

Partnership
FOR A NATION OF
Learners

Joining Forces, Creating Value

June 2009

Museums, libraries and
public broadcasters joining
forces, creating value





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DEAR COLLEAGUE

The Corporation for Public Broadcasting and the Institute of Museum and Library Services—recognizing an opportunity to leverage our shared public service missions—joined forces on a leadership initiative to help public broadcasters, libraries, and museums collaborate on the local level to meet community needs. This initiative resulted in the funding of 20 Community Collaboration projects.

Partnership for a Nation of Learners: Joining Forces, Creating Value, provides success stories that can guide local organizations who would like to collaborate on behalf of their communities.

The Partnership for a Nation of Learners leadership initiative affirms that communities and institutions benefit through multi-institutional collaborations. The partnerships featured in the report are examples of how, working together, organizations are far more effective than working alone. The environment has changed dramatically since our first round of funding in 2005. The current economic downturn underscores that partnership is not just a good thing to do, it is essential.

As this report indicates, these library, museum, and public broadcasting partnerships addressed and responded to important community issues such as childhood asthma, diabetes, drug and alcohol abuse, English language literacy, and access to GED programs. Some partnerships involved the entire community in science literacy activities; other initiatives strengthened communities with cultural heritage projects focusing on local history.

At IMLS and CPB we know that partnerships can help create vibrant, energized communities. Libraries, museums, and public broadcasting licensees are valuable and respected assets trusted by the public. Further, together, they have an important role to play ensuring our democracy comprises an informed and educated citizenry, by providing lifelong learning opportunities for everyone.

Sincerely,

Anne-Imelda M. Radice, PhD

Director
Institute of Museum and Library Services



Patricia de Stacy Harrison

President and Chief Executive Officer
Corporation for Public Broadcasting



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INTRODUCTION

“Coming together is a beginning. Keeping together is progress. Working together is success.”

—Henry Ford

The Partnership for a Nation of Learners (PNL) was an initiative created by the Institute of Museum and Library Services (IMLS) and the Corporation for Public Broadcasting (CPB) to promote and encourage multi-institutional collaborations among museums, libraries, and public broadcasters.

Both IMLS and CPB believe that partnering is essential to inspire vibrant, energized communities—and that our democracy, prosperity, and individual achievement all depend on the ability to learn continually, adapt to change readily, and evaluate information critically. Museums, libraries, and public broadcasters are tremendous assets in this endeavor.

Community-based lifelong learning is central to the missions of both IMLS and CPB. In 1999, the two organizations began exploring the creation of a “grand alliance” that would unite museums, libraries, and public broadcasters in an effort to provide informal lifelong learning opportunities to address community needs. One year later, IMLS and CPB funded Penn State University’s “Partners in Public Service” initiative, which created collaborative partnerships among historical societies, museums, libraries, and public broadcasters in eight communities across the country. The goal was to gather real information about how public service providers could work together to enhance their service to the community. The result: a set of partnership best practices and confirmation that these alliances, although challenging, do provide value to each party and to communities at large.

Discussions between IMLS and CPB continued and the vision was charted at a Partnership for a Nation of Learners Summit in 2003, which brought together IMLS and CPB leaders and constituents, along with government, corporate, and foundation funders. Participants reaffirmed the value of institutional collaboration in developing content and services for local communities, and pledged to examine specific ways organizations could work together to link learners with new and established networks of resources.

“If you are going to create a good partnership, you need to understand the other players. You need to know what their issues and constraints are. Thinking about the topic is the easy part!”

—Rob Semper, The Exploratorium (reviewer)

Taking into account their common public service missions, IMLS and CPB envisioned a content-programming opportunity for their constituents. They also recognized a need for change in the way their constituents did business if they were to meet challenges associated with rapid change in the world—change such as the growing role of information and communication technologies, the restructuring of the workplace and labor market, and the increasing social and multicultural diversity of our nation.

IMLS and CPB officially launched the Partnership for a Nation of Learners in 2004. The central component was the Community Collaboration Grants program, which provided seed investments for museums, libraries, and public broadcasters to collaboratively leverage their resources and assets to meet needs that existed in their communities. Through two rounds of competitive grants, one in 2005 and one in 2006, the partnership funded a total of 20 collaborative projects across the country. PNL also provided a series of professional development opportunities to grantees, which included two national videoconferences, a series of national audioconferences, and a shared Web site

The two videoconferences were moderated by Ray Suarez of *The NewsHour* on PBS and broadcast nationwide to more than 3,500 museum, library, and public broadcasting professionals participating at their local public broadcasting stations. The first videoconference was designed to introduce the PNL initiative, help local organizations get to know each other, and encourage these organizations to leverage their resources. The second videoconference built on its predecessor by focusing on real-life partnering, developing partner roles, and building a case for support. It featured 15 representatives of six grantees funded in the first round of the PNL Community Collaboration Grants. The national audioconference sessions explored, with experienced practitioners, the mechanics, challenges, and potential benefits of partnerships that respond to community needs.



Ray Suarez conducts on-camera Q&A with the first round of PNL grantees at the second videoconference.

This publication presents in-depth profiles of six high-performing PNL-funded partnerships and short profiles of the the remaining grantees. The partnerships illustrate a range of examples of how museums, libraries, public broadcasters, and other vital community organizations can collaborate to address relevant local issues, from raising awareness about substance abuse in Alaska to conserving family heirlooms in Nebraska to helping educate families about childhood asthma in Boston. Many of the communities still feel the residual impact of these grants, because some of these relationships have generated new funding and collaborations.

The goal in Partnership for a Nation of Learners was to cultivate the art of partnering. Lessons Learned sections detail many tips and best practices the grantees have provided to illuminate their experiences. Partnerships are neither easy nor instantaneous, but they can be quite rewarding. If your organization is considering a partnership, we hope this publication will help to make your efforts more effective and fulfilling.

Purposeful collaborations enable the partners to serve their local communities more effectively and achieve outcomes that would not be possible for a single organization. Partnerships really do add up to more than the sum of their parts; our grantees have testified to that again and again.

As Ray Suarez noted in the second videoconference, “Through hard work and an outcomes-based approach, collaborative partnerships can be both successful and rewarding. They can be mission possible.”

“These kinds of partnerships can really help address community needs. I also stress that pursuit of these partnerships, when they are successful, will do a lot for the partners themselves, by raising their visibility in the communities they serve.”

– Ann Joslin, Idaho State Library (reviewer)

“Although partnership is sometimes not the shortest distance between two points, it is the right way to go.”

–Mary Haggerty, WGBH (grantee)

BEGINNING A HEALTHY LIFE— CHARLESTON, WV

“I think the value of collaboration is often underestimated. And it does take work up front, but then once the project gets going, you start to see how important it is that you have this other partner.”

—Judy Wellington, Clay Center for the Arts and Sciences

In 2002, West Virginia ranked first in the nation in prevalence of obesity, with more than 63 percent of state residents considered either overweight or obese, according to a Centers for Disease Control and Prevention survey. Among West Virginia’s schoolchildren K–12, 85,000 are overweight or at risk of becoming so, and overweight adolescents have a 70 percent chance of becoming overweight adults.

If these trends continue, one in three West Virginia children born in 2000 is at risk of developing diabetes because of poor diet and lack of exercise, according to a state study. West Virginia also ranks first in the prevalence of diabetes, smoking, and oral health–related illnesses. Clearly, the state needed a program to address health and health care issues.

HEALTH PARTNERS

Three groups teamed up to create *Beginning a Healthy Life*: The Clay Center for the Arts and Sciences in Charleston, WV; West Virginia Public Broadcasting (WVPB); and the Kanawha County Public Library.

“Once we decided we should try to do something together, we then brought in a number of people from the community and asked them what they felt were some of the biggest needs of the community. And health became an issue that several of them suggested was something we might be able to do something with,” said Judy Wellington, president and CEO of the Clay Center for the Arts and Sciences, which boasts a science museum, visual arts, and performing arts programs.

TEACHING HEALTHY HABITS

The project targeted children ages 2–8, parents, and teachers served by Head Start and the Regional Family Resource Network in Kanawha County, WV. The partnership’s goal was to encourage participation in educational programs about healthy habits outside the classroom and to increase knowledge about those habits. It was a statewide awareness campaign with a special focus on Kanawha County, which is home to Charleston, the state capital.

The museum hosted the “*Sesame Street* Presents: The Body” exhibit in fall 2006. The 5,500-square-foot exhibit featured *Sesame Street* characters in 12 hands-on health-science stations, such as Grover’s Dance Party, Hooper’s Store, and Oscar’s Digestion. Educators received an Educator’s Guide created by

Grantee: Clay Center for
the Arts and Sciences

Partners: West Virginia Public
Broadcasting System, Kanawha
County Library System

Grant amount: \$249,626

Sesame Street, and all guests were offered a parent/care-giver guide, also from *Sesame Street*.

All three partners collaborated to conduct two training sessions for Head Start teachers and parents, focused on the *Sesame Street* Healthy Habits curriculum. The sessions introduced Stuffee, the Clay Center's 7-foot-tall interactive health mascot and teaching tool, and used story kits from the library. The Clay Center and WVPB also gave 13 additional "Ready to Learn" workshops for teachers and caregivers, and the Center took Stuffee to more than 12 Head Start classrooms to teach kids about the body and its systems.

From April 2006 to May 2007, the library system sponsored or participated in 439 health-related programs for children and families, including five health fairs, two visits by children's book authors, and 17 presentations of an original puppet show about health issues.

The library system expanded the grant's theme by planning and promoting the "Readers in Motion" program for the 2007 Summer Library Club for children. The activities focused on getting children to exercise or to get excited about certain subjects so they would read more. To promote the activities, the library hired a part-time outreach librarian from July 2006 to June 2007. She visited all 27 Head Start classes once and some several times, assisted with the teacher training sessions, read at story times, presented some "Readers in Motion" programs, and represented the library at several health fairs.

The library also purchased 432 new health-related items for its collection and created a Web page for the *Beginning a Healthy Life* program.

"The library came up with a walking tour of the city to look at the public art. It was a really good idea. I was really impressed with what they did, I must say. Because I really felt they went way beyond what they had initially said they'd do," said Wellington.

WVPB produced four 30-minute "Healthy Times" TV programs for adults, reformatted its *Doctors on Call* series to focus on children's health and wellness issues, and produced 10 short "Easy Bites" interstitials (public service announcements) that showed how to choose tasty and



Museum visitor Ben Woods and his mother Tara explore healthy eating and lifestyle as part of "*Sesame Street Presents: The Body*."

nutritious alternatives to junk food.

The Clay Center also gave science demonstrations about systems of the body once a month during the exhibit's stay and continued them in response to popular demand after the exhibit left.

The Center hosted Wee Wednesdays story time, featuring *Sesame Street*'s "Happy Healthy Monsters" books. These took place twice each Wednesday from October 2006 to May 2007. In addition, the Center hosted its first Community Health Fair in November 2006, with participants from the health community, such as the Charleston Area Medical Center and the Teays Valley Pediatric Dentistry.

SIGNIFICANT OUTREACH

Some 38,000 children participated in grant-related programs, including 21,900 who attended the museum exhibit. The exhibit exit survey showed that 100 percent of students could identify obesity risk factors and 89 percent

could name three healthy habits. A total of 15,073 people attended the library programs; the “Readers in Motion” summer library club provided 86 programs to 2,821 people.

“I think that just getting the general idea of what the components of healthy living are out into the community, which is in such need in terms of both health care and awareness of health issues, was probably our biggest accomplishment,” said Wellington.

Other statistics show broader aspects of the program’s impact. The Center’s three interactive demonstration sessions drew more than 2,900 people; the Stuffee Outreach program did 57 shows in 19 schools, reaching 3,672 school-children; and 161 childcare providers participated in the “Ready to Learn” program, which continues to reach 6,400 children.

A total of 1,500 Head Start teachers and families participated in one or more project programs. A follow-up survey of Head Start teachers showed that 91 percent used learning activities about healthy habits once per week for four weeks. Eighty-two percent used the *Sesame Street* curriculum in conjunction with their visit to the exhibit.

“The teachers have really integrated more exercise into their program. My understanding is that they also taught their kids about healthy snacks,” said Wellington.

COLLABORATION IS WORTHWHILE

The main challenge the partners faced was a practical one.

“Frankly, the largest challenge was financial,” said Wellington, “because the project was very expensive. But we were able to partner with a lot of corporations and foundations in the area, and were able to raise all the costs.” She added that the IMLS grant gave the project credibility and helped them win additional funding.

The partners’ largest lesson was about working together.

“I think we learned a lot about collaboration. I think in some ways this project was more parallel than real collaboration, when first conceived. But then as we moved on through the project we started doing real collaborations. Rather than the three organizations doing things related to

the project, we started working more closely together and doing joint programming,” said Wellington.

Wellington also thinks that informal education organizations such as museums should consider working in partnerships. “I think the value of collaboration is often underestimated. And it does take work up front, but then once the project gets going, you start to see how important it is that you have this other partner. And there’s no question that in a good collaboration each individual organization has different resources that they can bring to bear to the topic. And that is I believe something people don’t always look for in a collaboration. It’s important that you have a similar motivation and mission in terms of what your project is, and that you understand what you each can bring to it,” she said.

KC SCIENCE, INC—KANSAS CITY, MO

“One thing that was cemented for me in terms of what makes great partnerships, is that ... it is so much about those relationships.”

—Erica Reynolds, Johnson County Library

Kansas City’s plan for economic growth centers around science and engineering, with a focus on life sciences. There’s one big problem, however: Most people in the region are not interested in science careers. So, in 2006, the *KC Science, INC* partnership formed to address the lack of science literacy popularity and awareness in the bistate Kansas City metropolitan region.

“We were really trying to create a public appreciation campaign for science, and help broaden people’s idea of science,” said Erica Reynolds, project director of the partnership and Web content manager at the Johnson County (KS) Library.

In recent years, local business, university, and nonprofit leaders had agreed to focus regional development on the life sciences. However, studies showed that Kansas City’s workforce and its students were not motivated to go into science and engineering. Focus groups conducted by the Ewing Marion Kauffman Foundation in 2004 revealed that Kansas City was a community with major deficiencies in science literacy, one that does not prepare students to be interested in science or pursue science careers. This finding was not just a problem for the future: Established businesses, such as Garmin International, Honeywell, and Sprint, all need mechanical, electrical, and software engineers, but often can’t find them locally.

Beyond the business world, there was also a need to build community awareness and understanding of science, as well as coordinate local initiatives.

“I think we’re all looking for that ... next spark, the way that Sputnik was in

Grantee:
Johnson County Library

Partners:
Kansas City Public Television,
Science City at Union Station,
Science Pioneers, and
Pathfinder Science

Grant amount: \$249,900



Left: Children explore natural history fossils at Wonderscope’s Science Camp.
Right: The library incorporated science presentations throughout their summer reading programming in 2007, photo by Susan McSpadden.

the 60s for people, that everyone wanted to be in math and science and all those engineers grew up then. So, what are we going to do now that totally excites this next generation so that they grow up to be great innovators?" Reynolds asked.

