for retention of talented staff (Northwestern University, 2018).

The Block Museum is part of the Northwestern Arts Circle, a set of largely co-located GLAM venues that “brings together theater AND visual arts AND music AND film AND dance AND literary arts AND much more” (<https://artscircle.northwestern.edu/about>). Another example of existing collaborations is an Institute of Museum and Library Services grant for Northwestern University Libraries to collaborate with the UCSD Library on integration of local digital object curation services with distributed preservation networks (<https://www.ims.gov/grants/awarded/lg-72-16-0135-16>).

Yale University. Yale University brought their GLAM staff together in 2007 to “further dialog and collaboration among libraris, archives and museums.” The meeting was summarized in a report by Diane M. Zorich (Zorich, Waibel, & Erway, 2008) and recommended the development of a Yale Federation of Collections. The Federation’s charge would be to identify priorities for Yale collections and, critically, identify ways to share facilities and services.

Advancing Teaching, Research, and Engagement through GLAM

Princeton University. The Princeton University Art Museum employs an Andrew W. Mellon Curator of Academic Engagement, who coordinates various programs that integrate the museum with faculty teaching and research. These include faculty-curated exhibitions that draw on faculty research interests; the Andrew W. Mellon Fund for Faculty Innovation, which provides summer stipends to faculty and postdocs for the development of curricular initiatives that use the museum’s collections; and a monthly Museum Voices Colloquium that serves as a visual arts think tank. The museum also offers a variety of internships and volunteer opportunities for students (Princeton University Art Museum - Learn - Participate, 2018). A \$330 million redevelopment at Princeton University includes relocation of a rail station to make the new Lewis Center for the Arts (including a theater, art gallery, and rehearsal space) the gateway to the campus (Conrad, 2014).

University of Virginia. The University of Virginia Fralin Museum of Art partners with the medical school on the Clinician’s Eye program, which uses interactive art exercises to teach medical students observational and visual analysis skills. The program was developed jointly by a museum curator, a faculty member in the medical school, and a pre-med student and was inspired by similar programs in San Antonio and Cornell (Urist, 2016) (Kelly, 2014).

University of Georgia. In 2012, the Georgia Museum of art used three of its exhibitions to focus on collaborations between artists and engineers and the importance of science and technology in the creation of artwork. These exhibits, which focused on the creation of contemporary prints and sculpture as well as studies and conservation of ancient sculpture, brought together faculty and students from a wide range of disciplines in the arts, humanities, and sciences (Lachowski, 2012).

Emory University. The Michael C. Carlos Museum at Emory is a center for engagement with the local community. In particular, it uses its prominent “Art of the Americas” collection as a touchpoint to connect with Atlanta’s Latino community. The museum mediates engagement activities that are led by other university units. Emory’s Center for Community Partnerships supports service learning activities, such as a “Writing, Context, and Community” class offered by the Department of Spanish and Portuguese and undergraduate student participation in the museum’s K-12 educational programming, which aligns with state standards for teaching the history of the Americas and incorporates insights from community members. Museum spaces are opened to the Latino community for public events organized by other entities. Museum staff successfully made the case to donors to provide funding for transportation of K-12 students to the museum to support community engagement (Hartfield-Méndez & Tierney, 2014).

Technology Platforms Supporting GLAM

University of Notre Dame. Notre Dame recently received a grant from the Andrew W. Mellon Foundation to develop a Unified Preservation and Exhibition Platform for seamless access to the university's museum and library holdings. The planned 3.5-year project is a collaboration between the Snite Museum of Art and the Hesburgh Libraries, which includes Rare Books and Special Collections and University Archives. It will use existing tools like the CurateND institutional repository and the Digital Exhibits and Collections application to create an integrated software system. The software will be optimized for the cloud and have a shared administrative back end for data entry and collection management workflows (O'Leary, 2018). The Snite Museum has also developed a mobile app that allows visitors access information about works of art (<http://sniteartmuseum.nd.edu/learn/mobile-app/>).

University of Texas - Austin. In 2017, the LBJ Library hosted the exhibit "Deep in the Vaults of Texas: a Campus Collaboration," which showcased items from the collections of 11 libraries, archives, museums, and repositories across the UT-Austin campus. A virtual reality tour of the exhibit is also available online. Users can scroll and zoom through panoramic photos of the original exhibit and click to view close-up images and descriptions of items. The previous exhibits "Sixty from the '60s" and "The Vietnam Conflict" were similarly preserved as online exhibits (<http://www.lbjlibrary.org/exhibits/deep-in-the-vaults-of-texas-a-campus-collaboration>).

GLAM-Wiki Initiative. Wikipedia has been collaborating with a number of GLAM institutions to make their collections more accessible to the world. A "Wikipedian in Residence" is assigned to a cultural institution, in a program pioneered in 2010 at the British Museum. This individual coordinates events such as "edit-a-thons" and "scan-a-thons" to upload information and high-quality digital images of objects to Wikipedia (GLAM-Wiki US, 2012). Volunteers curate and connect information and metadata that originates from different institutions, databases, and vocabularies. For example, the library catalog at Laurentian University includes snapshot cards that contain information from outside sources like Wikipedia, Twitter, and Musicbrainz. In this way, a GLAM can provide users with additional metadata without needing to hire staff to do the curation. Goals of the GLAM-Wiki initiative are to bring GLAM institutions' resources to the public, make them easier to search, and allow for complex analysis of collections by providing contextual data (Stinson, 2017).

Color Our Collections. Color Our Collections is a social media-based outreach event launched by the New York Academy of Medicine Library in 2016 and now involving 282 GLAM institutions. For the week-long program, participating institutions provide black-and-white scanned images of materials from their collections as free coloring books and use the #ColorOurCollections hashtag to drive public engagement with the art (<http://library.nyam.org/colorourcollections/>).

Making Spaces for GLAM

The University of Iowa moratorium on building projects directly impacts the Stanley Museum of Art. The museum has operated without a building since the 2008 flood with its collection stored and exhibited off campus at the Figge Art Museum in Davenport, IA and on campus at the Iowa Memorial Union. Similarly, planned renovation of the Main Library has been postponed. The delayed construction poses challenges and opportunities for GLAM initiatives at UI. The included examples show what is possible while existing without a physical space and also reveal some

challenges that can result from new construction. We also view this delay as an opportunity to be more strategic about fundraising and grant-getting for the museum and GLAM collaboration in anticipation of the new building. In Appendix D, we provide an overview of grant opportunities for GLAM activities.

Myseum of Toronto. The Myseum serves as Toronto, Canada's city museum and shows that it is possible to have museum-type activities even when lacking a dedicated physical space. After decades' worth of proposals for a bricks-and-mortar museum failed to be built, a nonprofit organization launched a non-traditional institution instead. It engages citizens through creative programming that includes pop-up museums, digital exhibits, interactives maps, and portable exhibits, and panel discussions throughout the greater Toronto area. Dedicated to showcasing the diverse perspectives of Toronto's past, present, and future, Myseum of Toronto maintains a strong social media presence and is driven in part by the concept of "co-creation" of exhibits with the public (Bradburn, 2015) (Maloney, 2015). The Myseums Arrivals and Departures: the Journeys of the Copts and their Artifacts exhibit presented in conjunction with the St. Mark's Coptic Museum, Clara Thomas Archives and Special Collections, and the Coptic Canadian History project underscore the value of collaboration. This exhibit included multimedia talks, digital exhibitions, a digital café including a scholar's corner (<https://thecchp.com/exhibits/myseum-intersections-201>).

Harvard University. The Harvard Art Museums were closed from 2008-2014 while the former Fogg Museum building was completely overhauled and expanded and the university's three art museums (Fogg – Western art; Sackler – Asian, Islamic, and Indian art; Busch-Reisinger – German and northern European art) consolidated under one roof. The expansion added 12,000 sq. ft. of gallery space (for a total of 43,000 sq. ft.), as well as an expanded Art Study Center, conservation labs, and classrooms. However, this was significantly less space than in original proposals (due to loss of a proposed contemporary art building) and staff was reduced by 30% for budget reasons. Uniting three museums with different histories, collections, guiding philosophies, and identities was a significant challenge that involved locating works from all the collections throughout the new building (Conrad, 2014)(<https://www.harvardartmuseums.org/about/history-and-the-three-museums>). According to museum director Thomas Lentz, a larger issue was to "rebuild not just collections but connections to the university" and to "reposition the museum to a more central position with an educational mission, to be a bigger part of the cognitive life of the university" (Conrad, 2014).

Michigan State University. Michigan State University opened the brand-new Eli and Edythe Broad Art Museum in November of 2012, making it a good point of comparison for UI's new Stanley Museum of Art. Construction of the Broad Museum was driven by the desire of a major donor to build a world-class contemporary art museum at his alma mater, which was successfully achieved. However, the avant-garde architecture and exhibits are seen by some in the community as a poor cultural fit for a Midwest college town, and the closing of its more traditional predecessor, the Kresge Art Museum, was unpopular. Attendance after the first year has dropped to less than half of what was originally predicted (Gabbara, 2017).

An expansion of the museum set to open in May 2018 will address these concerns by highlighting the Kresge art collection (Gabbara, 2017). The new space includes an Art Lab, developed in collaboration with the Arts and Cultural Management and Museum Studies departments, that provides exhibition spaces and a research center focused on the museum of tomorrow that will allow integration of the collection into teaching and learning. The inaugural exhibition, “Mining the Collection,” will be curated by museum studies students (Brauer-Delaney & Stoepel, 2018).

