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**Museums & Community Resilience: Improving Post-Crisis Outreach in Latinx  
Communities by Combining Library and Museum Practices**

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**Seton Hall University**

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**Submitted in partial fulfillment of the requirements for the**

**Master of Arts in Museum Professions**

**Seton Hall University**

**South Orange, NJ 07079**

**2021**



**SETON HALL UNIVERSITY**  
**COLLEGE OF COMMUNICATION AND THE ARTS**  
**GRADUATE STUDIES**

**APPROVAL FOR SUCCESSFUL PRESENTATION**

Master's Candidate, Sua Lorena Mendez, has successfully presented and made the required modifications to the text of the master's thesis for the Master of Arts degree during this Spring 2021 semester.

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## **Dedication**

I want to first thank all of the dedicated professors that have supported me throughout my entire college education. I also want to thank all of my close friends and family who have guided me to this point. My mom and my little brother, especially, as well as the thesis support group gang. I very much also want to thank my partner Adam throughout all of this. Adam, your continued support and encouragement have always helped me push through when I felt most lost. I would also like to thank my best friend, Alenka. Not only have you been there for me through every life stage from over 4,000 miles away, but if it were not for the argument that we had about this topic's relevancy, I might have never realized how passionate I truly am about it. Thank you for always pushing my buttons and for, overall, helping me to become a stronger and better person. You are my sister and equal in every way. Until we see each other next.

## MUSEUMS & COMMUNITY RESILIENCE

### **Abstract**

Museums are held in the public trust and are accountable to their communities, including minority groups such as the Latinx population. Despite this, museums struggle to engage with Latinx communities, who are particularly affected during and after a crisis or emergency. Currently, museums do not have professional guidelines on supporting community resilience, or a community's ability to respond to and recover from a crisis. In contrast, libraries, which function as similar community organizations, have field-wide community resilience plans and professional librarians have actively researched how libraries can assist their communities after a significant crisis. Using a multi-case library and museum comparative study of the Louisiana State University Shelter Library after Hurricane Katrina in 2005, the Queens Public Library of Queens, New York after Hurricane Sandy in 2012, the Orange County Regional History Center in response to the 2016 Orlando, Florida Pulse Nightclub Shooting, and the National Museum of Mexican Art of Chicago, Illinois during the COVID-19 pandemic of 2020 and 2021, this project aimed to identify how museums may improve post-crisis outreach in Latinx communities and become integral to community resilience.

*Keywords:* museum, community, latinx, latino, hispanic, outreach, public service, crisis, emergency, case study

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**Chapter 1:**  
**Statement of the Problem**

**Introduction**

A *community* is a group of people, including neighborhood groups or ethnic minorities, that share a kinship of solidarity through an attachment of values or locality (Bell & Newby, 2012; Tönnies, 1887/2017). According to the American Alliance of Museums (AAM), museums are institutions held in the public trust to uphold their collections and information for the public's benefit and are additionally linked to communities (AAM, n.d.-c). In 2002, the AAM (then known as the American Association of Museums) identified this when the *Museums and Community Initiative* was established to ensure that museums had the appropriate resources to develop strong relationships with their communities (AAM, 2002; Igoe & Roosa, 2002). This initiative followed the AAM (1984) *Museums for a New Century* report, which maintained that museums provide essential services and have a responsibility to serve their diverse communities.

Museums have long experienced a paradigm shift in the wake of reports and essays published by the AAM and scholars who have argued that museums must serve the public that supports them (AAM, 2008; Dana, 1999). Other scholars further suggest that museums have the capacity to act as essential community organizations like libraries, which are generally recognized as valuable community organizations that encourage literacy, communal gathering, and community involvement (ALA, n.d.; Heumann Gurian, 2007). Museums are also labeled agents of social inclusion capable of fostering community relationships and narratives that incorporate diverse perspectives (Black, 2010; Sandell, 1998; Vázquez & Wright, 2018). For this reason, museums in the United States have the potential to fulfill various needs for minority communities, such as the Latinx population, including those prompted by concerns of inclusion, and more recently, in response to sudden crises or emergencies (Cohen, 2020).

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According to the U.S. Census Bureau (n.d.-b), Hispanic origin can be applied to any people who identify as either Latino or Spanish of any race. Within the United States, at least 18.5% of the population, amounting to 60.6 million people, is of Hispanic or Latino origin (U.S. Census Bureau, n.d.-f, 2020). This 18.5% comprises both United States and foreign-born people, 74% of whom speak the Spanish language at home (Krogstad & Lopez, 2014). In general, people of Hispanic origin additionally prefer to describe themselves using their country of origin, such as “Mexican” or “Cuban,” but ultimately prefer “Hispanic” over “Latino” (Taylor et al., 2012). Despite this, the term *Hispanic*, which first appeared in the 1980 U.S. Census, has been criticized because of its connection to Spanish colonization and lack of identification for people with African or indigenous backgrounds (Gonzalez-Barrera & Lopez, 2015; Hatzipanagos, 2020).

The term *Latinx* has since been generated online and used to describe Hispanic- or Latin-Americans to counteract apprehensions of the word *Hispanic* and additional concerns of gender inclusivity for those who do not identify as male or female (Scharrón-del Río & Aja, 2020). In 2018, *Latinx*, pronounced La-teen-ex, was also added to the Merriam-Webster dictionary, which describes the word as breaking from traditional grammar, utilizing the English letter X to signify the unknown or an unspecified gender (Merriam-Webster, n.d.-a). Scholarly researchers have subsequently adopted the term to remain inclusive and promote a practice that aims to “deconstruct binary-based thinking” (Scharrón-del Río & Aja, 2020, p. 17). Henceforth, this research project primarily used *Latinx* to describe people of Hispanic origin living within the United States.

The Pew Research Center estimates that the population of both United States- and foreign-born people of *Latinx* descent will increase to 107 million by 2065 (Flores, 2017). Despite this, scholars have argued that the *Latinx* population is underrepresented in museums (Acevedo & Madara, 2015; Chang, 2006). Professionals concerned with underrepresentation

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have thus advocated in favor of establishing a National Latino Museum (Friends of the National Museum of the American Latino, 2020). This advocacy began in 1994 when the Smithsonian Institution Task Force on Latino Issues published *Willful Neglect*, a report which argued that the Smithsonian's lack of Latino-focused exhibitions and collecting practices purposely discriminated against the Hispanic/Latino population (Smithsonian Institution, 1994). The House of Representatives later approved a bill to establish a "Commission to Study the Potential Creation of a National Museum of the American Latino" that later developed and submitted a final report to the U.S. Congress (H.R. 2134, 109<sup>th</sup> Cong. 2006; National Museum of the American Latino Commission, 2011). As of July 2020, the U.S. House of Representatives has approved the National Museum of the American Latino Act (H.R. 2420, 116<sup>th</sup> Cong. 2020).

Public health scholars further argue that underrepresented groups, such as the Latinx population, are disproportionately affected during and after times of emergency or crisis due to language barriers and additional factors (Lieberman et al., 2019; Peguero, 2006). When a crisis occurs, public health is significantly affected when a community is under-resourced or marginalized (Pollock et al., 2019). Professionals additionally use the term *resilience* to define a system or organization's capacity to return to normal after displacement (Norris et al., 2008). Thus, community resilience is measured by a community's ability to prepare for and respond to a disastrous event (Chandra et al., 2015). To support community resilience, community-based organizations, such as non-profits or museums, can also work with public health agencies to strengthen community resilience before and after a disaster (Pollock et al., 2019).

Recognized threats that affect community resilience include natural disasters such as hurricanes but may also include societal risks (Imperiale & Vanclay, 2020). Examples of recent notable disasters that have occurred in the United States include Hurricane Katrina in 2005 and

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Hurricane Sandy in 2012. Hurricane Katrina was a category three storm that caused flooding throughout Louisiana (Diaz et al., 2020; Wilson et al., 2020). Hurricane Sandy similarly struck the Mid-Atlantic Coast of the United States, causing damage in the New York metropolitan region (Ramirez, 2015). Risk management professionals have also referred to the *black swan* theory, which according to Taleb (2010), describes unexpected and improbable events such as pandemics or bias-organized attacks (LaFree, 2012). The 2016 Orlando Pulse Nightclub Shooting is one such example of a bias-motivated assault that targeted the predominately Latinx lesbian, gay, bisexual, transgender, and queer (LGBTQ) community in Orlando, Florida, and resulted in the death of 49 people (Kline, 2020; Smith et al., 2020).

The COVID-19 pandemic, named after the severe acute respiratory virus SARS-CoV-2, is another active black swan event that has currently affected over five million people worldwide since the beginning of 2020 (Ciotti et al., 2020; Ou, 2020). Infection and death rates have remained significantly high among people of Latinx descent living in the United States who currently comprise at least 63.4% of virus cases in the Northeast, 75.4% in the West, and 31.9% in the Midwest (Rodriguez-Diaz et al., 2020). Studies on COVID-19 and the Latinx population remain limited but suggest that people who are Latinx are more likely to become infected with the virus due to frequent workplace exposure, limited access to health care, language concerns, and fear of deportation (Garcia-Navarro, 2020; Rodriguez-Diaz et al., 2020; Santos, 2017).

Museum professionals have recognized the significant impact that the COVID-19 pandemic has had on underrepresented communities such as the Latinx population and further developed and funded projects to investigate the virus's impact on the community (Smithsonian Latino Center, n.d.). Museums in the United States have also attempted to assist people by going beyond traditional museum practices to offer resources such as accessible Wi-Fi, protective

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equipment, and food (Cohen, 2020; AAM, n.d.-a; Merritt, 2021). The Queens Museum, for instance, which is in the predominately Latinx and immigrant neighborhood, Corona, in Queens, New York, collaborated with volunteer-led non-profits and hunger relief organizations, La Jornada and Together We Can, to act as a community food distribution site in 2020 to counteract concerns of unemployment and lack of federal relief among undocumented immigrants (Bishara, 2020; Cascone, 2020; Queens Museum, 2020). From June to November 2020, the Brooklyn Museum in Brooklyn, New York, similarly hosted monthly food distribution events alongside the Campaign Against Hunger to assist its diverse community (Brooklyn Museum, 2020).

Organizations like the consulting company LaPlaca Cohen have additionally conducted national studies to understand COVID-19's impact on museums (Culture Track, 2020). Within a survey by LaPlaca Cohen and the audience research firm Slover Linett, researchers specifically questioned how cultural organizations can help with and better understand their community's needs (Culture Track, 2020). Key findings that emerged revealed that respondents want cultural organizations to foster connection and facilitate emotional support in the form of "distraction" or "escape" (Culture Track, 2020, p. 25). Respondents also affirmed that communities require practical support relating to recovery and financial assistance (Culture Track, 2020). The LaPlaca study further revealed that minority groups, including those who are Latinx, are often excluded from community outreach efforts and studies during and after crisis (Culture Track, 2020).

To reinforce museums' outreach efforts across the world, the International Council of Museums (ICOM, 2020) encouraged museums to support community resilience during the COVID-19 crisis. ICOM (2020) specifically urged museums to monitor changing societal needs to determine how best to help their communities and support resiliency. Despite this, the topic of community resilience is generally under-researched in the museum field. In contrast, the subject

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has gained advocacy among library and information science professionals over the last decade (Veil & Bishop, 2013). Researchers have particularly stressed that libraries are sources of trustworthy information that can play an active role in establishing community resilience through collaborative planning with public health managers (Veil & Bishop, 2013; Zach, 2011). Professionals in both the field of librarianship and museology have further argued that libraries and museums function as similar types of information systems working towards the public's benefit and may thus learn from each other (Lo et al., 2014; Warren & Matthews, 2019).

### **Purpose of the Study**

National emergencies have caused museums in the United States to reconsider their roles as public-facing organizations. The COVID-19 pandemic has placed additional stress on museums and highlighted disparities across vulnerable communities, including the Latinx population. Museum organizations like ICOM have further tried to stress the importance of supporting community resilience during this time. However, the topic of community resilience does not appear in museum research. In contrast, the library field, which similarly functions for the public's benefit, has demonstrated a collective concern for establishing community resilience guidelines. To become integral to community resilience within underrepresented communities, in particular, the museum field must work to fill this research gap to provide museum professionals with the appropriate resources on how to assist vulnerable communities during and after times of crisis. To address these concerns, this study aimed to answer the following research question:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

This research project strove to address a gap in the literature to determine strategies that museums may embrace to become integral to community resilience within Latinx communities. A qualitative multi-case study methodology that used textual and comparative analysis was

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conducted to compile data relating to four cases of museums and libraries that have exhibited examples of public outreach in populated or emerging Latinx communities. The four case studies chosen were the Louisiana State University (LSU) Shelter Library after Hurricane Katrina in 2005, the Queens Public Library (QPL) after Hurricane Sandy in 2012, the Orange County Regional History Center (OCRHC) in response to the Orlando, Florida 2016 Pulse Nightclub Shooting, and the National Museum of Mexican Art (NMMA) during the ongoing COVID-19 pandemic that began in 2020. Comparative analysis further allowed for the categorization of similar themes and patterns across both fields that helped to inform a series of recommendations.

### **Summary**

This chapter presented various concerns about post-crisis outreach in museums and the public health sector while focusing on the Latinx community. It also briefly introduced community resilience in libraries. Chapter 2: Literature Review presents a review of the literature that examines the role museums play in Latinx and general non-Latinx communities. Chronologically, the review focuses on the social needs, values, and perceived identity of the Latinx community, followed by an overview of social responsibility and outreach in museums. Topics relating to current museum emergency planning and community resilience in both the public health sector and libraries are further reviewed and used to understand the gap within the literature. Next, Chapter 3: Methods describes the qualitative multi-case study methodology used to conduct this research project. Chapter 4: Findings then presents a detailed outline of the findings and thematic interpretations that emerged during this study within the cases selected and during a cross-case analysis. Lastly, Chapter 5: Discussion presents practical and adaptable recommendations in the form of an original artifact that describes how museums may become integral to community resilience and best provide post-crisis outreach to underrepresented immigrant communities such as the Latinx population.



**Chapter 2:**  
**Literature Review**

**Introduction**

To assess how museums may improve community resilience and post-crisis outreach in Latinx communities a review of the scholarly literature was conducted. Online databases were consulted for journal articles and scholarly texts that examine museums' roles in both Latinx and non-Latinx communities before, during, and after a crisis or emergency. Research also included sociology and public health literature that investigates both people of Latinx descent and community resilience, respectively. Libraries, which like museums, function as community organizations, were additionally reviewed for comparison after general similarities emerged.

In this chapter, the literature review first examined the social needs and values of the Latinx community alongside ethnic-identity models that focus on education. Afterwards, museums and communities were explored through the concepts of public trust and the functionality of museums in the form of social responsibility and education. Next, the review investigated museums and the Latinx community specifically. The review then attempted to understand community resilience as it operates in the public health sector, followed by an overview of museum emergency planning and notable post-crisis outreach examples. Finally, the review explored and introduced the concept of libraries as resiliency role models.

A review of the literature revealed that museum emergency planning is often limited to institution- and collection-centered practices and does not always consider community needs. A review of library resilience plans additionally revealed that the concept of community resilience is absent from museum guidelines but present in other community-based organizations such as libraries. Museum and public health literature further uncovered a gap in museum research that considers the Latinx community's needs during and after a crisis or emergency in general. Public

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health concerns about the Latinx community and evidence of library community resilience plans thus motivated the following research question, which was formed to address this gap:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

This chapter aimed to present the literature that led to the development of this research question.

### **The Latinx Community**

According to scholars, sociological studies conducted before the 21<sup>st</sup> century were often exploitive in nature and failed to address the social needs of Latinx communities (Mora & Diaz, 2014). Subsequently, studies have identified that immigrants of Latinx descent, specifically, may benefit from health and social services but are often unable to access them due to external issues such as language (Dorrington & Solis, 2014). Mental health services are notably cited as one of the least used health services by Latinx immigrants (Shattell et al., 2008). Observation of Latinx cultural values has further provided an understanding of Latinx-identity as it forms amongst first-generation immigrants, in particular, with a specific focus on how Latinx values and identity-building can be fostered in educational settings (Meca et al., 2020; Phinney, 1989, 1996).

### ***Social Needs: Bilingual & Art-Based Mental Health Services***

Common social needs associated with the Latinx community are health and social services. Despite this, Latinx immigrants are often suspicious of medical and social service professionals due to miscommunication, which translates into language barriers and a shortage of bilingual services (Dorrington & Solis, 2014). Spanish-speaking participants of studies designed to test the social needs of urban Latinx populations, for instance, agreed that language plays a significant role when considering services (Careyva et al., 2018; Larson et al., 2017). Immigrant participants particularly reported feeling wary of public transportation and other services in areas where English is the predominant language (Careyva et al., 2018; Larson et al., 2017). As a

result, participants felt that they could not access health services easily and were uncomfortable making further attempts to access social or mental health services (Larson et al., 2017).

Despite this, scholars have stressed that mental health services can effectively relieve concerns associated with migration acculturation, which may include feelings of loneliness and isolation, leading to depression and anxiety (Careyva, 2018; Linesch et al., 2012; Van Lith et al., 2018). Services like art therapy, which can cross language and cultural barriers, have thus been used to investigate these concerns (Van Lith et al., 2018). Studies conducted by Linesch et al. (2012, 2014), for instance, prompted Latinx families who had recently immigrated to the United States to draw from their experiences. This study revealed that adolescents struggled the least in combining bicultural elements but also expressed feelings of being from “neither here nor there” when encountering discrimination (Linesch et al., 2014, p. 131). In contrast, fathers struggled to express themselves, while mothers were most concerned with maintaining cultural values, which they feared would be lost in both themselves and their children (Linesch et al., 2012).

### ***Cultural Values***

Schwartz (1992) described *cultural values* as the adopted beliefs that people subconsciously use to guide their behavior. Scholars who believe that values are passed down through parental practices or *ethnic socialization* now apply this concept to the study of Latinx values, particularly in Latinx youth as they are exposed to cultural traditions by their parental figures (Streit et al., 2020). Scholars have thus developed a series of labels for commonly recognized values to understand these practices. Some of these discovered values include *familismo* (familism) or *personalismo* (personalism) and the concept of being *bien educado* (well-educated) (Estrada & Jimenez, 2018; Arellanes et al., 2019; Streit et al., 2020).

As a result of *familismo* or *personalismo*, people of Latinx descent are likely to value close relationships with friends and family (Estrada & Jimenez, 2018; Streit et al., 2020). For this

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reason, it can be difficult for researchers and community figures to bond with Latinx communities if relationships are not first cultivated (Shattell et al., 2008). A successful example of relationship-building was particularly exhibited by participants in an art study who included both family and community members in a mural after notable members, such as firefighters and police officers, joined the study and formed connections with the participants (Van Lith et al., 2018). *Familismo* is further associated with the encouragement of self-development, which can be observed in Latinx parents who promote good education practices and a strong work ethic in their children (Dorrington & Solis, 2014).