FORMING A SCIENCE TEAM

Five organizations founded *KC Science, INC*: lead partner Johnson County Library; local public television station KCPT; Science City, the region's premier science museum; Science Pioneers, a group that produces educational materials for teachers and students; and Pathfinder Science, an online community of teachers and students engaging in scientific research. During the grant period, five more partners came on board: the Linda Hall Library of Science, Engineering and Technology; Children's Museum of Kansas City; Wonder-scope, another children's museum; Uplink/Youth Friends, which connects young people with caring adult volunteers to promote success and healthy behaviors; and the Astro-nomical Society of Kansas City.

MAKING SCIENCE COOL AGAIN

In talking with science educators, the partners learned that to boost appreciation for science, they would have to reacquaint the public with science as nature and depict the scientific process as an outgrowth of curiosity. Hence the *KC Science, INC* slogan: "Inspiring Natural Curiosity." To achieve this, they would promote the "coolness" factor in science.

"We really wanted to focus ... the science-related programming on things that everybody can appreciate," said Reynolds. "Science isn't just the polarized debates. Science isn't just a person in a lab coat. Science really is our world and our curiosity and our discovery."

KC Science, INC produced several cross-promotional media campaigns in 2007, as well as a Web site, kcscienceinc.org, and more than 100 library programs. But the partnership's biggest hits were its Family Science City Nights and science TV programming.

Science City hosted the Family Science City Nights, which featured local scientists and more than 50 hands-on

science exhibits. KCPT broadcast four national science TV programs on the topics of science education, global warming, science and religion, and genetically modified foods. The station also produced and broadcast four local community forums exploring the same issues from a local angle. Each set of broadcasts was coupled with a library-based forum discussion.

In addition, KCPT created 10 one-minute "I'm a Scientist" TV vignettes about local scientists and their careers. The station showed the vignettes regularly, and *KC Science, INC* promoted them on its Web site and on YouTube. These short clips helped personalize science by profiling a broad range of science professionals.

"What we did ... is to really broaden the public's idea ... of what a science career might be like, and to feature different sort of science superstars who are engaged in our community. My favorite example ... is with a color scientist, or a color engineer, from Hallmark. It's a great example of how we stretch people's concept of what science is," said Reynolds.

The library hosted hands-on Mad Science programs, held in conjunction with the summer reading program, and integrated science into children's activities such as story time.



Youth volunteers helped to staff the successful Family Science Nights at the library.

EFFORTS PAY OFF

In 18 months, the partnership engaged more than 150,000 people in hands-on science activities and science-based discussions. The free Family Science Nights at the Science City museum drew a total attendance of 7,395, almost double the goal of 4,000.

“We definitely want to do more of those. We’ve had a lot of requests from the public, just asking when are you guys going to do another Family Science Night downtown,” said Reynolds.

At the library, the science-issue forum “The Burning Question: How do we solve our energy problem?” drew the largest attendance in the library’s five-year history of hosting forums, with a total of 74 people attending.

The TV shows drew a total of 138,000 viewers, including 33,000 for the “NOVA: Judgment Day” program about intelligent design—and 94 percent of those viewers chose to stay tuned that night for the community forum. More than 10,000 people viewed the YouTube videos about local Kansas City scientists and their careers

Mary Brock, director of Science Pioneers, said, “The KCPT broadcasted forums and the JCL [Johnson County Library] forums did the most to educate people regarding key scientific issues impacting our world today.”

In his evaluation report, Dr. Steven Case noted that *KC Science, INC*, has created a well-coordinated community of partners that worked together to produce awareness and appreciation of science in the region. He added that Family Science Night has done an outstanding job of reaching underserved populations in the region.

The creation and development of the partnership itself was a huge achievement. Another measure of success is that the partnership continued after the grant ended in April 2008. *KC Science, INC* now has more than 13 formal and informal partners, including the Kansas City Zoo.

“Now we’re seen as more of a player in the whole area,” said Reynolds.

CHALLENGES AND LESSONS LEARNED

Identifying each organization for promotional purposes was an initial challenge, which was solved by displaying the logos

of each participating partner on the program’s Web site. Similarly, coming to a consensus about branding *KC Science, INC* as its own entity—not just branding the individual organizations—was tricky.

Each partner had to adjust a bit to the different decision-making cultures of the others. For example, decisions are made rapidly in the media world, whereas the process is a lengthier one in libraries. However, the partners learned that collaboration can create a larger impact than everyone working separately. A number of Kansas City groups all had an investment in promoting science literacy—they just had not tried to coordinate their efforts previously.

KC Science, INC continues to thrive and plans to focus more on promoting science careers. The library is planning more Family Science Nights; *KC Science, INC* has been invited to more local events and into education conversations; and the Web site still exists as a great resource for teachers and students, featuring new science careers audio podcasts, the science career videos, and an calendar of forthcoming and ongoing science events.

KIDS WITH ASTHMA CAN!—BOSTON, MA

“Create a campaign that is responsive to where your community members are. Don’t make assumptions about what your community might need. That takes a lot of advance prep, but it’s worth it, it’s a good investment.”

—Mary Haggerty, WGBH

Childhood asthma is a major health issue in Boston, where the rate of child hospitalization for asthma is approximately twice that of the rest of Massachusetts. In parts of Boston, more than 30 percent of schoolchildren under age 15 have asthma, compared to around 10 percent for schoolchildren throughout Massachusetts. In addition, the asthma hospitalization rates for black and Latino children in the city are three to four times higher than those of white and Asian children.

Faced with an urgent need to address asthma, the *Kids with Asthma Can!* partners used a \$25,000 grant from Children’s Hospital Boston to conduct a needs assessment in the neighborhoods with the highest incidence of asthma. Some in the partnership had envisioned the project as an awareness campaign, but focus groups in the community revealed that most people already knew about asthma.

“What we found was that there was a breakdown between the factual understanding of what asthma is and the practice of good asthma management. And so that was a real turning point for the group, and we decided instead of an awareness campaign, to mount an asthma management campaign,” said Mary Haggerty, manager for educational outreach at WGBH, Boston’s public television station.

Grantee: WGBH Boston

Partners: Boston Children’s Museum, Boston Public Library, Children’s Hospital Boston, and the Boston Public Health Commission

Grant amount: \$250,000



Ads and posters were displayed inside 400 MBTA subway and bus cars, on 30 bus shelters, and on the sides of nearly 200 buses in the target neighborhoods.

GATHERING THE PARTNERS

In 2004, WGBH published a successful asthma curriculum as part of its annual national outreach for the children's TV series *Arthur*. As an encore, the station wanted to create something for Boston that would have a greater impact. Haggerty contacted the Boston Public Health Commission and the Children's Hospital Boston, which had already done collaborative projects around asthma. Later, the group brought in the Boston Children's Museum and the Boston Public Library to contribute to the campaign.

After the needs assessment, the partners decided to promote the message that asthma can be a manageable condition as part of an otherwise healthy lifestyle.

CREATING A CAMPAIGN

The campaign's goal was to increase the number of Boston families practicing good asthma management: avoiding triggers, taking prescribed medications, monitoring for asthma warning signs, and knowing what to do during an asthma attack. The campaign built on the appeal of the popular *Arthur* series, which featured the award-winning episode "Buster's Breathless" that dealt with Arthur's best friend, Buster, who is asthmatic.

A \$250,000 PNL grant spanning from November 2005 to April 2007 provided most of the funding. The primary intended audience was low- to middle-income black and Latino families with asthmatic children between ages 3 and 8, who resided in five Boston neighborhoods: Roxbury, Dorchester, the South End, Mattapan, and Jamaica Plain. The secondary audience included health care providers, school personnel, and the community at large.

The partnership kicked off an eight-month media campaign in October 2006, which included print, radio, television, and Web components. Ads and posters were displayed inside 400 MBTA (Massachusetts Bay Transportation Authority) subway and bus cars, on 30 bus shelters, and on the sides of nearly 200 buses in the target neighborhoods. WGBH televised public service announcements and promotions, and aired radio spots on its public stations and on WJMN, a local commercial hip-hop station.

The Children's Museum wrote and produced a play

called *Buster Has Asthma*, which portrays how kids with asthma can lead active lives. The play was performed 80 times: 20 at the museum and 60 in the community at Head Starts, after-school programs, library branches, and health centers.

The Boston Public Library held six Healthy Family Nights at branches in the key neighborhoods. Activities at these events included a performance of the play; a free healthy dinner; a raffle, which featured DVDs, mattress covers, and vacuum cleaners as prizes; and an interactive health resource fair.

In addition, the partnership distributed 62,000 pieces of free educational material, including asthma activity books and children's books with asthma themes. An asthma nurse educator from Children's Hospital gave 20 educational training workshops to childcare and health care providers, teachers, nurses, and parents.

The *Kids with Asthma Can!* page on the WGBH.org Web site featured campaign activities and an *Arthur* music video. The other partners also promoted the campaign on their respective Web sites.

GETTING THE MESSAGE

The partnership was successful in getting its message out to the public. The media blitz generated an estimated 170 million views of the ads and posters, and resulted in several feature stories in local newspapers. In responses to surveys at community events and Healthy Family Nights, 69 percent of adults said that they had seen television images, 58 percent had seen ads or articles in newspapers and magazines, 54 percent had seen the MBTA ads, and 42 percent had heard spots on the radio.

More than 6,000 people attended the performances of the *Buster Has Asthma* play. A Boston Public Health Commission survey revealed the play's impact: A little more than half of the parents surveyed who brought their asthmatic child to the play said that they would change a behavior as a result of the play, and most said that they would be more aware of triggers and encourage their child to use their asthma spacers (devices used to increase the effectiveness of an asthma inhaler).

According to survey respondents, by helping to normalize asthma, the play served as a vehicle that gave asthmatic children permission to talk about the disease. Most parents said that the asthmatic child seemed to feel better about having the disease.

The related “Postcard to Buster” program offered perhaps the most touching anecdotal evidence of the play’s impact. One child wrote, “I saw the play today. I learned that a lot of people have asthma. Thank you for showing me I’m not the only one in the world.”

As Haggerty explained, “What we found was that a lot of families simply were treating it [asthma] as a disease and not talking about it. And because we infused Boston neighborhoods with all of this messaging and these family- and kid-focused activities, it [the project] really was successful in sparking conversations and helping to normalize asthma for families.”

Before the educational workshops, 45 percent of attendees reported having good to excellent knowledge of the disease. After the workshops, that figure doubled to 90 percent.

NEGOTIATING SOME HURDLES

At the outset, the partners experienced a clash in institutional cultures. Some of the tensions arose because the groups were all large, well-respected Boston organizations that were unaccustomed to sharing power and authority. The most serious conflict during the grant period concerned a fundraising opportunity and the attempted late addition of a sixth financial partner. An existing partner objected because it saw the newcomer as a competitor; later, the offer to the newcomer was dropped. The partnership moved forward, but there was a lingering level of mistrust.

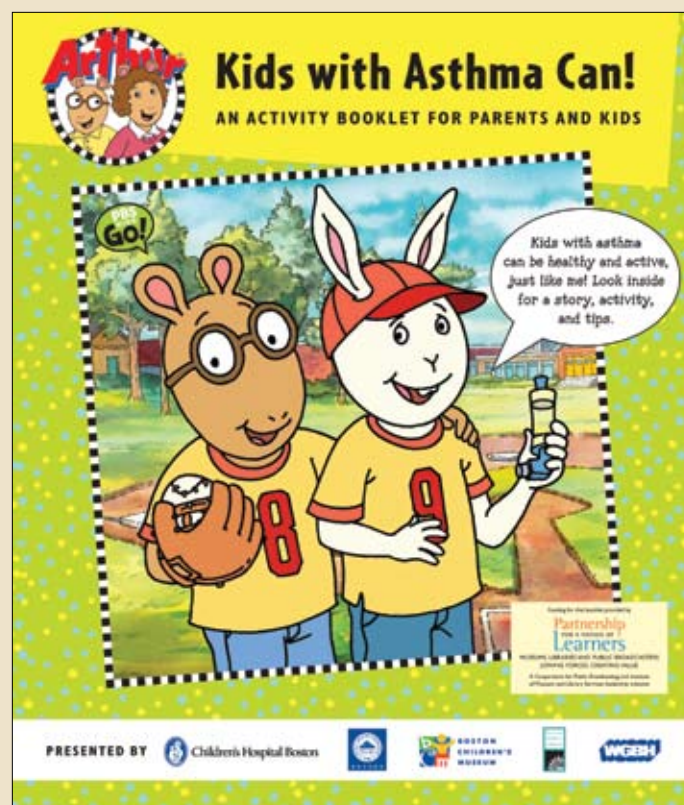
After the campaign, the *Kids with Asthma Can!* partners concurred that, before committing to a long-term joint initiative, taking the time to examine the mix of groups and weigh the partnership’s potential benefits and weaknesses could preempt future problems. Everyone should be clear about the resources that each partner is bringing to the table. The group also acknowledged that a partnership of

five was highly ambitious and made decision-making more challenging.

Haggerty said that WGBH learned two main lessons. “Although partnership is sometimes not the shortest distance between two points, it is the right way to go. We benefited and the campaign benefited tremendously from the collaboration of all the partners,” she said.

“Second is understanding what your community needs and what your community already knows, so that you create a campaign that is responsive to where your community members are. Don’t make assumptions about what your community might need. That takes a lot of advance prep, but, it’s worth it.”

WGBH is exploring the possibility of expanding the campaign across the state. Several cities across the country have also expressed interest in using *Kids with Asthma Can!* in their communities.



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SAVING NEBRASKA'S TREASURES—LINCOLN, NE

“You can never communicate enough, and that’s a real challenge.”

—Lynne Ireland, Nebraska State Historical Society

Nebraskans have a strong interest in family and community heritage. Collectors and families with heirlooms they want to preserve make up the bulk of the 4,000-plus inquiries fielded each year by the Nebraska State Historical Society’s Gerald R. Ford Conservation Center in Omaha. When the city hosted a taping of *Antiques Roadshow* in July 2004, some 6,800 people rushed to get tickets so they could bring in their treasures for evaluation. Another 1,000 people could not be accommodated.

Although they have an affection for artifacts, few Nebraskans have access to practical information about how to care for materials from the past, items such as a buckskin jacket that a female sharpshooter from Buffalo Bill Cody’s Wild West Show (which originated in North Platte) bequeathed to her niece.

“We had been attempting for a number of years to strategize how we could get easily accessible information to people about how they could do a better job of preserving the materials that are important to them,” said Lynne Ireland, the *Saving Nebraska’s Treasures* project director and now deputy director of the Nebraska State Historical Society.

The state’s population is small at 1.7 million, and half of it is spread out over a land area larger than New England. The Ford Conservation Center has only four conservators and the staff and volunteers of small museums and libraries across the state have little training in how to preserve historic objects. “We get three or four, sometimes ten telephone inquiries every day at the Ford Center, and 99 percent of them are asking us the same questions over and over,” said Julie Reilly, associate director and chief conservator at the Conservation Center. “And we thought, we have to have a better Web site. If we can get this information out in more efficient ways, in better ways also, we can actually meet this need of ours to answer all of these public inquiries, but also help people take care of their things better, whether they’re in museums or in people’s homes.”