The Broad Museum offers a variety of outreach activities to both the academic and local communities. These include monthly student coffee hours, the Broad Underground Film Series (in collaboration with Film Studies and English), student performances and an Acoustic Lunch concert series, and monthly Family Days with hands-on activities. At a visit to the Broad Museum in November 2017, exhibits included items sourced from the Radicalism Collection of the MSU Libraries’ Special Collections as well as The Vault, which features items from the permanent collection chosen for display by student workers.

University of Texas – Austin. In 2017, the UT-Austin Fine Arts Library was significantly downsized as part of renovations to the Doty Fine Arts Building, with 75,000 books and other materials (roughly 60% of the collection) moved to off-campus storage facilities. An announcement that the Fine Arts Library would be closed completely in the next few years led to significant uproar (Sutton, 2017). In April 2018, the provost reversed that decision based on the findings of a task force who reviewed stakeholder input, peer institutions, and library usage and presented pros and cons of various scenarios. The new plan is to retain the library in its current location and upgrade the facility (Bond, 2018) (Faires, 2018). Benefits of this scenario include creation of a community space, accessibility and efficient retrieval of materials, and the ability of users to browse the collection – noted as a particularly important means of information seeking for the visual arts that is not supported by online or off-site collections (University of Texas at Austin, 2018)

ON CAMPUS INTERVIEWS WITH UI GLAM STAFF

We followed our review of literature with 21 one-on-one in-person interviews with Stanley Museum and Libraries staff, faculty and stakeholders. Our goal was to better understand current activities and attitudes and to gather ideas for improvement. Interviewees were asked 13 questions (see Appendix B) about their own experiences in collaborative activities on campus. We asked staff whether and how they collaborate across the two institutions, to provide examples of successful collaborations, and to describe barriers to collaborations. We also asked the participants to share what they feel are the top three GLAM challenges and to identify collaborative activities they would choose to implement if resources were not an issue. The interviews with staff helped the team understand how staff work in each of the GLAM institutions. The interviews also underscored the high degree of collaboration that already exists; many of the individuals we interviewed were indicated that much of the collaboration on campus is initiated by staff working across UI GLAM institutions. We found that these collaborations are typically ad hoc and come about through informal interactions, often initiated by faculty. While interviewees recognize the benefits of such organic, naturally arising interactions, they also see

a need for a more formal and visible collaboration pipeline to identify and address common goals and priorities.

Success Stories

Interviewees identified a number of existing successful collaborations, a few of which are described below. Most are between the Stanley Museum and Libraries, but others involve other units on campus; while technically out of scope for our project, they could serve as examples for future Stanley Museum/Libraries collaboration.

Digitization and IT. The Digital Studio was mentioned by many staff as one of the most generous and collegial units on campus serving the Stanley Museum and Libraries. Specific projects included the Digital Studio's collaboration with Dan Johnson and Nancy Kraft on digitization of the Hans Breder collection. Multiple interviewees noted the digitization of the Museum of Natural History's collection of 19th century egg cards as an example of using scanning, crowdsourcing, and databases to enable new lines of research. The Libraries and Stanley Museum work to identify a museum management system and implement the online catalog of the Stanley Museum collection, which pre-dates the flood, was called out as notable by several staff. The Digital Dada Library and Fluxus Digital Collection leverage scanning, photography, video, and 3-D rendering to allow researchers and students from more than 30 countries to interact with objects in UI's collection of avant-garde art and materials (Nelson, 2018).

Joint Exhibits and Collections. Both the Stanley Museum and UI Libraries host unique collections that are nationally and internationally renowned. These play a role in UI's teaching, research, and outreach missions and offer opportunities for collaborative exhibitions and scholarship, which interviewees cited as examples of success. The Lil Picard Collection, along with the 2011 exhibition "Lil Picard and Counterculture New York" relied on many contributions by staff from Stanley Museum and Libraries. The ongoing exhibit "DADA FUTURES: Circulating Replicants, Surrogates, and Participants" is a collaboration between the Libraries, Stanley Museum and the UI Department of English that draws on the UI Libraries' International Dada Archive, a world-class collection containing about 75,000 objects (Nelson, 2018). The related DADA Symposium involves pooling of time, staff, space, and resources to address a niche area with high interest from its constituents. The Shakespeare First Folio exhibit involved over 70 events in one month and work by staff in various units. A recent Philip Guston exhibit of works from the Stanley Museum had a corresponding follow-up exhibit with materials from the Art Library. A Frankenstein and Genetics collaboration organized by the Obermann Center was a good example of an interdisciplinary exhibit that incorporated the UI Libraries, multiple departments and colleges, UI and local performing arts venues, and the Iowa City Public Library. The recent Archives Crawl was a collaboration between the UI Libraries, Stanley Museum of Art, Museum of Natural History, State Historical Society, and Iowa City Public Libraries, and it brought well over 70 people to view items in UI Libraries Special Collections.

Preservation and Conservation. The UI Libraries Preservation and Conservation Department is a major resource for preserving both books and artwork, and both organizations benefit from in-house paper conservation. In an example of critical collaboration by staff, Bethany Davis (Libraries) and Sarah Luko (Stanley Museum)'s poster "Collaborating across Organizational Lines"

discusses how to stabilize and digitize large-format folios for exhibit at the Stanley Museum (Davis & Luko, 2016). Rebinding of the Stanley Museum's Goya portfolio by the UI Libraries led to increased public consumption of a collection that had not previously been available.

Challenges

Interviewees also shared frank assessments of the challenges they face in engaging in collaborative work. Several themes arose repeatedly.

Limited Time for Collaboration. While interviewees are enthusiastic about what collaboration can bring to the university, most find it difficult to prioritize such collaborative activities on top of their daily tasks. Planning joint projects, events, or exhibits can mean “work on top of work”, and the effort needed is often disproportionate to the credit received for that effort. Notably, there is a perception among some staff that such work is not a priority for campus leaders. Due to time constraints, follow-through on both sides can be challenging. As a result, collaborations tend to be one-off and ad hoc, rather than sustainable and long term. The amount of time that individual interviewees devote to collaborative activities varies greatly, from almost none to nearly 100%. Some staff members, particularly in Conservation and the Digital Studio, are frequent connectors for collaborative and cross-disciplinary projects due to the nature of their roles.

Limited Space and Resources. Despite the new museum building on the horizon, space is a concern for many staff. This is exacerbated by budget cuts that have indefinitely postponed renovations to the Main Library and reduced the size and planned features of the new art museum (e.g., corridor between museum and Main Library, café, gift shop, auditorium). Those features would have created more opportunities for organic interactions between the Stanley Museum and the UI Libraries as well as joint events. The most pressing need is for storage space as UI collections grow in the future. To protect books and artwork, this space must be both climate-controlled and secure. Preservation is a concern for digital media as well as physical materials. Several interviewees expressed that they would be able to do more if they had access to additional resources, such as grant funding or equipment. Current funding is largely earmarked for routine needs or urgent repairs, rather than new initiatives or space. The recently announced construction moratorium in response to state funding cuts means that these concerns will only increase in the foreseeable future.

Preconceptions. Several staff brought up false preconceptions as a factor that limits the engagement that community members have with GLAM institutions. For instance, many students and faculty still think of the library as merely a building where books are stored, rather than a community of experts who can connect them to people and resources. The general public may see museums as elitist, while science and engineering students may not view the visual arts as relevant to their interests. Collaborations between GLAM institutions and the broader community may help overcome these misconceptions and draw visitors to UI's museums and libraries.

Suggestions

Interviewees were asked to share what they would do to improve GLAM collaborations at UI if resources were no concern. Again, we saw many common themes, some of which could be feasible even with resource limitations.

Pop-Up Exhibits. Quite a few staff proposed creating small pop-up exhibits across campus with the goal of reaching a broader audience that might not otherwise visit the Stanley Museum or Main Library. For example, an exhibit in one of the science buildings might feature artwork and archival materials related to science or medicine. Exhibits could also be placed in Hancher or Voxman to encourage concertgoers to explore the visual arts at UI. A case in a Stanley Museum exhibit could also be reserved to showcase related material from the Libraries. Other programs might target game day foot traffic or prospective students attending Orientation. Such pop-up exhibits would provide the opportunity for students to gain curation experience. GLAM staff could also create a “scavenger hunt” of art across campus, perhaps in coordination with liveWELL programs that incentivize walking. Interactive kiosks, signage, and event calendars could help direct UI visitors to exhibits.

Create a Destination for the Visual Arts. Although the new Stanley Museum and Main Library will not be physically connected by a corridor, there is interest in turning Gibson Square and the surrounding space into a true destination for the visual arts at UI. This would be a great location for outdoor art as well as gathering spaces. Exhibits and events spanning the Stanley Museum galleries, Main Library Gallery, and Shambaugh Auditorium would bring the public to both institutions. In lieu of a museum café, food trucks would be a draw; Science Thursday events attract 1500-2000 people weekly to the UI medical campus for food trucks, live music, and science-focused outreach (Charis-Carlson, 2016).

Share Staff and Resources. There is a particular need for staff to coordinate the logistics of events and exhibits. Currently, this work is done by librarians, curators, and conservators as needed, but they do not have training in event planning, and it is not the best use of their skills and time. A shared coordinator or registrar position could free up GLAM specialists and avoid duplication of effort. The current number of interim and open positions among GLAM-related staff and leadership at UI creates a challenge, but also an opportunity to reimagine how these roles can support cross-disciplinary needs and goals.