Latinx families consistently recognize being well-educated, or *bien educado* as a principal value (Vásquez, 2014). Moreover, studies indicate that one of the main reasons Latinx parents immigrate to the United States is to ensure that their children receive a good education (Azmitia & Brown, 2002). The term *bien educado* itself is reflective of the value that people who are Latinx place on education because the opposite is considered a slight against someone's personality; to be *mal educado* is to be either "badly educated" or "rude" (Briseño-Garzón & Anderson, 2011, p. 168). Despite this, studies have discovered a discrepancy in how immigrant parents interact with educational settings due to a general distrust of educators (Garza & Kuri, 2014). According to Hernandez et al. (2016), language barriers have led to negative assumptions that Latinx parents are not interested in their children's education. Scholars argue that culturally relevant practices should thus be implemented to ensure that cultural values of *familismo* and being *bien educado* remain balanced between home and school (Arellanes et al., 2019).

### ***Phinney's Ethnic-Identity Theory in Educational Settings***

The study of *ethnic-identity development* attempts to evaluate how ethnic minority groups understand and interpret their sense of self and was derived from Tajfel and Turner's (2004) social identity theory, which was developed to explain how discrimination occurs within groups

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of the same background (Phinney, 1996). Related studies by Phinney (1989, 1996) further attempted to understand why individuals ascribe either positive or negative emotional feelings towards their social groups. To support this, Phinney (1989) developed models that described how ethnic-identity development occurs in minority adolescents to explain how these feelings arise and mature. Stages in this model include: *diffusion*, in which there is little to no investigation or understanding of ethnicity; *foreclosed*, in which investigation does not take place, but ethnicity is understood; *moratorium*, during which exploration and confusion begin to take place; and finally, *achieved*, which is when the individual fully understands and accepts their ethnicity completely (Phinney, 1989). Furthermore, Phinney (1996) argued that experiencing stereotypes and discrimination between stages can damage identity development.

In keeping with Phinney, Meca et al. (2020) argued that Latinx youth who attend schools located in predominantly Latinx communities are less likely to view themselves as marginalized. In contrast, first-generation youth are more likely to struggle and feel “other” in schools within non-Latinx communities (Meca et al., 2020, p. 989). Scholars who similarly studied Phinney’s (1989) ethnic-identity theory also argued that educational settings can promote the exploration of identity (López, 2019). Educators can present historical and societal facts to encourage discussion, which allows Latinx youth to learn about themselves and their society (López, 2019). Constante et al. (2019) further argued that exploring identity in academic environments can foster school engagement and cultural values that promote being *bien educado*, and, in turn, values of *familismo* that emphasize the benefits of education. Thus, educational institutions are primed to support the development of ethnic identity in minority groups (Constante et al., 2019).

### **Museums and Communities**

The International Council of Museums (ICOM) defines museums as “non-profit, permanent institution[s] in the service of society and its development...[and] which acquires,

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conserves, researches, communicates and exhibits the...heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM, n.d.). Scholars also argue that museums are accountable to the public and have a responsibility to their communities (Ng et al., 2017). For this reason, communities benefit the most from museum resources, and therefore, have a right to express how communal narrative is presented (Long, 2013). This authority translates into public trust or the “principle that certain natural and cultural resources are preserved for [the] public benefit,” meaning that museums are required to function as community and educational organizations that openly share and present their collections and material with the public (AAM, n.d.-c). Professionals have further maintained that museums are trusted institutions that present reliable and credible information (Falk & Dierking, 2018; Kelly, 2006). Public trust is thus seen as a mutual exchange and has, over time, been used to support the use and function of museums as essential organizations capable of serving the public (AAM, n.d.-c).

### *The “Usefulness” of Museums*

In the early 20<sup>th</sup> century, renowned museum scholar John Cotton Dana argued that publicly supported institutions, like museums, should be made “useful” to better serve their communities (Dana, 1999, p. 102). Museum attorney and scholar, Stephen Weil, supported this concept and maintained that museums “matter only to the extent that they are perceived to provide communities they serve with something of value...” (Weil, 2002, p. 5). Moreover, Weil proposed key dimensions to measure the success of a museum, one of which included *purpose* (Weil, 2005). Today, scholars have contended that museums should go beyond mission statements to operate as community service museums or “institutions of social service” (Jacobsen, 2014; Silverman, 2010, p. 3). In 2011, the White Oak Institute, the Institute for Learning Innovation, and the AAM further conducted a study to gather evidence of the public value of museums, leading to the development of a museum *purposes framework* that aimed to

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provide a shared set of standard services that may be offered by all museum types, and which included both social and educational purposes (Jacobsen et al., 2011; Jacobsen, 2014).

**Social Responsibility.** Museums that welcome discussion of community issues have a social purpose (Jacobsen et al., 2011). This view has been endorsed by scholars like former museum director Duncan Cameron (1971), who is well known for having established the seminal concept that museums should play the role of public “forums” that foster discussion rather than of “temples” that venerate objects. A study by Kelly (2006) further demonstrated that audiences see museums as socially responsible entities with civic or locally active roles. Museum scholars have since endorsed museum activism, which aims to invoke political, social, and environmental change in both the world and museums (Janes & Sandell, 2019). In this capacity, museums are thus challenged to act as agents of change and change recipients, meaning that museums must simultaneously enact change and be open to institutional change (McFadzean et al., 2019).

An additional social responsibility of museums involves the promotion of inclusion and accessibility (Fleming, 2011). The AAM and Hirzy (2008), for instance, declared that museums must consider broad audiences and avoid excluding members of the public from specific groups. Despite this, issues of inclusivity in museums have remained a persistent area of discussion (Garibay & Huerta-Migus, 2014). A study designed to investigate demographic trends on how museums are used in the United States, for example, revealed that there is a significant disparity in how certain groups interact with museums (Farrell & Medvedeva, 2010).

Museums have additionally attempted to launch diversity initiatives that address underrepresentation (AAM, n.d.-b). Nonetheless, Kinsley (2016) argued that “one-off” initiatives exist only as “affirmative” remedies that merely acknowledge issues without addressing them further (p. 484). Hirzy (2002) similarly stated that targeted programming and hiring may be seen

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as tokenism, which is also known as the practice of making a symbolic effort to specifically prevent criticism and give the impression that all are being treated fairly (Sherrer, 2018). To counteract this, Kinsley (2016) used Fraser's (1995) theory of social justice to suggest that museums should instead adopt transformative remedies that directly help to improve the self-esteem of people from underrepresented groups. Garibay and Huerta-Migus (2014) have also claimed that practices such as strategic diversity management and cultural competence instruction are necessary for lasting organizational change.

**Education & Outreach.** According to the AAM (2014), museums are inherently educational spaces. For this reason, the AAM and Hirzy (2008) have asserted that a primary function of museums is providing educational experiences, and to ensure this, education should be explicitly reflected in every museum's mission. Bingmann and Johnson (2017) further defined museum education as any activity designed to facilitate knowledge. In turn, museum educators are seen as specialists that help a museum achieve this potential (AAM, 2005). Thus, the museum educators' goal is to create opportunities that will motivate learning (Connolly & Bollwerk, 2017). Over the last three decades, this goal has manifested itself into various online resources that are designed to help museums shift their attention towards providing the public with educational services both within museums and through partnerships (Hirzy, 2008). Professional organizations like the AAM have also since been recognized as a reputable source of information on how to address concerns of public service in museums (AAM, 2014).

Museum education theorists such as Falk and Dierking (2018) are also recognized as prominent figures in the field who have argued in favor of museums' educational purpose. Falk and Dierking (2018) notably studied why visitors primarily go to museums, ultimately concluding that people are influenced by various factors that may include personal interests and



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socio-cultural identities. Museum education is further made up of various components that support self-directed and informal learning that allows visitors to learn using those ascribed interests and identities (Falk & Dierking, 2018). One aspect of museum education that supports this additionally involves community outreach and engagement, which refers to educational programming that goes beyond the museum space to engage with audiences whose socio-cultural backgrounds may have prevented them from visiting a museum (Cutler, 2017; Ferries & Johnson, 2017). On separate occasions, the term *outreach* has also been used to describe programs that focus on directly improving a museum's community (Wood & Cole, 2019).

### **Museums and the Latinx Community**

Although museums have tried to establish diversity-focused initiatives, they continue to struggle in actively engaging with and attracting new audiences. One report by Farrell and Medvedeva (2010) that sought to address the changing needs of diverse audiences demonstrated that most museum visitors are non-Hispanic white. At the same time, a survey conducted to measure arts participation in adults by the National Endowment for the Arts (NEA, 2017) confirmed that only 16.2% of museum visitors in 2017 were of Latinx descent.

Overall, participants involved in a study by Acevedo and Madara (2015) that measured the Latino experience in museums also admitted that there is a general lack of *signals of inclusion* in museums, i.e., a lack of exhibitions and programs that speak directly to the Latinx community. Respondents also expressed wanting to see diverse staff members that resemble them in appearance, language use, and cultural identity (Acevedo & Madara, 2015). The research further suggested that there are two types of “psychographic clusters,” a term used to describe groups based on similar psychological characteristics, traits, and interests, that include both people who are Latinx that want to be recognized for their ethnicity and those who are Latinx but would prefer to be viewed alongside “regular museum-goer[s] without any classification”

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(Acevedo & Madara, 2015, p. 5). Participants with this viewpoint specifically expressed: “I am Latino and different from the rest of Americans, and I am [also] American and the same as everybody else” (Acevedo & Madara, 2015, p. 6). In short, there are a variety of Latinx visitors who want inclusive museum experiences but would prefer programming to be culturally competent rather than targeted (Acevedo & Madara, 2015).

### ***Cultural Competence & Multilingualism***

According to Garibay and Huerta-Migus (2014), *cultural competence* is a set of consistent behaviors and attitudes, which together allow a system or organization to work in a cross-cultural capacity. To be recognized as culturally competent, an organization would thus need to possess the appropriate skills on how to engage and work with people from diverse cultural backgrounds (Martin & Jennings, 2015). Stein et al. (2008) particularly noted that museums should try to understand different cultural values and perceptions when engaging with immigrant audiences. Stein et al., (2008) also argued in favor of cultivating long-term relationships with communities by providing platforms for open discussion to ensure culturally competent programming. The Children’s Discovery Museum of San Jose, for example, engaged with its Latinx audience through marketing and outreach efforts and further established connections with Spanish-language media outlets to implement practices that make the museum more welcoming (Martin & Jennings, 2015).

Falk and Dierking (2018) additionally argued that sociocultural factors, such as social stratification, prevent minority groups from visiting museums. Despite this, studies conducted by Farrell and Medvedeva (2010) and Stein et al. (2008), which similarly aimed to explore how best to engage with Latinx and immigrant audiences, show that people of Latinx descent are interested in educational experiences. Acevedo and Madara (2015) also discovered that Latinx parents seek opportunities to facilitate learning in their children. This type of outreach is notably

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possible for museums that collaborate with schools to create bicultural programs (Tazi et al., 2015). *Arte Juntos/Art Together*, a collaborative outreach effort between the Katonah Museum of Art in New York and a local school, is one such example in which museum educators and teachers promoted school readiness by providing Latinx participants with an art-focused curriculum designed to improve literacy, observation, and critical thinking (Tazi et al., 2015).

Martin and Jennings (2015) further claimed that by engaging linguistically diverse communities' museums can support and promote cultural competence throughout their institutions while also making themselves available to a broader audience. Likewise, studies have shown that Spanish-speaking individuals are more likely to visit museums if bilingual services are available (Acevedo & Madara, 2015; Farrell & Medvedeva, 2010). A National Science Foundation-funded project, the Bilingual Exhibits Research Initiative (BERI), also revealed that visitors' perceptions of exclusion changed once they encountered bilingual exhibits (Yalowitz et al., 2013). Involved participants were significantly receptive of bilingual labels that allowed them to experience museums with Spanish-speaking family members (Yalowitz et al., 2015). As a result, visitors felt confident in the museum environment and expressed that they would feel comfortable engaging with museums again (Yalowitz et al., 2013). Cultural competence is thus seen as a necessary factor when engaging with Latinx communities either generally or when using multilingual resources (Garibay & Huerta-Migus, 2014).

### **Community Resilience**

The following section describes the topic of community resilience in both general and Latinx communities. This section specifically aimed to examine how resiliency may be fostered by community organizations such as museums, which have been described above as socially responsible and educational organizations that are held in the public trust and which are further capable of integrating culturally competent practices.

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When a disaster or public tragedy occurs potential risks that may befall a community include, but are not limited to, floods, earthquakes, droughts, wildfires, or acts of violence (Chandra et al., 2015). Resilience is thus seen as a process that considers community vulnerabilities to ensure that they are reduced before a disaster or emergency occurs, making recovery possible (Colten et al., 2008). Community resilience is further reliant on collaboration between community members, which according to Kropf and Jones (2014) grants social workers and community partners the opportunity to assist in the recovery process. This can be observed in Chandra et al.'s (2015) *levers of community resilience*, which include: *wellness, access, education, engagement, and partnership*. To fulfill these levers a resilient community would thus need to have accessible health and social services (*wellness* and *access*), educational and information resources (*education*), recovery outreach (*engagement*), and strong partnerships between government and community-based organizations (*partnership*) (Chandra et al., 2015).

### ***Art-Based Mental Health Services & Resiliency***

The practice of *art therapy*, or the mental health profession designed to assist individuals, families, and communities through the creative activity of art-making, has been recognized as an effective and engaging way of counteracting trauma and promoting resiliency (Gelo & Gonzalez-Lugo, 2018; Van Lith et al., 2018). Art projects that encourage resiliency further allow participants to focus on their emotions without worrying about a finalized product (Orr, 2007). Art therapy proves especially grounding in people who have experienced disorientating events through the use of “indestructible” and “permanent” art materials (Brolles et al., 2017, p. 6).

Sudden disasters can further lead to feelings of confusion when daily life is interrupted. For this reason, organizations like the Fundación Casa Cortés have established afternoon programs such as, “Educa Cortés: The Art of Wellness and Mental Health” in response to community disasters (Gelo & Gonzalez-Lugo, 2018). This program was created to counteract a

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shortage of public schools after Hurricane Maria devastated the community of Old San Juan in Puerto Rico (Gelo & Gonzalez-Lugo, 2018). Affected families and children were given creative activities designed to mediate feelings of trauma and, as a result, expressed gratitude for the safe environment that allowed them to regain a sense of normality (Gelo & Gonzalez-Lugo, 2018). Art-based mental health services are thus recognized as vital resilience-building strategies that may be offered in both community and educational institutions (Van Lith et al., 2018).

### ***Resilience in the Latinx Community***

During and after a potentially devastating disaster, minority groups like the Latinx community are disproportionately affected and often lack the resources to overcome them (Lewis et al., 2019; Murphy & Blazer, 2011). During Hurricane Katrina, for example, only a few of the 200,000 people of Latinx descent living in New Orleans received evacuation notices (Andrulis et al., 2007). In response, Murphy and Blazer (2008) investigated how and why Latinx immigrants' needs remain unaddressed by disaster relief agencies. Within this study, Murphy and Blazer (2008) identified key barriers that place people who are Latinx at increased risk during and after an emergency: *lack of information, shortage of bilingual materials, and an absence of pre-existing relationships with community organizations*. Murphy and Blazer (2011) thus stressed the importance of community engagement with the Latinx community and recommended forming partnerships with culturally competent community organizations. Coordinated efforts would thus ensure that procedures remain inclusive while equally considering the health and safety of the Latinx community (Lewis et al., 2019).

### **Museums and Emergency Planning**

Over the last two decades, museums and their communities have, at some point, been affected by natural disasters or related issues of crisis or emergency (Brown, 2019). Recognized forms of crisis that affect museums primarily include natural disasters such as earthquakes, fires,

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floods, and hurricanes (Merritt, 2010). Disaster preparedness and emergency response plans also outline how to prepare for disaster in advance (AAM, 2012). The traditional emergency plan was developed in the late 20<sup>th</sup> century using the J. Paul Getty Museum emergency plan of 1999 as a model and remains largely unchanged today (Dadson, 2012). The authors of the *Getty Institute Emergency Plan* notably emphasized that when disasters occur, it is the museum's responsibility to consider the needs of its community (Dorge & Jones, 1999). Museums were further advised to involve the affected community in preparedness planning and offer technical or recovery-related services during and after emergencies, as well as supply and supplier resources (Dorge & Jones, 1999). Despite this, modern emergency plans, such as the one provided by the AAM (2012), lack similar recommendations. This reveals a gap in the literature and suggests that post-crisis outreach is not often made a priority in professional museum guidelines.

### **Museums and Post-Crisis Outreach**

In anticipation of natural disasters and unexpected forms of crises, few museum professionals have suggested within the scholarly literature that museums can assist their local communities during and after a crisis or emergency (Brown, 2019; Kammen, 2006). There is also a significant lack of museum research and professional guidelines on how to establish resilience building efforts and post-crisis outreach practices. The literature is thus limited to specific instances and case study descriptions of when post-crisis outreach took place in specific communities after an emergency or crisis. The literature does, however, reveal that post-crisis outreach has commonly focused on civic healing through documentation and commemoration of crises through exhibition and collection practices, as well as through educational discussion programs of unexpected concerns (Barron, 2012; Gardner & Henry, 2002; Hirano, 2002).

For instance, after a series of terrorist attacks took place in New York City on September 11, 2001, in the event that is now commonly referred to as 9/11, museum research primarily

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focused on topics of *documentation* and *memorialization* that used object-based and exhibition practices to honor victims of the disaster and guide the public through a grief healing process (Gardner & Henry, 2002; Hirano, 2002). During this time, museum professionals felt that by collecting objects related to the emergency, they would be preserving the history of the lives that had been lost during the crisis (Roe & Ward, 2002). This resulted in discussions on how to collect and present objects of this magnitude, and moreover, how to interpret them programmatically (Macdonald, 2002). Since then, scholars have claimed that memorialization is a form of public support that museums can provide as validation of human suffering and resilience, and furthermore, help to revitalize local communities (Silverman, 2010).

Another way that museums reacted to the events of 9/11 included forms of education and discussion with a specific focus on reactive programming, which is designed to facilitate dialogue regarding crisis impact (Macdonald, 2002). The Tenement Museum in New York City, for example, developed the *Urban Pioneer Project*, an education-based discussion program intended to counteract discriminatory sentiments against Arab-Americans and Muslims in light of concerns that followed the terrorist attack of 9/11, which was organized by an Islamic extremist group (Abram, 2002). The Japanese American National Museum (JANM) in California similarly collaborated with a radio station to provide a town hall in which public members could hear from and speak with local figures with either personal or expert backgrounds with discrimination and racial profiling (Hirano, 2002). In this case, the JANM felt that they had a public responsibility to provide its public with a forum for discussion because they recognized that Japanese Americans had once experienced similar discrimination during World War II (Hirano, 2002).