An independent study confirmed the need for conservation education. “We had a good needs assessment that we were able to build on, conducted by the Mid-America Arts Alliance. So even though they weren’t an official partner in the partnership, there were lots of connections that we were able to make,” said Ireland.

The aforementioned study, titled the Nebraska Museums and Libraries Needs Assessment of 2004, tallied 600 nonprofit museums and libraries across the state. Some 86 percent of the responders said that their staff was not trained in conservation.

Native American tribes in the state also face similar challenges in conservation training and practice. One tribal participant in a 2001 cultural summit noted that

Grantee: Nebraska State Historical Society

Partners: Nebraska Library Commission and Nebraska Educational Telecommunications

Grant amount: \$249,837

Indian peoples “face a race against time in preserving their heritage.”

PRESERVATION PARTNERS

The partners collaborating on this project were the Nebraska State Historical Society, the public television network NET (Nebraska Educational Telecommunications), and the Nebraska Library Commission. The Historical Society had previously worked with each partner separately, but never with both at once.

HEALTH CLINICS FOR HEIRLOOMS

The project’s goal was to create resources that families, museums, and libraries could use to preserve the heirlooms and artifacts associated with their heritage. To do this, the partners used a number of approaches.

Saving Nebraska’s Treasures held four “Heirloom Health Clinics” at three different locations. Individuals received one-on-one consultations with conservators about objects important to them. Many consultations were recorded on video for use in the TV program and Web site (www.savingtreasures.org).

The Historical Society also worked with NET to produce a one-hour TV documentary, “Saving Your Treasures.” To complement the clinic footage, NET recorded segments following two objects—a ceramic vase and a small silver-

plated Victorian nut bowl—through the entire conservation treatment process. The show premiered in July 2007, and was shown twice in the November sweeps period and once in 2008. NET later offered it to other public broadcasting affiliates.

From June to September 2007, the partners conducted monthly distance learning “Preserve Your Collection” workshops via satellite television and the Web. The workshops featured half-day courses led by Historical Society conservators. The broadcasts originated in NET studios in Lincoln and were available across the state via NET satellite sites, such as schools, county extension offices, and libraries. The topics included how to preserve organic objects, inorganic objects, and paper, as well as how to digitize materials for inclusion in the Library Commission’s “Nebraska Memories” project.

The partners also launched a Web site in July 2007, to coincide with the first TV broadcast. It features video of all four workshops, along with handouts, providing 16 hours of conservation training online. The site also includes a streaming video version of the TV program, plus preservation principles and tips.

SPREADING THE WORD

The project reached an audience composed mostly of females age 50 and older. This also was true for the clinics, the workshops, and the TV show, although one broadcast



Individuals received one-on-one consultations with conservators at the “Heirloom Health Clinics.”

did attract a significant number of males ages 18–34.

Each Heirloom Health clinic helped 30 people, for a total of 120. The clinic videotapes are available for reformatting and dissemination. Ninety-six percent of clinic attendees rated their experience as “excellent.” People brought in all sorts of items, including Native American leather goods, such as finely braided whips; handkerchiefs a veteran brought back from Japan in World War II; ceramics; and Tonka trucks.

According to Nielsen ratings, 10,000 households watched the TV show premiere. As of August 2008, the documentary had been broadcast in 25 markets nationwide and recorded for later broadcast in eight others. The partners also distributed the TV show on DVD to all public libraries in the state. “We could tell as the months went by, and still can tell now, when they show it in different states, because we get calls from those states and e-mails,” said Reilly.

The Web site received 5,359 total visits in its first six months. It continues to be an excellent resource for collection care and artifact preservation.

The Nebraska Library Commission added lesson plans related to primary source materials and collections care to its “Nebraska Memories” Web site. These lesson plans offer the potential for teaching secondary school students about preservation in the future.

“It [the project] ultimately will have a significant impact on my field, because it was the first attempt to present information about the conservation profession to the general public, ever,” said Reilly. “This is the first time the whole concept of preserving cultural heritage was presented as the sole topic of a TV show.”

LESSONS LEARNED

One challenge the partners faced was communicating realistically with one another about timelines and deadlines and learning how to manage these deadlines effectively.

“You can never communicate enough,” said Ireland. “And that’s a real challenge, because actually, simultaneous with not communicating enough, you can communicate way too much. I mean, you can’t have the project work suc-

cessfully if minutiae is being communicated to every person who has even any tangential association with the project. But I think the real key is having committed, core representatives who will take on the responsibility of being relentless about sorting out what information needs to be communicated to their own particular network, and then doing that.”

In terms of lessons learned, the partners felt that editorial control and final decision-making authority should be discussed and determined before a partnership begins. Some participants noted that public broadcasters are accustomed to working without “outside” editorial influence; for instance, NET’s programming department traditionally has the final say as to what goes on the air. This project challenged and required NET to share some of that responsibility with the other partners.

“We would get into the screening room to look at cuts and the conservators would say, ‘Sorry, but you can’t say it this way,’ and then the producer would say, ‘But the storytelling element is so much more powerful if we say it this way.’ There was that level of back and forth,” explained Ireland.

Reilly said she learned a lot about TV production, distance learning, and Web site creation. Before the partnership, she had no idea how these production processes worked. She agreed it would be best to get the details beforehand. “I would ask up front ... can you tell me how it’s going to go ... can you tell us how this is going to happen,” she said.

Ireland said that another lesson learned was that it pays to seek out several sources of information when you are assessing community needs. “We used primarily a needs assessment survey that the Mid-America Arts Alliance had done, but we also looked at some economic development information, some census information. I think broadening our perspective on who’s collecting information that can inform a project was really useful for us,” said Ireland.

Going forward, Reilly would like to make a series of shorter TV shows. “I would do a half-hour series on different materials, one on photo albums, one on christening and wedding dresses, the things that people have that they care about that they’re always coming to us about.”

THE VOICES PROJECT—HAINES, AK

“One voice can change a life; many voices can change a community.”

—The Voices Project motto

According to a federal study, Alaska has the nation’s highest rate of illegal drug use. School antidrug programs don’t always have an impact. In the community of Haines, even though the public schools participate in the Drug Abuse Resistance Education (DARE) program, 91 percent of 12th graders had tried alcohol (versus 81 percent of 12th graders nationally), 82 percent had been drunk (62 percent nationally), and 89 percent had smoked cigarettes (65 percent nationally).

From 1990 to 2005, Haines and the nearby Native Village of Klukwan lost 14 people in deaths related directly to drug or alcohol use. The almost annual tragic accidents created vocal public recognition of the need for education about the impact of substance abuse.

Local health providers reported that a significant percentage of their patients sought care for problems related to substance abuse. A pre-project survey about fetal alcohol spectrum disorders indicated that local residents lacked awareness of some significant impacts of alcohol abuse.

There was also a community need for opportunities for civic engagement. Many studies link civic engagement with reduced incidence of substance abuse and show that when young people have safe, structured, supervised, and healthy activities in which to participate, they are less likely to become involved in high-risk, unhealthy behaviors.

Grantee: Haines Borough
Public Library

Partner: Lynn Canal
Broadcasting (KHNS radio)

Grant amount: \$212,367



Right: Dr. Aaron White who presents his research on alcohol and the adolescent brain.
Left: Road Recovery come to town and creates a band of young musicians.

MANY COLLABORATORS

The Voices Project had two main partners: the Haines Borough Public Library and KHNS public radio. A dozen organizations also collaborated on the project, which focused on the communities of Haines—located about 75 miles northwest of Juneau on the shores of the Lynn Canal—Klukwan, and Skagway, along with 20 rural Alaska towns reached via Community Radio Alaska broadcasts.

RAISING AWARENESS

The goal was to create collaboration among community institutions, organizations, businesses, and individuals to increase drug and alcohol education and awareness—especially awareness of how substance abuse affects people's lives.

The partners wanted to build on the success of *The Dragonfly Project*, an award-winning technology awareness initiative the library ran with the Chilkoot Indian Association to teach Native and other patrons how to retrieve information from a variety of sources using appropriate technology. The library installed new computers and a wireless network and provided training. The project later expanded to include digital cameras and movie making, resulting in the production of several short Native-related documentaries.

The Voices Project continued this technology focus by introducing digital audio production, namely the creation of audio diaries and podcasts by people in the community affected by substance abuse.

The project coordinator trained community members to record and produce the audio diaries with Marantz recorders and Adobe Audition software. In all, participants produced 10 radio diaries and six other radio stories, which were broadcast on KHNS and added to *The Voices Project* Web site, www.voicesproject.org.

“The radio diaries were very impressive. Hearing the stories on the radio was very powerful and surprising, especially in a small town like this where everybody knows everybody else. To hear the dark parts of someone's life is pretty powerful, and I admire the willingness of the diarists to put their stories out there,” said Liz Heywood, who chaired the library's board of trustees at the time.

Another innovative event held two years in a row was

the Voices and the Visual Arts exhibit, in which community members created art depicting their experience with substance abuse. At the exhibit opening, the artists shared their stories and discussed how drugs and alcohol can affect individuals and the community.

The partners also worked with the national group Road Recovery—a nonprofit that uses the power of the entertainment industry to foster discussions with youth about addiction, adversity, and recovery—to put on summer concerts in which youth from the community played alongside musicians from New York.

“They're musicians, professional musicians, who have already been through rehab and recovery ... they come up and work with the kids for just a week and they get them writing their own music, playing their own music. They encourage them,” said Judy Erekson, KHNS general manager.

The project produced three Road Recovery shows, one each summer from 2006 through 2008. The last concert was the best and biggest yet, drawing a crowd of 230 people. In the summer of 2008, 14 young Alaskans ages 11 to 18 worked with four New York musicians to create music and learn how to enjoy life free from drugs and alcohol.

After one show, high school student Crystalyn Lemieux said, “One of the youth told me that he is going to think twice before using substances now...to have this student say that was amazing.... Thank you for coming and changing those teens' lives.”

Adults also noticed Road Recovery's affect on the students. “I think that really opened up their eyes,” said Erekson, “because you always associate rock and roll bands with bars and drinking and drugs and all that kind of stuff. They just realized it doesn't have to be that way and not all of them do.”

In addition, *The Voices Project* also brought expert speakers to town, such as Dr. Aaron White of the Duke University Medical Center, who spoke about the effects of alcohol on the adolescent brain.

“We wouldn't be able to afford to bring somebody like that to town, but he ended up coming and did incredible things in all the schools and at the library,” said Heywood.

AWARD-WINNING WORK

This project pursued both tangible and intangible results, and even won statewide recognition.

By the conclusion of the grant project, the partners had worked with 12 national, state, and local organizations, as well as 25 volunteers, to produce 38 activities and events.

The project served 2,500 individuals, including 200 tribal members and 300 students. Some 5,000 people heard the radio broadcasts.

In 2006, the project won three awards from the Alaska Press Club: first place for Best Media Website (“a terrific contribution and something larger markets would do well to emulate”); first place for Best Documentary for the “Voices of Courage” radio story by Tania Danielski and KHNS; and third place for Best Reporting on Health or Science for the KHNS Forum, “Youth and Substance Abuse.”

New initiatives have been born out of the momentum created by the project. In one case, the school district, Lynn Canal Counseling, and the SouthEast Alaska Regional Health Consortium (SEARHC) have formed a steering committee to address drug and alcohol issues at the school. A proven K–12 substance abuse program will be added to the curriculum. SEARHC has also mounted a very effective anti-smoking radio and newspaper campaign since *The Voices Project*, and the community will vote on a smoke-free initiative on the fall ballot.

Also, the Haines school is now collaborating with KHNS to offer a radio production class—something Erikson has wanted to do for a long time. A KHNS news producer comes over to help the youth produce stories, which are broadcast twice a week during the regular news program.

This project touched the entire community. Everyone who listened to the radio, recorded a radio diary, attended an event, read the newspaper, participated in an activity, visited the Web site, or had a conversation with a *Voices* advocate reported an increase in knowledge and awareness about substance abuse.

According to surveys, 100 percent of those who participated in Road Recovery reported an increase in knowledge of different types of substance abuse and their impacts. Ninety-seven percent of those who had the FASD training

reported an increase in knowledge.

After many *Voices* programs, 70 percent of participants could identify three ways a person can seek help for substance abuse. Also, 91 percent of radio listeners surveyed said they had discussions sparked by the radio diaries or *Voices*-related forums on KHNS.

And then there are the intangible results. “There’s no way to know about a lot of the far-reaching effects of *The Voices Project* that aren’t really measurable, the people who had some healing in their own lives because of the project and those who were able to reach out and help others,” said Heywood.

LESSONS LEARNED

One of the lessons learned was that Road Recovery is a program that really works. As characterized in the project’s final report, “‘Life-changing’ is the consistent response from all the young people and adults who participated in the week-long program. There cannot be enough good things said about this program. Encourage any organization to partner with them.”

“It’s great to collaborate,” said Erikson. “It’s more than one group can really do. The school, the library, and the radio station is just a good group, a good collaboration.”

Some participants and collaborators said the project would have been better led by an organization that could also provide substance abuse treatment.

Working with a professional graphic designer to create a strong project identity was essential for establishing recognition, awareness, and buzz. Danielski also recommended adding a professional Web designer to the budget and collaborating with or budgeting for a local photographer.

It’s best to have guest speakers talk in a place where the target audience is comfortable. For example, Dr. White gave talks about alcohol and the adolescent brain to various audiences where they meet: the school, the fire hall, and the health care clinic.

Overall, *The Voices Project* was a success. It met its goals and raised awareness.

“This was a very healthy thing for the whole community, because it opened up that dialogue,” said Heywood.

WATER WISE UTAH—SALT LAKE CITY, UT

“Even though our organizations are public service-focused and have common educational missions, we each have a different culture. And that was really important to know and understand about each other.”

– Laura Hunter, UEN-TV

When it comes to water, Utah faces two problems: It’s the second-driest state in the nation and has the second-highest per capita rate of water use. The state receives only 13 inches of rain per year, and evaporation and transpiration leave only 1.5 inches of that rain to go into the water system. In addition, Utah has suffered a drought since 1998.

Watering lawns to keep them green in a desert climate is irrational. Lawn watering consumes nearly half of Utah’s municipal water supply. In addition, Utah’s population is expected to double to 5 million people by 2050. If that happens and usage rates remain the same, the state will need twice as much water as it has today.

Initially, the PNL grant partners considered several factors before deciding on the project’s focus. “It actually was kind of a two-sided conversation about the community need, but then also what do we have, what’s already kind of in the hopper for each of our organizations so that we weren’t completely starting from scratch,” said Laura Hunter, director for instructional services at UEN-TV, which is part of the statewide educational technology consortium known as the Utah Education Network (UEN). Since many of the partners were already working on water issues, they agreed to create a water campaign.