Leverage Students. Talented students are a fantastic resource to aid collaborative work. Several people proposed student gallery attendants and student curators. The Department of Conservation and Preservation already relies on students for much of their work. UI Libraries Special Collections hosted an exhibit recently where student workers each selected a work that they wished to highlight. Students from Museum Studies, Art and Art History, School of Library and Information Science, and the Center for the Book would benefit greatly from such opportunities. The UI Libraries and Stanley Museum can also benefit from the strengths of students from more wide-ranging disciplines. For example, students from the Tippie College of Business Marketing Institute and the Event Planning Certificate program of the School of Journalism and Mass Communication would be well placed to assist with event planning and marketing.

These examples, a fraction of many, give a glimpse of the sort of collaborations on campus that are ongoing between GLAM units, their staff, and their colleagues across campus. We learned that the potential for collaboration is robust on campus and highly valued by staff. However, past efforts to collaborate have not always been successful due to a perception that such work is not a priority for campus leaders and because of the perennial lack of monetary/financial resources, lack of space, and lack of staff for GLAM units.

IDEATION SESSIONS

With these themes in mind, the GLAM team held two ideation sessions which were attended by 25 UI staff from the Stanley Museum, Libraries and VPR-ED offices. These sessions were modelled on the World Café and IDEO brainstorming structures (The World Café Community Foundation, 2015) (IDEO, 2015) to encourage collaborative dialogue around four common themes raised in our interviews:

1. **Collaboration** (To enable GLAM staff on campus to prioritize collaboration more highly, how might we formalize GLAM collaboration at UI? What are the benefits and drawbacks to formal vs informal GLAM?)
2. **Telling the Story/Engagement** (How might UI tell the story of GLAM and UI to the world and to UI organizations and leadership?)
3. **Resources** (How might UI leverage existing resources across campus to support GLAM collaborations?)
4. **Technology** (What are the areas of greatest need for technology and digitization to meet the needs of the future?)

Participants self-organized into groups of 3-5 individuals and were given eight minutes to generate ideas around the theme and attendant question prompts at their table. They were encouraged to follow IDEO's rules for brainstorming (Defer judgement. Encourage wild ideas. Build on the ideas of others. Stay focused on the topic. One conversation at a time. Be visual. Go for quantity.) (IDEO, 2015). Individuals put their ideas onto post-it notes. After a set period of time, the post-it notes were put together in themes. Each participant spent time at 3 different tables. Following the eight-minute brainstorming time, each group had five minutes to cluster related post-it notes onto a large piece of paper and write down common themes. A facilitator from the GLAM team sat at each table and presented their group's ideas to the whole room. Participants then moved to new tables and repeated the process twice more. At the end of the ideation session, participants were asked to visit each table and vote for their top three ideas for each question by placing a sticker on the post-it note. The GLAM team collected and recorded the day's ideas, and organized them by theme and popularity (see Appendix C).

The ideation sessions generated hundreds of ideas, more than a hundred of which received at least one vote. In the narrative below, we spotlight some of the most popular suggestions as well as common themes that emerged through the discussion. Individual ideas proposed by

participants are underlined. Though we present them as responses to our four original prompts, similar suggestions were often made by more than one discussion group. The full list of proposed ideas, annotated with question prompts and the number of votes each idea received, is attached as Appendix C.

The most popular suggestion by far was to formalize the UI Collections Coalition, make use of the UI Collections Coalition, or create a joint/formal team of Stanley Museum/Libraries staff. This idea was proposed in some form in response to three of the four discussion prompts and received a total of 24 votes. In its current form, the UI Collections Coalition consists of staff from the UI Libraries, Stanley Museum, Pentacrest Museums, and a number of other units on campus that manage special collections. These individuals meet informally on a regular basis, and these gatherings have led to significant collaborations and connections across UI GLAM units. The suggestion to make the Collections Coalition into a charter committee would give this group a formal charge and greater power to influence.

Collaboration: To enable GLAM staff on campus to prioritize collaboration more highly, how might we formalize GLAM collaboration at UI?

Formal recognition of collaborative activities. A suggestion to reward collaborative activities in faculty promotion and tenure and staff performance appraisals was particularly well-received, with nine votes. Participants believe that such formal recognition would incentivize collaboration. Moreover, job descriptions could be reworked to reflect reality and acknowledge and encourage collaborative work.

Joint strategic planning and goal-setting. Various joint strategic planning activities and resources were suggested as a means to enable this collaboration. Participants pointed out the need for GLAM units to jointly set priorities, clearly articulate shared goals, and share resources. This could be done through annual GLAM retreats at which staff could develop a clear map of existing resources and identify key players with common interests. Staff meet and greets with coffee and donuts would provide a less formal avenue for relationship building. Joint strategic planning could extend as far as restructuring.

Grant support. GLAM-specific funding was also proposed and upvoted many times. In particular, participants suggested small-scale funding for Stanley Museum-UI Libraries collaboration or publication and pedagogy. The Obermann Center was noted as a resource for funding for joint projects. Participants also noted teaching-specific funding, such as Mellon grants for teaching seminars and the Grant Wood Fellowship, as potential resources for GLAM collaboration. A common discussion theme was that many staff feel that opportunities for grants come and go because these activities are not highly valued by GLAM unit leaders and not enough support is provided to get the best possible applications out.

Telling the Story/Engagement: How might UI tell the story of GLAM and UI to the world and to UI organizations and leadership?

Shared exhibits and events. Shared exhibits were identified as both a means to tell the story of GLAM at UI and an existing resource that we can leverage. Joint collections and exhibitions across UI GLAM were proposed numerous times and received many votes. It was noted that Stanley

Museum and the UI Libraries should collaborate in ALL exhibits, both digital and physical. Such co-sponsored events would build a shared audience. Some more specific suggestions were to partner with seminars and develop exhibit templates to aid with labeling and cataloging.

Collaborative teaching and degree program. The proposal to create a collaborative degree program, such as an undergraduate certificate or degree in conservation, received seven votes. A conservation internship was also well received. Staff noted that the existing curriculum at UI aligns with the most competitive conservation programs in the US. Other teaching related suggestions were to collaborate with faculty and curriculum and reach out to science departments and other academic departments. Faculty/staff touring lectures and shared GLAM online coursework were also proposed.

Public outreach and engagement. Participants agreed strongly with the sentiment that GLAM at UI should be free and open to the public, because UI is a state university. Coordination of K-12 resources with school trip visits and collaboration with Iowa City community events were recommended. The recent Archives Crawl was cited as a successful community event. Possible resources for GLAM outreach include county extension offices for culture and cultural artifacts as well as the UI Mobile Museum.

Communications, PR, and social media. Communications and external relations staffing at UI pales in comparison to peer institutions, and participants agree that we should hire communications staff to the level of other Big 10 schools. Other suggestions were to assign an Office of Strategic Communications staff to be proactive rather than waiting for stories and to partner Stanley Museum and UI Libraries staff for publicity. Potential topics for story telling include giving positive publicity to existing collaborations, highlighting donors and other patrons of the arts, telling more behind the scenes stories, sharing the unique story of the "Iowa Idea" and sharing flood and flood recovery stories. A social media campaign was seen as a key channel to tell these stories and may involve a collaboration blog or staff blogs on the websites of GLAM units. More unique suggestions were to make a movie or game with a GLAM theme.

Resources: How might UI leverage existing resources across campus to support GLAM collaborations?

Create a GLAM destination. Participants eagerly welcomed the idea of integrating Gibson Square into a "GLAMpus" to draw people to the space around the Main Library and new Stanley Museum. The GLAMpus could include signage to direct visitors to exhibits, outdoor GLAM exhibits and events, and food trucks (analogous to the popular Science Thursdays at UIHC). Staff also suggested using the "City of Literature" organization to leverage outside support for GLAM at UI and in Iowa City. Existing shared exhibits would tie into the GLAMpus.

Facilities and Infrastructure. Participants suggested leveraging common infrastructure and creating a clear map of existing resources. HVAC and building technologies were noted as particular areas of concern for preservation. Shared off-site storage was another topic of interest. The UI Libraries and Stanley Museum may be able to leverage resources at the Old Capitol and Museum of Natural History. IT services and web design were seen as a notable area to target for integration.

Knowledge sharing. UI staff and their expertise are key resources to develop GLAM collaboration at UI. Cross-disciplinary projects and cross-attendance of professional society conferences (AAM, SAA, ALA) would allow GLAM staff to better understand each other's fields. Job-sharing (75%/25% split) between the units would also encourage more collaboration. Co-conservation and preservation are notable areas in which staff can serve as resources to each other to share collection care knowledge.

Technology: What are the areas of greatest need for technology and digitization to meet the needs of the future?

Accessibility and shared cataloging. A number of participants highlighted the need to share GLAM digital infrastructure at UI, including resource management and storage retrieval systems such as the online catalog and Aeon reader request system. The most highly voted suggestion was to develop finding aids, describe digital items, and make data keyword searchable. Staff suggested data mapping to assist efficient systems and exploring linked data possibilities. They also proposed connecting collections through data – such as the Art Museum Collections in the Iowa Digital Library – via collection assessment tools to audit physical and digital objects.

Digitization. When digitizing collections, we need to “Do it ONCE and do it RIGHT.” This includes scanning, coordinating rights assessment, and connecting IDL thumbnails to a physical location. Digitization facilities should be centrally located and centrally staffed.

Open access. Participants believe that we should make as much open access as possible (consistent with the value placed on public outreach and engagement). The proposal to create a shared public digital presence with high-quality images was very popular.

Use of technology to enhance exhibits. Participants suggesting providing iPad-based evaluation in galleries. These iPads could also enable information sharing with audiences, such as access to IDL and metadata while viewing the physical collection.