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After the events of 9/11, the benefits of museum-based mental health services such as art therapy in post-trauma rehabilitation were additionally recognized by museum professionals who understood that engagement with art in museums can be used therapeutically (Gonzalez-Dolginko, 2002). Art museums are notably well suited to art therapy because they have been recognized as therapeutic environments that encourage self-exploration (Ioannides, 2016; Rosenblatt, 2014; Salom, 2011). The Children's Museum of the Arts (CMA) in New York City, for example, used the community-based outreach project *Operation Healing* to lead local children and their parents in therapy-based art projects after 9/11 took place near their community (Gonzalez-Dolginko, 2002). There, participants were provided with an art-based healing space to practice coping skills to overcome trauma and grief from having experienced or viewed a crisis first-hand (Gonzalez-Dolginko, 2002). After Hurricane Katrina, the New Orleans Museum of Art similarly established the *Children's Art Therapy Initiative* to promote healing in those affected by the storm (Wherry, 2008). Artwork created during this project later became a part of the exhibition, *Katrina Through the Eyes of Children*, which was further used to raise awareness of the effectiveness of art therapy and museum narrative in reducing strain associated with post-traumatic stress (Peacock, 2012). Through documentation and memorialization, as well as art-therapy programming, museums were thus able to provide safe-spaces in which to undergo a communal healing process after a crisis (Gardner & Henry, 2002; Gonzalez-Dolginko, 2002).

### ***Libraries as Resiliency Role Models***

Museums have the potential to provide a variety of post-crisis support. However, despite recommendations highlighted by Dorge and Johnson (1999), modern emergency plans, such as the one offered by the AAM (2012), lack instructions that go beyond traditional practices that support collection protection to also consider the needs of affected communities. In contrast, the literature review, which concentrated on museum practices, revealed that other community-based



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organizations, such as libraries, recognized this gap, and have addressed it. Federal groups such as the Institute of Museum and Library Services (IMLS) have also since recognized that museums and libraries are similar on a fundamental level and have the potential to work together to support and “transform the lives of individuals and communities” (IMLS, n.d.).

Orna and Pettitt (1998) notably also compared museums and libraries prior to the creation of the J. Paul Getty Museum emergency plan of 1999 and argued that museums have the potential to act as similar information resources. Koot (2001) equally claimed that libraries and museums share similar missions to acquire, describe, and make accessible, records of the human experience. Heumann Gurian (2007) further suggested that museums should look to the library as a role model because libraries work in a community-based capacity and are, therefore, considered an “essential” community need (p. 22). To become “essential,” museums would thus need to emulate communal aspects of libraries (Heumann Gurian, 2007, p. 40).

In the early 2000s, librarians recognized that field-wide research and library materials commonly prioritized staff and collection protection during and after emergencies and crises (McKnight, 2006; Zach & McKnight, 2010). After Hurricane’s Katrina and Sandy occurred in 2005 and 2012, respectively, discussions on community resilience increased, leading libraries to consider how they could best align their resources and services to make preventative decisions and participate in community resilience (Figueroa, 2015). Veil and Bishop (2012) also argued that libraries can aid communities in disaster recovery by acting as central hubs of reference that offer technology resources and, among other things, provide the public with information on how to recover personal documents lost in disasters. In a follow-up study, Veil and Bishop (2013) additionally stressed that libraries can promote community recovery by collecting, archiving, and sharing community stories of disasters to create a shared narrative of a mutually experienced

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crisis. Dudley (2013) further argued that public libraries in urban environments are capable of supporting resiliency, which he defined, in keeping with public health descriptions, as the ability of a community to respond to challenging circumstances.

Librarians now recommend altering library disaster plans to include guidelines on how to provide communities with public services during and after emergencies or crises (McKnight, 2006; Zach & McKnight, 2010). The New Jersey State Library is a notable example of a state-based library that conducted a large-scale research project resulting in the *Librarian's Disaster Planning and Community Resiliency Guidebook*, which includes a description of four phases that will or should take place at libraries throughout a crisis: *react*, *recover*, *restore*, and *resume* (Byrne et al., 2013). In this case, *react* and *restore* focus primarily on activating the library's action and recovery plans to ensure that technical infrastructures are restored, while *restore* and *resume* focus on re-activating core services and establishing community assistance as soon as possible (Byrne et al., 2013). At the same time, Byrne et al. (2013) emphasized that during and after times of emergencies, libraries, as community-based organizations, have the capacity to act as either a safe-haven, information checkpoints, or emergency volunteer headquarters for distribution of food, clothing, and supplies.

### **Summary**

Over time, museums have struggled to form connections with their communities but have the capacity to due to public trust and social responsibility (AAM, n.d.-c; Kelly, 2006). Despite this, scholars recognize that minority groups, such as the Latinx community, infrequently participate in museum activity (Farrell & Medvedeva, 2010). However, studies show that people who are Latinx value education and educational experiences and can develop and nurture their ethnic-identity in educational spaces like museums through various levels that support Phinney's

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(1989) ethnic-identity theory (Acevedo & Madara, 2015; Constante et al., 2019; Briseño-Garzón & Anderson, 2011; López, 2019)

Museums have also displayed a capacity for post-crisis outreach after a crisis or emergency that includes forms of documentation, memorialization, and reactive educational programming (Barron, 2012; Gardner & Henry, 2002; Hirano, 2002;). Public health research additionally suggests that the Latinx community is disproportionately affected by emergencies and often excluded from community resilience plans (Murphy & Blazer, 2008, 2011). Literature that considers the needs of the Latinx community during and after crises also recognizes that public health and emergency officials may form partnerships with community organizations to cultivate culturally competent community resilience (Murphy & Blazer, 2011). The literature further confirms that museums are primarily community-based organizations and have the capacity to be culturally competent (Garibay & Huerta-Migus, 2014; Long, 2013; Ng et al., 2017). Lastly, the literature uncovered a common use of art in studies of post-trauma recovery and acculturation in both museum and Latinx-focused research, which suggests that museums with art-based collections may support resiliency in Latinx communities through collaborative art-therapy partnerships (Gonzalez-Dolginco, 2002; Van Lith et al., 2018; Wherry, 2008).

A review of the literature additionally revealed that community resilience, as observed in public health, is absent from museum literature. In contrast, research in the field of library and information science affirms that other public-facing community organizations have recognized this gap and attempted to correct it (Figueroa, 2015; Veil & Bishop, 2012, 2013; Zach & McKnight, 2010). Research also confirms that libraries and museums function as community organizations that share similar missions, which equally emphasize collecting and sharing information with their supporting public (Koot, 2001; Orna & Pettitt, 1998). With library specific

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community resilience plans and research in mind, the following research question was thus developed to address the aforementioned concerns:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

Overall, the literature revealed three common themes or occurrences across the disciplines of museums and libraries that may apply to museum specific practices that can support community resilience and promote post-crisis outreach in Latinx communities. These include: (1) *public service*, (2) *culturally competent practices*, and (3) *instances of post-crisis outreach*. The following chapters of this research project thus describe the researchers attempt to explore and expand on these themes to develop new applicable categories for possible recommendation through a multi-case study, which will be outlined and discussed throughout Chapter 4: Findings and Chapter 5: Discussion. The next chapter, Chapter 3: Methods, will describe in detail the methodology that was chosen to explore the expressed research question, as well as the data collection, analysis, and case selection process that was influenced by the preliminary themes mentioned previously.

**Chapter 3:**  
**Methods**

**Introduction**

This research project attempted to determine the best strategies museums can adopt to become an integral part of community resilience while providing post-crisis outreach in Latinx communities. To understand how museums may implement public health practices regarding resilience, a qualitative multi-case study of two libraries and two museums was conducted to explore how museums may engage with Latinx communities as essential community organizations during and after a crisis or emergency. Moreover, museums were specifically compared to libraries after the literature review revealed that they function as similar community organizations that have, in contrast to museums, produced community resilience plans in response to crises. The two libraries selected included the Louisiana State University (LSU) Shelter Library and the Queens Public Library (QPL), while conversely, the two museums examined included the Orange County Regional History Center (OCRHC) and the National Museum of Mexican Art (NMMA). The following research question additionally guided the methodology of this study in response to a recognized gap in the literature:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

A qualitative multi-case study supported by textual and comparative analysis was further selected as the methodology for this research project. A qualitative approach was chosen because of its ability to focus on situated problems or issues within a selected field (Creswell & Poth, 2017; Tracy, 2013). Qualitative research is also suitable for investigating research questions that consider “what, why, and how” (Keegan, 2009, p. 11). A textual and comparative analysis of specific cases additionally allowed for the emergence of categorized textual data that revealed

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patterns and relationships across variables or themes (Given, 2008). Recurring themes were then used to create a set of recommendations designed to assist museums with predominantly or emerging Latinx communities in becoming integral parts of community resilience. This chapter describes and provides rationale for the methods used to uncover this research project's findings and determine recommendations, the data collection and analysis process, and a summary and brief explanation of the limitations associated with this type of study.

### **Method Description & Rationale**

In general, *qualitative research* helps the researcher collect and interpret data (Corbin & Strauss, 2015). This process includes multiple sources of information and is structured to focus on analysis that may ultimately be comparative and result in themes and categories (Creswell & Poth, 2017; Merriam & Tisdell, 2015). *Case study* research is an example of a qualitative approach that seeks to investigate and analyze a “real-life contemporary bounded system or multiple bounded systems” through a rigorous data collection process (Creswell & Poth, 2017, pp. 96-97; Yin, 2014). Within a case study, a phenomenon associated with a *concrete entity* or unit, such as a recent event or organization, can be explored to gain a thorough understanding of the complexities of an issue (Creswell & Poth, 2017, pp. 96; Schwandt & Gates, 2018).

While conducting a case study, either a single or multiple case(s) of an instance or incident may be selected (Creswell & Poth, 2017). According to Yin (2014), the use of *multiple cases* allows for greater depth capable of supporting persuasive evidence. The procedure involved in a multi-case study further includes: (1) *the development of a theory or hypothesis*, (2) *selection of cases and a method of collection*, (3) *the individual case study process*, (4) *a description of each case in a within-case analysis*, and (5) *a cross-case analysis to draw conclusions and interpret meaning* (Creswell & Poth, 2017; Yin, 2014). A case study will ideally

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also converge in *triangulation*, or the use of multiple sources of data to increase the validity of the findings presented (Lapan et al., 2012; Stake, 2006; Yin, 2014).

Qualitative data further includes various forms of evidence, such as documents and text (Creswell & Poth, 2017; Given, 2008). McKee (2003) expanded on this definition and suggested that text can consist of anything that the researcher can make meaning from. The definition of *text* has since grown to include online media (Creswell & Poth, 2017; Smith, 2017). In turn, *textual analysis* is a methodology that allows the researcher to examine a text's content to develop sense-making (Given, 2008; McKee, 2003, p. 14). Lastly, researchers are encouraged to analyze textual material based on a qualitative approach, such as content analysis (Given, 2008).

*Content analysis* is an additional method associated with textual analysis that allows for the study of textual data and categorization of conceptual categories across patterns and common themes (Given, 2008). Kuckartz (2014) further highlights that content analysis consistently follows five phases dedicated to *planning, development, testing, coding, and analysis*. In this case, the researcher formulates a research question and identifies how selection will occur during the planning phase (Kuckartz, 2014). The researcher then develops categories and rules for coding and tests the category system before executing the coding phase that precedes analysis (Kuckartz, 2014). Here, *coding* refers to the process of organizing textual data into categories through careful identification and labeling (Creswell & Poth, 2017; Tracy, 2013).

The comparative element associated with qualitative case studies further requires this study to utilize *comparative research*, which refers to the evaluation of similarities, differences, and associations “between entities” (Given, 2008, p. 100). Qualitative comparative analysis is simultaneously designed to analyze the complexities and conditions in multiple cases (Schwandt & Gates, 2018; Simister, & Scholz, 2017). Case studies are also selected using criteria that focus

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on possible comparisons (Schwandt & Gates, 2018). When coding occurs, similar incidents are thus provided with the same conceptual label (Corbin & Straus, 2015).

Overall, a multi-case study was an effective methodology for this research project because it allowed for the investigation of complex issues within a real-world context (Harrison et al., 2017). Qualitative textual analysis was also a suitable method because of its ability to guide hypotheses, or assumptions, before coding (Kuckartz, 2014). Likewise, content analysis is a useful method to identify reflections communicated by authors, or in this case, organizations (Given, 2008). Lastly, Tucker (2014) emphasized that studies that seek to investigate aspects of museum culture, particularly those that involve questions about the role of museums in society, require content analysis of museum material, making it an appropriate approach for the field.

In this research project, four case studies that included the LSU Shelter Library, the QPL, the OCRHC, and the NMMA, were focused on across the disciplines of museums and libraries. A textual and comparative analysis of each case's textual material in the form of website information, media reports and interviews, and social media posts, further allowed for the comparison of compatible fields. Expanding the criteria selection to include both disciplines was vital because of the recognized lack of museum examples that have focused on community resilience or post-crisis outreach. A qualitative comparative analysis of each case also allowed for the investigation and analysis of relevant text to identify and uncover a series of themes and patterns. As a result, the project helped establish dependable variables applicable to a series of guiding principles on how museums, like libraries, can become integral to community resilience.

### **Data Collection**

As mentioned previously, this research project aimed to determine practices that may be implemented by museums with Latinx communities to become an integral part of community resilience. The study was informed by the literature review, which revealed that similar



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community organizations like libraries have adapted public health practices to support and provide post-crisis outreach services. For this reason, four individual cases across the disciplines of libraries and museums were selected as the units of analysis and comparison for this study.

A preliminary search of key terms was conducted to begin the case study selection process. Search terms used first included *museum AND community AND emergency OR disaster* and then later expanded to include *Latino OR Hispanic*. Discovery of scholarly articles by librarians further expanded the search into the field of libraries, which as noted before, recognizes a need for public health practices. At this point, the concept of community resilience as it operates in the public health sector was identified and used to create this project's research question. A preliminary search further demonstrated that the term *community resilience* infrequently appears in museum resources, and moreover, has only recently started to be used by museum professionals during the ongoing COVID-19 pandemic.

Each unit of study was further selected using a criterion that denoted whether an organization is or was situated in a United States location with a significant or emerging Latinx community recognized by the U.S. Census Bureau. Units were then isolated based on whether a case also exhibited a history of engaging with the Latinx community regularly and during times of community adversity. This criterion was particularly influenced by the preliminary themes recognized in the literature review, which included: (1) *public service*, (2) *culturally competent practices*, and (3) *instances of post-crisis outreach*. Ultimately, two libraries and two museums were chosen for a total of four cases to be studied, which are outlined below.

The LSU Shelter Library was a short-lived mobile library established by faculty and students from the Louisiana State University's School of Library and Information Science (LSU-SLIS) in response to Hurricane Katrina after it devastated large areas of the United States'

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Southern Coast in 2005. At the Shelter Library, librarians were notably able to provide evacuees with information services. This was significantly beneficial for evacuees from New Orleans that lacked access to internet or email, as well as important documents (McKnight, 2006).

In 2012, the Northeast was similarly affected by Hurricane Sandy. For this reason, the QPL, which is made up of several branches of satellite libraries across the borough of Queens, New York, devoted its efforts to providing its community with post-crisis outreach services. Disaster response by the QPL was significantly noteworthy among the shorefront communities located along the Rockaways, or Far Rockaway Beach, in which branches of the library acted quickly to provide residents with emergency resources (Epps & Watson, 2014).

The OCRHC was further selected as a museum case study because of its notable efforts to memorialize the victims and survivors of the 2016 Orlando Pulse Nightclub Shooting. The OCRHC is a distinctive example of a case that directly utilized museum-specific collection and exhibition efforts to assist a community of both Latinx and lesbian, gay, bisexual, transgender, and queer (LGBTQ) residents through a grief healing process (Schwartz et al., 2018).

Lastly, the NMMA was selected to act as a contemporary example of a Latinx community-based museum operating during the ongoing COVID-19 pandemic. The NMMA is an institution that focuses its attention primarily on its local Latinx community audience and considers itself a “first-voice” institution (Villafranca-Guzmán & Tortolero, 2010, p. 88). Today, the NMMA is also the first Latinx-focused museum to be accredited by the AAM (Chew, 2009).

Once cases were selected, a review of the text associated with each case was further required. Sources gathered included journal articles, media coverage, website information, and social media platforms that could be found online. Each source was also reviewed to ensure that it provided reliable and accurate information. Sources were then compiled into individual

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categories pertaining to each case on the researcher's computer and further read through carefully to isolate and confirm relevant themes identified in the literature review. The time frame of data collected for each case was also bound to when the selected crisis events occurred. Sources on organizational outreach during the COVID-19 pandemic across all cases were further limited to an 8-month time frame between the months of July 2020 and February 2021.

### **Data Analysis**

When analyzing qualitative data, the researcher is encouraged to “engage in meaning-making” to deduce and accumulate evidence that supports common codes, categories, and themes (Creswell & Poth, 2017, p. 52). In this case, *data* refers to information that has been gathered from various sources and consolidated to allow for interpretation (Given, 2008; Merriam & Tisdell, 2015). During this process, data may be organized conceptually into categories using manual formats such as digital spreadsheets (Given, 2008; Kuckartz, 2014). According to Lapan et al. (2012), qualitative data analysis also requires *coding*, or the classification of themes, ideas, and similar categories that emerge as relevant to the study.

This research project used a multipart *systematic coding process* that involves transforming gathered information and observations into a set of meaningful categories to collect textual data in the form of journal articles, media reports and interviews, website information, and social media posts from each case (Allen, 2017). Compiled datasets were then organized into specific categories and assigned with a concept or label. This allowed for instances of potential interest and unique behavior to be compared across categories. Overall, the process of this research project was precisely conducted over four months from December 2020 to March 2021.

Initially, each textual source was read carefully and analyzed individually based on the case and discipline involved. During this process, preliminary data was collected in the form of written notes and memos, which specifically focused on critical issues and concerns highlighted

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by each organization or group during the identified event or crisis. Corbin and Strauss (2015) notably highlight the importance of keeping memos and responses to data to ensure that bias and limitations are identifiable during a final analysis. Next, the aggregated data was organized into a document of notes and direct quotes found in each textual source. A digital MS Excel spreadsheet was further created to begin the cataloging process of data pertaining to each case.