The group formed an advisory board composed of water, environmental, and government agencies, which identified the need to increase public awareness

Grantee:

Utah Education Network

Partners: KUED-TV, KUER Radio, the J. Willard Marriott Library, and the Utah Museum of Natural History

Grant amount: \$250,000



Left: Bus tail advertisements spread the water conversation message throughout the Wasatch Front. Right: Community events proved a valuable opportunity to raise awareness and answer questions.

about water conservation in order to reach a shared goal of 25 percent reduction in per capita water use by 2050.

THE PARTNERS

UEN was the lead partner; the other partners were KUED, Utah's public television station; KUER, the University of Utah's public radio station; the Utah Museum of Natural History in Salt Lake City; and the J. Willard Marriott Library at the university.

Water Wise Utah's goals were to increase public awareness of critical water issues, bring the issue of water conservation to the forefront of public discussion, and encourage water conservation throughout the state. In particular, the partnership sought to motivate residents to reduce the amount of water used for watering yards in targeted communities. The project also planned to strengthen and enhance each partner's mission.

AWARENESS CAMPAIGN

The project was designed to target both a statewide audience and five individual communities during a two-year period. The campaign's showpiece was a traveling museum exhibit, "Bear River: Last Chance to Change Course," which the partners supplemented with local outreach in each community. *Water Wise Utah* also reached a statewide audience via its Web site and TV and radio programs. From September 2007 to September 2008, the campaign held *Water Wise Utah* events every other week.

The museum produced the water-themed exhibit using photographs and commentary from a book of the same name by a University of Utah professor, Craig Denton. The Bear River is one of the largest tributaries of the Great Salt Lake. Plans exist to divert river water to supply the rapidly growing Wasatch Front, an 80-mile-long urban belt just west of the Wasatch Mountains that contains 80 percent of Utah's population. The exhibit examines the river, the people who rely on it, and the amount of water that is left. "The exhibit and the book give the river a voice," says Denton.

The exhibit opened at the Utah Museum of Natural History in September 2007 and later traveled to four com-

munities across the state: St. George, in southwestern Utah; Draper and South Jordan, two suburbs south of Salt Lake City; and Ogden, north of Salt Lake City.

"We wanted to choose communities that were the highest water users, but also that had some local government effort to conserve water. ... That's why we thought we could go help and move the needle for those five communities," said Hunter.

Before the exhibit traveled to each community, the group held a planning meeting there to talk with local government officials and representatives from other stakeholder groups, such as the chamber of commerce, local businesses, libraries, museums, nature gardens, and nurseries. "We talked to them about 'the resources we can bring from a state level,' and then [we'd] turn the meeting over to them to talk about what they could be doing at a local level in conjunction with that," said Hunter.

Both before and during the time the exhibit was shown in a community, the campaign bought media ads and attended relevant events, where they handed out cups imprinted with water facts, brochures, and water-information guides (or water wheels).

"We handed out easily 5,000 water wheels and 5,000 cups," said Lisa Cohne, *Water Wise Utah's* project director.



The *Water Wise Utah* Web site continues to provide the community access to valuable resources on water conservation.

KUER radio produced an award-winning, three-part series about water in Utah. Combined, KUED and KUEN broadcast more than 12 water-related TV documentaries. The campaign also got the state legislature to designate the first week in May as “Water Week.”

The Web site, www.waterwiseutah.org, launched in August 2007 and features tips about how to save water indoors and outdoors, water calculators, and educational resources for teachers and students. It was the first time that all of Utah’s water resources had been presented in one place online. The J. Willard Marriott Library added a *Water Wise Utah* section to its Western Waters Digital Library collection.

Because water is in the fourth-grade curriculum in Utah, the partners coordinated with public schools and brought a science specialist from the school system to the planning meetings. The campaign kept 35,000 teachers informed via e-mail about water workshops and TV programs.

SOAKING IN

The project had some quantifiable results, but also produced unquantifiable impacts that may be longer lasting.

Water Wise Utah participated in dozens of events during its two-year campaign. In St. George, the photography exhibit drew 40 fourth-grade classes, approximately 5,000 to 6,000 students. The Web site had 18,154 total page views, and the campaign generated articles in at least six newspapers.

A survey at one event showed that more than 90 percent of respondents reported taking actions to reduce their water consumption. Changes in actual behavior would be too ambitious and difficult to measure, according to Cohne.

UEN’s industry peers judged the project a success: *Water Wise Utah* won a 2008 National Educational Telecommunications Association award for its outreach and community impact. But the most important accomplishment was the formation of the partnership itself.

“We found partnering through PNL just enhanced all of our individual efforts,” said Hunter.

That partnership has also led to new ventures. The photographer who shot the Bear River exhibit is working on

a new project and wants to partner with UEN to bring it to the schools. The Utah Water Conservation Forum asked Cohne to be on its board, thanks to her contributions to *Water Wise Utah*.

UEN also continues to work with the Marriott Library on various projects. “There’s a greater level of trust in sharing information and trying something, and understanding where each other’s coming from, I think, than there was before. That has a long-lasting impact.” said Hunter.

CHALLENGES AND LESSONS

The partners found the water conservation goals challenging, because most of their audience was in the Salt Lake City region, with tall, snow-capped mountains in view.

“It is really hard for to people to conceptualize that the water is limited, that we are the second-driest state in the nation,” said Cohne.

Another challenge was figuring out how to expand event audiences beyond those people who already cared about water issues. Cohne took the campaign to different types of events, such as county fairs and festivals, in an effort to preach beyond the choir.

UEN also learned a lot about museum culture, water wars, and roles in a partnership. “We learned from our museum people that you always have the event first at your local museum, and then you take it on the road. Likewise, our partners learned about broadcast production. ... So, even though our organizations are public service-focused and have common educational missions we each have a different culture. That was really important to know and understand about each other,” said Hunter.

Water turned out to be a sensitive issue, with passionate advocates on all sides. As Hunter said, “The partnership kind of became Switzerland through this whole thing. We didn’t know water is so controversial and there were meetings where the water quality people were very opposed to the water quantity people. But coming together and at least linking to each other and understanding the importance of educating people, we played a really important neutral role that allowed those groups to still contribute and share, but it took the heat out of it.”

GRANTEE SNAPSHOTS

Alamo Youth Radio Project Alamo, NM

Grantee: Alamo Navajo Community School

Partner: KABR Community Radio

Grant amount: \$123,552

Alamo is one of the most isolated reservation communities in New Mexico. It is located 70 miles from Socorro, which has the nearest public library, museum, and place to buy a daily newspaper. Alamo is also the poorest Native American community in the United States, with a 60 percent unemployment rate and 56 percent of residents living below the poverty level.

Thirty-eight percent of the population over age 25 has less than a high school diploma or GED. Eighty-seven percent of Alamo students are English language learners and primarily speak Navajo. In 2005, only 7.45 percent of Alamo Navajo School students were rated as proficient on state assessments in reading. These figures indicate a huge need to help students increase their English communication and reading skills, as well as a need for expanded media services to address the education and information deficits of the entire Alamo community.

PROJECT PARTNERS

Two groups teamed up for the project: the library and media center at the Alamo Navajo Community School and KABR Community Radio, which has been operating in the Alamo Navajo community since 1983. The school serves 292 students, while the radio station reaches 11,000 people and is the primary means of communication on the reservation, where most homes do not have phones and some lack electricity.

HANDS-ON RADIO JOURNALISM

At the project's core was a new Electronic Media & Radio Journalism course for students in grades 9–12. School librarian Emily Eddy taught journalism, research, and language skills, while KABR station manager Sarah Apache taught broadcasting skills. Students used the library to research topics for news and feature stories. It was the first time that the library and KABR worked together closely on a course.

In the 18-week class, which met twice a week, students

created content for broadcast on the station. During the grant period, the class was taught four times: January 2007, August 2007, spring 2008, and summer 2008. The library also offered a Summer Academy in 2007 and 2008, which combined class instruction with paid work experience for students as KABR station announcers and producers.

The grant allowed instructors to provide opportunities outside of Alamo. Six students took a field trip to the studios of the *Native America Calling* program at KUNM at the University of New Mexico in Albuquerque. The students watched the staff prepare for a show and do a live broadcast. Also, four students attended the National Federation of Community Broadcasters conference in Atlanta.

In addition, several guest instructors came to Alamo. A well-respected storyteller and archivist for the Choctaw Nation taught students about drawing stories out of interviewees, and a longtime producer of public radio for and about Native Americans assisted with classes.

SKILLS AND CONFIDENCE GAINED

More than 50 students took the Electronic Media & Radio Journalism courses during the grant period. Several volunteered at KABR after school. Students learned basic interview techniques and how to record and edit audio. The students had their stories aired on KABR and produced a live show on March 14, 2008, about the Alamo Navajo School dress code. During the spring semester, they produced 10 public service announcements, and in the summer session they produced some shows.

Some of the partnership's results were anecdotal. According to project director Emily Eddy, students were often shy and reluctant to make recordings when the course began, but by the end of the semester they were using new speaking skills to produce better finished products. Teachers also noted that "students in this class are beginning to participate more in other classes."

CLEARING SOME HURDLES

A big challenge for the staff at KABR was getting the students to overcome their fear of public speaking and talking on the microphone without being shy. It was a significant accomplishment for the students to get involved and move past these fears. “To have the students on the air is impressive,” said Alfonso Garcia, Alamo’s superintendent of schools.

One key to success was bringing in the public radio consultant, who brought an infusion of outside expertise and industry connections that went well beyond what the Alamo community could provide.

The school continues to offer the Electronic Media & Radio Journalism class, which now meets four times per week. Students receive three hours of credit for it at local universities.

Cambridge Science Festival and Science City—Cambridge, MA

Grantee: WGBH

Partner: MIT Museum

Grant amount: \$250,000

Within a 10-mile radius of Harvard Square, there are many world-renowned universities, research labs, and science-based companies. Yet, amid all this knowledge and innovation, “Massachusetts manages to have 1.1 million people of working age who are illiterate or who have only finished high school,” according to MassINC, an independent, non-partisan research institute.

Another report notes that math and science education are lacking, and that fewer and fewer new teachers in Massachusetts have certifications in math or science, which is a concern in a state where the economy relies on scientists, engineers, and information technology workers.

THE TEAM

To address the declining interest in science and science-based careers, the MIT Museum and public television station WGBH joined forces for this project. The goal was to link the museum’s proposed citywide *Cambridge Science Festival* and WGBH’s new programming and public outreach campaign, *Science City*, in order to expose local, urban, middle and high school students and their families to science and science careers.

SCIENCE IN THE STREETS

The MIT Museum supervised the development of the first *Cambridge Science Festival*, which took place April 21–29,

2007. Other festival collaborators included the City of Cambridge, Cambridge Public Schools, Cambridge Public Libraries, Harvard University, and the Museum of Science, Boston.

The celebration featured more than 100 events—including exhibitions, workshops, and hands-on activities—focused on four key themes: Science in the Arts, Energy and the Environment, Science in Everyday Life, and Innovations. Two events specifically for students were “Captivating Careers!,” during which recent graduates discussed career paths in science and technology, and “Science Expo!,” an opportunity for seventh- and eighth-grade students to exhibit their scientific investigations.

WGBH’s *Science City* was a parallel, week-long campaign, which included new science programming for television, radio, the Internet, and podcasts. The campaign examined the pressing issues surrounding the region’s science-based economy and also explored current science careers.

Throughout the *Cambridge Science Festival*, the station broadcast a 30-hour TV presentation of locally produced original content and encore science programs. The programming cornerstone was the “Science City Summit,” a one-hour primetime live TV event in front of an audience of 150 community members and civic leaders. It involved

a panel of experts discussing the benefits and challenges of the region's science and technology boom. They also answered questions from the studio audience and from viewers who posted questions to the Summit's live blog.

GENERATING INTEREST

The *Cambridge Science Festival* drew an estimated 15,000 people from the New England region.

The top TV broadcast of the *Science City* campaign was "NOVA: Saved by the Sun," which outperformed the NOVA viewing average on WGBH 2 for the month of April by 8 percent.

On-site and online surveys yielded several key findings. Ninety-eight percent of respondents rated the festival as excellent, very good, or good, citing its success in making science fun and enjoyable; 97 percent of viewers/listeners rated *Science City* offerings, including the Summit, as excellent, very good, or good. Lower educational status and lower annual income were most strongly associated with excellent and very good ratings. Students said that the festival provided them with opportunities to "experience" and gain knowledge of science, although there was no substantial shift in their attitudes about science or science careers.

CHALLENGES AND LESSONS LEARNED

The project experienced some growing pains but also benefited from a practical organizational structure.

In the first year, poor external communications with the public caused confusion among potential attendees about the two distinct brands, *Cambridge Science Festival* and *Science City*. Now, during the festival WGBH changes the branding on its festival-related Web content and TV shows. "We moved to incorporate directly the *Cambridge Science Festival* brand and language," said Rachel Imbriglio, WGBH marketing coordinator.

Assigning project leads on both sides worked well. "We had point people for both areas. MIT had a point person and I was the point person for us," said Hillary Wells, senior



Visitors to the festival learn and explore together.

producer and director of special projects at WGBH. "And that was really important, not to have a lot of different people talk to a lot of different people in each of the organizations. Just to have everything flow through a single person made things much more straightforward. I'd say it worked fairly effectively."

The *Cambridge Science Festival* is now an annual event with a Web site at www.cambridgesciencefestival.org. The MIT Museum and WGBH are part of a team of eight collaborating organizations, which meet regularly to provide guidance and advice on the content and execution of the festival. MIT has made a large funding commitment and WGBH funds its portion of the collaboration.

Wells thinks broadcasters need to embrace partnerships. "Given the economic realities that we're all living, and the growth in new technology and competition that we didn't necessarily have in the past even to sustain ourselves, partnerships are the wave of the future," she said. "I mean that's the way that we're going to survive. And we're being more and more creative about what those partnerships look like. So I think that this is just another example of us looking outside our own walls for ways to be stronger ourselves."

Currier & Ives: Perspectives on America Springfield, MA

The performance of Springfield, MA, public school children on state tests is among the lowest in Massachusetts, and therefore the need for community collaboration focused on student achievement is particularly acute. Budget constraints, coupled with pressure to have students perform well on state assessment tests, have left schools with skeletal arts programs. The Springfield Schools, for example, have approximately half the arts education staff of the comparably sized districts of Worcester, MA, and Hartford, CT.

Currier & Ives: Perspectives on America attempted to boost student achievement, instill community pride, and enhance civic engagement through activities focused on the region's unique artistic heritage: 1,000 original Currier & Ives lithographs in the collection of the Springfield Museums.

FORMING A COALITION

Six partners came together to collaborate: public television station WGBY, the Springfield Library and Museums Association, Bay Path College and The Cooperating Colleges of Greater Springfield, the Springfield Public Schools, and *The Republican* newspaper.

The goal was to use the power of original source material and 21st-century digital media to meet two important goals: to build civic engagement and student achievement by exploring American history, and to create a deeper understanding of how Americans used their visual skills in the past and how visual literacy will help us interpret our present.