RECOMENDATIONS FOR COLLABORATIVE PRACTICES:

- 1. Establish a formal GLAM committee that is empowered to shape an environment on campus where GLAM can flourish and be sustained.***

We recommend a charter committee comprised of faculty, staff, and students representing the Stanley Museum of Art, the Libraries, GLAM disciplines and with representation from the Pentacrest Museums. The formal structure of a charter committee would empower this group to influence policy, programs, and operations related to GLAM at UI and would ensure that various stakeholder groups are heard. While the Pentacrest Museums are out of the scope of this report, their inclusion in GLAM collaborations would increase engagement and potentially decrease costs in the future.

The committee could either be based on or interface with and supplement existing committees on campus. Most notably, UI Collections Coalition is highly valued by UI staff. This group consists

of staff who manage UI's many institutional and departmental collections, which cover historical, medical, and scientific interests in addition to the visual arts. Its mission is "to support the educational, research, and service goals of the University of Iowa by encouraging and advancing the professional care, documentation, and study of the artifacts, specimens, and documents in the various collections located in the University community, to make the collections meaningful and accessible to members of the University and general public, and to encourage the professional growth and development of the administrators, curators, and keepers of the collections." However, the Collections Coalition has no official recognition or charge, which limits its ability to effect real change.

There are existing charter committees that relate to GLAM, but they do not have a primary charge of supporting GLAM collaboration. The University Libraries Charter Committee is charged with advising on library resources, services, and facilities and coordinating among the various UI Libraries. Committee membership consists of faculty, students, and staff, in addition to administrative liaisons, and is by design balanced among the sciences, humanities, and social sciences. A 2004 draft Collections Policy proposed creation of a separate standing University Collections Committee, consisting of the Vice President for Research, five collections managers, two tenured faculty members, and non-voting representatives from Risk Management and FSG-Space Planning, but this committee was not created.

The proposed GLAM Committee should be charged with investigating and implementing many of the suggestions identified in our interviews and ideation sessions, such as:

- Map out and clearly identify GLAM resources on Campus;
- Develop a framework for GLAM units to share physical and digital infrastructure and staff;
- Identify priorities for collections on campus;
- Develop plans to more fully utilize space near the Stanley Museum and Main Library as a "GLAMpus" that highlights visual arts at UI and provides gathering spaces for UI and local community members;
- Identify and develop opportunities for new undergraduate and graduate degree and certificate programs, beginning with an evaluation of the feasibility of a degree or certificate program in conservation;
- Envision and consider new organizational structures, reporting lines, and budgetary strategies for the future
- Develop a GLAM strategic plan.

2. Increase opportunities for collaborations across staff positions.

More organic collaborations will arise if GLAM staff have additional opportunities and mechanisms to build relationships across units, engage in cross-training and professional development, and prioritize collaborative activities as a key aspect of their job expectations. Some specific mechanisms to do this include:

- Creation of joint position(s) for collections and/or events;
- Combined professional development/training opportunities for Libraries and museum staff;
- Networking events targeting staff and faculty across the full scope of GLAM units and departments at UI;

- Bi-annual meetings or retreats of GLAM staff;
- Small grants for collaborative exhibits or projects.

3. *Reward and recognize staff and faculty who actively and productively collaborate in GLAM research, teaching, and service activities*

Formal recognition of collaborative activities will enable staff and faculty across all GLAM functions to more highly prioritize this work. For example:

- Inclusion of collaboration as a key area of responsibility in staff job descriptions;
- Formal system of merit or credit for staff who productively collaborate;
- Recognition of staff contributions to collaborations in annual performance reviews;
- Inclusion of collaboration in evaluation criteria for teaching, scholarship, and service in the faculty promotion and tenure process;
- GLAM recognition program or awards.

4. *Identify and pursue grants and other funding opportunities that support collaborative activities across GLAM.*

Resources are already in place on campus to help with collaborative grant applications. These include the newly established Research Development Office in the UI Office of Vice President of Research and Economic Development, which offers one-stop concierge services for strategic collaboration and proposal development, as well as the International Programs' grant administrator Ann Knudsen, whose purview includes the arts and humanities on campus. These offices and others should be utilized to identify opportunities and collaborations off and on campus and to provide help in the submission of strong proposals that leverage UI's strengths in the arts and humanities. Appendix D of this report lists some funding agencies and resources specific to GLAM.

5. *Invest in digitization and joint technologies related to accessibility and discovery.*

Digitization and improved discovery of GLAM collections enable collaborations and support UI's research, teaching, and outreach missions by making materials more available to students, researchers, and the general public. Tools linking UI's various catalogs and databases would make collaborations across GLAM disciplines and units easier by avoiding duplication of resources and allowing researchers to find materials through a single search. Specific recommendations include:

- Expand metadata creation, including finding aids, captions/transcripts and item-level description for digitized items, to enhance public digital presence and allow for open access;
- Utilize linked data, named entity recognition, knowledge bases like Wikidata and crowdsourcing concepts to enrich data;
- Increase the scope of digitization for paper based and audio/visual materials with investment in equipment, budgets and staff.

CONCLUSION

Greater collaboration and cooperation between the UI Stanley Museum of Art and the Libraries are essential to the future progress and vitality of GLAM on the UI Campus. In the 1920s, the “Iowa Idea” first proposed housing the makers of art in close proximity to its interpreters so that they could benefit from each other’s expertise (<https://art.uiowa.edu/about/iowa-idea>). Nearly a century later, the UI Strategic Plan 2016-2021 encourages the integration of UI strengths while the UI 2020 Initiative encourages reorganization across academic and administrative units with the goal of the UI becoming a “forward looking, nimble university.” A GLAM framework provides a roadmap to expand upon these ideas for a new generation. By supporting collaborations across its libraries, museums, and other units, the University of Iowa can overcome the hardships of the 2008 flood and ongoing budget constraints and remain a leading destination for the visual arts well into the 21st century.

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APPENDIX B: Interview Questions with UIMA/Library Staff
Fall 2017

- What is your role at the [Library/Museum]? What are your responsibilities and goals?
- Do you typically interact with staff at the [other organization]? In what way?
- Can you tell me about an example of a successful collaboration you've been involved in?
 - *What has been less successful?*
 - *How do you define success?*
- What does the process of collaboration look like? Who else is involved, and do you need to ask for approval?
- What keeps you from collaborating more with [the other organization]?
- What other organizations on or off campus do you collaborate with?
- What percentage of your time is currently spent on collaborative work?
- What keeps you up at night?
- What are your top three challenges?
- If resources were no object, what would you choose to implement?
- Who else should we speak with?
- What else should I have asked you?

Additional Collaborative ideas / Other

APPENDIX C: Ideation Session Suggestions

Collaboration: How might we formalize GLAM collaboration at UI? What are the benefits and drawbacks of a formal vs informal approach?

Themes	Ideas	Votes
Communication	Connect UIMA/LIB usefully connected/share resources	2
Communication	Create Positive Envir. for Beta-testing & Eval	2
Communication	Open Access	2
Communication	Be Direct about desired outcomes	
Communication	Identify Existing Collaborations (Map them)	
Communication	Identify what works and does not work (Map them)	
Fellowships	Fellowships for Collaboration	
Financial	Grants for UIMA/LIB	5
Financial	Funding for GLAM Collaboration	
Financial	Grants for Joint projects	
Formalize Collab	Care about the whole and not just the parts	
Formalize Collab	Mechanisms for Crediting work	
Formalize Collab	Professional Development for collaboration	
Formalize Collab	Send groups from UIMA/LIB to same conference	
Goals & Recognition	Add to strategic plan (GLAM)	
Goals & Recognition	Formalize Collaboration as part of evaluation	
Goals & Recognition	Make collaboration REAL	
Goals & Recognition	Recognize Collaboration	
Goals & Recognition	Set goals for program review	
Grants	Small grants for UIMA-LIB collaborations	3
Human Capital	Grant Wood Fellows	2
Human Capital	Faculty Curators	
Human Capital	GLAM Scholarships	
Human Capital	Improve Collaboration	
Human Capital	Scholarships	
Human Capital	Seed Grants	
Human Capital	Student Curators	
Human Resources	Articulate Shared goals	4

Human Resources	Job Sharing (75%, 25% split)	1
Human Resources	Build collaboration into description	
Human Resources	Look @ skills, not just job descriptions	
Human Resources	Reform org structure of both orgs	
Human Resources	Take things away to save time	
Internships	Develop conservation internship	2
Inventory Systems	Integrate IT	1
Inventory Systems	Mandate set of satellite projects to mitigate silo effect	
Inventory Systems	Tear down silos	
People/Mtg/Formal	Formalize UI Collection Coalition & expand & reward particip	
People/Mtg/Formal	Orientation meetings	
People/Mtg/Formal	Regular UIMA/LIB staff meetings	
People/Mtg/Formal	Schedule/arrange informal events/social parties	
Promotion & Tenure	Reward Collaboration at P & T	9
Promotion & Tenure	Cluster Hires	
Promotion & Tenure	Collaboration as part of job	
Publicity	Annual retreats UIMA/LIB	4
Publicity	Assign UI News staff to be proactive - not just wait for stories	3
Publicity	Partner UIMA and LIB staff	2
Publicity	Provide/Develop Exhibit Templates (labeling/catalog)	2
Relationship Bldg	Create a joint/formal team of UIMA/LIB staff	3
Relationship Bldg	Give positive publicity to existing collaboration	2
Relationship Bldg	Identify key players with common interests	2
Relationship Bldg	Staff meet and greets	2
Relationship Bldg	Coffee and Donuts	1
Relationship Bldg	Big Ideas in Common	
Relationship Bldg	Build structure to engage academic departments	
Relationship Bldg	Common goals	
Relationship Bldg	Form work groups	
Relationship Bldg	Give MORE publicity to existing collaborations	
Relationship Bldg	Keynote Lecutre	

Relationship Bldg	Tell people what GLAM means	
Remove Barriers	Regular UIMA/LIB staff meetings	
Resources	More staff	2
Resources	Share Space	
Resources	Share technology & Intrastructur	
Resources/Funding	GLAM-specific funding	3
Resources/Funding	Hire GLAM coordinator(s)	
Resources/Funding	Joint Outreach Training	
Resources/Funding	Joint training	
Resources/Funding	Theme YEAR not just theme semester	
Structure	Formalize UI Collections Coalition into Charter Committee	7
Structure	Joint strategic planning/priority settings	4
Structure	Restructure	1
Structure	Consolidate Collections	
Structure	Scheduled Gallery Manager Meetings	
Structure	Shared Communication & Outreach	
Students	Lib Science (SLIS) work with museum	
Students	Teaching (art) Museum Studies-SLIS- Anthr	
Teaching	Reach out to science depts. and other academic dept	1

Telling the Story: How might we tell the story of GLAM at UI & to the world and to org/university leadership?

