Museums are proven to significantly impact the economic well-being of their local communities. The return on investment of museums in small communities includes increased direct and indirect spending, increased tourism and exposure for local businesses, and an increase in prestige of the town. The purpose of this master’s project is to analyze the practices and standards employed for the creation of the Saxapahaw History Museum and archive, and how the Saxapahaw History Museum will positively impact the local society both economically and culturally. After discussing the current operating processes and goals of the museum, I attempt to determine the most applicable and cost-effective methods for the Museum to best preserve its collections and offer suggestions for modifying the current system into one which upholds the standards set forth by the American Museum Association.

Headings:

Museums

Museums Planning

Museums – Virtual

Museums -- Collection Management – Data Processing
THE MAKING OF A MUSEUM: A MASTER’S PROJECT WITH THE SAXAPAHAW HISTORY MUSEUM

by
Tessa L. Cierny

A Master’s project submitted to the faculty of the School of Information and Library Science of the University of North Carolina at Chapel Hill in partial fulfillment of the requirements for the degree of Master of Science in Library Science.

Chapel Hill, North Carolina
April 2010

Approved by

_______________________________________
Jeffery Pomerantz
# Table of Contents

I  **INTRODUCTION** ......................................................................................................................... 2  
   The Museum ................................................................................................................................. 2

II  **LITERATURE REVIEW** ............................................................................................................ 12  
   Cultural and Economic Impact of Museums ............................................................................... 12  
   Digital Museums .......................................................................................................................... 15

III  **CURRENT PRACTICE** ........................................................................................................... 19  
   Acquisition ................................................................................................................................. 19  
   Copyright and Collections .......................................................................................................... 20

IV  **FUTURE PLANS OF THE MUSEUM** .................................................................................... 24  
   The Funding Situation ................................................................................................................. 25  
   Community Outreach ................................................................................................................ 26

V  **SUGGESTIONS FOR CHANGE** ............................................................................................. 30  
   Creating an Ideal Preservation Environment ........................................................................... 32  
      HVAC: ...................................................................................................................................... 32  
      Relative Humidity .................................................................................................................... 34  
      Lighting Control: ..................................................................................................................... 34  
      Storage recommendations for the Saxapahaw History Museum ........................................... 35

VI  **CONCLUSION** ....................................................................................................................... 40

VII  **BIBLIOGRAPHY** ................................................................................................................... 43

VIII  **APPENDIX** ......................................................................................................................... 45  
      Mission Statement .................................................................................................................... 46  
      Deed of Gift 1 .......................................................................................................................... 47  
      Deed of Gift 2 .......................................................................................................................... 48  
      Collections Policy ..................................................................................................................... 51
I Introduction

The Saxapahaw History Museum, located in Saxapahaw, North Carolina\(^1\) in Southern Alamance County, was initially proposed by John Jordan, President of Jordan Properties, in October of 2009 when the location was dedicated to a museum, which is currently still not open to the public.\(^2\) This report will attempt to describe the current methods which the museum is utilizing for the acquisition of donations, fundraising, and storing of museum and archival materials; at this time, these three museum fundamentals are not considered the main function of the Saxapahaw History Museum. It is the goal of this project to identify issues facing the museum, offer solutions to the problems raised, and detail ways in which to modify the museum’s practices to better meet its potential patrons’ needs, providing a successful model for preserving the museum and archival items that are given to the museum in trust.

The Museum

The layout of the museum consists of three buildings: a) The Village Hut, b) The Scout Hut, and c) The Morrow Grove Schoolhouse. These three buildings, as well as a

---

\(^1\) For more information about Saxapahaw, visit Our State Magazine’s article about the city. Jeri Rowe, “Saxapahaw” *Our State Magazine*, May 2010, available from [http://www.ourstate.com/articles/saxapahaw](http://www.ourstate.com/articles/saxapahaw); Internet; accessed 2 December 2010.

fourth that has not yet been determined, will encompass the Museum and house all exhibits. Each of these buildings has a specific purpose and function as follows:

The Village Hut is intended to have historical exhibits on such topics as: war veterans from Saxapahaw, schools of the village, churches of the area and their community involvement, community centers and civic clubs, Native American and Settler histories dating pre-1600 through mill development, and finally the stores of the village (barbershops, post office, grocery, etc.). The Hut is a one room building and there are currently plans to expand; however, the funding situation, to be discussed later, does not permit construction at this time, leaving the Hut and the other buildings in “limbo”, so to speak, until such a time when renovations and improvements can resume.³

The Scout Hut was built in the fall of 2009 by the local Boy Scouts of Saxapahaw and has two rooms for exhibits.⁴ This is where the majority of photograph donations and miscellaneous other gifts are being stored at present. The first room has one wall that will presents the scout history of Saxapahaw from 1959-1979; Troup 65 will have its own exhibit, as it was the earliest scout troop in the county. The other three walls will contain various Den and Troop pictures, histories, and memorabilia. The second room, slightly smaller, will be given to the Girl Scouts troop to set up.⁵

The Morrow Grove School building has been around since the 1860s and at its last use as a schoolhouse, it served as the school for the African American community in

---

³ See figures 1, 2, and 7 at the end of this section.
⁴ See figures 2, 3, and 7 at the end of this section.
⁵ Jordan and Cairnes believe that it should be the duty of Committees to set up the exhibits, as they were the people who worked in the Mill, or heard stories about it. These committees will be responsible for organizing order, choosing exhibits, et cetera. Cairnes is currently doing the majority of community outreach, but believes in a “for the people, by the people” approach to museum exhibitions.
Saxapahaw.\textsuperscript{6} Originally located off of Morrow School Road, it has been moved twice, once to a church, where it became a church outbuilding, and second to Saxapahaw’s Museum site.\textsuperscript{7} The schoolhouse was put on the back of a trailer and moved the several hundred yards to Saxapahaw, where it has sat in disrepair for nearly 18 months. It is missing a front door, the roof needs repair, and there are floorboards missing. It is the intention of Jordan and Jane Cairnes, the Museum Director, to give the building entirely over to the African-American community in Saxapahaw to restore the school to its original look and feel. The former church hut will house museum artifacts and memorabilia, chosen by the committee for the Morrow Grove School which is led by Nettie Baldwin, a Saxapahaw local.\textsuperscript{8}

The Mill House, a four-room authentic, or resembling authentic, house, not yet purchased, will contain the histories of the mill employees. One room will be dedicated to the Dye house, which was in use from 1952 through the 1990s. One room will exhibit the spinning mill, showing how the spinning process worked and the various products produced by the mill. A third room will have a timeline of the mill’s history, from 1848 through 1994. And the fourth room will be dedicated to the Jordan family, specifically B. Everett Jordan: his life, activities, and senatorial terms. Jordan has located a house that fits all of these requirements; however, he has been unsuccessful in contacting the woman upon whose property the house resides.\textsuperscript{9}

\textsuperscript{6} Ben Bulla, “History of Saxapahaw,” \textit{The Burlington Times News}, 1940.
\textsuperscript{8} See figures 4-7 at the end of this section.
\textsuperscript{9} See figures 7 at the end of this section.
Below is a series of photos that were taken so that the reader would have a better understanding of the layout of the three museum buildings. The walking path between the buildings, seen in the pictures below, is currently separated by grass and straw. When it rains, this area is covered by mud, making it slippery, and is not handicap accessible; two of the three buildings, however, have handicap ramps, which will make building to code easier when they are ready.
Figure 1. The Village of Saxapahaw – this would be the main building. There are plans to construct a kitchenette, bathroom, and storage space using this building as the base.
Figure 2. From the left: The back of the Village building, as well as the front of the Scout Hut.