POPULARIZING THE PRINTMAKERS

WGBY produced the three-part documentary TV series *Currier & Ives: Perspectives on America*, narrated by National Public Radio's Scott Simon. The shows tell the story of the "Printmakers to the People" and their connection to Springfield.

The museum created three Currier & Ives exhibits, then

Grantee: WGBY-TV

Partners: Springfield Library and Museums Association, Bay Path College and The Cooperating Colleges of Greater Springfield, Springfield Public Schools, and *The Republican* newspaper.

Grant amount: \$248,444

developed and hosted 12 guided tours of the Currier & Ives Gallery for fifth-grade students. The museum also conducted two workshops to train teachers how to use the prints to teach visual literacy and art history. The partners videotaped 10 replicable Currier & Ives-related lesson plans and activities in action for posting on the project's Web site. In addition, the partners put together a Currier & Ives lecture series for lifelong learners.

WGBY also produced the project's Web site, www.currierandives.org. It contains a streaming version of the TV series, broken into chapters; virtual exhibit tours; curriculum guides and other resources for teachers; and a link to the searchable database of all the prints.

VISUAL LITERACY

Currier & Ives: Perspectives on America had a big impact in Springfield. The project produced 60 learning resources and 53 learning opportunities for the public. It served 3,000 students from 85 schools and trained 80 teachers. The Web site generated more than 53,000 hits from May 2007 through March 2008.

The TV series premiered in February 2008 and garnered triple the ratings of any local program in WGBY history. American Public Television accepted the series for national distribution, and 100 public broadcasting markets elected to broadcast it.

The workshops transformed teachers' views of Currier & Ives and the prints. Before the August 2007 workshop, 40 Springfield teachers were asked to share their impressions of the prints. Their responses included "Christmas cards," "boring," and "always look the same." During the workshop, scholars and curators taught the teachers about the artistic and social meaning of the prints in American

history, and how to read the prints as historical documents. After the workshop, the teachers described Currier & Ives and the prints as “innovative,” “pioneers,” “savvy businessmen,” and “reflection of the times.” Clearly, the workshop had an impact.

In 2009, the project won a Community Impact Award from CPB.

CHALLENGES AND LESSONS LEARNED

The project brought the two main partners, WGBY and the Springfield Museums, closer together. “We’ve always had a good relationship. This made it stronger in some ways, and it tested it in other ways,” said Russell Peotter, vice president and general manager of WGBY.

He said their working relationship was close to ideal, but some differences in culture and work style did surface. “In terms of the actual material and the curatorial and interpretation, that part we worked together beautifully,” Peotter said. The differences emerged in the approach to the project and its implementation. As broadcasters, the WGBY staff approached the project more journalistically, investigating and exploring the topic in order to determine what the show’s storyline would be. In contrast, the museums knew what they wanted to present and how they wanted to do it. WGBY is also used to making adjustments in midproject—say, changing the budget to pursue a new

idea or feature—whereas the museums create detailed plans and stick to them.

“We learned this over time and it didn’t become a big barrier or anything,” said Peotter. “We compromised in a couple of cases and in other cases, they did what they felt they needed to, and we did what we needed to.”

He cites two lessons learned: “Try to get as good a handle on the culture of your partner organization as you possibly can. And really don’t take anything for granted, even if you’ve worked with [them before],” Peotter said. “As we put the grant together, it would have been ... helpful to have someone from both organizations be very attentive to the details, even having someone who wasn’t familiar with the project read it and say, well what does this mean? And who’s doing what here? And how’s this getting done? I think that would be a best practice.”

Aspects of the project continue to resonate today, both locally and nationally. WGBY will broadcast the documentary repeatedly through 2011, and 195 other stations across the nation have licensed a shorter version for broadcast. The Springfield Museums will rotate the theme and prints in the Currier & Ives gallery every six months and will continue to offer teacher workshops. Springfield teachers still use the Currier & Ives curriculum guides and create lesson plans around the exhibit.

Eye on the Night Sky: A Project for Science Literacy—Saint Johnsbury, VT

Grantee: Fairbanks Museum and Planetarium

Partner: Vermont Public Radio

Grant amount: \$222,623

Despite the achievements of astronomical exploration and beautiful images from the Hubble Space Telescope, the public understanding of the cosmos lags behind. In Vermont, fewer than 40 percent of 11th graders met the state standards for science literacy in the three-year period from 2002 to 2004. Vermonters emerged from secondary education inadequately prepared to participate in a growing science-based economy or in policy debates about science.

The state has a need for science education, both formal and informal. In addition, some Vermonters yearn for more coverage of science and have been requesting radio broadcasts about public astronomy.

THE STARS

To respond to these needs, two long-time collaborators,

Vermont Public Radio (VPR) and the Fairbanks Museum and Planetarium, created the *Eye on the Night Sky* project. They planned to build on the success of VPR's popular *Eye on the Sky* series, which is all about weather. The project would create a new daily broadcast, along with related media and events (many at libraries), intended to stimulate inquiry and observation of the night sky.

ASTRONOMY INITIATIVES

The partners installed a digital production studio at the museum, where they produced weekday broadcasts of the *Eye on the Night Sky* radio show. It airs at 4:30 p.m. and reaches an estimated 160,000 listeners per week. In addition, the partners conducted 23 astronomy outreach programs in community libraries. They also produced two traveling kiosks, featuring interactive explorations of the visible night sky, to remain in libraries for one month after the outreach programs.

The team also broadcast six statewide "star parties" and produced a Web site, www.eotsweb.org. The site includes podcasts of both the *Eye on the Night Sky* astronomy show and the *Eye on the Sky* weather show, weather forecasts, and a blog.

Star Quest, a second outreach innovation, brought astronomy to underserved areas. The museum, in coordination with local social service agencies, schools, and libraries, created a five-evening traveling astronomy camp for each community. These camps took place during the summers of 2006 and 2007.

THINGS ARE LOOKING UP

A total of 3,000 people participated in the outreach programs. The 23 events at libraries had an average attendance of 85, for a total of 1,955 participants. Many attendees were *Eye on the Night Sky* listeners.

Almost all respondents (94 percent) who filled out evaluation forms at the library programs or kiosk locations indicated that they had attained a new understanding of the night sky. Eighty-three percent said that they would increase their night sky observing.

The six star parties drew a total of 300,000 listeners and 120 call-in questions. The Web site receives 300 to 500 site visits daily. Sixteen educators participated in an educator workshop, and 47 more attended events at libraries. A total of 210 people participated in the traveling astronomy camps.

CHALLENGES AND LESSONS LEARNED

Even though the partners had a history of working together, they still had to overcome differences in culture, including differences in decision-making processes and standards of professionalism. For VPR, quality means polished broadcasts; for the museum, quality comes from exceptional interpretive science. Open communication allowed the partners to overcome these challenges.

"The biggest partnership lesson learned during this project has been the need to understand the culture, resources, and priorities of the partner beyond the project at hand," said Charles Brown, executive director of the museum.

Because the astronomy outreach programs in libraries were scheduled at each library's convenience, the times did not always align with educators' schedules. Some took place during school holidays or when educators had obligations such as parent-teacher conferences. As a result, educators could not schedule curriculum development sessions to coincide with the library programs. Instead, the project presented one informal educator workshop in southern Vermont, and the museum added extra library programs to attract educators. The team did not achieve its intended level of outreach to educators, but educators and scientists from the museum have participated in curriculum planning activities with local school districts and look forward to providing content support and program design for classroom teachers.

After the grant ended in March 2008, the partners funded the project themselves and continued to broadcast *Eye on the Night Sky*. VPR has distributed the show to at least one out-of-state station, and the traveling astronomy camp hit the road again in summer 2008.

Family Literacy for New Iowans Johnston, IA

Grantee: Iowa Public Television
Partners: State Library of Iowa and the Iowa
Department of Education
Grant amount: \$226,583

Iowa is among the top 10 states in the country experiencing a rapid growth in the Latino segment of its population. Seven of Iowa's 99 counties experienced more than a 1,000 percent increase in Latino population from 1990 to 2000, and state data show that the Latino population jumped 26 percent between 2000 and 2004.

A high proportion of these new Iowans are families with young children, and both Latino children and adults score low on literacy measures. The fourth-grade reading scores of Iowa's Latino students are among the 11th lowest in the nation, and only half of the state's Latino students graduate from high school.

The Central Iowa Latino Laborforce Survey indicates that 46 percent of respondents do not have a high school education, and that low proficiency in English language was the most frequently cited barrier to employment. Meanwhile, enrollment in English language learning classes is rising.

READING PARTNERS

Three organizations—Iowa Public Television (IPTV), the State Library of Iowa, and the Iowa Department of Education—formed the partnership to help local public libraries, community-based children's resource programs, and local adult literacy programs reach out to Latino families within the 14 counties that have the highest Latino populations.

JOINING THE CLUB

The goal of *Family Literacy for New Iowans* was to improve participating adult family members' skills and behaviors, so they could support the literacy development of the entire family.

The partners developed family book clubs with Latino families. These clubs were based on a best-practices model used successfully by IPTV for the past three years in its *Ready to Learn* program. A local librarian and a child development specialist facilitated each club, with help

from a translator if necessary. Latino community members and Latino library staff members conducted many of the book club programs. The clubs offered training to parents and caregivers as well as opportunities for modeling reading to children. Each time a family participated, they received a free bilingual book. In 2007–2008, the partners held 103 book club sessions in 12 counties; adults attended 1,155 times and children attended 2,164 times.

In some communities, the book club meetings take place in the library. In other communities, the book club meetings take place at a community center, school, or church with the public librarian attending and possibly bringing a featured selection of books that are available to check out. Some communities hold at least one of the sessions at an adult literacy center to increase familiarity with the center staff and to provide greater exposure to the educational resources there.

The partners also set up an adult literacy Web page on the iptv.org site (direct URL is www.iptv.org/education/adultliteracy/educators.cfm). IPTV produced short video



Hands-On Literacy at the Marshalltown Public Library.

segments for the Web page, and distributed the videos to the book club trainers.

In addition, IPTV broadcast the award-winning series *Crossroads Café*, which was developed by the U.S. Department of Education to help learners build English skills and cultural awareness. Five community colleges, including the Des Moines Area Community College, used the *Crossroads Café* DVDs and workbooks in their English as a Second Language classes.

READING MORE

When surveyed, participants in the book clubs reported conversing more often with their children and were more likely to teach new vocabulary during those conversations. They reported reading more to their children and using early literacy strategies with their children more frequently during everyday interaction.

The libraries involved in the project reported 43 new

library card applications from book club participants.

The project is having a positive impact on libraries, too. Joa LaVille of the Marshalltown Public Library remarked, “These growing collaborations continue to make such a large impact on our ability to serve our Spanish-speaking and Latino population. To me, this has been the greatest achievement of our participation in the program.”

UNIQUE CHALLENGES

Two counties had trouble recruiting people to the book clubs because parents worked overtime or opposite shifts. One county had the challenge of getting participants to overcome their fears of going out in public after an immigration raid in the area. Nonetheless, eight communities have committed to a third year of the project in 2009. The state of Iowa has provided matching funds for the project, and a small grant from the Prairie Meadows Foundation also has supported some project activities.

Forward Together: South Carolina in World War I—Columbia, SC

World War I transformed South Carolina, the nation, and the world by sowing seeds of social, political, and economic influence that resonate today. Despite this, few people realize the war’s lasting impact. World War I tends to be overlooked owing to its position between the Civil War and World War II and to the brief period of American participation.

This project grew out of the need to increase public knowledge about the war, requests from fifth- and eighth-grade teachers for more resources to teach about it, and considerable public interest in developing World War I exhibits.

COLUMBIA COALITION

A veritable platoon of partners in the Columbia, SC, area collaborated on the project, which commemorated the 90th anniversary of the United States’ entry into the war in 1917: the South Carolina State Museum (lead partner),

Grantee: South Carolina State Museum

Partner: South Carolina Educational Television, the Historic Columbia Foundation, the University of South Carolina, and the Confederate Relic Room and Museum.

Grant amount: \$222,623

South Carolina Educational Television (ETV), the Historic Columbia Foundation, Inc., the McKissick Museum at the University of South Carolina, the South Caroliniana Library (also at the university), and the SC Confederate Relic Room and Museum.

REHABILITATING THE GREAT WAR

Before World War I, South Carolina was an isolated state. America’s involvement in the war in 1917–1918 ended that isolation by bringing in many new people and ideas from around the nation. Three new Army bases were built in the state; they trained about 400,000 men during the war. Speakers on national tours came through

South Carolina, imploring citizens to do their patriotic duty by conserving resources and participating in Liberty Loan drives. With the men off fighting the war, many women worked at what were considered male jobs in banks and stores. African Americans found good job opportunities in the state, and those who served abroad in the military saw how other societies worked. Anti-German sentiments arose in South Carolina, leading to the suppression of German language classes in the schools. Some towns even dropped their German names and adopted new ones; for example, Hamburg became North Augusta.

The project's main purpose was to rekindle an interest in the history of the World War I era in relation to the state. To do this, the partners produced 23 different events, including exhibits, lectures, and workshops. The five museum and library partners each developed exhibits with complementary themes, ranging from fighting the war overseas to holding down the home front.

The project supplemented the exhibits with a published book, a brochure, a Web site (www.scforwardtogether.org), public lectures, re-creations of historical figures, and a symposium.

ETV produced "Over Here," a documentary about the war and South Carolina. It was broadcast statewide twice in fall 2007, and also on closed-circuit television to hundreds of schools. ETV also filmed a separate 40-minute program about the war, featuring museum staff, for broadcast to the schools.

The State Museum and the Relic Room developed programs for the fifth and eighth grades. These have been posted on the Web site and used by some school groups that visited the museums.

EDUCATIONAL SUCCESS

The exhibits, lectures, and other events reached 3,575 people, including 3,200 students and 100 teachers. The TV documentary garnered an audience of 50,000 viewers. Sixty people participated in the two-day symposium at the University of South Carolina, and 160 people attended the public lecture series.

The state museum conducted informal surveys of 400



South Carolina Confederate Relic Room and Military Museum's *Forgotten Stories: South Carolina Fights the Great War* exhibition.

exhibit visitors. All respondents indicated that they discovered new things about World War I and South Carolina; the most cited were the changing roles of women and African Americans during the war and the growth and impact of military training facilities in the state. One teenage girl wrote, "This was really cool and actually taught me something."

Teachers and students continue to use the Web site, which contains a lesson plan, a World War I timeline, and other resources.

CHALLENGES AND LESSONS

One challenge was the number of organizations involved in the partnership. The project director found trying to communicate effectively with so many partners very taxing.

The financial aspects of the project were difficult to manage because the partners' accounting departments handled reimbursements and other processes differently. The lesson learned was to be sure that each partner's accountants are involved in the budget planning process, so they can devise uniform procedures from the start.

Further, because the partners had autonomy to develop their own work, the team found it difficult to develop and promote an overarching brand for the project as a whole.

From Resistance to Rights Lansing, MI

The *From Resistance to Rights: An Audiovisual Resource on Michigan's Civil Rights Legacy* project arose out of the combined needs of Michigan students, teachers, and residents. Only 23 percent of Michigan high school seniors met the baseline standard for the history component of the state social studies test in 2003. Teachers required new resources and training in order to meet the requirements of the No Child Left Behind Act, a new state social studies curriculum, and new state technological literacy standards.