Themes	Ideas	Votes
Advocates	highlighting donors/objects/money/advocates of collections in conjunction with uses/beneficiaries of those arts	4
Applied GLAM	How study of GLAM applies to modern problems - eg, civility, expression through art, free speech, ...	
Audience	Granting orgs/Fed. Depts./ State and Fed. Legislature	
Audience	State government officials - impact on state (\$, retaining, etc)	
Channels of Communication	Group web presence (portal to GLAM@UI)	
Channels of Communication	Leverage social media?	
Collaboration	Relationships with so many cultural memory institutions across Iowa - build networks	
Collaboration	Sharing infrastructure with all the little glams in Iowa	
Communication with Administration	Committees - CSRC, VP Task Force	
Communication with Administration	Institutional perspective	
Communications	Hire Communications people to the level of other Big 10	6
Communications	Iowa Now for GLAM	
Communications	Research and Scholarship of our GLAM (video)	
Community Museum/Iowa City	Make use of UI Collections Consortium	3
Community Museum/Iowa City	collaborative community--Iowa City events	2
Community Museum/Iowa City	UIMA new building--how do we frame that with UI Lib?	
Content of the message	shared flood & flood recovery stories	1
Digital Format Collections	Connecting collections through data	1
Digital Format Collections	Augmented reality item at UIMA relates to something at UI libraries	
Digital Format Collections	Social Media Platform	
Digital Format Collections	Tweet & retweet each other	
Digital/Social	staff blogs on websites	1
Digital/Social	social media	
Digital/Social	Travelling digitization & conservation workshops	

Digital/Social	work with cinema studies dept in communications	
Engagement	Faculty/staff touring lectures	2
Engagement	Community engagement	
Engagement	Event series	
Engagement	Farmers Markets (installations, music, student lead work)	
Engagement	Front porches to UI	
Engagement	Integration of "public history" - European efforts, ex Museum in a Box	
Engagement	K-12	
Engagement	Public programming beyond Iowa City	
Engagement	Supporting staff community involvement	
Engagement	Traveling exhibits	
Exhibits	Joint exhibitions across UI GLAM	2
Exhibits	Shared collections and exhibitions	2
Exhibits	Archive Crawl	1
Exhibits	Cross department analysis of cross collaborative collections	1
Exhibits	Shared interpretations across GLAM	1
Exhibits	Zines	1
Exhibits	commissioned art and collaboration between GLAM	
Exhibits	Cross GLAM but what we do already	
Exhibits	Hair collection	
Exhibits	How: tell story through exhibitions	
Exhibits	Make sure Center for the Book is included in GLAM work	
Exhibits	Mobile Museum	
Exhibits	Public engagement (strategic plan)	
Exhibits	Rotating exhibits	
Exhibits	What: conservation at library of museum works	
Exhibits/Publications	Collaborate in ALL exhibits, Digital and Physical	4
Exhibits/Publications	Downsize exhibit when uninstalled & install in UI buildings	
Exhibits/Publications	Live events/exhibits	
Exhibits/Publications	Publication in U of I press	
Funding	small scale publication & pedagogy grants	2

Funding	collaborative digital projects	1
Funding	small scale funding for faculty to tie into UIMA, UI Libraries	1
Hands on outreach/engagement	State Fair	3
Hands on outreach/engagement	Design games with GLAM theme	2
Hands on outreach/engagement	Mobile Museum travelling exhibits	1
Hands on outreach/engagement	Downtown IC	
Hands on outreach/engagement	Festivals	
Hands on outreach/engagement	Parks/Community Spaces	
Hands on outreach/engagement	UIMA Outreach	
Media/Communication Channels	Collaborative degree program	7
Media/Communication Channels	Make a movie	1
Media/Communication Channels	3D model natural history catalog	
Media/Communication Channels	Data vis project of department in collaboration with libraries/museum	
Media/Communication Channels	Dynamic web presence	
Media/Communication Channels	Through student success	
Money	General Revenue	
Money	Grants	
Outreach and Events	K-12 resources for teachers - coordinate with school trip visits	4
Outreach and Events	County extension offices for culture and cultural artifacts (take that, ISU)	1
Outreach and Events	Articles connecting campus resources (trace a theme via collections from multiple UI	
Outreach and Events	GLAM sources	
Outreach and Events	Bringing the world to Iowa and Iowa to the world	
Outreach and Events	Build GLAM into prospective student visits	
Outreach and Events	Outreach events - Arts Share, Learn@Lunch, other host venues state wide	
Outreach and Events	State fairs? County fairs? Other states?	
Outreach and Events	via collaboration with Iowa Writers (eg, use a campus art piece for basis of poetry festival)	
Physical Space	Joint Exhibitions--get people to the space	2
Presentations/Online/Social Media	Collaboration blog	2
Presentations/Online/Social Media	"Brainscoop" style/Shared interpretations	
Presentations/Online/Social Media	"If art could talk"	
Presentations/Online/Social Media	Shared reblog Instagram	

Presentations/Online/Social Media	Video and audio hire	
Presentations/Online/Social Media	YouTube channel podcast	
Social Media/Media	Social Media Campaign	2
Social Media/Media	Local Media Campaign	
Social Media/Media	You Tube with personalities, renowned leaders ie Giselle	
Students	Involve students to learn about context of art (Archives Alive but for UIMA)	
Students	K-12 travel boxes	
Students	MOOC	
Technology/research	More behind the scenes stories	2
Technology/research	Teaching seminars—Mellon	2
Technology/research	collaborate with faculty & curriculum	1
Technology/research	connect with other GLAM partnerships	
What is story?	GLAM@UI is free/open to public (for public) because we are state university	6
What is story?	The "Iowa Idea" - unique story	1
What is story?	GLAM as the cultural memory of Iowa and of humanity	
What is story?	The University <u>for</u> Iowa: UI colleges as state resource for K-20 in Iowa	
What is story?	UI support for 1% for public art in new buildings	
What is story?	Why Arts/Humanities are essential to quality education/quality of life	

Resources: How might we leverage existing resources across campus to support GLAM collaborations?

Themes	Ideas	Votes
Digital	Share online catalog	4
Digital	Clear map of existing resources	3
Digital	Subject libraries using UIMA collections	3
Digital	Art Museum Collections in Iowa Digital Library - "finding aid" to physical coalition	2
Digital	Partnership with Seminars / Continue to co-host exhibits	1
Digital	Combine digital repository	
Facilities	Giant New Building / HVAC	2
Facilities	Shared off-site storage	2
Facilities	Shared office space / satellite space	
Joint Opportunities Training	Provide reference cross training	2
Joint Opportunities Training	Share collection care knowledge	1
Joint Opportunities Training	Joint disaster response training	
Joint Opportunities Training	New staff orientation include visit to other (Museums, Library)	
Marketing	Work with U of Iowa PRes on joint publications	
Organizational Effectiveness	shared exhibits	10
Organizational Effectiveness	common infrastructure	1
Organizational Effectiveness	Consolidation of collections	
Organizational Effectiveness	Find the hidden collections	
Organizational Structure	Formalize Collection Coalition	11
Organizational Structure	Co-conservation and preservation	2
Organizational Structure	Close Relationship w/ Center for Advancement - shared leads, etc...	
Organizational Structure	Interface between African studies bibliographer and ALA websites (Art Life Africa) - metadata	
Organizational Structure	Outreach like special collections - social media	
Partnerships	Use "city of literature" organization to leverage outside support	4
Partnerships	grant funding (e.g. oberman center) for joint projects	3
Partnerships	Old Capitol/Museum of Natural History	2
Partnerships	\$ from Athletics	
Partnerships	Power of the Provost	

Partnerships	UI Foundation	
People	Cross-conference attendance: AAM, SAA, ALA	4
People	Bi-annual meetings between museum and library staff	
People	Retreat for UI Collections Coalition	
People/Meetings	Networking (meet and greet)	
Shared interpretation	Educational video channel accross units	
Shared interpretation	History not Visual Arts	
Shared spaces / roles	Faculty curators	
Shared spaces / roles	Mobile Museum	
Sharing / Audience	Create a destination (e.g. integrating Gibson Square into a GLAMpus)	5
Sharing / Audience	Engage people in the community who are "patrons of the arts"	4
Sharing / Audience	Co-sponsored events/initiatives to build shared audience	2
Sharing / Audience	Using community spaces for UI events and vice versa	
Technology	Shared resource management systems (i.e. catalog)	1
Technology	Aeon (reader reg. system and collection management)	
Technology	link catalogs	

Technology: How can we use technology and digitization to meet the needs of the future?