Figure 3. The Scouting in Saxapahaw building – home of the Scout memorabilia.
Figure 4. The front of the Morrow Grove School building.
Figure 5. The inside of the Morrow Grove School. As you can see, the back wall is non-existent, the windows are broken, and there is not a front door.
Figure 6. The ceiling of the Morrow Grove School. The ceiling is in disrepair and has several holes; at the time of this picture, it was raining and thus the floor of the schoolhouse was extremely wet.
Figure 7. View of all three buildings. From the left: the Village Hut, Scout Hut, and Morrow Grove School. A fourth building will be placed to the right of the Scout Hut where you can see the gap between the two trees.
II Literature Review

Cultural and Economic Impact of Museums

“Museums, in the broadest sense, are institutions which hold their possessions in trust for mankind and for the future welfare of the [human] race. Their value is in direct proportion to the service they render the emotional and intellectual life of the people.”

The above quote, taken from the American Association for Museums “Museum Ethics” information, is just one of many definitions of a museum. A cultural history museum’s responsibility is to educate a community, and to have an impact on the lives of both the old and the young, by displaying the history and culture of a people. A museum is entrusted by a community to accurately portray moments in time by displaying history with interactive exhibits or explaining culture with verbal exhibits or lectures. Museums offer glimpses of the ever-changing identity of a country, allowing new viewpoints to arise and better understanding of history. An Environics study done in Canada in 2000 showed that “more than 90% of Canadians felt the arts teach us about different cultures and ways of living, expose us to new ideas, and play an important role in helping maintain the country’s cultural identity.”

Museums allow older generations to educate their young on what life was like when they were in their youths, demonstrating the changing atmosphere of everyday life as it is experienced between generations.

---

Museums also have a significant economic impact on the communities in which they reside. They bring in tourism, which in turn benefits local businesses and cultural institutions. If the museum sells items, such as maps, books, replicas, and the like, some revenue can be brought to the museum as well as to the locals who produced the items. Museums also require office supplies and have daily operating expenses, both of which bring income to the community at large. Locals staff the museum, which provides jobs and volunteer opportunities for those whom enjoy getting involved. Finally, successful museums encourage other cultural institutions to emerge in the community; museum sites “demonstrate a positive quality of life for a region.”

Areas with museums are viewed to be burgeoning, culturally developed areas that are perceptive to increased tourism and trade.

The concept of museum clusters, first proposed in 1990 by Michael Porter, is seen as a local economic development tool. “Many cities have started to exploit their cultural resources to significant effect. Myerscough et al. (1988) point out that, through the tourists they attract, museums can have a significant economic impact on a city.”

Clusters are cultural districts made up of businesses that feed on each other’s energy to produce increase visitation. For example, a restaurant who uses nothing but local, organic produce will buy ingredients from local, organic farmers; local farmers are

---


14 Ibid.
encouraged to increase their crop production rates using organic methods because that is what their buyers prefer – it is a cyclical and self-sustaining model of economic development. This can be seen with museums as well by creating collaborative models of advertisement. A museum that focuses on textile creation, like the Glencoe Textile Museum in Glencoe, North Carolina, would benefit from a museum that focuses on the use of those textiles to create new products, such as the Saxapahaw History Museum. By advertising one museum within another, museums may increase their patronage while helping another institution do the same. There are four other institutions in close proximity to the Saxapahaw Museum; although I am not aware of their visitation rates, I am sure that collaboration between the museums would increase each of their visitor counts due to the increased advertisement and complimentary materials in the other local museums.

Museums can increase the amount of spending in a local economy by attracting tourist to cities. “The Policy Studies Institute (PSI) argues that museums can attract tourists and day-trippers into the locality to spend money on admissions, hotels, shopping and restaurants, improving the economic growth of the region as a result (1992).”