Michigan residents who wanted to research their state's civil rights history had a difficult time because state records on the topic were scattered within the archives of 12 different government departments.

THE TEAM

The three partners that came together to work on this project were the MATRIX Center for Humane Arts, Letters & Social Sciences Online at Michigan State University, Detroit Public Television (DPTV), and the Michigan Historical Center. The partners also set up a Teachers Advisory Board, consisting of teachers of high school social studies and introductory college courses on American history.

From Resistance to Rights builds on a relationship established between MATRIX and DPTV in 2000 to develop an online, accessible archive of videos from the *American Black Journal* TV series. That archive contains programs dating back to 1968 that feature weekly interviews and discussions with African-American leaders.

A PIONEERING PROJECT

The project used assets from all of the partners to develop a rich, innovative Web site and TV documentary on African-American history in Michigan.

By assembling archival public TV programs, curated excerpts of legal documents, images, contextual narrative, and carefully linked metadata, the project explores three aspects of civil rights history:

Grantee: MATRIX Center for Humane Arts, Letters & Social Sciences Online at Michigan State University

Partners: Detroit Public Television and the Michigan Historical Center

Grant amount: \$238,386

- Detroit's role in the contest between anti- and pro-slavery forces, including the Underground Railroad,
- Michigan as a microcosm of larger national and international forces of slavery and freedom, and
- The connections between the 19th- and 20th-century facets of America's civil rights movement.

This is the first time that mutually supporting sets of audiovisual resources have been marshaled and applied to such a long swath of Michigan's African-American history.

The partners are making progress. MATRIX is in the planning and design phases of building a Web site; the planning site is live at www2.matrix.msu.edu/~miarchive. When complete, the site will be organized in an "Elements of Freedom" framework, in order to cluster the state's civil rights history from the 1760s to the 1990s into coherent content areas for online display. The "Elements of Freedom" categories are Freedom from Bondage, Political Freedom, Economic Freedom, Social Freedom, Educational Freedom, and Freedom and the Law.

A consulting historian is drafting text for the site, and the Michigan Historical Center has secured agreements from historical archives across the state to contribute primary source documents. Staff have completed archival research for the project and identified 16 Michigan-specific personal stories for inclusion on the Web site. These stories will be distributed throughout the "Elements of Freedom" categories.

UNDER CONSTRUCTION

The project experienced some delays due to the time-consuming nature of both conducting archival research across the state—to locate suitable primary sources and secure permission to use them—and reviewing 40 years

of *American Black Journal* videotapes in order to write descriptions of the shows and code them with metadata for inclusion in the Web site.

During 2009, staff at MATRIX and the Michigan Historical Center (MHC) will finish digitizing archival materials and develop two interactive Flash modules for the personal stories. These modules will be the foundation of MHC museum kiosk presentations. MATRIX also plans to launch the project's Web site in summer 2009 and conduct teacher workshops in late summer and fall. DPTV will produce an *American Black Journal* program by October 2009, high-lighting materials from the project.

CHALLENGES AND LESSONS

Archival research and drafting contextual text for the Web site has been time-consuming and labor-intensive. Because of the way the project was structured, two of the partners—MATRIX and the Historical Center—have been working closely together to research, plan, and produce the Web site. Once the site is complete, DPTV will begin the major part of its role and produce the TV show.

One lesson learned was that when it comes to creating a resource for schools to use, it pays to have teachers involved from the start. *From Resistance to Rights* convened its Teachers Advisory Board—consisting of five social studies and history teachers from the mid-Michigan and Detroit areas, who teach grade four to college—at the beginning of the Web site development process. The teachers have provided invaluable insights about presenting educational materials, adhering to school district guidelines, and meeting state standards.



The online archive of videos from the *American Black Journal* TV series is available at www.matrix.msu.edu/~abj.

After creating some of the Web content, the partners met again with the Teachers Advisory Board to get more feedback. "They kept us tapped in to ... the issues and the things that are important to teachers, who are going to be guiding students to use this resource," said Catherine Foley, a digital librarian at MATRIX and *From Resistance to Rights* project manager.

The project has strengthened the relationship between MATRIX and the Historical Center. This bond has led to new connections between MATRIX and institutions such as the archives at the University of Michigan, the historical collection at the Detroit Public Library, and the special collections at Wayne State University.

Greater New Haven Family Learning Partnership—New Haven, CT

Grantee: New Haven Free Public Library
Partners: Connecticut Public Broadcasting Inc.
and the Connecticut Children’s Museum
Grant amount: \$250,000

It is well known that parents are their child’s first and best teachers. Research has shown that children whose families are engaged in their learning are more likely to earn higher grades, attend school regularly, have better social skills, graduate, and go on to postsecondary education. In Connecticut, the department of education recommends family learning as “an essential strategy for reversing Connecticut’s widening achievement gap.”

This project focused on the needs of three Connecticut communities: New Haven and two nearby towns, Ansonia and Hamden. Fourth-graders in these communities do not meet state standards for reading skills. In 2004–2005, nearly four out of five fourth-graders (79.5 percent) in New Haven did not meet state reading standards, nor did two out of three Ansonia students (68.5 percent) and more than half of Hamden students (57 percent).

A PACK OF EDUCATORS

The New Haven Free Public Library, Connecticut Children’s Museum, and Connecticut Public Broadcasting Inc. (CPBI) came together to collaborate on this project. The partners planned to build on the success of the existing Parents and Communities for Kids (PACK) program: a collaboration of 16 libraries, museums, arts and cultural institutions, community-based organizations, schools, families, and philanthropic and institutional leaders in Greater New Haven that began in 2002.

The New Haven Free Public Library and the Connecticut Children’s Museum were both involved in the PACK initiative. With the addition of CPBI, the two other partners envisioned expanding and strengthening PACK’s marketing and public awareness efforts.

COMMUNITY AS CLASSROOM

PACK promotes family learning for parents and children ages 6–10 by providing high-quality learning opportunities at its 17 member organizations. The new *Family Learning*

Partnership sought to fulfill a vision of Greater New Haven as a place where parents can realize their role as their child’s first and best teacher and where the community becomes a classroom for family learning.

The partners distributed 1,100 copies of the family learning resources book *Open Doors to Family Learning* in all three towns. Copies went to each PACK Community Classroom, as well as libraries, businesses, and educational and cultural organizations. The group also distributed more than 1,300 smaller versions of the book. CPBI produced a related 30-minute documentary, “Open Doors to Family Learning: Parents and Communities for Kids,” which began airing on Connecticut Public Television in October 2007. Connecticut Public Television created a Web page for the show, www.cptv.org/local/special/opendoors/, and from there included links to IMLS and to each of the PACK Community Classrooms.

In addition, 190 PACK family programming activities took place during the grant period, from September 2007 to April 2008.

The PNL grant also provided an incentive for six of the Community Classrooms to create partnerships of their own. In one case, the Connecticut Children’s Museum received funds to support a partnership with the People’s Laundromat. These unlikely partners created a session of the museum’s “Saturdays at 2 Creating Readers Program” featuring a laundry-based English/Spanish book, *A Pocket for Corduroy / Un Bolsillo para Corduroy*. The readers were from the laundromat and the story was acted out dramatically. Participants had seen promotional posters in the laundromat and had received free museum passes to attend the book reading.

The museum prepared 80 PACK bags with a teddy bear and a little sweater, bilingual laundromat magnets, a copy of the book of the day, and another free museum pass. The

program continues with various books.

After the PNL grant ended, PACK continued its work with funding from the Community Foundation for Greater New Haven and the William Caspar Grasutein Memorial Fund.

CHALLENGES AND LESSONS

Project director Barbara Segaloff said the partners worked well together, but did run into a technical challenge, in that the PACK organizations could not link from their Web sites to the CPTV documentary.

A BIG IMPRESSION

The statistics for all of the *Open Doors to Family Learning: Parents and Communities for Kids* programming were remarkable. On television, the combined efforts—including the two documentary broadcasts, sponsor acknowledgments, all educational TV vignettes, and all tune-in promotional messages—reached a total of 5.6 million viewers. Radio content—vignettes, tune-in messages, and sponsor acknowledgments—reached more than 1.8 million people, and the print promotions reached 220,000 people.

Lake Champlain Voyages of Discovery Montpelier, VT

Grantee: Vermont Division for Historic Preservation

Partners: Vermont Public Television and
Bixby Memorial Public Library

Grant amount: \$250,000

Many Vermonters don't know much about their region's history but are hungry to know more, studies have shown. In 2009, the *Lake Champlain Voyages of Discovery* project took advantage of the 400th anniversary of French explorer Samuel de Champlain's journey to the Lake Champlain region to excite citizens about the region's history.

The Vermont Historic Preservation Plan of 1997 noted that "Lack of awareness and knowledge about Vermont's historic and archeological resources resounded loudly at every public forum held between 1989 and 1996." In 2005, two sets of forums conducted by anniversary planners revealed the public's abiding curiosity about the period from Champlain's arrival in 1609 to the Revolutionary War.

HISTORY DETECTIVES

The three partners were the Vermont Division for Historic Preservation/Chimney Point State Historic Site in Addison, VT; Vermont Public Television (VPT); and the Bixby Memorial Free Library of Vergennes, near Chimney Point.

EXPLORING THE PAST

The project's purpose was to bring to life the region's history—from long before 1609 to the Revolutionary War—

through many "voyages of discovery," starting at the local, participatory level and working up to the broader reach of a TV documentary and Web site.

To begin the project, the partners invited residents to participate in an archeological walkover survey of lake shore towns near Chimney Point, one of the earliest settled sites in the Champlain Valley. The partners also ran a weeklong archeological field school exploring digs of French settlement sites nearby. The Division for Historic Preservation worked to produce an exhibit at Chimney Point to showcase new archeological discoveries. VPT worked with a filmmaker to produce a documentary commemorating Champlain's exploration.

In addition, the partners held an archaeology conference, "Realities and Relationships in First Contacts," in September 2008. Native Abenaki scholars, Jamestown archaeologist William Kelso, and other experts all discussed the region's indigenous peoples, European exploration, and the complexity of interactions between the Indians and the Europeans. A large crowd of teachers, high school students, and community members attended.

The library worked with the filmmaker, VPT, and the State Social Studies Coordinator to develop a teacher workshop about Native Vermont history. Scheduling difficulties prevented the workshop from taking place at the library. However, VPT and the filmmaker, in conjunction with the Vermont Department of Education, took the workshop plans and transformed them into a broader workshop for teachers of grades 1–12. The daylong event, “Teaching to the Quad: Multiple Perspectives on 1609,” took place in March 2009.

The library also created two extensive educational outreach kits for schools to borrow.

EARLY RETURNS PROMISING

Both the conference and the film screening exceeded expectations in attendance and reception. People of all ages from New England and New York participated. The Celebrate Champlain Web site, www.celebratechamplain.org, presents more information about the *Voyages of Discovery* events.

The documentary “Champlain: The Lake Between” was first screened in October 2008 to a capacity crowd of 300 at the Vergennes Opera House. VPT broadcast the show in December 2008. A special edition DVD with educational materials will be made available to 400 schools in the Champlain basin. More information on the documentary is available on the VPT Web site at www.vpt.org/programs/champlainlakebetween.html.

Some 190 people attended the daylong archaeology conference, also at the Opera House. The scholars’ books sold briskly. The Regional Educational Television Network filmed the event, which will be broadcast on public access cable channels.

The exhibit and *Voyages of Discovery* Web site will be completed in spring 2009.

Some strong partnerships evolved from the project. For example, several *Voyages* teachers are now on the Chimney Point advisory committee to create Vermont’s virtual archaeology museum.



Teachers and volunteers were trained in digging techniques by professional archeologists. Photo by Will Costello.

LESSONS LEARNED

The partners created a communications strategy well-suited to their audiences. Vermonters value face-to-face contacts, so the team sought out numerous settings to communicate the project as it developed—a project kickoff, public meetings, and conferences (including one in which the state’s governor spoke of *Voyages of Discovery*)—all with the effect of generating a growing base of volunteers and collaborators. The partners reached out to the wider region, the community of teachers and students, and the descendants of those who were here before us.

“This will be a lasting legacy because we’ve really helped bring this early time period to life, and people were so interested in it,” said Elsa Gilbertson, the grant’s project manager and an administrator for the Vermont Division of Historic Preservation.

Open Doors Las Vegas, NV

Grantee: Las Vegas Clark County Library District

Partner: Vegas PBS

Grant amount: \$221,197

For most of the past two decades, Clark County, NV—home to Las Vegas—has had the fastest growing urban population in the country. At least 250,000 people, 17 percent of the county’s adult population, read at the lowest level of literacy, which is not well enough to fill out a job application or read a food label.

The county’s Hispanic, African-American, and Asian populations have grown nearly twice as fast as the county population as a whole over the past decade, and Hispanics are the group most in need of literacy services. Hispanics make up 25 percent of the county population. The 2003 American Community Survey indicated that 15 percent of Clark County’s population over age 5 does not speak English well; Hispanics make up 80 percent of that subset. Both the lack of English skills and the lack of literate role models within families contribute to the cycle of illiteracy and its attendant problems in Hispanic communities in southern Nevada.

THE PARTNERS

The *Open Doors* partners were the Las Vegas–Clark County Library District and Vegas PBS. *Open Doors* grew out of their existing and highly successful literacy and outreach programs.

WORKING TO SPREAD LITERACY

This project’s goal was to help pre-literate and low-literate adults, young adults ages 18–24 seeking to complete a GED, and parents and caregivers of preschoolers from low-literate families. The partners used many strategies to reach these audiences.

For example, the team produced an original interactive video series for the library’s Computer-Assisted Literacy in Libraries (CALL) program, a free, technology-based initiative providing classes in English as a second language, GED preparation, and more. Students could watch the video instruction from home, allowing them to complete more

classes in the program and boost their literacy. Vegas PBS produced the “A Step-by-Step Guide to Becoming a U.S. Citizen” DVD in two 30-minute parts in English and Spanish.

In addition, the library’s CALL program collaborated with the state’s “18–24 and More Initiative” to provide GED Online enrollment services at the CALL program from 2005 to 2008. The GED Online service was housed in the Las Vegas Library, which made a Vegas PBS DVD, “GED Connection and Workplace Essential Skills,” available to students. The library and Vegas PBS also launched a pilot GED classroom program.

Finally, Vegas PBS, the Young People’s Library (YPL), and the CALL program combined to pilot family literacy programs targeting CALL adult learners. Vegas PBS contributed Family Literacy Backpacks, which contained a copy of a children’s book in English and Spanish; an activity guide; a *Reading Rainbow* video; and a game or activity, such as bilingual flash cards.

SOME SUCCESS

Between 2005 and 2008, the CALL program served 4,243 students (75 percent of whom were Hispanic). Sixty-five percent of all students advanced one or more literacy levels.