Themes	Ideas	Votes
Accessibility and Discovery (meta-data)	developing finding aids, describing digitized items, making data keyword searchable	8
Broader & targeted impact beyond physical location	advance/ enhance learning	
Broader & targeted impact beyond physical location	connect library & UIMA	
Broader & targeted impact beyond physical location	Technology to reach beyond physical collections, e.g. personal collections, collections at other museums & archives	
Broader & targeted impact beyond physical location	use technology for broader and larger outreach	
Co-operative IT	access to IDL + meta while viewing physical collection in exhibit technology	1
Co-operative IT	develop tech to interact with smart phones	
Collaborate	collaborate on digital media collections	
Collaborate	connect data between Lib & UIMA	
Collaborate	link up written archives with online museum collection	
Collaborate	share services; digital storage	
Collaborative with Iowa Digital Library (IDL)	Inventory linked to IDL	2
Collaborative with Iowa Digital Library (IDL)	IDL thumbnails to physical location	1
Collaborative with Iowa Digital Library (IDL)	IDL as supplements to physical collections	
Collaborative with Iowa Digital Library (IDL)	IDL as "finding aid" to physical collections	
common infrastructure for efficiency	shared storage retrieval system	4
common infrastructure for efficiency	Centrally located, centrally staffed	1
Digitization	Continue current digitization projects	4
Digitization	Digitize collections. Do it ONCE & Do it RIGHT (invest in digitization equipment & engage expertise to digitize collections)	4
Digitization	What do we mean by technology and digitization? (appropriate technology)	1
Digitization	Capitalize on existing expertise; i.e. bound volume & works on paper @ the lib. and object photography & digitization @ UIMA	

Digitization	digital collections/images/docs with deep metadata and "google" like searches to help ?? searches return better results	
Digitization	digitization is crucial for preservation & access incorporating students and researchers into the process	
Digitization	getting constituents to consider appropriate tech rather than tech in general-- in important in conserving resources	
Digitization	Invest in cultural heritage imagine hardware and software; i.e. buy purpose-built cameras & accessories for digitization	
Digitization	tech/dig to be imaged so it can be accessed - fragile objects to preserve/provide access	
Engagement	crowd source meta data projects	3
Engagement	ask the communities what they need FIRST, ex: ?-futurism	1
Engagement	shared GLAM online coursework	1
Engagement	connect digital collections to students	
Engagement	connecting objects with criticism, scholarship, linking	
Engagement	virtual model open access for community curated museum exhibits	
Evaluation	ipad evaluation in gallery	3
Evaluation	examine copyrights influence on use?	
Evaluation	using technology as a tool of evaluation of programs	
Evaluation/assessment	collection assessment tools (audit physical & digital)	2
Evaluation/assessment	visitor/reader/patron stats	
Future	Digitally preserve A/V material -- *Time sensitive*	
Future	No future without technology and digitization; they can be used in all needs	
Future	tech systems that migrate future gracefully	
Infrastructure	Secured area(s) sensitive to collections	
Infrastructure/physical space (tech)	HVAC/building tech. (preservation)	5
Interaction	audio tours/interpretation from experts, everyday people	3
Interaction	create ways to interact with all objects even if not in the museum gallery space	
Interaction	use wireless interp. systems in the museum (AI, augmented reality, personal devices)	
Metadata/systems	coordinate rights assessment (can we digitize & post)	4

Metadata/systems	cross walk of data between systems	
Metadata/systems	renew IDL to meet current copyright practice	
Open access	shared public digital presence with high quality images	6
Open access	make as much open access as possible	2
Open access	3D models availability: viewing 3D online and printing 3D	
Open access	make difference collections accessible	
Outreach	coordinate social media to promote both	
Outreach	explore virtual reality	
Preservation	cooperatively preserve digital object (including software, games. etc...)	1
Preservation	digital lifespan	
Preservation	ensure robust archive treatment of born-digital	
Reach out to other departments to share possibilities for joint projects	Cross-disciplinary to engage in ideas for joint projects	5
Scanning	3D scans of objects in museum collection	3
Scanning	increase scanning volume; combine resources	
Scanning	scan everything?	
Scanning	Use 3D models & printer for collections outreach (visual arts & museum)	
Systems Integration	data mapping to assist efficient systems	4
Systems Integration	shared GLAM digital infrastructure -- exploring linked data possibilities	3
Systems Integration	Aeon reader reg. & collection management system	1
Systems Integration	entity disambiguation (eg. ORCID, NACO)	
Systems Integration	Links within systems (catalogs) to GLAM resources elsewhere on campus	
Systems Integration	whatever it is, must be accessible	
Technology in exhibits-interactive	connect websites/hotlink	2
Technology in exhibits-interactive	collaborate IT services and web design	1
Technology in exhibits-interactive	technology in galleries--information sharing w/ audience	1
Technology in exhibits-interactive	managing costs of technology	
Technology in exhibits-interactive	online presence	
Technology in exhibits-interactive	opposition of technology and content areas/collections	
Technology in exhibits-interactive	technology--how to create technological resources	

APPENDIX D: GLAM RESOURCES

(prepared April 2018 as part of the ELA GLAM report 2017-18)

Funding for the arts and humanities generally, and museums and libraries specifically, is challenging, especially since NEA and NEH are at risk of losing significant support under the Trump Administration's proposed budget cuts. The NEA and NEH currently have annual budgets of around \$150 million; the Trump administration proposes to cut the NEA to \$29 million and NEH to \$42 million. In seeking external financial support, we recommend the UI Stanley Museum of Art and the UI Libraries look closely at other public and private funders and develop new models, along with the more traditional practices, for securing external funding for GLAM practices on campus. The purpose of this document is to highlight funding trends in the arts and potential funders for GLAM activities and collaborations on campus. The list is by no means exhaustive, but it provides a good place to start. Competitions highlighted in yellow indicate approaching 2018 deadlines.

Funding Trends

gia reader: A Journal on Arts Philanthropy

<http://www.giarts.org/sites/default/files/29-1-vital-signs.pdf>

Link is to a Winter 2018 article, "Arts Funding Snapshot: GIA's Annual Research on Support for Arts and Culture." This provides an overview of US Foundations who give generously to the arts through grants and other programs and lists the top 25 arts, culture and media funders, 2015.

NEA Guide to Federal Funding Resources for Research on the Arts & Human Development

<https://www.arts.gov/artistic-fields/research-analysis/federal-funding-resources-for-research-on-the-arts-and-human-development>

NEA has compiled a clear list of resources that can support your search for federal funding for research about the arts' role in human development. This list describes relevant grant-making activities of federal agencies, offices, or departments with membership in the NEA's [Interagency Task Force on the Arts & Human Development](#). Given the UI strengths in medicine, health and human development, there is potential for collaboration across campus. This site includes an extensive list of opportunities at NIH, NSF, the US Department of Education and so forth for less traditional approaches to GLAM activity.

Public and Private Funders

Henry Luce Foundation

<http://www.hluce.org/amartapply.aspx>

The [American Art Program](#) supports projects in three grant categories: the exhibition competition, responsive grants, and dissertation fellowships which are administered by the [American Council of Learned Societies](#) on behalf of the Luce Foundation.

Through an annual exhibition competition, which extends from April through November, the Program offers significant support to ten or more loan exhibitions that exemplify the highest standards of scholarship and museum expertise in the field of American Art.

Through its Responsive Grants, the American Art Program seeks to support a wide range of collection-based projects that advance the understanding and presentation of art of the United States.

Institute of Museum and Library Services

<https://www.ims.gov/grants/apply-grant/available-grants>

Most deadlines have passed for this year but in future might consider the following competitions:

1. **Program Overview/ Activating Community Opportunities Using Museums:** The National Leadership Grants for Libraries (NLG-Libraries) and National Leadership Grants for Museums (NLG-Museums), under which this special initiative falls, support projects that address challenges faced by the library and museum fields and that have the potential to advance practice in those fields. Successful projects will generate results such as new tools, research findings, models, services, practices, or alliances that can be widely used, adapted, scaled, or replicated to extend the benefits of federal investment. **Deadline, May 14 2018 (Open)** \$150,000 with 1:1 match required.
2. **Museums Empowered: Professional Development Opportunities for Museum Staff**
The goal of the Museums for America (MFA) program is to support projects that strengthen the ability of an individual museum to serve its public. Museums Empowered: Professional Development Opportunities for Museum Staff is a special MFA initiative with the goal of strengthening the ability of an individual museum to serve its public through professional development activities that cross-cut various departments to generate systemic change within the museum. Areas of interest, Digital Technology, Diversity and Inclusion, Evaluation, and Organizational Management. **Deadline: March 1, 2018 (Closed)** \$250,000
3. **National Leadership Grants for Libraries:** National Leadership Grants for Libraries (NLG-L) support projects that address significant challenges and opportunities facing the library and archives fields and that have the potential to advance theory and practice. Successful proposals will generate results such as new tools, research findings, models, services, practices, or alliances that will be widely used, adapted, scaled, or replicated to extend the benefits of federal investment. **Deadline: February 1, 2017 (Closed)**
4. **National Leadership Grants for Museums:** National Leadership Grants for Museums support projects that address critical needs of the museum field and that have the potential to advance practice in the profession so that museums can improve services for the American public. National Leadership Grants for Museums has four project categories: Advancing Digital Assets and Capacity, Diversity and Inclusion, Collections Care and Access, Professional Development. **Deadline: September 1, 2017 (Closed)**
5. **[Collections Assessment for Preservation Program \(CAP\)](#). Application Deadlines:** CAP applications will be accepted from November 1, 2017 through February 1, 2018.