Heilbrun and Gray detail methods of measuring economic impact of cultural institutions on local economies. These measurements are the direct, indirect, and induced local spending as a result of museum establishments. Direct spending is measured by surveying local institutions and is defined as the cost spent by a museum to maintain operation. Indirect spending could be defined as the produce that a local restaurant

\[15\] The close museums include: Glencoe Textile Museum, Haw River Museum, Alamance Battleground Museum, and Alamance County Historical Museum

\[16\] Chieh-Ching, 3.
purchases in order to prepare meals for hungry museum visitors, post or pre-visit to the museum. Induced spending would be the wages, salaries, and purchases to or made by the employees of the museum, who also visit local restaurants and shops that benefit from museum visitors. The total economic impact of a museum is the sum of the direct, indirect, and induced spending due to museum proximity to local businesses. The effect of cultural tourism, or tourism based upon the draw of cultural institutions can be very beneficial to communities: “cultural tourism can add significant (and sometimes much-needed) diversity to a regional economy. Benefits relate directly to the profile of cultural tourists: on average, they have higher incomes and are more educated than other travelers, which translates into more money spent per visit and longer stays.” With Saxapahaw’s unique setting, a village with local vineyards, restaurants, art galleries, schools, salons, and apartments all within a mile of one another, the benefits of cultural tourists and the money they have to spend on local businesses will benefit the community as a whole, not just the museum.

**Digital Museums**

In May 1999, the directors of four of the largest museums in the world, the Metropolitan Museum of New York City, Louvre of Paris, British Museum of London, and State Hermitage Museum of St. Petersburg, met in a Digital Museums symposium to discuss the direction of museums in regard to new technology. At the end of the twentieth century, personal computers were becoming more commonplace, as were cell

---

phones and Palm Pilots, and so museums were concerned about the effect of the Internet on museums’ need to be “cutting edge” of all things technological. However, these four directors were afraid that putting museum collections on the Web would detract from the overall experience of museum going, decreasing the appreciation for museums and lowering the visitor count dramatically. The Louvre, at the forefront of digital technologies for museums, launched its website in 1995, at the time of this symposium, received 11,000 visitors a day to the website, as compared to 15,000-20,000 visitors to the museum. The website contains “600 photographs of the museum’s major works and 60 "virtual panoramas" of its galleries;” despite their growing online collection, the results of a survey taken of the Louvre’s website’s visitors, most of which have post-graduate level educations, indicates that they believe the “site does not replace the museum, but makes one want to visit it.” Virtual exhibit spaces do not detract from interest in museum visiting, but in fact compliment visitation and encourage Internet patrons to visit the museum in person.\textsuperscript{19}

That online museum browsing makes patrons want to visit the physical museum is the exact reason why museums should expect to have some aspect of their collection represented online. The question then turns to “browsability” of collections. The casual searcher may not have a good idea of what they are looking for and may be just browsing collections of local museums to find something to do in the coming weekend. The process begins by having an online catalog of objects; the second step is digitizing the objects. The National Archive and Record Administration has several guides online for

how to go about digitizing collections;\textsuperscript{20} there are also many museums and archives who have written about their step by step processes of digitization in order to aid other institutions willing to take that step with their collections.

The key to capturing a visitor’s attention is having interactive virtual exhibits on the museum’s website. For example, the Saxapahaw History Museum could have an interactive children’s exhibit on making cotton into t-shirts – the exhibit would involve an amount of programming to the level of a computer game, but it is doable with the right volunteer’s skills. They could also have a Geographic Information System (GIS), accounting for both time and space, documenting the physical changes in landscape of Saxapahaw and Alamance county, and having certain images tagged to locations, indicating where the mill’s loading dock was, or where certain families lived in relation to one another. The museum could also utilize the uploading, tagging, and social bookmarking features of Omeka, an open source software designed specifically for libraries, archives, and museums, to allow users to upload and create their own collections of their photographs of the town and local businesses and then share their uploads on social networking sites. Omeka is intended to offer a Web 2.0, or social networking technology, experience and was created for the non-technical; uploading items is as easy as publishing a blog, with the capability of site visitors to subscribe online to the museum’s recently added items by utilizing an RSS (really simple syndication) feed on their own homepage.\textsuperscript{21} If the museum kept a regularly updated blog


\textsuperscript{21} To find out more about Omeka, please visit Omeka’s website at http://omeka.org/about/
of new developments and item donations, they would be able to reach a wider audience of internet browsers looking for content which may be available through the museum’s website. Staying current with the technological trends which searchers are utilizing will keep museums relevant to patrons.