Codes were then isolated using singular words consistently found in textual sources, which as mentioned previously included journal articles, media reports and interviews, and website material, when either *community* or specific acts of public service were described. At times, complete sentences and quotes were also identified and categorized for a broader interpretation. The coding process further involved various forms of color-coded highlighting and the addition of digital comments. The color-coding process is similarly present in the finalized spreadsheet (See Appendix A). Ultimately, the following coding categories were selected: (1) *Community Acknowledgement*, (2) *Information Communication*, (3) *Supply Distribution*, (4) *Memorialization and Documentation*, and (5) *Safe-Space Facilitation*.

Lastly, the data that emerged was used to create an additional theme, *Using Partnerships*, which was uncovered after a comparative cross-case analysis was completed. Comparative analysis, in particular, made it possible to interpret common factors across all four or several of the cases selected to produce feasible recommendations that combine best practices used by both libraries and museums in a way that utilizes museum-specific resources accordingly. Later, detailed descriptions of the coding categories used, and the entirety of this research project's findings will be presented in Chapter 4: Findings and discussed in Chapter 5: Discussion.

### **Limitations of the Study**

As research methods, a qualitative multi-case study and textual analysis have various limitations and disadvantages. For instance, case studies require a significant amount of time and

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research, which is notable during the case selection process (Creswell & Poth, 2017). This project was, however, limited to a few months within a set deadline. Selecting multiple cases that resemble each other too closely may further result in unwanted redundancy and misinterpretation (Stake, 2006). In discussing cultural research Martin (2001) also argues that studying a wide range of manifestations in a research project can produce too similar results. Flyvbjerg (2011) further suggests that case study research has often been seen as an approach capable of verifying the involved researcher's pre-determined notions. Case studies might thus be selected based on the researcher's bias or pre-determined beliefs of what the findings will reveal (Flyvbjerg, 2011).

At the same time, textual analysis has typically been criticized for limiting studies to second-hand interpretations (Given, 2008; Peräkylä & Ruusuvuori, 2018). Multiple interpretations further make the study difficult to replicate and decrease the likelihood of *generalizability*, which allows findings to be generalized and transferred to other studies with similar situations and populations (Schreier, 2017). Despite this, a textual and comparative analysis approach to a case study was deemed appropriate for this research project because it allowed for the identification and collection of multiple sources during a time in which resources and organization are limited and difficult to access due to the ongoing COVID-19 pandemic.

### **Summary**

This study endeavored to examine instances in which museums and libraries contributed to public service during and after an emergency or crisis in vulnerable communities. This was specifically done to determine a set of best practices that museums can adopt to become an integral part of community resilience in Latinx communities. A methodology of multi-case study research using textual and comparative analysis was selected to collect and compile data after thoroughly investigating its advantages. This methodology was deemed applicable to the following research question:

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**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

Case study research allowed this study to focus on multiple disciplines across the fields of museums and libraries, while also focusing on a topic that is notable in the field of public health: community resilience. An examination of content and textual material further ensured that comparison could be drawn between each investigated case after a thorough comparative cross-case analysis. Ultimately, the review and categorization of similar themes and patterns resulted in a series of standard variables across the two disciplines that could be combined into recommendations applicable to museum work. Individual and cross-case analyses that include thematic interpretations are thus presented in Chapter 4: Findings. A discussion of these findings and the literature, as well as recommendations for museums on how to provide post-crisis outreach and become integral to community resilience within immigrant communities, including the Latinx population particularly, are then outlined in Chapter 5: Discussion.

## Chapter 4:

### Findings

#### Introduction

Previously in this document, a review of the literature revealed that both museum and public health literature often overlooks the Latinx community's needs during and after a crisis or emergency. At the same time, research uncovered that libraries, which similarly function as community-based organizations, recognize the need to establish field-wide post-crisis guidelines. Librarians have further attempted to address this through scholarly essays and studies on the public health topic of community resilience. In contrast, an investigation of the museum field's potential to support community resilience is notably missing from museum literature and emergency planning guidelines. Knowledge of library practices that reflect community resilience thus influenced this research project, which aimed to address the following research question:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

To answer this question, this research project used a methodology of multi-case study research using textual and comparative analysis to investigate instances in which museums and libraries offered services to their communities during and after a crisis or emergency. The study was additionally limited to the United States within cities or towns with a significant or emerging Latinx population. In total, four cases were selected across the fields of libraries and museums: the Louisiana State University (LSU) Shelter Library after Hurricane Katrina in 2005, the Queens Public Library (QPL) of Queens, New York after Hurricane Sandy in 2012, the Orange County Regional History Center (OCRHC) after the Pulse Nightclub Shooting of 2016 in Orlando, Florida, and the National Museum of Mexican Art (NMMA) in Chicago, Illinois, during the COVID-19 pandemic, which began at the start of 2020 and continues today into 2021.

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Each case was examined within every crisis's time frame due to the study's nature, which specifically focused on large-scale natural or unexpected crises that vary across time. Events associated with the COVID-19 pandemic were also observed within an 8-month time frame between July 2020 and February 2021. The ongoing status of the COVID-19 pandemic equally made COVID-19 outreach efforts among all cases applicable to the study. For this reason, both the QPL and the OCRHC, which, unlike the LSU's Shelter Library, are still active, were studied alongside the NMMA for COVID-19 outreach examples during the selected time frame.

Textual material, which included website information, social media posts, and media reports and interviews from each case was collected, analyzed, and organized into recognizable themes that emerged across the four cases. A data analysis and coding process also required the use of a digital MS Excel spreadsheet where coding categories, or themes, were further selected after carefully isolating concepts recognized throughout each case that were consistent with the information presented in Chapter 2: Literature Review. Notes and interpretations were later added to the spreadsheet, which was subsequently color-coded to make recognition of similarities and differences across themes in each case visually measurable. The coding sheet used for this research project can be viewed in Appendix A – "Data Collection – Coding Sheet."

Overall, the themes that emerged as coding categories for this research project included: (1) *Community Acknowledgement*, (2) *Information Communication*, (3) *Supply Distribution*, (4) *Memorialization and Documentation*, and (5) *Safe-Space Facilitation*. Likewise, *Using Partnerships* was an additional category that emerged during a cross-case analysis that was applicable to instances that occurred across all of the previous themes, thus making it difficult to use as a stand-alone category. Consequently, this theme is represented in Appendix A – "Data Collection – Coding Sheet" using a gradient blue color that overlaps the



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color-coded occurrences within each case’s recognized themes. Table 1, which is presented below, further defines each coding category or theme in detail.

**Table 1 - Coding Categories**

<b>Coding Categories/Themes</b>	<b>Definition</b>
<i>Community Acknowledgement</i>	A library or museum’s capacity to acknowledge its community’s immediate needs during and after a crisis or emergency, both in general and in Latinx communities directly.
<i>Information Communication</i>	A library or museum’s capacity to offer information- or reference-related services for educational purposes or to connect community members with emergency contacts.
<i>Supply Distribution</i>	A library or museum’s capacity to go beyond traditional practices to provide emergency supplies or resources (food, water, coats, and hot meals).
<i>Memorialization and Documentation</i>	A library or museum’s capacity to memorialize victims and survivors of a tragedy through a shared narrative, object collection, or exhibition development to aid in communal grief healing.
<i>Safe-Space Facilitation</i>	A library or museum’s capacity to provide community members with a secure space to foster feelings of normalcy, comfort, and safety after a traumatic event - May include services that encouraged health or mental wellness.
<i>Using Partnerships</i>	A common use of collaborative community partnerships across categories ( <i>Discovered during cross-case analysis</i> ).

*Note.* Table 1 is intended to act as an informational key for the themes discussed in this chapter.

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This chapter presents a description of each case in detail. Each case is then briefly analyzed for individual themes using the discovered categories that have been provided above. This is followed by a comparative cross-case analysis of similarities and differences across the four cases. Lastly, the chapter introduces the concept of combining strategies from both libraries and museums to develop recommendations applicable to museum practices. These will then be presented in an original artifact, which will be described in Chapter 5: Discussion, where the general findings of this research project will be discussed and compared to the literature review.

### **Hurricane Katrina and the Latinx Community**

Hurricane Katrina was a category three storm that made landfall near Louisiana's coast on August 29, 2005 (Gibbens, 2019a; United States Congress, House of Representatives, & Select Bipartisan Committee to Investigate the Preparation for and Response to Hurricane Katrina, 2006). Levees closest to New Orleans were further damaged by the storm, resulting in a flood that killed nearly 1,200 people and displaced 700,000 more (Dawson & de la Peña McCook, 2006; Gibbens, 2019a). Those who resided in low-income neighborhoods were less likely to evacuate and were disproportionately affected by the hurricane (Gibbens, 2019a). In particular, the Latinx community, which according to the U.S. Census Bureau (n.d.-c), makes up 5.4% of the population in Louisiana, experienced language and cultural barriers that prevented Spanish-speaking immigrants from interacting with predominately English-speaking emergency managers (Andrulis et al., 2007). Those who are primarily Spanish-speaking or undocumented chiefly believed that they would not be made a public priority or receive help for these same reasons that included language differences (Hilfinger Messias, 2012; Miles, 2006).

### ***Louisiana State University (LSU)***

LSU is Louisiana's research-led flagship university (LSU, 2012). LSU is primarily notable for dedicating itself to a mission that aims to "solve economic, environmental, and social

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challenges” (LSU, 2012). Students who attend LSU are further encouraged to participate in service-learning courses designed to provide real-time experiences with community service (LSU, n.d.-a). LSU’s School of Library & Information Science (LSU-SLIS) additionally allows library students to select from various areas of studies, one of which is public librarianship, a track that encourages assisting patrons with informational and educational needs (LSU, n.d.-c). Overall, LSU is also committed to its Latinx students and has, over the last decade, seen an increase in Latinx enrollment (Parks, 2019). Numerous Latinx-focused organizations across campus similarly strive to support and serve both Hispanic/Latino students and surrounding residents through club and community activities (LSU, n.d.-b).

**LSU & the Shelter Library.** When Hurricane Katrina reached Louisiana, LSU quickly gathered resources and established partnerships to assist its community through rapid action. First, the LSU campus established itself as an 800-bed field hospital and special needs shelter for over 30,000 evacuees requiring medical evaluation or treatment (Lee, 2005). Soon after, Beth Paskoff, then the dean of LSU-SLIS, and SLIS faculty assembled a website to provide users with resources and information about the Hurricane (Perrault, 2015). After the hurricane devastated the New Orleans area, LSU-SLIS faculty and students further established a mobile shelter library in Baton Rouge, Louisiana, where over 5,000 New Orleans residents from vulnerable communities were displaced (Perrault, 2015). The converted mobile home trailer, which ProQuest provided, was equipped with computers donated by IBM and powered by electricity from the nearby Argosy Casino (McKnight, 2006).

As a result of these partnerships and donations, LSU-SLIS provided evacuees with information services at the Shelter Library that included instructions on how to fill out insurance and unemployment forms for the Federal Emergency Management Agency (FEMA) (McKnight,

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2006). This was beneficial for evacuees who did not have access to the internet, email, or documents, such as drivers' licenses and birth certificates, lost in the disaster (Dempsey, 2005; McKnight, 2006). LSU-SLIS graduate students additionally compiled medical resources and donated them to the Shelter Library for first responders without internet service (Dawson & de la Peña McCook, 2006; Perrault, 2015). Access to computer workstations also allowed evacuees to search for missing loved ones and keep track of news in New Orleans (Dempsey, 2005). At the same time, the Shelter Library provided students and children with Internet and book access for either educational homework purposes or recreational reading (Dempsey, 2005; Morris, 2005). When the Shelter Library moved and settled into the evacuee housing area, Renaissance Village, the mobile library further became an ad-hoc community center described as an "oasis of calm and comfort" by residents (Dempsey, 2005, p. 6; ProQuest donates 'shelter library' to New Orleans public library, 2006).

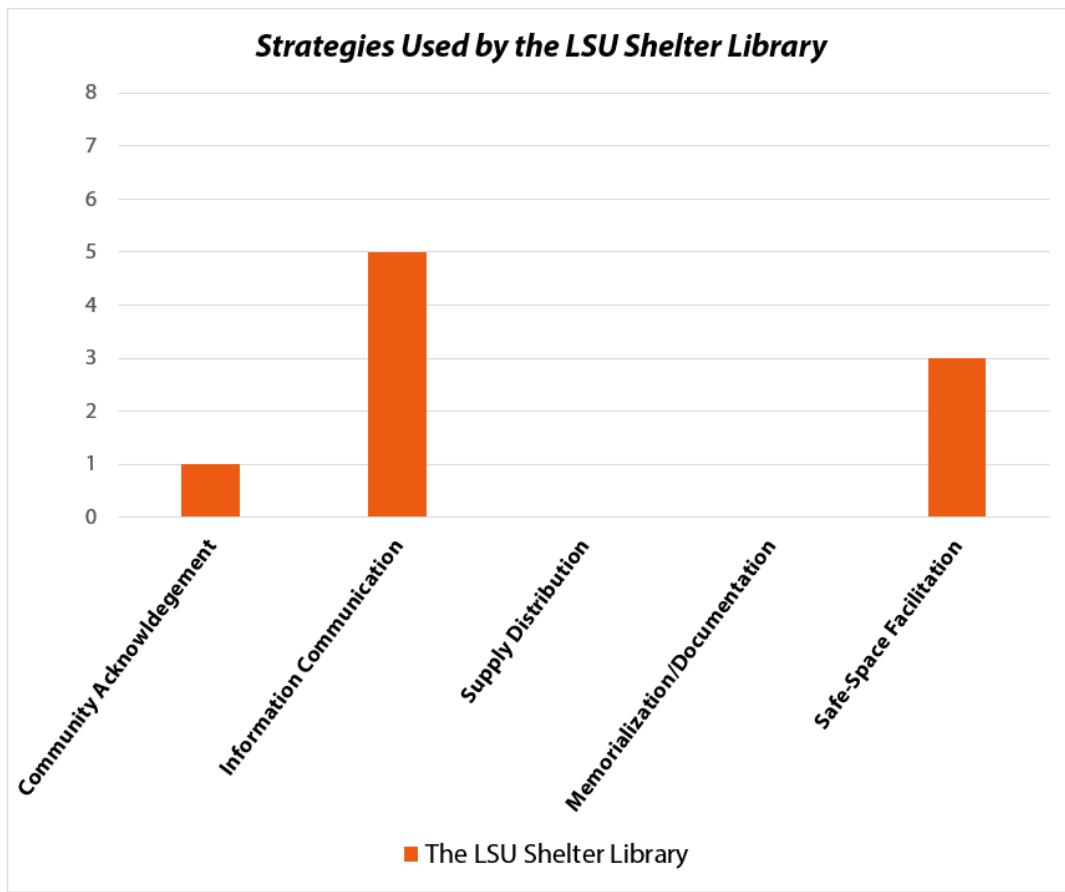
### *Analysis*

In general, the LSU Shelter Library primarily displayed efforts of *Information Communication* in the form of information services that helped evacuees and community leaders feel more established and informed while resources remained scarce or lost (Dawson & de la Peña McCook, 2006; McKnight, 2006). LSU's field hospital further displayed *Safe-Space Facilitation* efforts, which were also fostered by LSU's Shelter Library when it provided a communal space for evacuees (Lee, 2005; Morris, 2005; Perrault, 2015). By providing its users with recreational spaces, in particular, evacuees were notably granted a comfortable space described as an "oasis" that promoted feelings of normalcy and comfort (Dempsey, 2005, p. 6). Lastly, LSU and LSU-SLIS exhibited general aspects of *Community Acknowledgement* by recognizing, overall, that its community of displaced residents needed assistance. However, articles and essays that describe the LSU Shelter Library do not identify any single cultural

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community despite LSU's recognition of the Latinx community, as well as the Latinx community's noted vulnerability during Hurricane Katrina by scholars and emergency professionals. The bar chart presented in Figure 1, which appears below, depicts and measures the coding categories or themes recognized throughout this case. Here, the instances described above are calculated on the left side and juxtaposed with each theme at the bottom.

**Figure 1 - Strategies Used by the LSU Shelter Library**



### **Hurricane Sandy and the Latinx Community**

On October 22, 2012, Hurricane Sandy approached the northeast coast and, over a week, became a category one hurricane and superstorm after colliding with a cold front and a high-pressure storm that prevented it from leaving the coastline (Gibbens, 2019b). Soon after, the superstorm reached New York, where it caused additional flooding and destruction, further

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adding to the death of 150 people in the United States (Gibbens, 2019b). The Latinx community in New York, which amounts to 19.3% of the state population, was adversely affected by Hurricane Sandy, particularly in the New York City borough, Queens, where 28% of the population is Latinx (U.S. Census Bureau, n.d.-e). Those who were undocumented and lacked social security or insurance were further affected due to factors that made them ineligible for federal or state relief (Lopez, 2013). At the same time, most of Queen’s Latinx population who resided in the Far Rockaway neighborhood near the shore were especially vulnerable to flooding because of their location (Burger et al., 2017). For this reason, the Latinx community in this area experienced flooding, damaged infrastructures, and loss of electricity (Burger et al., 2017).

### *The Queens Public Library (QPL)*

The QPL, which recently re-branded to include the word ‘public’ in its title and “we speak your language” as its tagline to signify its commitment to inclusion, is the public library system for the borough of Queens, New York (QPL, n.d.-d). The QPL also aims to meet its diverse community’s needs by providing public resources in various languages (QPL, 2020; QPL, n.d.-c). Overall, the QPL serves over two million people across the borough in 62 community libraries, five adult learning centers, two family literacy centers, and a teen library (Buron et al., 2015). Resources and services provided by the QPL further include community outreach programs and classes for adults and new Americans seeking to learn English and better understand American culture (QPL, n.d.-b, a, e). The QPL also provides social service resources for individuals and families in need of support with immigration concerns, job development, healthcare, housing, and legal assistance (QPL, n.d.-f). The Latinx community of Queens, New York, is additionally made a specific focus across QPL platforms, such as Twitter, that provide and post content in both English and Spanish (@QPLNYC).

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**The Queens Public Library's Outreach.** Most of the destruction caused by Hurricane Sandy in Queens was concentrated in the Far Rockaway area along the coastline where several QPL branches are located (Zabriskie, 2012). Despite the damage that equally affected these branches, QPL leadership additionally recognized the importance of keeping its branches open for the sake of its communities (Mies, 2015). Over 50 libraries across the borough of Queens similarly opened to provide community members with vital information (Galante, 2012). Mobile library service was further launched at the Peninsula Library branch in Far Rockaway and dispatched across the neighborhood with a rapid response team of librarians trained in social and healthcare services and disaster relief (Queens Library: Strength after the Storm, 2012). Information shared with the public at the Far Rockaway library branch and the mobile book bus specifically included assistance on how to apply for emergency benefits through FEMA or look up aid center locations of Doctors Without Borders and Red Cross (ALA, 2012; Zabriskie, 2012). During this time, the QPL's Twitter was also used to provide followers with regular information before, during, and after Hurricane Sandy, beginning with an average of 11 tweets per day (Han, 2019).