Andrew W. Mellon Foundation: <https://mellon.org/programs/arts-and-cultural-heritage/>

Mellon offers numerous opportunities in Art History, Conservation, and Museums including:

- Curatorial innovation in museums and professional development of curators for leadership, with sharpened focus on the public humanities
- Programs that increase diversity of the curatorial and conservation professions
- Curatorial challenges in areas such as new media; art and anthropology; decorative arts and material culture
- Development of networks for curatorship and conservation of new media art
- Object-based and curatorial curricula in art history graduate programs
- Involvement of artists in the work of art museums and graduate programs in art history and conservation
- Digital humanities capacity in art history graduate programs and research initiatives
- Digital resources that facilitate the aggregation, management, and exchange of complex cultural heritage data and the expansion of research networks
- Collaborations between museums and universities in conservation science
- Threatened or underdeveloped areas of conservation expertise
- Major challenges in the development of tools and methods for conservation science
- Collection sharing that brings understudied material to light for scholars and the public

Current special initiatives in art history, conservation, and museums include:

- Art History Graduate Education and Museums
- Conservation Space
- Conservation of Chinese Painting
- Curatorial Diversity

Kresge Foundation: <https://kresge.org/opportunities>

Place-based Initiatives are currently welcomed, as are proposals from organizations that:

- Infuse creativity (arts, culture and community-engaged design) into comprehensive community development and urban planning practices.
- Build on a community's assets and distinctive attributes, recognizing and highlighting narratives of place.
- Are cross-sector and cross-disciplinary – collaborations of multiple partners from different sectors (public/private) and disciplines (arts, health, environment, human services).

- Take root in economically distressed communities and ensures that residents with low incomes contribute to, engage in, benefit from, and are empowered by activities.

Proposals are accepted and reviewed proposals on an ongoing basis. There is no deadline.

KRESS FOUNDATION

<http://www.kressfoundation.org/grants/main/>

Through its Grant Programs, the Kress Foundation supports scholarly projects that promote the appreciation, interpretation, preservation, study and teaching of European art from antiquity to the early 19th century. These areas are also supported through our [Fellowships](#). These competitive grants are awarded to institutions only.

Conservation Grants Program: <http://www.kressfoundation.org/grants/conservation/>

Support for the professional practice of art conservation, including conservation research, scholarly publications, international conferences and symposia.

Grants are awarded to non-profit institutions with 501(c) 3 status, based in the United States, including supporting foundations of European institutions.

These are competitive grants. Please see '[Past Grants](#)' and '[Annual Reports](#)' for past awards and typical levels of funding and review our [Grants FAQs](#) for answers to common application questions. In addition to submitting printed materials, applicants must also email a digital copy of their application to applications@kressfoundation.org. This digital submission should be sent as a **single PDF document**.

Application Deadlines*: January 15, April 1, and October 1 *Please note, if the application deadline falls on a weekend, applications must be received by the previous Friday.

Digital Resources Grants Program: http://www.kressfoundation.org/grants/digital_resources/

Supports efforts to integrate new technologies into the practice of art history and the creation of important online resources in art history, including both textual and visual resources. This grant program does not typically support the digitization of museum object collections. Grants are awarded to non-profit institutions with 501(c) 3 status, based in the United States, including supporting foundations of European institutions.

These are competitive grants. Please see '[Past Grants](#)' and '[Annual Reports](#)' for past awards and typical levels of funding and review our [Grants FAQs](#) for answers to common application questions. In addition to submitting printed materials, applicants must also email a digital copy of their application to applications@kressfoundation.org. This digital submission should be sent as a **single PDF document**. Application

Deadlines*: April 1 and October 1

NEH

<https://www.neh.gov/>

The full list of NEH grants can be found here: <https://www.neh.gov/grants>. Please note the three competitions below will complete in the coming months:

1. Digital Projects for the Public – DEADLINE JUNE 5, 2018

<https://www.neh.gov/grants/public/digital-projects-the-public> These grants support projects that cogently interpret and analyze humanities content in formats that will attract broad public audiences. Digital platforms—such as websites, mobile applications and tours, interactive touch screens and kiosks, games, and virtual environments—can reach diverse audiences and bring the humanities to life for the American people. The program offers three levels of support for digital projects: grants for Discovery projects (early-stage planning work), Prototyping projects (proof-of-concept development work), and Production projects (end-stage production and distribution work). While projects can take many forms, shapes, and sizes, your request should be for an exclusively digital project or for a digital component of a larger project.

2. Research and Development – DEADLINE JUNE 7, 2018

<https://www.neh.gov/grants/preservation/research-and-development>

The Research and Development program supports projects that address major challenges in preserving or providing access to humanities collections and resources. These challenges include the need to find better ways to preserve materials of critical importance to the nation’s cultural heritage—from fragile artifacts and manuscripts to analog recordings and digital assets subject to technological obsolescence—and to develop advanced modes of organizing, searching, discovering, and using such materials. **Tier I: Planning and Basic Research:** provides awards up to \$75,000 for a period of performance of one to two years. This level supports the following activities: planning and preliminary work for large-scale research and development projects; and stand-alone basic research projects, such as case studies, experiments, or the development of methods, models, and tools. **Tier II: Advanced Implementation** provides awards up to \$350,000 for a period of performance of one to three years. This level supports projects at a more advanced stage of implementation for the following activities: the development of standards, practices, methodologies, or workflows for preserving and creating access to humanities collections; and applied research addressing preservation and access issues concerning humanities collections.

3. Infrastructure and Capacity Building Challenge Grants: DEADLINE AUGUST 1, 2018

<https://www.neh.gov/grants/preservation/infrastructure-and-capacity-building-challenge-grants> The mission of this Challenge Grants program is to strengthen the institutional base of the humanities by enabling infrastructure development and capacity building. Grants aim to help institutions secure long-term support for their core activities and expand efforts to preserve and create access to outstanding humanities materials. Applications are welcome from colleges and universities, museums, public libraries, research institutions, historical societies and historic sites, scholarly associations, state

humanities councils, and other nonprofit humanities entities. Programs that involve collaboration among multiple institutions are eligible as well, but one institution must serve as the lead agent and formal applicant of record. Eligible activities include the documentation of cultural heritage materials that are lost or imperiled; the preservation and conservation of humanities materials; and the sustaining of digital scholarly infrastructure. Challenge grants may also provide capital directly supporting the purchase of equipment and software; the design, purchase, construction, restoration, or renovation of facilities needed for humanities activities; and collections sharing. Grantee institutions may also expend up to 10 percent of total grant funds (federal funds plus matching funds) to defray costs of fundraising to meet the NEH challenge.

4. Sustaining Cultural Heritage Collections (SCHC) DEADLINE: DECEMBER 12, 2018

<https://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections>

This program helps cultural institutions meet the complex challenge of preserving large and diverse holdings of humanities materials for future generations by supporting sustainable conservation measures that mitigate deterioration, prolong the useful life of collections, and support institutional resilience: the ability to anticipate and respond to natural and man-made disasters. Cultural institutions, including libraries, archives, museums, and historical organizations, face an enormous challenge: to preserve humanities collections that facilitate research, strengthen teaching, and provide opportunities for life-long learning.

NEA

<https://www.arts.gov/grants/apply-grant/grants-organizations>

1. ART WORKS: Museums: DEADLINE – FEBRUARY 2018

Guidelines: Museums <https://www.arts.gov/grants-organizations/art-works/museums>

The nation's museums face a tall and challenging order, increasingly called upon to be civic anchor, community gathering place, and stewards of our most prized artistic and cultural heritage. Museums are visited by millions of people each year -- more than those that attend all major sporting events and theme parks combined. The National Endowment for the Arts is committed to supporting museum activity that demonstrates exceptional aesthetic investigation and meaningful community engagement. Specifically, the National Endowment for the Arts assists museums through the support of exhibitions, care of collections, conservation, commissions, public art works, community engagement, education activities, and other museum work. Museum projects funded by the National Endowment for the Arts demonstrate artistic excellence in and across a variety of mediums, movements, eras, and cultures.

2. Our Town - New guidelines will be available in April 2018.

Our Town is the National Endowment for the Arts' creative placemaking grants program. These grants support projects that integrate arts, culture, and design activities into efforts

that strengthen communities by advancing local economic, physical, and/or social outcomes. Successful Our Town projects ultimately lay the groundwork for systemic changes that sustain the integration of arts, culture, and design into strategies for strengthening communities. Our Town offers support for projects in two areas:

- **Place-Based Projects.** Through arts engagement, cultural planning, design, and/or artist/creative industry support, these projects contribute to improved quality of life in local communities. These projects require a partnership between a nonprofit organization and a local government entity, with one of the partners being a cultural organization. Matching grants range from \$25,000 to \$200,000, with a minimum cost share/match equal to the grant amount.
- **Knowledge Building Projects.** These projects build and disseminate knowledge about how to leverage arts, culture, and design as mechanisms for strengthening communities. These grants are available to arts service or design service organizations, and/or other national or regional membership, policy, or university-based organizations. These projects require a partnership that will facilitate the knowledge sharing and/or exchange. Matching grants range from \$25,000 to \$100,000, with a minimum cost share/match equal to the grant amount.