In total, the GED programs enrolled 421 students: 323 through GED Online, a self-study program accessible via the Internet, and 98 through classroom instruction. No data are available for the students who enrolled in the GED Online program, so we do not know how many ended up taking the GED and passing. Only 39 students were prepared via classroom instruction to take the GED, and two passed. The classroom program faced several challenges. Initially, the partners had trouble identifying professionals to coordinate the program and teach the classes. Once classes began, student absenteeism was a major issue. In 2008, the classes were structured as open-enrollment, in which students

came on an as-needed basis. Average attendance was often one-fourth to one-third of enrollment. National research shows that a dropout rate of 50 percent or more is typical for this type of program.

By summer 2008, the CALL program had distributed copies of the citizenship DVD to all Clark County libraries and public schools, and 54 other organizations across the state. A survey of 53 CALL students revealed that many thought the videos were informative, but at times blurry due to poor production value.

The partners produced 335 Family Literacy Backpack sets for circulation in libraries and use in classes. In all, 308 families (1,186 people) attended the Family Literacy classes, and the backpacks were circulated 1,237 times. A survey of participants found that the program increased interaction and learning between parents and children.

CHALLENGES AND LESSONS LEARNED

One huge challenge was trying to reach the project's targeted audiences, despite assistance the partners received from community-based service organizations.

Partners agreed that more work is needed to realign aspects of the GED program, namely the structure of the classroom instruction, GED Online, and the use of Vegas PBS Connection materials. Also, GED staff members noted that adults were often uneasy and intimidated by GED preparation. A redesigned step-by-step orientation process would

make them feel much more comfortable in committing and getting ready for the GED. The partners decided not to extend the GED program, but are focusing in other areas that have proven to be successful.

Although the *Open Doors* project has ended, some of the activities it initiated or expanded are continuing. "The Library District has maintained a strong partnership with Vegas PBS, especially in terms of programming for children," said Connie Barker, literacy manager for the Las Vegas-Clark County Library District and project director for *Open Doors*.

She also noted that several branches still circulate the backpacks that were associated with the original partnership and that three libraries provided additional programming for children using these materials. "Though attendance was sometimes small, staff was extremely pleased with the opportunity to connect these at-risk families with books and activities that they could share together as well as strengthening their knowledge of what the library can offer to them," said Barker.

Other grant-related programs that are ongoing include citizenship preparation classes enhanced by DVD-based instruction, more children's events, and a family literacy section on the Library District's Web site (http://lvccld.org/library/info_guides/guide.cfm?guideID=47). CALL and YPL staff have also extended their collaboration beyond the scope of the original grant by creating the Family Literacy Reading Circle, which began in January 2009.

Philadelphia Partnership for Peace Philadelphia, PA

In contrast to national downward trends, homicide rates in Philadelphia have been rising annually, totaling 380 in 2005. Of these, 70 percent involved teenagers or young adults. In response, four organizations in Philadelphia came together to collaborate on what would become known as the *Philadelphia Partnership for Peace*.

Grantee: Vermont Division for Historic Preservation
Partners: Vermont Public Television and
Bixby Memorial Public Library
Grant amount: \$250,000

Three of the project partners initially came together with a commitment to create programming for young people, but they did not have a project concept. After multiple meetings, they agreed to focus on youth violence in Philadelphia.

THE PEACE TEAM

The four partner organizations were the House of UMOJA, an organization dedicated to the positive development of economically disadvantaged teenage boys; the Free Library of Philadelphia, consisting of 49 branches, three regional libraries, and a central library; WXPN-FM, the University of Pennsylvania's public radio station; and the Atwater Kent Museum, gateway to the city's history.

TEACHING NONVIOLENCE

The goal was to use a variety of programs and media to educate city youth between the ages of 6 and 18 about how violence affects their communities, and to encourage them to learn how to resolve conflicts peacefully. Two existing initiatives formed the backbone of the effort: the Free Library's LEAP after-school programs and WXPN's award-winning *Kids Corner* radio series.

The partners created a handbook of peace-themed programs for LEAP staff to use and offered 10 training workshops for the staff and its teen assistants. Library staff presented the peace programs to community day camps, summer schools, and churches. A storytelling group recorded peace segments for the *Kids Corner* radio series. In addition, museum staff produced kiosks about city violence for five libraries and opened an exhibit in January 2008, "So, what's the story about violence in Philadelphia?"

The partnership also hired a filmmaker to produce *A Place to Go Home To*, a film that portrays the history of antiviolenence efforts in Philadelphia, the story of the House of UMOJA, and the history of the ancient West African city of Djenné, which is known for its nonviolence. Partners also urged kids to sign Imani Peace Pledges created by the House of UMOJA.

WIDE-RANGING IMPACTS

The partners initially collected 3,000 signed peace pledges, but their goal was 75,000. Difficulties in getting signed pledges resulted in a shift to a revised commitment campaign, which encouraged kids to verbally pledge nonviolence and to wear peace stickers. Library staff reached 50,000 kids and teens with the revised program in summer 2008.

From fall 2006 to fall 2008, the partners produced nearly 100 programs and 22 educational resources. At least 261 people attended the training sessions and 684 students attended antiviolenence LEAP programs. In all, 2,500 people participated in library peace programs. In one program, students learned how to use cameras and then photographed things in their communities that represented peace. The photos were posted to the project's Web site, www.kidscorner.org/peace.

The museum drew 10,522 people while the violence exhibit was on display. The film premiered December 8, 2007, to an audience of 120 people. Sixty-two DVD copies were distributed to partners and libraries.

Kids Corner broadcast the peace stories 39 times to its audience of 30,000 listeners per week. WXPN ran 130 promotional spots for the partnership, reaching an audience of approximately 135,000 listeners per week.

LESSONS LEARNED

Collecting signed pledges from teens proved to be difficult. After the team switched to a campaign of spoken pledges and stickers, it had more success. The lesson learned was that getting youth to sign a pledge—and other organizations to promote it—is problematic, but getting youth to support and promote a concept is easier.

Although the partners' diversity was a source of strength, it also presented challenges. One important lesson was to include additional project-specific part-time employees in the grant budget, in order to help smaller organizations—or organizations with few resources—to manage communication and collaboration.

Maine Homefront Veterans Project Portland, ME

Grantee: Portland Harbor Museum
Partner: WMPG Community FM Radio
Grant amount: \$41,372

There's a race against time to record the stories of people who served in the armed forces during World War II, and a similar sense of urgency exists when it comes to preserving the experiences of those who worked for the war effort at home.

The *Homefront Veterans Project* grew out of the need to document one of the untold stories of World War II: how the New England Shipbuilding Corporation built 266 Liberty Ships at the South Portland Shipyards in Portland, Maine, from 1941 to 1945. When the grant project began, the people who had worked in the shipyards and lived nearby were mostly in their 80s, so time was of the essence.

By preserving these stories and broadcasting them to the larger Portland community, the partners would increase the community's knowledge and appreciation for this part of their history and generate some public support for the museum and radio station.

FIRST-TIME PARTNERS

The two partners in this project were the Portland Harbor Museum, established after a mid-1980s effort to salvage, restore, and exhibit an historic ship built in Portland Harbor; and WMPG-FM, a nonprofit community radio station at the University of Southern Maine, which has served the greater Portland area's 150,000 citizens for the past 25 years. It was the first time that these two organizations had collaborated.

RECORDING HISTORY

The main goal was to record, preserve, and broadcast oral histories collected directly from individuals employed by the shipyard between 1941 and 1945. To do this, the team trained 38 high school students to interview people and record oral histories. Two radio station employees conducted the training, which focused on the importance of oral histories, as well as interview skills and audio techniques. The students recorded 18 interviews; the partners conducted the rest.

The radio station edited the 36 completed interviews into five 10-minute documentary pieces, which were broadcast in December 2006. The radio segments are on WMPG's site, www.wmpg.org/news/ship.htm, and were also placed on the *Portland Press-Herald's* Web site.

The museum installed a kiosk in the South Portland Public Library to allow people to visually learn about the South Portland Shipyards while listening to the radio documentaries. The Portland Public Library also hosted the kiosk.

CHALLENGES AND LESSONS LEARNED

The partners stated that they wish that they had assessed more rigorously the potential for downsides (sometimes known as "partnership taxes") early on in the project. They did not adequately plan for the staff time required by this project—a requirement so heavy that focus on primary job responsibilities was often compromised. They also thought that the more prudent course, one that an upfront risk/benefit analysis might have produced, would have been to hire an independent project coordinator to work closely with the project director to address logistical, administrative, and communications issues.

A BOOST IN CIVIC PRIDE

The partners received feedback in the form of two surveys: one of the high school students who conducted some interviews, and another of people who listened to the radio documentary.

Student respondents said that they improved interviewing skills (95 percent), felt that it is now easier to talk with their older people (75 percent), and also reported that they will now ask other seniors about their life stories (75 percent).

Radio documentary listeners completing surveys said that they now have a greater sense of civic pride in their community (87 percent); believe that they are more aware

of WMPG and the museum, as well as their programming (87 percent); and report increased knowledge about shipyards during World War II (83 percent).

In addition, in 2007 WMPG staffer Stephanie Philbrick won a first-place award for feature reporting from the Maine Association of Broadcasters for her production of “The Homefront Veterans Oral History Project, Episode 1.”

The museum also reported that other local museums, including the historical society, have undertaken similar oral history projects, drawing on the expertise of the Portland Harbor Museum. Donations to the museum of objects related to World War II maritime history have increased. In

addition, teachers at Cape Elizabeth High School plan to use oral history techniques on a regular basis with their classes.

As an outgrowth of the project, the museum opened an exhibit in May 2009 about women shipyard workers in World War II. The new exhibit features some of the oral histories from the *Homefront Veterans Project*.

Mark Thompson, executive director of the museum, noted that the community felt very positive about the project. He said that the partnership went very well, overall. “It also helps to inspire you to do other collaborations with people. It represents a template for other collaborations to take place.”

Tengo La Voz (“I Have The Voice”) Rohnert Park, CA

The seeds of this project sprouted from a planning grant that KRCB public radio and television station received from the National Center for Outreach. At the end of that planning process, the three partners selected the creation of positive programs for underserved Latino youth as the most compelling need facing Sonoma County. They then applied for a PNL grant for *Tengo La Voz*.

The Latino population has skyrocketed in Sonoma County, growing almost 93 percent between 1990 and 2000—and it’s projected to more than double this decade.

The Roseland area of Santa Rosa has been identified as a “hot spot” for teen pregnancy, with 156 births per 1,000 Latina teens. The city of Santa Rosa reports show that homicides related to gang activity rose sharply between 1997 and 2002; the largest and most active gangs in the county are Latino. A Latino community forum in 2004 listed the following as resources needed to counter gang activity: cultural events, forums on issues, community services, educational programs for parents and children, and community-building opportunities.

Grantee: Rural California Broadcasting
Partners: KCRB, the Sonoma County Library and the Sonoma County Museum
Grant amount: \$243,450

THE PARTNERS

A trio of organizations collaborated on this project: KRCB Radio and Television, the Sonoma County Library, and the Sonoma County Museum.

The purpose of *Tengo La Voz* is to engage, enrich, and empower Latino youth and their families and, ultimately, to decrease the involvement of Latino youth in gang activity and teen pregnancy. The partners hope these young people will develop a stronger sense of pride, consider new career options, and learn behaviors that can lead to personal success.

TESTING THEIR VOICES

To achieve these goals, the partners created projects to help Latino youth find their voices.

KRCB Radio held a two-week intensive workshop for 16 students. The group produced audio portraits of their neighborhoods and two one-hour broadcasts.

The Community Media Center and KRCB ran two television workshops for 14 students. The students learned how to use a camera and lighting equipment; how to plan and execute a story, an interview, and an animation project; and how to do rudimentary editing. Seven students worked with the station's artistic director to create documentaries about their neighborhoods.

The Sonoma County Library hosted a weeklong writing workshop with an award-winning children's author, a bilingual book series, and free family music performances celebrating Mexican heritage.

Some students told the author, Amada Irma Perez, that they thought they could never write very well, or that their stories weren't important enough to write down. She made them believe that they could be writers. The students wrote essays about divorce, families, accidents they had. One girl told Perez, "I will never forget you."

The library also hired a local gang-prevention expert to conduct gang-prevention workshops at three branches in the county. The workshops were presented as panel discussions featuring youth who had been gang members and others who avoided gangs.

The project also collaborated with ArtStart, a local nonprofit, to create a mural celebrating Mexican heritage on the campus of Roseland University Prep.

The project concluded with a monthlong celebration of Hispanic Heritage Month in Santa Rosa in September and October 2008. It included two Latino heritage exhibits at the museum and one at the nearby *Tengo La Voz* Project Space, which displayed student work. The partners held workshops at the Project Space and at other sites in the area where Latinos were celebrating, including a community garden and a book festival.

ENGAGING LATINO YOUTH

Students produced many media products, including two hour-long radio shows, 11 audio portraits of their neighborhoods, a DVD of video reports, and a set of written essays. They also helped create a Web site, www.tengolavoz.org.

The students are also helping to produce "Tengo La Voz—I Have The Voice," hosted by Claudia Villa, a 30-

minute documentary TV show that will take a behind-the-scenes look at the opportunities made possible by the grant.

More than half of the students who participated in the radio workshop continued to be fully engaged in KRCB's Voice of Youth project, working at the station weekly.

"I really feel that we had a major impact on some kids' lives," said Robin Pressman, program director at KRCB and project director for *Tengo La Voz*. "One kid sort of had this aha moment about understanding that she could use a computer to become a designer, that it was a real possibility, that it wasn't a dream that was not reachable. She had an actual concrete experience of ... hands-on being able to do something that she always wanted to do."

Survey results from the three antigang panel discussions also revealed an impact. More than 80 percent of attendees said that they learned more about the reasons why young people join gangs; 90 percent said that they learned something young people can do that does not involve gangs. Students said they learned "why joining gangs is pointless and unbeneficial to those around you," and were impressed by "the fact that they [former gang members] changed their life and how it can help to change my life."

Another project result was how one partner recognized a new audience. "One of the things that I'm most happy about in terms of the IMLS project and the idea of collaboration, is that the Sonoma County Museum created just a whole lot of work around the Latino population that they had really never done before. So they brought this population into the museum, they threw a street party, they did a lot of stuff with a major exhibit, and really reached out to include them in what they're doing," said Pressman.

CHALLENGES AND LESSONS

The biggest challenge was leadership and staff turnover at the museum. During the project there were three different museum directors, and the curator who worked with *Tengo La Voz* lost her job. This lack of continuity kept the partners from doing everything they had planned to do.

Another challenge was finding students to participate in the workshops. Many Latino students faced barriers to joining, including transportation issues and peer pressure.

Because most of the students had never participated in an activity outside their school or church, they did not understand the process of applying.

The team also learned that projects can be too ambitious. “In terms of partnering, the hardest thing for us was that our project was so huge. We spent a lot of time in the development of the project—but I think that once we got to the idea, we kind of went into it in too general a way. We might have gotten more specific at the beginning. That’s the first tip, I would say, try to be as absolutely specific as you can be about what’s expected of each partner and concrete about what you’re going to do,” Pressman said.