The Far Rockaway library branch additionally partnered with local non-profit organizations to distribute emergency supplies such as water, batteries, coats, and diapers, along with food materials and warm meals (ALA, 2012; Free for All: Inside the Public Library, 2013). At the same time, libraries acted as community centers that facilitated the use of computer stations and power outlets to charge personal laptops and cell phones (Galante, 2012; Rose, 2013; Yee, 2012). Partnerships with local health centers such as the Joseph Addabbo Family Health Center further allowed librarians at the Far Rockaway branch to provide programs and services for disaster-related health issues such as post-traumatic stress disorder (PTSD) (ALA,

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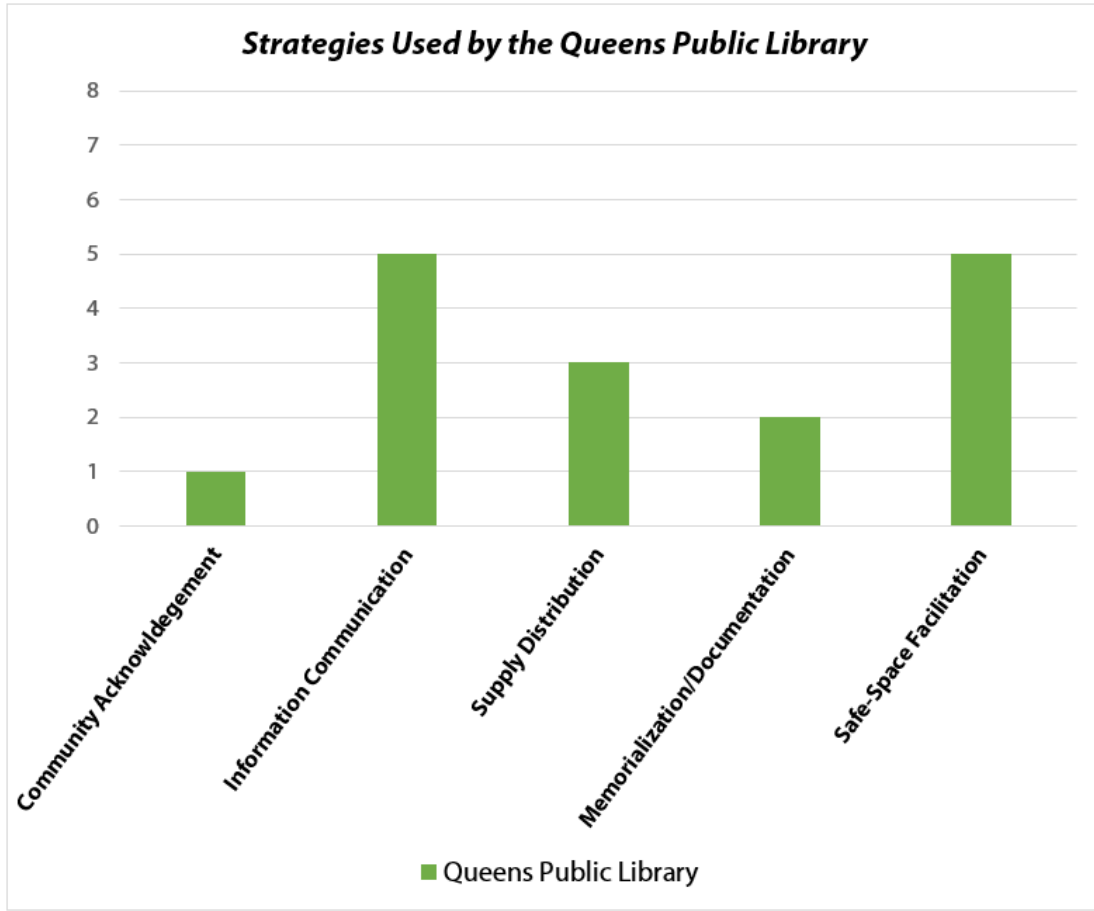
2012). While hosting outpatient services for medical staff whose facilities had been destroyed in the storm, librarians were also able to schedule primary and mental health care appointments for visitors (ALA, 2012). Librarians were, likewise, able to provide Storytime sessions at relief distribution sites and libraries throughout the neighborhood (Zabriskie, 2012) These services allowed the QPL to foster feelings of comfort, normalcy, and safety in its community members who were also encouraged to stop by and share their experiences regarding the hurricane in a safe-space that provided heat, electricity, and water (Galante, 2012; Mies, 2015; Zabriskie, 2012).

### *Analysis*

During and after Hurricane Sandy, the QPL exhibited various strategies across the five recognized themes. In general, the QPL acted as an already established organization that knew its community well and was able to identify the immediate needs of people across the borough of Queens, New York, through *Community Acknowledgement*. QPL similarly made *Information Communication* a priority by quickly organizing rapid-response teams of librarians that kept their doors open to the public while also reaching outwards in the form of mobile library services (Zabriskie, 2012). *Supply Distribution* and *Safe-Space Facilitation* were equally made a priority and expedited using partnerships with local organizations and health centers (ALA, 2012). As a result of regular and partnered-facilitated services, the QPL thus established itself as a safe-space in which people could gather for comfort and necessary services. Lastly, by inviting people to share their experiences, QPL displayed *Memorialization and Documentation* methods, which in keeping with the literature, is fostered through a communal narrative of shared experiences (Galante, 2012; Veil & Bishop, 2013). A bar chart presented in Figure 2, likewise, displays the number of times that these themes occurred at the QPL.



**Figure 2 - Strategies Used by the Queens Public Library**



**The Pulse Nightclub Shooting and the Latinx Community**

In 2016, an armed assailant entered the Pulse Nightclub in Orlando, Florida, in the early morning hours of June 12 and initiated a targeted assault that ultimately killed 49 people and wounded 53 (Shields, 2017; Smith et al., 2020). At the time, patrons of the lesbian, gay, bisexual, transgender, and queer (LGBTQ) nightclub were celebrating “Latin Night” before the crisis that has been labeled a hate crime and the deadliest act of violence against the LGBTQ community occurred (Jose et al., 2020; Shields, 2017). Many of the victims of the shooting were Latinx residents of the Orlando, Florida area, which has a population of 31.6% people who are of Hispanic or Latino origin (Stults et al., 2017; U.S. Census Bureau, n.d.-a). The event has since been described as a targeted attack of both the LGBTQ and Latinx communities, which have

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historically been marginalized and discriminated against in a similar manner (Molina et al., 2019). Latinx community members expressed being particularly distressed because the shooting had occurred in a safe-space for people who are also LGBTQ (Kline, 2020). As a result, the Orlando community responded strongly and came together to promote emotional support for individuals who identify as both LGBTQ and Latinx (Molina et al., 2019).

### *The Orange County Regional History Center (OCRHC)*

The OCRHC is a Smithsonian Institution affiliated museum that aims to serve its community through engagement, education, and inspiration by preserving and sharing Florida's history (OCRHC, n.d.-a, b). The OCRHC is also part of the Institute of Museum and Library Services (IMLS) Museums for All signature access program, which is designed to help all community members visit museums regardless of income level or associated factors (OCRHC, 2020b). The museum also recognizes that it serves a sizeable Latinx community and aims to be fully bilingual (OCRHC, 2018). To further support the community, the OCRHC similarly hosts seminars with Latinx professionals who invite the audience to explore and learn more about Latin American culture in a way that moves beyond traditional stereotypes (OCRHC, 2019).

**The Orange County Regional History Center's Outreach.** After the Pulse Nightclub Shooting took place, the OCRHC responded by drafting an initiative plan to collect and preserve Pulse-related objects from the nightclub and public memorial sites (Schwartz et al., 2018). At the same time, the museum accepted donations and collected news articles, digital images, and oral histories from people affected by the crisis (Arnold, 2017). Oral histories were collected through collaboration with oral historians and illustrative journalists to capture the thoughts and feelings of survivors, family members of victims, local leaders, mental health providers, and anyone involved in the immediate response who left memorial objects (OrangeTV, 2020).

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Memorial objects were additionally collected in real-time by staff who went out into the field to collect at impromptu memorial sites at Lake Eola Park, the Dr. Phillips Center for the Performing Arts, the Orlando Regional Medical Center, and the Pulse Nightclub (Schwartz et al., 2018). Bilingual press releases and signs were also created to alert the community of the project (Arnold, 2017). Objects collected included handwritten letters, candles, flowers, rainbow flags, and handmade items (Arnold, 2017). Over 5,000 objects have since been collected by the OCRHC along with 49 white tribute crosses made by a carpenter from Illinois who drove 1,200 miles to deliver them, and a white IKEA sofa from a memorial site that was decorated in messages of love and support (Orange County Government Florida, n.d.; Visser, 2016).

By collecting tribute objects from memorial sites, staff at the OCRHC hoped to preserve the material memory of the crisis both for educational and research purposes, as well as to assist its community through a grief and loss healing process (Arnold, 2017; Schwartz et al., 2018). These actions help to serve what is called *memorialization*, which, according to museum staff, aims to “remedy the unbalanced accounts of human experience by combating feelings of isolation with community unity” (Schwartz et al., 2018). For this reason, the OCRHC curated and presented an exhibition dedicated to the victims of the shooting that featured names, photographs, and objects from each memorial site (Arnold, 2017). Over 9,000 visitors attended the opening exhibition and left handwritten messages in response to the crisis (Arnold, 2017). At subsequent commemoration exhibitions, the OCRHC further provided bilingual material throughout the museum because it recognized that their predominately Latinx community was severely impacted by the crisis (Arnold, 2017).

The One Orlando Collection, which remains ongoing, also has a dedicated website and digital gallery designed to #Rememberthe49 as a tribute to the victims and survivors of the Pulse

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Nightclub Shooting (The One Orlando Collection, n.d.). The One Orlando Collection has been described as a digital repository for people who are Latinx both in the Florida area and across the United States that allows online visitors to feel connected with both each other and the stories shared on the website (Moll-Ramírez, 2017). LGBTQ community leaders who the OCRHC collaborated with to develop the exhibition further expressed gratitude to the museum for recognizing the community and highlighting the crisis in a communal space (Arnold, 2017). To help other museums that might deal with a similar situation in the future, the OCRHC has also since drafted and plans on releasing the “Rapid-Response Collecting Guide: Preserving Memory in the Wake of Mass Casualty Events” (OrangeTV, 2020).

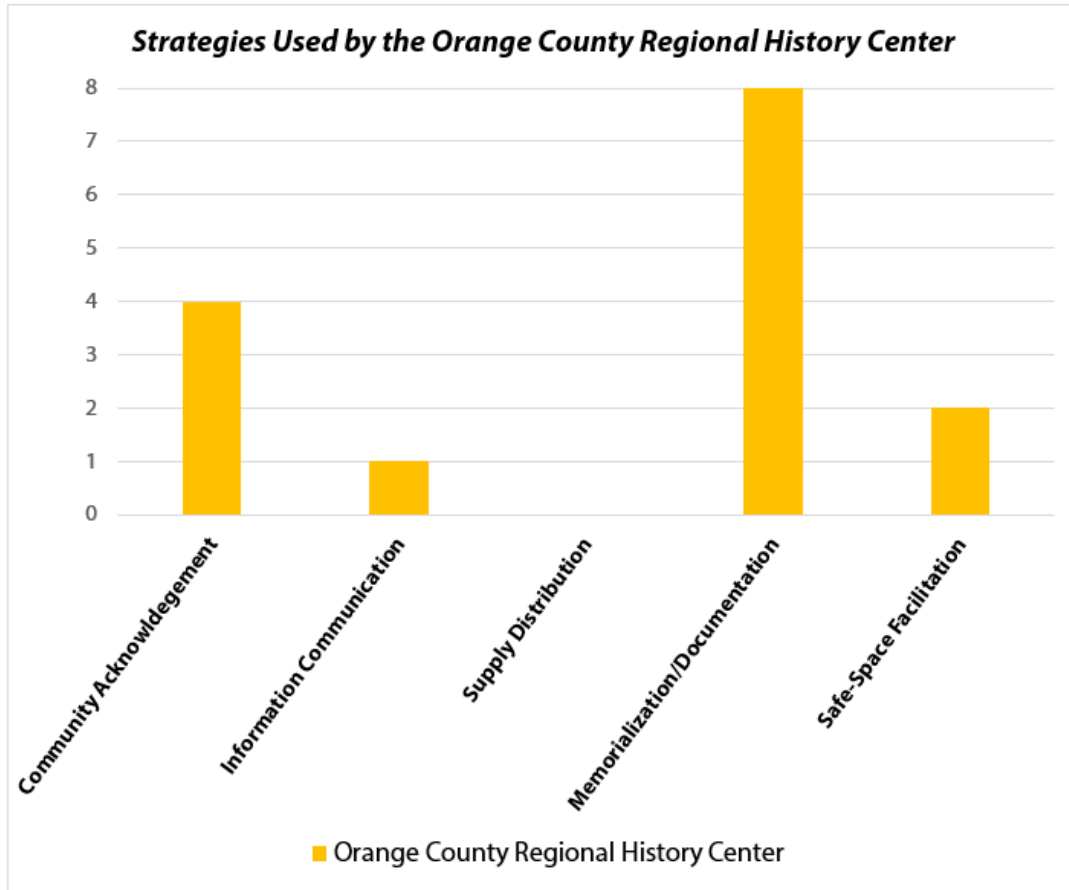
### *Analysis*

To serve its community through a grief healing process, the OCRHC prioritized *Memorialization and Documentation* by actively going out into the field to collect and preserve objects that not only had historical value, but which were primarily inspired by feelings of communal gathering and grief (Schwartz et al., 2018). The presence of staff at each site, as well as the bilingual material presented alongside the project and the subsequent exhibition further show that the OCRHC displayed aspects of *Community Acknowledgement* (Schwartz et al., 2018). The museum notably recognized that its community was Latinx and likely to want to be involved in the collecting project. By presenting the objects in an exhibition that encouraged discussion and sharing of experiences and feelings, the museum further exhibited *Safe-Space Facilitation* by providing its community with a safe-space in which to come together and grieve in a communal manner (Arnold, 2017). Lastly, the museum’s attempt to create a rapid-response collection guide suggests that there were some aspects of *Information Communication* involved, specifically in regard to sharing resources designed to help the overall museum community

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(OrangeTV, 2020). The bar chart in Figure 3, which is presented below, further exhibits the number of times that the described categories occurred at the OCRHC.

**Figure 3 - Strategies Used by the Orange County Regional History Center**



### **The COVID-19 Pandemic and the Latinx Community**

Since December of 2019, there has been a rapid spread of the coronavirus SARS-CoV-2, or COVID-19, infection (Holingue et al., 2020). COVID-19 has now been described as a type of *viral pneumonia* by the World Health Organization (WHO), resulting in over 28 million cases and 500,000 deaths in the United States (CDC, n.d.; WHO, 2020). Symptoms associated with COVID-19 include fever, fatigue, loss of taste or smell, and additional cold-like and acute-respiratory symptoms (WHO, 2020). According to studies, COVID-19 has also been linked to

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mental health challenges that include stress, loneliness, anxiety, and depression, particularly among those who are uninsured or have low income (Holingue et al., 2020).

The Latinx community represents a large percentage of the United States population that has contracted the disease and are reportedly more likely to experience severe symptoms or death (Podewils et al., 2020). According to scholars, this increased vulnerability is because many immigrant Latinx families commonly experience economic concerns and are likely to work in occupations that prevent social distancing practices that require people to stay at least six feet away from each other (Hibel et al., 2021). In Illinois where 17.5% of the population is of Hispanic or Latino origin, a majority of which is concentrated in Chicago, over 218,440 people of Latinx origin have tested positive for COVID-19, while over 3,000 have died as a result of COVID-19 complications (IDPH, n.d.; U.S. Census Bureau, n.d.-b).

### *The National Museum of Mexican Art (NMMA)*

The NMMA is a museum located in Chicago, Illinois, that aims to immerse its visitors in the “richness of Mexican art and culture” while harboring a commitment to accessibility, education, and social justice (NMMA, n.d.-a). The museum is motivated by educational practices and uses its permanent collection of Mexican art and resources to support Mexican artists and foster an overall inclusive environment (NMMA, n.d.-a). The NMMA is mainly focused on its Mexican community and has established itself as a “first-voice” institution that aims to represent the Latinx community both locally and nationally through the community’s own point of view and voice (NMMA, n.d.-a, b). Thus, community members are seen as active participants that guide the museum’s programming (Villafranca-Guzmán & Tortolero, 2010). At the same time, many of the museum’s staff are Mexican to ensure that Latinx voices are fully incorporated in the museum’s programming and material, which is fully bilingual (Chew, 2009; NMMA, n.d.-a).

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As a community-focused museum, the NMMA partners with local non-profits, health organizations, schools, and social services providers to assist its patrons (Brown, 2008). To further encourage cultural competence, the NMMA leads various professional development programs that help teachers learn and understand Mexican culture, which, in turn, allows them to communicate with and better relate to their Mexican students (Villafranca-Guzmán & Tortolero, 2010). The NMMA has also dedicated efforts to supporting Latinx cultural groups in Chicago with various development and fundraising needs (Villafranca-Guzmán & Tortolero, 2010). To create its exhibitions, the NMMA also seeks direct community advice and opinion by hosting community and strategic planning meetings, focus groups, and advisory committees to invite community discussion (Villafranca-Guzmán & Tortolero, 2010). Today, the NMMA functions as the first Latinx-focused museum accredited by the AAM and remains accessible to the public as an accredited institution that offers free admission to all (Brown, 2008; NMMA, n.d.-c).

**The National Museum of Mexican Art's Outreach.** Every year for the past 34 years, the NMMA hosts an event titled “Día de Muertos Xicágo,” which is designed to help members of the community celebrate Día de Muertos, a Mexican holiday that involves gathering to celebrate the lives of family members who have passed on (NMMA, n.d.-b; Silva, 2020). During these events, guests are typically allowed to build *ofrendas*, a ceremonial altar for individuals that have passed on that can be decorated with the individual's favorite items or foods, as well as photographs (NMMA, n.d.-b). As a result of the COVID-19 pandemic, the event was held virtually in 2020 as the virtual exhibition and program, “Sólo un poco aquí: Day of the Dead” from September to December (NMMA, n.d.-b). The NMMA recognized that the Latinx community in Chicago was significantly affected by the pandemic, and so, the 2020 exhibition focused on and paid tribute to those who have died from COVID-19 both in the United States

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and in Mexico, with a specific focus on the Mexican community through virtual *ofrendas* (NMM, n.d.-g). Items presented in the exhibition included photographs, lit candles, and boxed mementos alongside a ticker that continuously tracked the number of deaths resulting from COVID-19 (Ivory, 2020). Both Antonio Pazarán and Carlos Tortolero, the museum's director of education, and founding president, respectively, have identified the importance of telling stories to pay tribute to those who have been lost (Ivory, 2020; Rivera, 2020). The museum's chief curator and visual arts director, Cesáreo Morena, additionally highlighted the necessity of memorializing an ongoing tragedy (Silva, 2020).