Carver Trust: Higher Education

<https://www.carvertrust.org/program-areas/higher-education/>

The Trust's interests in the area of higher education extend to those projects that strengthen institutions and offer innovative learning opportunities to students enrolled in baccalaureate and graduate programs throughout the grant-making region of Iowa and parts of Illinois. Typically, funding is awarded to capital or programmatic initiatives that seek to substantively improve instruction or increase access to educational resources, with the goal of better preparing students for future academic and professional challenges. Projects incorporating interdisciplinary approaches and demonstrating the potential for lasting impact among a diverse range of students are especially encouraged. The Trust also assists in projects designed to enhance the general learning environment for students in this region, often by encouraging the incorporation of educational technology into teaching and research. In addition, the Trust has made contributions to construction projects on a number of campuses, in order to increase or modernize classroom and instructional space, including support for technological and physical improvements at various academic libraries in the region, thereby furthering the Trust's commitment to these venerable campus facilities and the important services they provide to the higher education community.

Internal (University of Iowa) Funding

Obermann Center for Advanced Studies

<https://obermann.uiowa.edu/>

1. Working Groups

<https://obermann.uiowa.edu/programs/working-groups>

Obermann Center Working Groups provide space, structure, and discretionary funding for groups of faculty and advanced graduate students with a shared intellectual interest.

Groups have used this opportunity to explore new work and to share their own research, to organize a symposium, and to develop grant proposals. This program allows participants from across the campus and beyond to explore complex issues at a moment when cross-disciplinary collaboration is crucial to address shifting domains of knowledge and a rapidly changing world. **Applications Due second Tuesday of April**

2. Interdisciplinary Research Grants

<https://obermann.uiowa.edu/programs/interdisciplinary-research-grants#loverview>

The Obermann Interdisciplinary Research Grants (IDRG) foster collaborative scholarship and creative work by offering recipients time and space to exchange new ideas leading to invention, creation, and publication. IDRG groups work at the Obermann Center for two or four weeks, usually in July and/or August. Applicants propose work on a project with colleagues from across the University, across disciplines within their own department, or with colleagues from other parts of the country or the world. Projects are intended to result in an important scholarly or creative work. **Applications Due second Tuesday in November**

International Programs

- **Provost's Global Forum (\$20,000):**

<https://international.uiowa.edu/funding/faculty/awards/ip-funding/provosts-global-forum>

The Provost's Global Forum is the premier annual event on campus focused on international and global issues. The forum brings together experts from the faculty and leading voices from a variety of areas (business, technology, education, politics, and civil society, including projects focused on the environment, human rights, development, citizen diplomacy) to raise awareness about and contribute to debate on the foremost issues in globalization that face us today. In addition to serving the University of Iowa community broadly, the forum endeavors to build connections between the University and the state of Iowa, and positions the UI as a national node in discussions of global affairs. **Applications Due April 1.**

- **Major Projects Awards (\$12,500)**

<https://international.uiowa.edu/funding/faculty/awards/ip-funding/major-projects-awards>

Through the generous support of the [Stanley-UI Foundation Support Organization](#), International Programs' Major Projects Award promotes important contributions to scholarly debates and exchanges on international topics, issues, discoveries, and arts. Proposals for

events that will take place on The University of Iowa campus and that will enhance international knowledge and understanding for University of Iowa faculty, staff, and students are therefore especially welcome. **Applications Due November 20.**

Opportunities Specific to European/African Art/Archives/GLAM)

Max Kade Foundation (GERMAN Speaking world)

http://maxkadefoundation.org/category_grants.html

The Max Kade Foundation support grants to educational institutions to support postdoctoral research exchange programs and visiting faculty. Given the Stanley Museum of Art's strong European Collection (and thinking specifically about the campus strength in Dada and German Expressionism, there may be opportunities here.

Deutscher Akademischer Austauschdienst/German Academic Exchange Service (DAAD)

<https://www.daad.org/en/university-cooperation/>

University Cooperation Program typically funds programs and scholar exchanges in the US and Germany around the natural sciences. DAAD does support programs in the arts – critical is to establish a relationships with DAAD program staff.

Goethe Institute (GERMAN Specific - Upcoming Opportunity)

<https://www.goethe.de/ins/us/en/ueb/dju.html>

Deutschlandjahr 2018/19: The campaign "Deutschlandjahr" (Year of Germany) is coming! Starting October 2018, Germany and its deep ties with the U.S. will be on display all around America. Deutschlandjahr is a comprehensive and collaborative campaign financed by the German Federal Foreign Office, the Federation of German Industries (BDI), and the Goethe-Institut with the goal of presenting today's Germany to people across the entire U.S. A second round of applications has been planned for but so far has not yet been scheduled. We will announce publicly once a timeline for the second round of applications has been confirmed. If you would like to be contacted via email please send us your contact information to: deutschland-usa@goethe.de

The Christensen Trust: (AFRICA, MEXICO, US Southwest)

<https://www.christensenfund.org/about/>

The Christensen Fund believes in the power of biological and cultural diversity to sustain and enrich a world faced with great change and uncertainty. We focus on the biocultural – the rich but neglected adaptive interweave of people and place, culture and ecology. Our mission is to buttress the efforts of people and institutions who believe in a biodiverse world infused with artistic expression and work to secure ways of life and landscapes that are beautiful, bountiful and resilient. We pursue this mission through place-based work in regions chosen for their potential to withstand and recover from the global erosion of diversity. We focus on backing the efforts of locally-recognized community custodians of this heritage, and their alliances with scholars, artists, advocates and others. We also fund international efforts to build global understanding of these issues, and seek out imaginative, thoughtful and occasionally odd

partners to learn with. Christensen works primarily through grant making, as well as through capacity and network building, knowledge generation, collaboration and mission-related investments.

Iowa Funders/Smaller Grants

Iowa Funders (small grants appropriate for small projects) Humanities Iowa

www.humanitiesiowa.org

Smaller grants up to \$20,000. Larger grants compete twice per year (May 1 and October 1) with smaller grants (up to \$3,000) accepted year-round.

Iowa Department of Cultural Affairs/Iowa Arts Council

<https://iowaculture.gov/arts>

Supports smaller projects around the arts.

Meredith Foundation

<http://www.meredith.com/meredith-foundation>

We require strategic focus, collaborative and innovative problem solving and proof of effectiveness from the organizations we fund. As a general rule, we do not support or sponsor fund-raising events and sports or health-related programs. While the majority of our discretionary giving is focused in the Des Moines community, our employee matching gift program directs funds to organizations that are important to our work force. **Arts and Culture** Because we believe the arts are essential both to the quality of life and the economic strength of a community, we support a variety of arts organizations and programs. Our emphasis is on helping to ensure that the arts are accessible to all residents, including children, the elderly, the disabled and the disadvantaged, and in helping art organizations build audiences and market their programs. We have two time periods each year for submitting proposals. They are January 15 through March 15, and July 15 through September 15. The committee meets in April and October.

Office of Research and Development (University of Iowa)

The Office of the Vice President for Research and Economic Development provides resources and support to researchers and scholars at the University of Iowa and to businesses across Iowa with the goal of forging new frontiers of discovery and innovation and promoting a culture of creativity that benefits the campus, the state, and the world. More at <http://research.uiowa.edu>, and on Twitter: @DaretoDiscover.

Creative Matches Funding (up to \$20,000):

<https://research.uiowa.edu/impact/news/creative-matches-grant-proposals-due-april-15>

The Office of Research & Economic Development is now accepting proposals to [Creative Matches funding program](#), which supports collaborative projects that bring together scientific and artistic modes of inquiry, experimentation, and expression. Results of the collaborations may take many forms, using as a point of departure scientific methodologies or findings, on the

one hand, or art making and the creative process on the other. These collaborations should lead to engagement with the broader public. Proposed projects must include partners from at least one arts discipline and at least one science, biomedical, or engineering discipline.

Applications Due April 15, 2018

Arts & Humanities Initiative (AHI) Grant Program (Varying amounts/programs)

<https://research.uiowa.edu/researchers/IFI>

- Support up to \$7,500 is available for individual or collaborative grants that focus on humanities scholarship and work in the creative, visual, and performing arts.
- Provides funding up to \$30,000 to conduct preliminary work for novel and innovative projects to develop new collaborations and enable the PI/PD to submit competitive applications for external research grants or leverage substantial unit/departamental/collegiate support.
- Provides funding up to \$10,000 in support of new conferences, symposia, seminars, colloquia or workshops to address novel research issues, explore new research frontiers and/or initiate new interdisciplinary research. Applications that focus on existing conferences or have very limited participation are not considered responsive to this internal funding initiative. DEADLINE PASSED MAY RECOMPETE.

Miscellaneous

Iowa's own John Pappajohn, who has actively supported the UI, serves on the executive board of the American for the Arts' Business Committee for the Arts

(<https://www.americansforthearts.org/about-americans-for-the-arts/business-committee-for-the-arts/business-committee-for-the-arts-executive-board>). Founded in 1967 by David

Rockefeller, the Business Committee for the Arts (BCA) encourages, inspires, and stimulates businesses to support the arts in the workplace, in education, and in the community. The BCA provides leadership on key initiatives including messaging, advocacy, and strategic alliances within the private-sector community. The BCA is comprised of business leaders who are passionate about the role the arts play in advancing business goals and transforming communities. Members serve as ambassadors for the mission of the BCA of Americans for the Arts and connectors helping us reach the business community. BCA members serve in executive leadership positions and demonstrate a commitment to supporting the arts in America. See the Des Moines Register opinion piece by John Pappajohn:

<https://www.desmoinesregister.com/story/opinion/columnists/iowa-view/2015/08/11/arts-mean-business-iowa/31507837/>