Parts of *Tengo La Voz* roll on in 2009. The station is using a grant from the Irvine Foundation to continue to offer radio and television classes to the students, as well as to create a comprehensive online archive of the project. A similar grant is allowing the museum to archive Latino stories.

Although the project was a challenge to pull off, Pressman felt it was very worthwhile. “We’re very happy that we did it, in terms of what we learned and the relationships we built with the kids,” she said. “With the kids that we worked with closely ... there were several we saw a significant impact on.”

Witness to a Century Richmond, VA

Grantee: Virginia Historical Society
Partner: Commonwealth Public Broadcasting
Grant amount: \$209,277

Several trends led the Virginia Historical Society (VHS) to conceive this history project and seek out a broadcasting partner to help implement it. First, the VHS regularly fields calls from senior centers inquiring about the availability of historical programs for older people. Second, the percentage of Virginia’s population age 65 or older is growing rapidly. According to the United States Administration on Aging (AOA), the number of Americans age 65 and over grew by nearly 5 percent between 2000 and 2005, but in Virginia the increase was nearly twice the national rate. The AOA projects that the U.S. senior population will increase by 73 percent between 2005 and 2025. For Virginia, the AOA forecasts an even sharper increase—88 percent. Today, there are more than 65,000 centenarians in the United States and about 2,000 in Virginia.

The VHS undertook in its PNL partnership to fill the need for more substantive educational programs for this segment of the population.

Also, despite the enormous changes that took place in 20th-century Virginia, the VHS has identified—through its programs and informal feedback—a significant lack of public awareness of the importance of 20th-century history.

THE PARTNERS

The VHS and Commonwealth Public Broadcasting Corporation, more commonly known as the Community Idea Stations (including WCVE public television and radio), teamed up on this project.

STORIES OF CENTENARIANS

The partnership’s goal was to document the tremendous changes that took place in Virginia between 1900 and 2000, as well as to preserve the memories of the state’s centenarians. To do so, the partners videotaped interviews with citizens age 100 or older and used their testimony to produce a one-hour documentary, a curriculum guide for senior centers, a lecture, and materials for posting online.

An oral history consultant conducted screening interviews with 23 people and then cut the list to 12 centenarians for on-camera interviews. The 12 represented different geographical locations in Virginia; the producers also tried to evenly balance the selection in terms of gender and ethnicities.

Interviews were filmed in each person’s home. The

centenarians shared memories of segregation, the sinking of the *Titanic*, the 1918 flu pandemic—during which some of their family members died—their first automobile rides, and more.

The team also created a research collection using the recordings and transcripts of the 23 screening interviews.

A TV DOCUMENTARY

The “Witness to a Century” documentary, created by award-winning producer and director Mason Mills, premiered November 10, 2008. It aired three more times that year, attracting 60,000 total viewers for an average per broadcast of 15,000—which is 25 percent higher than WCVE’s average viewership for a primetime show. The documentary is also being picked up by public TV stations across the state. The project’s Web site is live at www.ideastations.org/witness and features three short video clips.

CHALLENGES AND LESSONS

By publicizing the production of project widely, through media outlets, local newspapers, and historical association newsletters, the project attracted a broad range of centenarians. Since then it has drawn in an even wider audience.

“We actually have been struck by how it resonates with everybody,” said Paul Levensgood, president and CEO of the VHS. “We really thought the personal stories were a great way to get at 20th-century history. In some ways that’s been proven again and again in our field that what really resonates with people are personal stories, not the big-picture things.”

While producing the show, the partners learned that it was better to let the reminiscences of interviewees guide the interview, rather than strictly following a set script. Sometimes the partners had to exert diplomacy in reacting to unanticipated bumps in the road, such as the very tenuous mental/physical condition of some interviewees, intrusiveness from some relatives wanting to put words in their loved one’s mouth, and the disappointment of relatives when told that their loved one’s interview was edited out of the producers’ later drafts.



Six of the ten centenarians attended the “Witness to a Century” screening at the VHS.

Overall, the partnership went smoothly. “It was really kind of a hand-in-glove process ... and I got to be friends with the producer because we worked so much,” said Levensgood.

The project also led to another collaboration on a show about Virginia’s constitution, for which a VHS staffer served as the main commentator.

Levensgood said the VHS did learn some small lessons during the project. “Establishing regular lines of communication is good,” he said, especially in administering the grant and reimbursing receipts. “Doing some of that stuff was a little tricky. Kind of laying all that out as soon as you start, so you know when they’re submitting something to you it’s apples to apples, and your finance folks know how their finance folks work. I think that would be a nitty-gritty tip that would be good for people to know.... You might even consider setting that all up beforehand.”

The second phase of the project is under way. VHS educators are traveling the state, teaching senior centers how to use the documentary to spark discussion. “As we see it, it’s not just an important service to provide, in that it provides some nice programming for senior centers... but it really is an important way to stimulate intellectual curiosity and activity among seniors, which is an important way to keep brain health up,” said Levensgood.

This project is serving as a pilot program for the VHS. “It seems increasingly obvious that as the population ages,

there's going to be more and more need for those lifelong learning programs for folks who are retirement age and beyond," said Levensgood.

After the senior centers use "Witness to a Century" in their programming, they'll give feedback, via surveys, to the VHS. For now, Levensgood has anecdotal evidence of the project's impact.

"Countless people have come up to me and said, 'This really made me want to go talk to my grandfather,' or 'I had to get the DVD to send to my aunt,'" said Levensgood. "One

of the things I've heard which has really been nice, from folks who said, 'I really appreciate that you dealt with tough issues, you dealt with segregation, you dealt with poverty and racism,' the sort of things that you don't always see in these kind of looking-back kind of programs. To me that's a real contribution that this made."

CHARACTERISTICS OF SUCCESSFUL PARTNERSHIPS

During their partnership, IMLS and CPB worked with their communities to identify five predictive characteristics that might indicate the likely success of a partnership and five outcome characteristics that can be expected as a collaboration matures.

PREDICTIVE CHARACTERISTICS

1. The collaboration grows out of shared experiences, commonly perceived needs, and prior familiarity among the partners; in particular, the most robust collaborations seek to serve and to yield benefits beyond the collaborators themselves.
2. The collaboration is strongly supported by the partnering leadership, who in turn make it a priority for other staff and collaborators to work on and believe in the joint initiative, and to share in decision-making.
3. The collaborators accept different forms of stakeholder equity, including sweat, content, money, access, networks, knowledge of the community, and essential infrastructure, among others.
4. The collaborators understand the importance of mission alignment and mission overlap if their efforts are to be effective and sustainable, and they try to build on the practices, skills, and priorities that come most naturally to the partners.
5. The joint initiative has a meaningful place in the budgets of the collaborating organizations, which are nevertheless resourceful in working around financial constraints.

OUTCOME CHARACTERISTICS

1. The collaboration results in specific benefits to the public as well as to the collaborators that can be identified and, under the right circumstances, replicated.
2. The collaboration produces institutional and cultural change over time, affecting how the partners set priorities, how they value and use their assets, how they think about and relate to their constituents, and how they are perceived.
3. The collaborators take advantage of various assessment tools to create feedback loops that allow the collaborative activities to be further refined as they unfold.
4. The collaboration stays grounded in the real needs, abilities, and circumstances that gave rise to it; the partners grow more secure in their roles; the responsibility for success is shared; and momentum is sustained by staying focused on the agreed-upon goals of the partnership.
5. Credit for the collaboration, and for the outcomes it produces, is shared equally among the collaborators.

LESSONS LEARNED IN THE PNL PROJECTS

It is fair to say that every organization that participated in a Partnership for a Nation of Learners (PNL) project, even groups that had worked together previously, learned some new lessons. Here is a sampling of the general and recurring themes that participants reported.

ALIGN PROJECT PURPOSE WITH INSTITUTIONAL MISSION AND COMMUNITY NEED

It is essential that partnerships are grounded in individual partners' missions and are the result of a common desire to address community needs. The partnership should be the logical answer to the question: How can we best serve the community? Community need first, partnership second.

“There are lots of places where information about community needs and community realities exists. We used primarily a needs assessment survey that the Mid-America Arts Alliance had done, but we also looked at some economic development information, some census information, in creating our understanding of what the community...needed—I think broadening our perspective on who’s collecting information that can inform a project was really useful for us as well.”

—Lynne Ireland, Nebraska State Historical Society (grantee)

TAKE THE TIME TO PLAN

Time spent planning was never regretted and paid dividends throughout the life of the project and beyond. It is important to invest in the partnership as a long-term commitment, instead of a one-off project. Good planning results in identifying the why of the partnership – the goals and desired outcomes. For some the planning process became a proving ground to experiment with different strategies

and activities before expanding the project's scope. It also enabled the group to define early on the roles and responsibilities of each partner and to integrate each partner's activities. One group's planning process resulted in a detailed map of each partner's community relationships and other assets; the map was immensely helpful in the project design phase.

“A big part of the learning curve for this [project] and critical to its success, is actually building a long-term relationship, not unlike a marriage.”

—Lee Solonche, KLVX Communications Group (grantee)

CHOOSE PARTNERS CAREFULLY AND GET TO KNOW THEM WELL

Partners frequently commented that the partnership was greater than the sum of its parts. In the best situations it was clear what assets—finances, expertise, relationships, resources—each partner was contributing. Identifying partners requires an assessment of community assets and strategically selecting partners so that no one has to “reinvent the wheel.” “It is much more effective,” one participant observed, “to bring in the bright lights and have each work together in a synergistic way, rather than starting from scratch.”

Capitalize on the strengths of partner institutions, ensuring that each partner will be contributing what it does best as an organization. Some partnerships identified several institutions as core partners and involved a host of other institutions with supporting roles, such as project consultant or advisory committee member.

“Each organization has different resources that it can bring to bear to the topic. And that is I believe something people don’t always look for in a collaboration. It’s important that you have a similar motivation and mission in terms of what your project is, and that you understand what you each can bring to it.”

—Judy Wellington, Clay Center for the Arts and Sciences (grantee)

GET TO KNOW YOUR PARTNERS

Participants repeatedly emphasized the importance of getting to know the different cultures of the partners. “Right away” means something entirely different to a broadcaster, a library, and a museum. Decisions are made rapidly in the media world, whereas the process is a lengthier one in libraries and museums.

In the *Eye on the Night Sky* project in Vermont, the partners had a history of working together but still had to overcome differences in culture. The hurdles included decision-making processes and standards of professionalism. For Vermont Public Radio, quality means polished broadcasts; for the Fairbanks Museum and Planetarium, quality comes from exceptional interpretive science. Open communication allowed the partners to overcome these challenges.

In Utah’s *Water Wise Utah* project, the public television contributors had to learn about certain museum customs. According to Laura Hunter of UEN-TV, “We learned from our museum people that you always have the event first at your local museum, and then you take it on the road, and that’s some sort of important museum rule.... So, even though our organizations are public service and common missions with education, we have a different culture. And that was really important to know and understand about each other.”

In the *Saving Nebraska’s Treasures* project, the Nebraska State Historical Society and NET had to learn each

other’s languages and practices in preventive conservation and television production. They established a protocol of frankly admitting when terminology was unclear or when practices conflicted. For example, the partners balanced the creation of engaging television with the provision of accurate and complete conservation information. This process was assisted by preproduction meetings, oversight, and feedback to TV producers and conservators from other partners’ staff members.

Julie Reilly, chief conservator at the Nebraska State Historical Society, said that during *Saving Nebraska’s Treasures*, she learned a lot about TV production, distance learning delivery, and Web site creation. Before the partnership, she had no idea how these production processes worked. She agreed it would be best to get the details beforehand. “I would ask up front ... can you tell me how it’s going to go ... can you tell us how this is going to happen,” she said.

“Try to get as good a handle on the culture of your partner organization as you possibly can. And really don’t take anything for granted even if you’ve worked with [with them before].”

—Russell Peotter, WGBY (grantee)

BUILDING RELATIONSHIPS AND COMMUNICATE

Flexibility and adaptability are two important characteristics for successful partnerships

Participants cautioned against underestimating the time required and level of coordination needed to manage a large complex partnership. To get the necessary internal buy-in at every organization, anticipate how many staff members will be needed for a project and involve them from the very beginning. Partnerships impact every aspect of the institution, from finance and IT to governance. Make sure that everyone is at the table when they need

to be there. Also, be realistic in planning for the staff time required by a project.

Comments from participants also raised the issue of priority of partnership activities in the context of other work commitments. For staff at most successful partnerships the work of the partnership was not seen as an “add-on” but rather as integral to the work of their own organizations.

Clearly identified roles and responsibilities teach partners to respect what each organization brings to the partnership. Roles not dictated by each partner’s specific skill sets should be discussed openly and divided up formally and specifically. If there are a few main partners and many informal collaborators, discuss how you will differentiate between them, and what will be expected of and provided to each.

Finding the right balance for partner communications was also highlighted as a challenge. Communication needs to be comprehensive, consistent, and inclusive, and continued regular communication among partners is essential. Poor internal communications can create role confusion among partners, and poor external communications with the public can cause confusion among potential attendees about the project’s brand and purpose.

A COLLABORATIVE WHOLE IS STRONGER THAN THE SUM OF ITS PARTS

In the end partners reported that the “act of partnership” brought benefits on a whole host of levels—including insights into their own organizations’ strengths, assets, and need for improvement—along with insights into the needs of communities and new strategies for public service. New skills included managing across institutional boundaries, new capacity for communication and relationship building, and new understanding about what it means to engage communities.

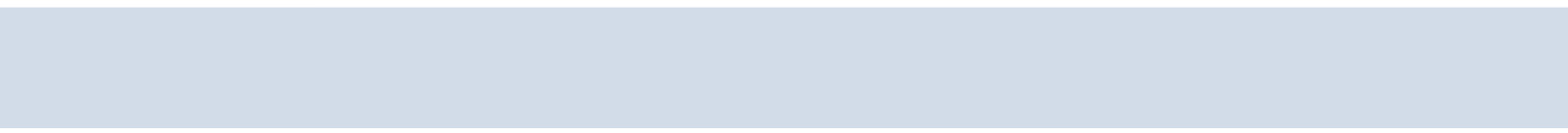
“Although partnership is sometimes not the shortest distance between two points, it is the right way to go. We benefited and the campaign benefited tremendously from the collaboration of all the partners,” said Mary Haggerty of *Kids with Asthma Can!*

“I would also say that overall, one thing that was cemented for me in terms of what makes great partnerships—it is very touchy-feely—but it is so much about those relationships. We all agreed to continue to meet regularly. We’re all very, very busy, but it was so important for us to get together every other month to coordinate things....”

—Erica Reynolds, KC Science, Inc. (grantee)

“We had point people for both areas. MIT had a point person and I was the point person for WGBH. And that was really important not to have a lot of different people talk to a lot of different people in each of the organizations. Just to have everything flow through a single person made things much more straightforward. I’d say it worked fairly effectively.”

—Hillary Wells, WGBH (grantee)





Partnership
FOR A NATION OF
Learners