During the COVID-19 pandemic, the NMMA has also provided its community members and online visitors with at-home activities and bilingual health resources (@ExploreNMMA, n.d.; NMMA, n.d.-d). In July of 2020, the NMMA further partnered with CALOR, a Chicago based non-profit that provides health services to people of Latinx descent who are at risk of or living with HIV/AIDs or disabilities, to offer free COVID-19 and HIV testing on-site at the museum (Calor, n.d.; @ExploreNMMA, 2020a). The event, which was labeled "Survival Day," further provided visitors with free food, materials, and testing at no cost and did not require visitors to show ID or insurance to guarantee that concerns about immigration status among community members were alleviated (Chaidez, 2020; @ExploreNMMA, 2020a).

In 2021 the NMMA then partnered with the Howard Brown Health Center (HBHC) to host additional walk-in COVID-19 tests. Services were made available in both English and Spanish with an understanding that services would be provided at no cost and regardless of immigration status (@Explore NMMA, 2021). When speaking about the event Tortolero once again stressed that the pandemic had significantly impacted the Latinx community and that it is the museum's goal to act as a welcoming space for the community during this time (Peña, 2021).



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As of February 2021, the museum has further become a COVID-19 vaccination site in continued collaboration with the HBHC (Parra, 2021). When asked about the partnership, Maria Marquez, the associate director at HBHC, stated that giving vaccinations at the museum both honors the Mexican history of Chicago and sends a message to the community that the NMMA exists to both represent and support the Latinx community in Chicago (Parra, 2021).

### *The QPL and the OCRHC's COVID-19 Outreach*

While the LSU Shelter Library was specifically created to momentarily provide refuge to evacuees from New Orleans after Hurricane Katrina, the QPL and the OCRHC are organizations that are still active today. For this reason, the researcher deemed the QPL and the OCRHC's COVID-19 outreach efforts that took place during the selected time frame of July 2020 to February 2021 applicable to this research project. This section will thus outline the outreach efforts made by the QPL and OCRHC during the COVID-19 pandemic in 2020.

When the COVID-19 pandemic became wide-spread in the United States, the QPL initiated a plan to continue delivering its most critical services and programs virtually through its website and social media platforms (QPL, 2020). The QPL additionally hosted various Facebook Live discussions and invited New York City and State leaders to talk about issues that arose throughout 2020, with a specific focus on the COVID-19 crisis (QPL, 2020). To further support its community, the QPL also utilized their existing community archive program, *Queens Memory*, to facilitate the Queens Memory COVID-19 project, which aims to collect and share first-hand accounts, photographs, and records relating to individual's stories and experiences regarding the pandemic to document it historically (QPL, 2020). At the same time, the OCRHC also established a COVID-19 collection project to ensure that its community members' experiences, thoughts, and feelings during the pandemic could be preserved and shared with future patrons (OCRHC, 2020a). By collecting records of experiences from individuals and

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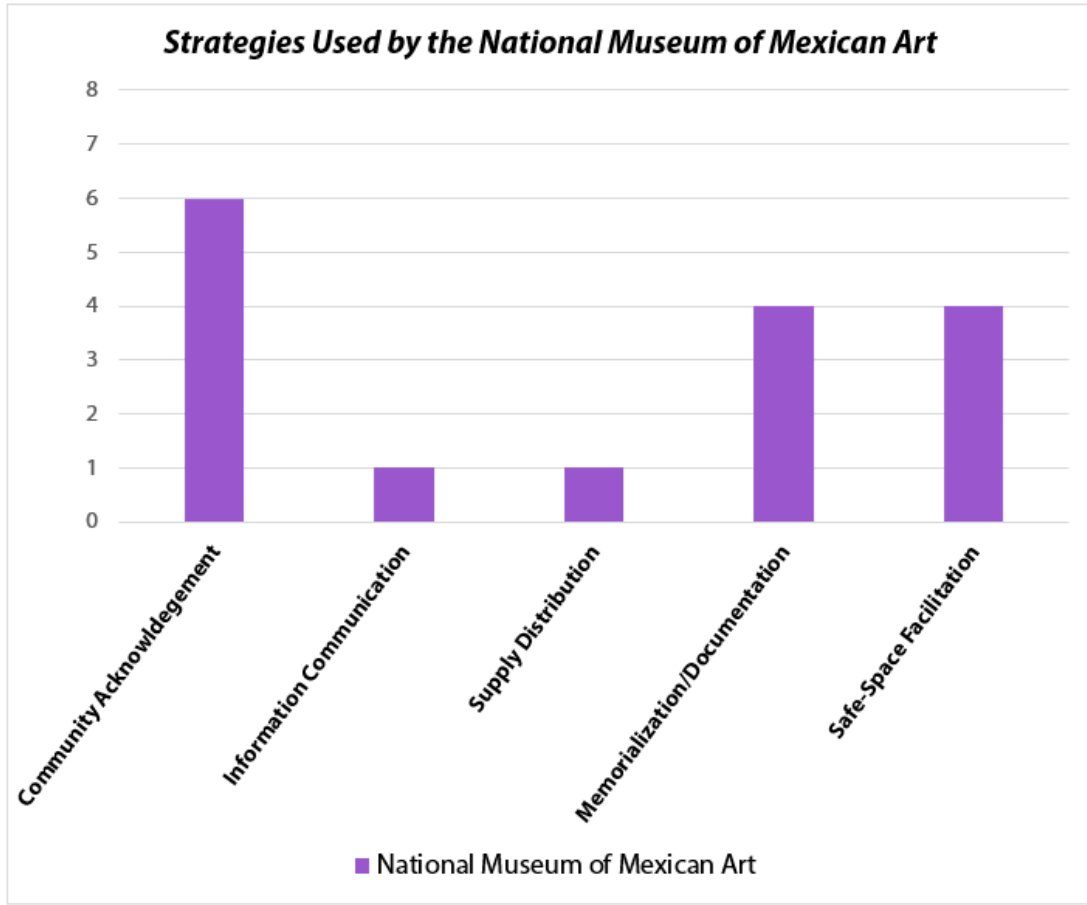
entities, the OCRHC hopes to assist future communities, researchers, medical institutions, and policymakers in the case of a similar pandemic situation or emergency (OCRHC, 2020a).

### *Analysis*

To fulfill its role as a community-focused organization, the NMMA dedicated public service efforts to helping its community during the COVID-19 pandemic. The NMMA is particularly unique because it aims to serve one specific community in general, thus, the theme of *Community Acknowledgement* is integrated into all practices and activities fostered by the museum (NMMA, n.d.-a). In this case, the NMMA recognized that its Latinx community was significantly impacted by COVID-19 and further endeavored to provide its community with vital resources, food, and services in the form of free COVID-19 tests and, then later, COVID-19 vaccinations through partnerships (Chaidez, 2020; @ExploreNMMA, 2020a). While doing so, the museum also recognized that its Latinx community might have concerns about immigration status and allowed visitors to be tested at no cost without additional requirements that might identify immigration status (@ExploreNMMA, 2021). By also providing these services on-site, as well as free food and materials, the NMMA thus fostered *Safe-Space Facilitation* and *Supply Distribution* (NMMA, n.d.-d).

The practice of providing bilingual health resources both online and on-site additionally fits the category of *Information Communication*. The museum's Día de Muertos Xicágo exhibition and program further displayed aspects of *Memorialization and Documentation* because it paid tribute to and celebrated the lives of those who have passed away from COVID-19 (NMMA, n.d.-b, e; Ivory, 2020; Rivera, 2020). During this time, museum staff further identified a recognized need for memorialization, in particular (Silva, 2020). Figure 4 below highlights these strategies as they transpired at the NMMA.

**Figure 4 - Strategies Used by the National Museum of Mexican Art**



In 2020, both the QPL and the OCRHC additionally promoted aspects of *Memorialization and Documentation* by launching collection projects designed to document the experiences of their communities as they lived through the COVID-19 pandemic (QPL, 2020; OCRHC, 2020a). Figures 2 and 3, which were previously presented in this chapter, have further been adjusted to include these occurrences that also appear in Figure 5 in the next section.

**Cross-Case Analysis: Similarities and Differences**

As mentioned previously, the four cases selected included: The LSU Shelter Library in response to Hurricane Katrina in 2005, the Queens Public Library (QPL) of Queens, New York, after Hurricane Sandy in 2012, the Orange County Regional History Center (OCRHC) after the 2016 Pulse Nightclub Shooting that occurred in Orlando, Florida, and the National Museum of

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Mexican Art (NMMA) during the COVID-19 pandemic in Chicago, Illinois throughout 2020 and 2021. After examining each individual case using the coding categories, or themes, selected for this study, a cross-case analysis of the four cases was conducted to determine the best strategies that may be applied by museums to improve post-crisis outreach in Latinx communities. The cross-case analysis thus revealed that although differing in location and situation, all four cases displayed several of the same themes. An analysis of the five coded categories is thus presented below alongside a descriptive analysis of the emerging category, *Using Partnerships*, which was simultaneously uncovered after the cross-case analysis.

### *Coded Categories*

Overall, the category of *Safe-Space Facilitation* appeared to be most common across all four of the cases. Both libraries and museums in this study notably had the capacity to act as safe-spaces for their communities, either as a community-center type of space or as a space that facilitated social or health services through partnerships. LSU and LSU-SLIS, for instance, established both a hospital field space for victims of Hurricane Katrina and the LSU Shelter Library at the evacuee housing settlement, Renaissance Village, to provide its community with basic and recreational services that made those attended to feel safe, taken care of, and comforted in what could have been a sterile environment (Dempsey, 2005; Perrault, 2015). The QPL similarly used its library branches to provide community members with a safe space that provided heat, electricity, water, as well as charging stations in a community center like space after Hurricane Sandy (Galante, 2012; Mies, 2015). At the same time, the QPL partnered with health centers and community health providers to provide its patrons with services meant to ease physical and mental health concerns stemming from the hurricane (ALA, 2012).

In keeping with the theme of *Safe-Space Facilitation*, an exhibition produced by the OCRHC to memorialize the victims of the 2016 Pulse Nightclub Shooting that occurred in

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Orlando, Florida, additionally allowed the museum to serve as a communal safe-space for survivors and families of the victims, as well as other community members affected by the crisis (Arnold, 2017). Lastly, the NMMA similarly provided its community members with safe on-site spaces in which to acquire resources and medical assistance during the COVID-19 pandemic throughout 2020 and early 2021 (@ExploreNMMA, 2020, 2021). At the same time, NMMA leadership reported that they wanted to ensure that their local Mexican community saw the museum as a welcoming place during the COVID-19 pandemic specifically (Peña, 2021).

Both library cases, which included the LSU Shelter Library and QPL also particularly prioritized *Information Communication* and *Safe-Space Facilitation* equally. At LSU, for example, LSU and LSU-SLIS equally provided reference services both online and in-person at the Shelter Library after Hurricane Katrina in the form of Federal Emergency Management Agency (FEMA) and unemployment forms and information on how to retrieve lost documents (Dempsey, 2005). The QPL similarly used their Twitter platform and mobile library service to provide real-time information resources after Hurricane Sandy (Queens Library: Strength after the storm, 2012).

The QPL additionally utilized *Supply Distribution* to serve its community in a practical and hands-on way that also fostered *Safe-Space Facilitation* by providing food, warm meals, and emergency supplies after Hurricane Sandy (Queens Library: Strength after the storm, 2012). However, *Community Acknowledgement* was notably absent from the library cases selected beyond a general recognition that the library's communities needed assistance during and after a crisis. All four cases acknowledged the Latinx community in some form during regular practices, but among the four cases, only the two museums chosen distinctly acknowledged the needs of the Latinx community, specifically, after a crisis.

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*Memorialization and Documentation* were, likewise, not as present in the library cases selected despite the literature's recognition that libraries have the potential to record and create a communal narrative of shared experiences (Veil & Bishop, 2013). In contrast, the museum cases selected displayed various methods of *Memorialization and Documentation* in the form of rapid response collecting and exhibitions that memorialized those affected at both the OCRHC and the NMMA (Arnold, 2017; Schwartz et al., 2018; Silva, 2020). Nonetheless, a statement made by the president and chief executive officer of the QPL, Galante (2012), did stress that visitors were welcome to share their experiences of Hurricane Sandy with the library. The COVID-19 pandemic also motivated the QPL to launch the Queen's Memory COVID-19 collecting project, suggesting that the QPL has since adopted additional practices that fit the *Memorialization and Documentation* coding category (QPL, 2020).

The category *Supply Distribution* was primarily concentrated on in the library cases selected and did not occur as often in museums. However, the NMMA did exhibit aspects of *Supply Distribution* by providing free food and other materials at their Survival Day event, which similarly provided services that fit the *Safe-Space Facilitation* category in the form of COVID-19 testing and vaccination supply (@ExploreNMMA, 2020a; Chaidez, 2020). *Supply Distribution* and *Safe-Space Facilitation* may thus be read as working in close synergy.

### ***Emerging Category***

*Using Partnerships* is an additional theme that emerged throughout this study, although it was not granted its own category because partnerships can be multifaceted and involve multiple types of services across categories. Instances that involved partnership or collaborative services are thus highlighted by a blue gradient color across categories in the coding spreadsheet presented in Appendix A. In this study, partnerships were mainly characterized by food and supply distribution partnerships, as well as collaborative efforts with health and social facilities

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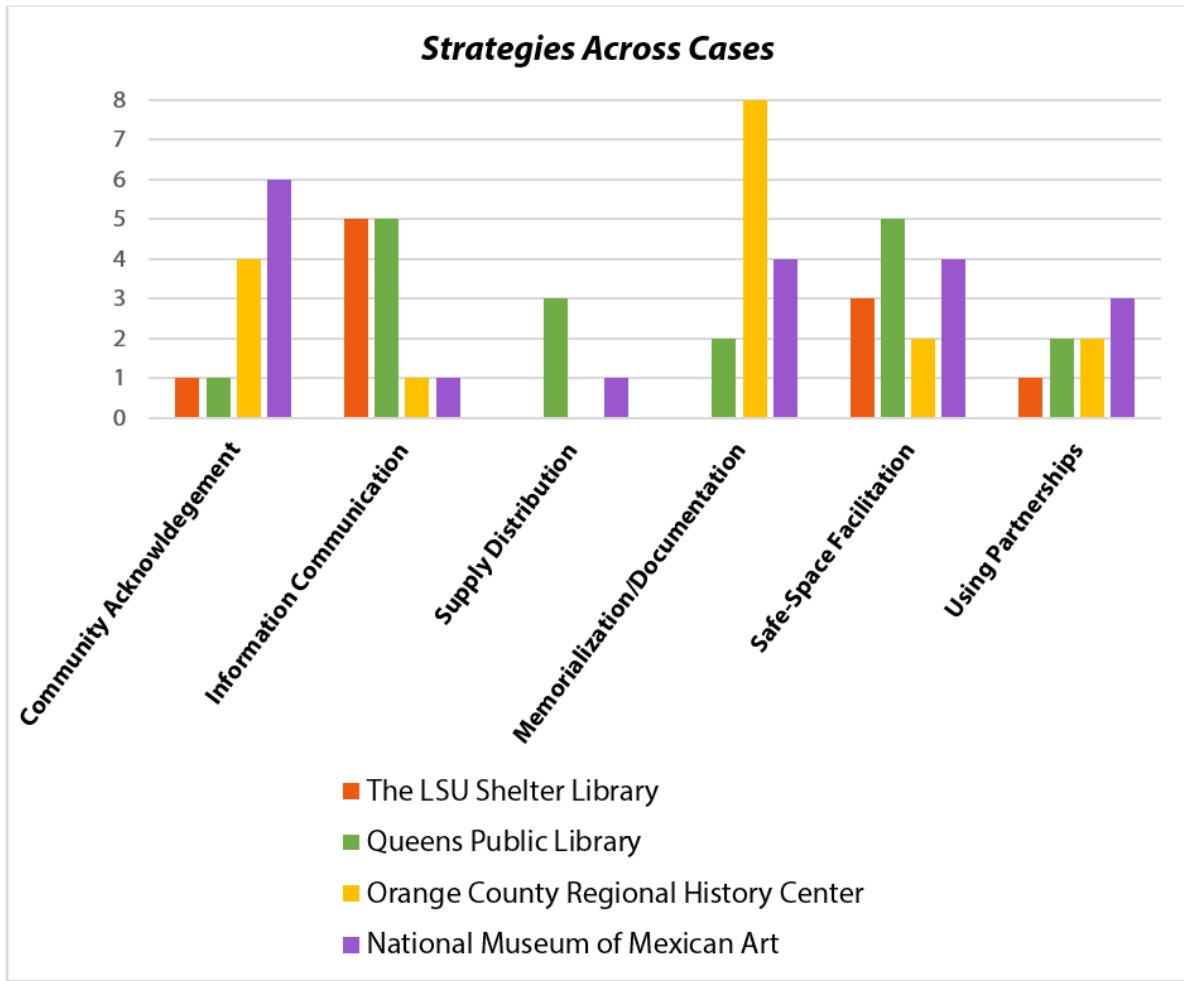
that could offer community members with services that libraries and museums would typically not be able to. Examples of this were present at the LSU Shelter Library, which partnered with ProQuest, IBM, and the Argosy Casino who subsequently donated resources and computers to help the library provide evacuees with information and computer stations after Hurricane Katrina (McKnight, 2006). The QPL, likewise, distributed emergency food and supplies to its community members after Hurricane Sandy and provided professional mental and health services to counteract post-trauma stress through local partnerships (Queens Library: Strength after the storm, 2012).

After the 2016 Pulse Nightclub Shooting, the OCRHC also partnered with LGBTQ community leaders to ensure that its representation of the community's victims, survivors, and those affected in general were accurate and respectful in the subsequent exhibition produced by the museum (Arnold, 2017). At the same time, the OCRHC collaborated with oral historians to ensure that the museum had a clear understanding of the stories behind the memorial objects that the museum was collecting at memorial sites (OrangeTV, 2020). The NMMA further partnered with local organizations and health centers to provide community members with free COVID-19 testing and vaccination services during the COVID-19 pandemic throughout 2020 and early 2021 (Chaidez, 2020; Parra, 2021). Partnerships are thus seen as being used across the four cases to fulfill any of the recognized services identified in the five coding categories.

To make similarities and differences across the selected cases easier to interpret, a bar chart, Figure 5, "Strategies Across Cases," was created to represent the number of times a recognized theme occurred at a particular library or museum case. Within Figure 5, which is presented below, each case is represented by a specific color, which is then included in a series of bars that indicate one of the recognized themes. The themes, or coding categories, are likewise

labeled below each set of color-coded case-specific bars. This chart was specifically created using the charts presented in Figures 2-4, which were previously introduced throughout this chapter. The emerging category of *Using Partnerships* is additionally included to further analyze how partnerships similarly occurred across the four cases examined.

**Figure 5 - Strategies Across Cases**



*Note.* This chart is designed to represent the number of times that strategies or services were used across the four cases using the identified coding category/themes.

**Summary**

This chapter presented a detailed description of the findings that developed throughout a qualitative multi-case study research project that utilized textual and comparative analysis, as



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outlined in Chapter 3: Methods. Textual material was thus collected and analyzed to investigate specific post-crisis outreach instances in vulnerable communities after a crisis or emergency across four cases that included two libraries and two museums: The LSU Shelter Library, the Queens Public Library (QPL), the Orange County Regional History Center (OCRHC), and the National Museum of Mexican Art (NMMA). Throughout the study, five themes emerged across several of the cases, including: (1) *Community Acknowledgement*, (2) *Information Communication*, (3) *Supply Distribution*, (4) *Memorialization and Documentation*, and (5) *Safe-Space Facilitation*, as well the additional *Using Partnerships* category that developed during the cross-case analysis process. The cross-case analysis was then specifically used to identify similarities and differences among the four cases in order to isolate and interpret a series of recommendations designed to answer the following research question:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

These recommendations are presented in Chapter 5: Discussion, which discusses the findings outlined in this chapter as they related to both museums and libraries, as well as the literature review that emerged in Chapter 2: Literature Review, to determine recommendations that museums might adopt to better provide post-crisis outreach and become an integral part of community resilience in Latinx communities. The research project's limitations are also discussed, along with a rationale for a best practices guideline that will be described and presented in Chapter 5 and Figure 6 - "Community Resilience and Emergency Response Guide for Museum Professionals: Working with Latinx or Immigrant Communities."

**Chapter 5:**

**Discussion**

**Introduction**

This research project sought to address a gap uncovered in a review of the scholarly literature that revealed that museums often overlook the needs of both general audiences and the Latinx community during and after a crisis or emergency in professional guidelines. Public health literature additionally revealed that Latinx communities are disproportionately affected during and after a crisis. Museum literature also prioritized the protection of collection objects over concerns of community resilience, which is a topic that is further absent from the literature. In contrast, these subjects are widely discussed in the library field among professionals who similarly work in community-based organizations. In response to this gap, a qualitative multi-case study that utilized textual and comparative analysis of textual material that included journal articles, media coverage, website information, and social media posts was thus used to investigate museums and libraries that offered services to their communities during and after a crisis or emergency. The following research question further informed this study:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

The cases selected included the Louisiana State University (LSU) Shelter Library that was established after and in response to Hurricane Katrina in 2005, the Queens Public Library's (QPL) response to Hurricane Sandy in 2012, the Orange County Regional History Center (OCRHC) after the 2016 Pulse Nightclub Shooting, and the National Museum of Mexican Art (NMMA) during the ongoing COVID-19 pandemic throughout 2020 and 2021. Both the QPL and the OCRHC were further investigated for COVID-19 pandemic associated forms of outreach within the research project's time frame because of the pandemic's contemporary significance.

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Textual material was subsequently read to identify themes that were notable across the four cases and were considered pertinent to topics that emerged throughout the literature review. Next, instances from each case were categorized into a specific coding category, or theme, using the coding spreadsheet presented in Appendix A - “Data Collection – Coding Sheet.”

Throughout this research project, the following themes emerged and were used as coding categories for data collection and analysis: (1) *Community Acknowledgement*, (2) *Information Communication*, (3) *Supply Distribution*, (4) *Memorialization and Documentation*, and (5) *Safe-Space Facilitation*. Likewise, the theme *Using Partnerships* emerged during the cross-case analysis portion of this project. This chapter contains a discussion of the general findings that resulted from the research project, as well as how each theme related to the literature review. This chapter also presents a series of recommendations on how museums may support community resilience and offer post-crisis outreach in Latinx or immigrant communities in the form of an original artifact. The recommendations informed by this study further aimed to combine the strategies used by both museums and libraries as identified throughout the literature and the findings equally.

These recommendations are specifically presented in the form of a best practices guide, which may be found in Figure 6 - “Community Resilience and Emergency Response Guide for Museum Professionals: Working with Latinx or Immigrant Communities.” This guide describes how to best help the Latinx community specifically but is translatable to all immigrant communities that require culturally competent multilingual strategies.

Next, this chapter presents a discussion of the research project’s strengths and limitations and provides suggestions for future research. Lastly, the chapter concludes with a summative

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discussion of the project's initial research question along with a call to action that highlights the importance of including minority communities in field-wide research.

### **General Findings**

For this research project's data analysis process, the theme of *Community Acknowledgement* referred to a library or museum's capacity to recognize its community's immediate needs after a crisis. *Community Acknowledgement* was further used to categorize instances in which a case directly recognized its Latinx community. This theme is consistent with resources such as Murphy and Blazer's (2011) *Emergency Managers Tool Kit: Meeting the Needs of Latino Communities*, which supported that organizations and emergency professionals must recognize the Latinx communities' vulnerabilities. Studies by museum scholars further acknowledged that museums have a social responsibility to engage in an active manner within their communities (Kelly, 2006). At the same time, various professionals have acknowledged that museums have the capacity to assist their local communities during a crisis or emergency (Brown, 2019; Kammen, 2006). For this reason, the theme of *Community Acknowledgement* was designed to support the concept of museums as socially responsible entities.

Next, *Information Communication* was used to record instances where cases used organizational resources to provide its community with information services. This is particularly consistent with Chandra et al.'s (2015) levers of community resilience that stressed the importance of providing community members with educational resources after an emergency. Museums are notably recognized as inherently educational spaces capable of providing various forms of community outreach (AAM, 2014; Wood & Cole, 2019). Libraries, which are recognized throughout the literature as sharing similar missions as museums, can additionally provide their communities with reference-based services (Koot, 2001; Veil & Bishop, 2012).

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*Supply Distribution* also measured whether a case went beyond traditional services to provide its community with emergency supplies and materials. Byrne et al.'s (2013) *Librarian's Disaster Planning and Community Resiliency Guidebook* highlighted that libraries, as community-based spaces, are poised to act as headquarters for volunteer services that include the distribution of food, clothing, and emergency supplies. The *Getty Institute Emergency Plan* further supported that museums can offer technical or recovery-related services during an emergency in the form of supply and supplier resources (Dorge & Jones, 1999).

*Memorialization and Documentation* additionally sought to identify whether a case used memorializing techniques that were described throughout the literature review of this project. These techniques were particularly recognized by Silverman (2010) and various museums after the events of September 11, 2001, also known as *9/11*, which argued that the practice of *memorialization*, through documentation of lives lost and disastrous community events, helps to support and validate human suffering and resilience (Gardner & Henry, 2002; Hirano, 2002). Veil and Bishop (2013) further stressed that libraries can similarly promote a recovery process within a community by archiving and sharing a collective narrative of community stories contributed by community members affected by a community disaster.

*Safe-Space Facilitation* was further used to note instances in which a library or museum provided essential services on-site to foster feelings of normalcy and comfort along with partnered services that promoted health and mental wellness. The concept of providing a safe-space is significantly present in resilience-focused literature which underlined the need to integrate culturally competent practices in emergency procedures when reaching out to Latinx communities during and after a crisis (Lewis et al., 2019). The literature also revealed that the Latinx community benefits from both bilingual and art-based mental health services such as art

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therapy, which may be facilitated in museum spaces to support resiliency and trauma recovery (Careyva et al., 2018; Gonzalez-Dolginko, 2002; Van Lith et al., 2018).

Lastly, *Using Partnerships* is a theme that was identified during the cross-case analysis process of this research project that can be supported by a Kropf and Jones' (2014) study, which highlighted that community partners are able to assist in the recovery process of a community after a disaster. Chandra et al. (2015) additionally highlighted *partnership* as a lever of community resilience alongside *education* and *wellness and access*, which are both similarly applicable to *Information Communication* and *Safe-Space Facilitation* throughout.

A cross-case analysis revealed that the four cases examined exhibited several of the themes identified within the literature. Some themes were particularly common across all four cases, which as mentioned previously, included two libraries: The LSU Shelter Library and the QPL, and two museums: The OCRHC and the NMMA.

*Safe-Space Facilitation* was established in all of the cases by providing community members with a safe and comfortable space, in which health and social services were sometimes also offered (Arnold, 2017; Dempsey, 2005; Mies, 2015; Peña, 2021). The library cases selected also prioritized *Information Communication* more so than museums by using reference services to distribute emergency references (Dempsey, 2005; Queens Library: Strength after the storm, 2012). In contrast, *Memorialization and Documentation* was prioritized in the two museums examined through rapid response collecting and exhibition development to memorialize victims of a particular crisis (Galante, 2012; Schwartz et al., 2018). Throughout, the additional theme of *Using Partnerships* was further used to support all of the categories that guided this research project's findings. This study particularly demonstrated that non-profit organizations have the

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capacity to partner with food pantries and medical providers to offer supplies and services that they normally would not be able to provide (ALA, 2012; Chaidez, 2020; Parra, 2021).

*Community Acknowledgement*, likewise, appeared to be more common in museums. However, the NMMA may be a unique example because it serves a specific Latinx audience. Regardless, this signifies a need for libraries and similar institutions to highlight their communities when discussing how they have helped them to establish a precedent for how other organizations might similarly help those communities in the future.

*Memorialization and Documentation* was not specifically prioritized by the libraries selected. Reports on the QPL and the LSU Shelter Library, which were primarily news and journal articles, may, however, be limited considering that library literature has stressed that libraries have the capacity to record and share communal narratives (Veil & Bishop, 2013). The QPL's current use of a memory collecting project further suggests that *Memorialization and Documentation* practices are possible in libraries but may depend on the situation (QPL, 2020).

*Supply Distribution* also appeared at the QPL and was notable at the NMMA, as well as at other museums that were not focused on in this study (ALA, 2012; Chaidez, 2020). During the COVID-19 pandemic, practices relating to *Supply Distribution* through partnered food pantries have been significantly used by museums like the Queens Museum and the Brooklyn Museum, which were briefly described in Chapter 1: Statement of the Problem (Bishara, 2020; Brooklyn Museum, 2020).

Overall, a review of the literature further highlighted fundamental aspects of traditional disaster preparedness and response plans in museums and introduced the researcher to public health resources relating to community resilience planning. The AAM's (2012) reference guide on how to develop a disaster preparedness and emergency response plan, for instance, indicated

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that every museum's plans will vary based on regional area. Byrne et al.'s (2013) community resiliency guidebook was also particularly useful in helping the researcher identify how community resilience may be supported through pre-crisis planning and crisis response in libraries. This was vital to the research project, which specifically aimed to utilize library practices to determine translatable community resilience strategies for museums.

Chandra et al.'s (2015) and Murphy and Blazer's (2011) guidelines on how to contribute to culturally competent community resilience, as well as how to meet the needs of the Latinx community specifically, also helped to support the strategies recognized in the findings. Garibay and Yalowitz (2015) also notably argued that museums must strive to identify their surrounding communities' spoken languages. Martin and Jennings (2015) similarly emphasized the importance of actively engaging linguistically diverse groups to support cultural competence. During an emergency or crisis, those who are primarily-Spanish-speaking are markedly excluded from emergency response and are unlikely to seek assistance if multilingual resources are not provided (Andrulis et al., 2007; Murphy & Blazer, 2011). For this reason, the original artifact that was created in response to this study's research question aimed to stress the importance of providing multilingual resources and services.

### **Recommendations and Presentation of Artifact**

The findings that emerged from this multi-case study research project were vital to creating an original artifact, which serves as a community resilience and emergency response guide for museum professionals working in museums situated in communities with a significant Latinx or immigrant population. This guide was created by combining information that emerged both in the literature review and within the case study's findings. The guide presented in Figure 6 is further intended to act as a large-scale poster measuring at 15" x 24" that may be displayed in communal museum workspaces or at organizational meetings.



**Figure 6 - Community Resilience and Emergency Response Guide for Museum Professionals: Working with Latinx or Immigrant Communities**

## Community Resilience & Emergency Response Guide for Museum Professionals: Working with Latinx or Immigrant Communities

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Museums have the potential to act as essential community organizations because they are held in the public trust. Thus, museums have a social responsibility to provide post-crisis community outreach after a crisis or disaster

**1. PRE-CRISIS: PLAN**

- Identify your community and its strengths, vulnerabilities, and regional risks
- Diversify staff hiring to include more voices and represent your community
- Host community forums to discuss concerns and include them in emergency planning
- Form partnerships with emergency operation managers and local Latinx organizations



**2. CRISIS RESPONSE: REACT**

- Provide information and connect the public with local emergency resources
- Ask the public what it wants from your institution via online platforms
- Reach out to partners involved in the pre-crisis planning
- Use local Latino/Hispanic media outlets to ensure that the community is aware of your services



**3. CRISIS RESPONSE: RESTORE**

- Start a dialogue with the museum community nationwide and seek advice
- Restore primary museum activities
- Use partnerships with local organizations to begin outreach/mobile services
- Provide basic services on-site or in local areas to foster safe-spaces for community members



**4. POST-CRISIS: RESUME**

- Provide bilingual resources and on-site services
- Partner with art therapists specializing in resilience building and post-trauma recovery
- Document disasters for future research and reference
- Memorialize with rapid-response collecting & exhibition development to assist communal healing



**5. POST-CRISIS: SUPPORT**

Use partnerships to:

- Provide warm/cooling and charging stations and emergency supplies
- Connect people with food, shelter, employment services, and health services
- Be aware of concerns and ensure that everyone is comfortable, regardless of immigration status



“Community Resilience & Emergency Response Guide for Museum Professionals: Working with Latinx or Immigrant Communities” was created by Sua L. Mendez as supplementary material for “Museums & Community Resilience: Improving Post-Crisis Outreach in Latinx Communities by Combining Library and Museum Practices” - a Master’s Thesis submitted in partial fulfillment of the requirements for the M.A. in Museum Professions program at Seton Hall University in Spring 2021.

Recommendations based on multi-case study research project findings and the following resources: Murphy & Blazer, 2011; Chandra et al., 2015; Byrne et al., 2013; Dorge & Jones, 1999; Silverman, 2010; Gonzalez-Dolginko, 2002

*Note:* This guide is intended to be printed and displayed on matte poster paper that measures 15” x 24” and may be displayed in communal museum workspaces. Full PSD/PDF size on request.

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“Community Resilience & Emergency Response Guide for Museum Professionals: Working with Latinx or Immigrant Communities” contains sequential recommendations. First, the guide includes a call to action or reminder that underlines the responsibility and capability that museums have to assist their communities. This section explicitly emphasizes that museums, as institutions held in the public trust, have the potential to act as essential community organizations and may provide post-crisis support.

Next, Step 1: ‘Pre-Crisis: Plan,’ highlights a planning process designed to help museums prepare for an emergency or crisis before it occurs by identifying both its surrounding community and its strengths and resources, as well as the museum’s regional risks and hazards. This step further stresses that museums may form partnerships with local emergency officials and Latinx organizations to ensure that cultural competence is established.

Step 2: ‘Crisis Response: React’ additionally outlines aspects recognized throughout the case study findings and highlights the need for museums to reach out to their communities, partners, and local media after a crisis before reopening. Here, the practice of information communication is made a forefront priority. The community itself is further involved through procedures that emphasize reaching outwards and directly asking the public what they want from the institution in light of any ongoing crises. The use of local Latinx media outlets also ensures that Spanish-speaking community members are similarly aware of important information and services that will be restored by the museum in the next step.

‘React’ is followed by Step 3: ‘Crisis-Response: Restore,’ which encourages museums to restore basic museum activities to establish preliminary outreach services both on-site and in mobile locations using partnerships. In this case, service planning is closely associated with the

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concept of fostering immediate safe-spaces for community members both on-site and in local community areas that are easily accessible to the museum's Latinx community.

Specific services are further described in Step 4: 'Post-Crisis: Resume,' and are notably relevant to museum appropriate practices that emerged in both the literature review and the case study findings. These services include providing bilingual resources and post-trauma art therapy programs that can assist community members with resilience building. Likewise, memorialization and documentation practices are promoted to guarantee that crises are appropriately documented for future research while also ensuring that communal healing is nurtured through exhibition or rapid-response collecting projects that aim to memorialize events, victims, or survivors within the museum space.

Lastly, Step 5: 'Post-Crisis: Support' presents outreach services recognized in both libraries and museums throughout the case study findings that have been deemed applicable to museum spaces. Services specifically include those that support basic physiological, as well as mental and physical health needs, which museums may provide through partnerships. Here, basic physiological needs may be fulfilled through the distribution of emergency supplies such as food and with local warm/cooling and charging stations. At the same time, mental and physical health needs may be satisfied through shelter, employment, or health services that may either take place at the museum or at local collaborative organizations. In all cases, services are further encouraged to be conducted in a culturally competent manner that considers specific immigrant related concerns of the Spanish-speaking Latinx community.

### **Strengths and Limitations of the Study**

The findings reported in this research project are strong and credible due to the project's thorough review of the literature, which ultimately guided the creation of this study's research question. A review of the literature particularly drew attention to a gap regarding the lack of

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community resilience-focused research within the museum field during a time when community response and post-crisis outreach is a topical issue. The methodology selected, which involved textual analysis, also allowed the researcher to examine verifiable sources relating to each case, which were additionally selected through a methodical process. Interpretations that emerged throughout the study were thus supported by evidence that confirmed aspects of the literature across libraries, museums, and the public health sector. To bridge this gap, the research project also looked at numerous sources in the literature and when investigating each case to ensure that triangulation was possible, further increasing the validity of the facts presented.

However, one limitation of this study may be in the types of crises selected across the four cases. Crises and emergencies are notably unexpected and can differ vastly from one another across time. This made selecting similar types of crises difficult when searching for instances that also involved library or museum outreach that was notably documented and reported on. This makes generalization of the findings difficult because every crisis may require different services depending on a given situation. At the same time, selecting cases that are too similar can result in unnecessary redundancy and lead to unwanted bias if cases have been selected with the assumption that results will be broadly similar.

The research project was further limited by the COVID-19 pandemic, which began before the start of the study and continued throughout. Social distancing practices implemented by the pandemic particularly made first-hand interaction with organizations difficult. For this reason, contact with museums and libraries was limited, causing the research project to focus on a textual analysis approach to answer the research question. However, textual analysis can also be subjective because examining text can result in multiple forms of interpretation, further reducing the prospect of generalizability.

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Regardless, this project endeavored to work within the boundaries of its limitations to contribute to the literature regarding how museums might offer services to their communities, notably Latinx or immigrant audiences, during and after a crisis or emergency. This research project further sought to encourage discussion on how museums have previously prioritized traditional emergency response over community outreach while also highlighting disparities in research that focuses on communities in general rather than focusing on minority communities.

### **Suggestions for Future Research**

This research project aimed to investigate cases in which museums and similar organizations like libraries offered services during and after a crisis or emergency. After investigating four cases, this project further sought to present a series of recommendations informed by the study that combines strategies used by both museums and libraries within the literature and in this study's findings. A review of the literature notably revealed that the museum literature lacks research on how museums may support the public health concept of community resilience. This is in stark contrast to library-based literature, which has focused extensively on integrating community resilience into library practices. There was, likewise, a notable lack of replicable field-wide museum guidelines on how to provide post-crisis outreach in vulnerable communities that may include the Latinx population.

Future research might thus benefit from in-depth studies that similarly consider public health and library practices. Different types of crises or emergencies may also be investigated through case study research that utilizes direct observation and interviews within museum environments in real-time. Future researchers might also collaborate with libraries to facilitate collaborative studies that examine the similarities between library and museum services. Future researchers are also encouraged to consider the immediate needs of vulnerable communities that are not often present in the literature or represented in museum practices.

### **Conclusion**

Museums are recognized as valuable and socially responsible institutions that can foster inclusion and provide services to their communities. Since the early 21<sup>st</sup> century, museums have also attempted to become more community-focused and have, over time, recognized the need for outreach when emergencies or crises have impacted vulnerable communities. The ongoing COVID-19 pandemic has additionally caused museum organizations, such as the International Council of Museums (ICOM), to emphasize the importance of supporting community resilience.

However, a review of the scholarly literature revealed that museum research has not explored the public health concept of community resilience and has not integrated practices associated with it into core documents regarding emergency response. The literature also revealed that libraries, which museum professionals have recognized function as similar community-organizations, have developed community resilience plans. The needs of immigrant communities during and after a crisis or emergency are a topic similarly absent from research across all fields examined. This suggests that there is a gap in the literature concerning both the needs of the Latinx community during and after a crisis, as well as the concept of community resilience among museums in general. Using information on public health and library practices gathered throughout the literature review, the study's research question was formulated:

**RQ:** How can museums be guided by library practices to become integral to community resilience in Latinx communities during and after an emergency or crisis?

A multi-case study methodology that used textual and comparative analysis was ultimately selected to answer this research question. Four cases were selected across libraries and museums that provided their communities with services during and after a crisis. The demographics of the community surrounding each organization were further examined to ensure that there was either a prominent or emerging Latinx community present. Libraries selected

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included the LSU Shelter Library that was established after Hurricane Katrina and the Queens Public Library after Hurricane Sandy. Museums selected also included the Orange County Regional History Center, which responded to the Orlando Pulse Nightclub Shooting of 2016, and the National Museum of Mexican Art during the COVID-19 pandemic. The project further analyzed COVID-19 forms of outreach that occurred within all cases when applicable.

The following themes that supported the literature thus emerged during the data analysis process: (1) *Community Acknowledgement*, (2) *Information Communication*, (3) *Supply Distribution*, (4) *Memorialization and Documentation*, and (5) *Safe-Space Facilitation*, as well as *Using Partnerships*. These themes guided the project's findings and were combined to develop an original artifact that presents a series of recommendations, which may be read in Figure 6 - "Community Resilience & Emergency Response Guide for Museum Professionals: Working with Latinx or Immigrant Communities."

Overall, this research project sought to address and fill the gap that appeared in the scholarly literature regarding museum outreach by providing a guideline on how to improve community resilience and post-crisis outreach in Latinx or immigrant communities. This research project also strove to promote discussion on the relevance of community resilience strategies within the museum field by highlighting the use of successful resilience plans and post-crisis outreach services in essential community-based organizations such as libraries alongside notable museum post-crisis outreach examples. Finally, this research project aimed to strengthen museum literature that focuses on the Latinx community specifically and further endeavored to encourage museums to reflect on their social responsibility to both their general and minority communities and consider their universal capacity to help those in need.

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Appendix A: Data Collection – Coding Sheet

Data Collection - Coding Sheet					Coding Categories					Source(s)	Memos/Reflection
Discipline	Case	Location	Crisis	Date(s)	Community Acknowledgement	Information Communication	Supply Distribution	Memorialization/Documentation	Safe-Space Facilitation		
Library	The Mobile Shelter Library of Baton Rouge (LSU)	Baton Rouge, Louisiana	Hurricane Katrina	8/23 - 8/31 (2005)		the school immediately set up a website that provided information			LSU "transformed its basketball arena into an 800-bed field hospital for [Katrina] evacuees"	(Perrault, 2015; Lee, 2005)	LSU general support - they recognized that they had the potential to help
Library	The Mobile Shelter Library of Baton Rouge (LSU-SLIS)	Baton Rouge, Louisiana	Hurricane Katrina	8/23 - 8/31 (2005)	Students had opportunities to volunteer on campus or in the community to serve the immediate need of evacuees	A shelter library was [ALSO] set up [by LSU SLIS faculty and students] "in a trailer provided by ProQuest with IBM who donated computers. [Graduate] students assisted medical personnel who had no internet service" - also donated medical texts to the shelters for the doctors who were working there				(Perrault, 2015; McKnight, 2006; Dawson & de la Peña McCook, 2006)	LSU-SLIS faculty and student support - they similarly recognized their capability to help
Library	The Mobile Shelter Library of Baton Rouge (LSU-SLIS)	Baton Rouge, Louisiana	Hurricane Katrina	8/23 - 8/31 (2005)		The Shelter Library helped users search[ed] for relief, read email from loved ones, and [could] track news from home			The library had shelves of books for recreational reading - homework help	(Dempsey, 2005)	The Shelter Library's Services - provided both information and a safe-space
Library	The Mobile Shelter Library of Baton Rouge (LSU-SLIS)	Baton Rouge, Louisiana	Hurricane Katrina	8/23 - 8/31 (2005)		Volunteers worked with patrons to file FEMA forms, unemployment claims, search for missing people" ALSO: fill out insurance claims, create email accounts, fill out unemployment forms, and retrieve lost documents			Renaissance Village, an evacuee housing area in Baton Rouge provided "an oasis of calm and comfort in a grim, sterile environment" - "developed as an ad-hoc community center"	2005; ProQuest donates 'shelter library' to New Orleans public library; Internet & homework library provides service while branches are rebuilt, 2006;	The Shelter Library's Services - provided both information and a safe-space
Library	The Mobile Shelter Library of Baton Rouge (LSU-SLIS)	Baton Rouge, Louisiana	Hurricane Katrina	8/23 - 8/31 (2005)		"went...beyond collection protection...[and] provid[ed] critical information to first responders"				(Mcknight, 2006)	The Shelter Library's Services
Library	Queen's Public Library	Queens, New York	Hurricane Sandy	10/22 - 11/2 (2012)		Used Twitter regularly to provide information or to communicate with library followers before, during, and after the Hurricane - "averaged almost 11 tweets per day"				(Han, 2019)	Used social media as a way of giving out information

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Library	Queen's Public Library	Queens, New York	Hurricane Sandy	10/22 - 11/2 (2012)		"More than 50 libraries opened for public service right after the storm. They provided important information..."		Invited people to "just come in and share their experiences"	All libraries [provided]... "places to re-charge personal cell phones and laptops, as well as a community space" - Libraries in NY acted as community centers	(Galante, 2012; Rose, 2013)	Libraries across Queens provided information and acted as community centers
Library	Queen's Public Library	Queens, New York	Hurricane Sandy	10/22 - 11/2 (2012)					"...stressed the importance of keeping as many branches open as possible. The libraries were where people could find a safe place with heat, electricity, and water..."	(Mies, 2015)	Libraries are vital community spaces that can provide a safe-space
Library	Queen's Public Library	Queens, New York	Hurricane Sandy	10/22 - 11/2 (2012)	"...Anderson, manager of Queens Library's Far Rockaway branch" was a familiar face to members of the community - knew she had to do something	"the [Far Rockaway] library offered information about how to apply for emergency benefits"	"The [Far Rockaway] library gave out bottled water, diapers, food, batteries..." - and with "New York Cares distributed thousands of warm coats"		The [Far Rockaway] library gave out...sympathy, fellowship & "...host[ed]...outpatient services for)...nurses whose medical facility was destroyed by the storm"	(The library as lifeline: Getting past Superstorm Sandy, 2012)	Far Rockaway was notably affected. Libraries in FR thus had more opportunities to offer emergency services and supplies
Library	Queen's Public Library	Queens, New York	Hurricane Sandy	10/22 - 11/2 (2012)			"The Far Rockaway Library... distributed emergency food...and supplies" - and with partners distributed 2,000 hot meals		"...worked with the Joseph Addabbo Family Health Centers...and other community health providers" on programs for PTSD - "Queens Library staff can make primary care and mental health services appointments for their customers"	('Queens Library: Strength after the Storm'; 2012; Free for All: Inside the Public Library, 2013; The library as lifeline: Getting past Superstorm Sandy, 2012)	Food is a critical supply that can be distributed through partnerships; Partnerships are also useful for social services
Library	Queen's Public Library	Queens, New York	Hurricane Sandy	10/22 - 11/2 (2012)		At the Peninsula Library in FR - "Mobile Library Service was established outside the building - Residents were able to get real-time information, resources and even story-time for their children"				('Queens Library: Strength after the Storm'; 2012)	Mobile library services began at individual sites
Library	Queen's Public Library	Queens, New York	Hurricane Sandy	10/22 - 11/2 (2012)		mobile book bus with a rapid response team of librarians - staffed by people trained in social services, disaster relief, healthcare services, job services, and more" - "provide[d] information, such as FEMA applications, where aid centers are set up, locations for Red Cross and Doctors Without Borders"			Storytime at a relief distribution point - "It was a moment of normalcy, of comfort, of safety"	(Zabriskie, 2012; 'Queens Library: Strength after the Storm'; 2012)	All mobile library services - went around the area

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Library	Queen's Public Library	Queens, New York	COVID-19 Pandemic	Dec. 2019 - Present				The QPL "launched the Queen's Memory COVID-19 project to "collect...and archive...first-person accounts, photographs and records to tell people's stories about their experiences" during our ongoing crisis	(QPL, 2020)	The QPL did not primarily prioritize memorialization during Hurricane Sandy but has done so now during the ongoing world crisis
Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016	"Our presence at the sites provided opportunities to address questions that grew into <b>positive and meaningful interactions that embodied our commitment to service as a community resource</b> "			Collected and presented objects related to the Orlando, Florida Pulse Nightclub Massacre, which occurred in a community that is predominately Latinx - <b>"Memorialization serves to remedy the unbalanced accounts of human experience: by combating feelings of isolation with community unity"</b>	(Schwartz et al., 2018)	
Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016				[The Chief curator] "responded by drafting an immediate plan for what became the history center's "One Orlando Collection Initiative": a strategy to <b>preserve</b> [items left behind at memorials], news articles, digital images, and oral histories in perpetuity, for the <b>material memory, education, and research of generations to come</b> "	(Arnold, 2017)	The OCRHC aimed to preserve material memory for the sake of its community and the future
Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016	The museum "worked with the city and the county to coordinate press releases and the posting of <b>bilingual signs (Spanish and English) alerting visitors of our project</b> "			Museum staff "Push[ed] into the field to <b>document and collect</b> the event, and to <b>assist [its] community in its grieving</b> " - the museum's goal was "to <b>heal and serve as a lesson for the generations to come</b> "	(Arnold, 2017; Schwartz et al., 2018)	The museum recognized its Latinx community - and further used this to support their goals
Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016				There was also an <b>oral history</b> aspect to the collection - the museum collaborated with illustrative journalists and oral historians to <b>capture the thoughts and feelings of people</b>	(OrangeTV, 2020)	The museum used its resources to support its community and preserve their memories and feelings to help with the grieving process
Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016			"On a full wall of the exhibition, we <b>featured photographs, names, and ages of the 49 murdered and displayed several especially moving objects from each of the four memorial sites</b> "	"During the exhibition's...run... we received 9,519 visitors...These <b>guests wrote 736 responses</b> in five languages..." about how the community rallied	(Arnold, 2017)	Commemoration - the exhibition allowed people to come together in a safe space and share their feelings



# MUSEUMS & COMMUNITY RESILIENCE

Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016	The history center recognized that <b>the Latinx community was severely impacted</b> – at the one-year Pulse Nightclub commemoration exhibition in June 2017 it was fully <b>bilingual</b>		Continued to <b>commemorate the victims</b> after the event - "the One Orlando Collection Initiative will be ongoing and perpetual"	The museum "received positive feedback from LGBTQ community leaders...collaborat or[s also] highlighted why it was so <b>important to host it in our museum...</b> " "The pride in having it here on display at one of our public buildings – it's huge! It says that the gay community is part of the Central Florida community"	(Arnold, 2017)	Community acknowledgement in the form of bilingual resources and continued support years after the event - the museum continues to be a safe space for the community
Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016	The "digital repository (One Orlando) is <b>key for many of the area's Latinos</b> , who have struggled to integrate family members from different parts of the country and Latin America who don't have the means to come visit. It's a way of <b>helping family members feel connected</b> despite the distance"		The One Orlando Collection now has its own <b>website with a digital gallery designed to #Rememberthe49</b> - a "tribute to the victims and survivors, and [which] represents the <b>continuous love and support</b> received from across the region, country and world"		(Moll-Ramírez, 2017; The One Orlando Collection, n.d.)	Continued commemoration
Museum	Orange Country Regional History Center	Orlando, Florida	Pulse Nightclub Shooting	6/12/2016		The museum has become an advocate for other museums dealing with similar situations after a mass tragedy - The History Center created the " <b>Rapid-Response Collecting Guide: Preserving memory in the wake of mass casualty events</b> " to help museums who might deal with a similar situation in the future			(OrangeTV, 2020)	Responsibility to help other organizations with similar situations
Museum	Orange Country Regional History Center	Orlando, Florida	COVID-19 Pandemic	Dec. 2019 - Present			During the COVID-19 pandemic, the OCRHC has established the COVID-19 collection project - "The Orange County Regional History Center is <b>asking individuals and entities to donate records of their experiences</b> "		(Orange County Regional History Center, 2020a)	The OCRHC has continued its practices of memorialization during a time of unprecedented concern and crisis
Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present	During the pandemic, the NMMA has <b>provided families</b> at home with <b>bilingual resources</b> , namely >	The NMMA has used their Twitter to <b>share resources</b> on the COVID-19 pandemic - The NMMA also <b>provided bilingual health resources</b>			(NMMA, n.d.-f; @ExploreNMMA)	The NMMA focuses on the Latinx community specifically and, therefore, has created and shared resources with that audience

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Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present				The museum normally hosts "Día de Muertos Xicágo" - during the COVID-19 pandemic, this was held virtually - "This year's exhibition pays <b>tribute</b> to and remembers the numerous individuals from our community, Mexico, the U.S. and the entire world that have died from COVID-19"	(NMMA, n.d.; NMMA, n.d.-g)	Despite being virtual, the museum has attempted to pay tribute and memorialize victims of the COVID-19 pandemic
Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present	In Chicago, the <b>majority-Latino...neighborhood has been hit hard</b> by the coronavirus Pazaran, the museum's director of education said			the 34th annual Day of the Dead exhibition "includes: "photos, boxed <b>mementos</b> and candles lit in <b>memory</b> of those" who have passed from COVID-19 and "A ticker inside the museum tracks the death toll of all <b>those who've passed away</b> "	(Ivory, 2020)	The museum further recognizes that the Latinx community has been greatly affected - their form of memorialization is distinctly of Mexican culture as well - for its audience
Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present				"In a sense we're saying to all of these people, thank you, we love you, we miss you, <b>we honor you, we care about you</b> " said museum president, Carlos Tortolero - "It's a <b>celebration of life.</b> "	(Rivera, 2020)	""
Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present				" <b>memorializing an ongoing tragedy is more difficult than an event that has come and gone.</b> Moreno (the museum's chief curator and visual arts director) [says]	(Silva, 2020)	The museum has previously practiced memorialization as well
Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present	Survival Day was a <b>chance to address the "major gap" in COVID-19 resources for Black and Brown communities</b> while highlighting their cultures	People [could also] enjoy <b>free food...</b> while registering to vote, filling out the census as "a part of <b>Survival Day at the museum</b> "		In July, 2020 - the NMMA partnered with CALOR to offer <b>free COVID-19 and HIV testing</b> on-site outdoors - no ID or insurance was required to do so	(Chaidez, 2020; @ExploreNMMA)	recognized a gap in COVID-19 resources for the Latinx community, and therefore, hosted events and provided real-time services with partners to their community
Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present	"All screening services are available in <b>Spanish and English</b> , at no cost to patients, and <b>provided regardless of immigration status or a person's ability to pay</b> "			The NMMA again partnered with Howard Brown Health Center in 2021 to host <b>walk-in COVID-19 testing at no cost and with no appointments</b> required at the museum	(@ExploreNMMA)	Once again, the museum knows its community and has proved to be culturally competent in practice by being bilingual and understanding immigration concerns

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Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present	<p>NMMA and NMMA partners from Howard Brown Health recognize that "<b>Latinx and Black communities are most likely to test positive for COVID-19.</b>" - "Since the outset of the pandemic, the community had been <b>"impacted tremendously"</b> by the virus" - Carlos Tortolero, founder and president</p>				<p>"We need to <b>support our communities</b> as much as possible," Tortolero said. <b>"The museum is a welcoming place</b> and that's what we needed to have people from our community to come and get tested."</p>	(Peña, 2021)	The museum wants to be a safe-space because of the severity that its recognized among the Latinx community and COVID-19
Museum	The National Museum of Mexican Art	Chicago, Illinois	COVID-19 Pandemic	Dec. 2019 - Present	<p>Hosting vaccinations at the museum "<b>sends a message to the community [that] this is an organization that's here that represents them, that supports them</b>" - NMMA partners</p>				<p>In February of 2021, the NMMA became a <b>vaccination site</b> in collaboration with the Howard Brown Health Center. NMMA partner Marquez said: "while giving vaccines in a museum might seem unusual, it was the location and the space to social distance that really won them over. But <b>giving vaccinations at a place that honors Mexican history in Chicago also helps get a point across</b>" to immigrant residents in the area</p>	(Parra, 2021)	Partnerships allowed the NMMA to provide its community with valuable resources and services