Switching from all paper records to mostly electronic records will be a big undertaking for the Saxapahaw museum. One has to take into account the employee’s ability to learn and successfully adopt new technologies and skills, such as finding one’s way through the backend of a website and creating metadata when cataloging new objects. Someone who is not familiar with these things would need a time period to adapt to the changes and embrace the evolving face of the museum, when doing something such as switching from a receipt book to a Deed of Gift when accepting new item donations. If the employee and owner of the museum are willing to adopt change and are proactive in bringing it about, then the endeavor will be successful.
III Current Practice

Acquisition

Currently, the acquisition process consists of Cairnes being contacted by the donor, receiving the item or items, and documenting the item’s receipt in a receipt book that contains two carbon copies, one for the donor and one for Cairne’s records. Occasionally, the donor does not meet with Cairnes in person to make the exchange, so the donor copy is either mailed to the donor, or, if no address is available, it is kept on file until such a time when the donor can pick it up in person. There are several problems with this process:

1. There is no electronic record kept of the acquisition of the item – if the very thin carbon-copy paper is damaged, it will result in the destruction of the only record available about the donor. Once the Omeka database\(^\text{22}\) is used consistently, a secondary source for the origin of donations will be available to the director.

2. The donor is not usually informed of what will happen with their photographs or textiles that are donated to the museum. The Deed of Gift would alert the donor that the item is being donated indefinitely to the museum, and that the museum will have all rights of deaccessioning and exhibiting the item.\(^\text{23}\)

---

\(^{22}\) I chose Omeka as the Open Source Software for the Museum to use as a cataloging database as well as virtual gallery, when they are ready to go digital.

\(^{23}\) In the Collection Development policy, museums should address whether or not they will accept items with which they will not have full rights of deaccessioning, exhibition, et cetera. It may be that it is too much of a legal trouble to not have full rights. However, some donors may wish to keep some of their rights, and the museum will have to either
When presented with the latter issue, Jordan insisted that there will be a “Gentleman’s Agreement” with donors, and that the museum would honor any and all requests to give back to the donors their donations, which would be to the detriment of the Museum’s collection holdings. Under the “Gentleman’s Agreement,” although the items in the museum are the museum’s legal property, there would always be the suggestion of non-permanent ownership of the donations, which is a precarious position for any museum.

The Deed of Gift is important to convey the rights of the Donor in regard to the copyright laws regarding such items as photographs and documents. Malaro goes into detail about copyright laws and museum collections, citing important deciding cases and copyright laws, as well as giving a full picture of the rights of donors in five distinct cases: the right of reproduction; the right of adaptation the right of distribution; the right of performance (if applicable); and the right of display. Without a Deed of Gift, or documentation such as in the below mentioned case of King v. Trustees of Boston University, a museum would not have rights to their own collections. While not all donors will want to give up their legal ownership of items, there are benefits to giving up those rights and avoiding being contacted every time a decision has to be made about the donation(s).

**Copyright and Collections**

Copyright, according to Susan Bielstein, is the “exclusive, legal right to publish, reproduce and sell a literary, artistic, dramatic, or musical work. It is designed primarily to protect an author or artist against any unauthorized copying of her works for a

---

24 Malaro, 151.
reasonable period of time.”25 When a donor donates an item, she is gifting away the title of the item to the museum, as well as the rights to display the work publicly as the museum sees fit.26 Behrndt-Klodt, in *Navigating Legal Issues in Archives*, details that the “title to any kind of property . . . involves establishing rights of ownership and rights of possession through legal documents, with the transfer to the archives of both legal title to and actual physical custody of the records.” 27 With this transfer, often accompanied by a Deed of Gift, as well as any necessary transfer paperwork, the museum or archive will have legal possession and ownership of the item and the donation to the museum will be complete and irrevocable. This is why a “gentleman’s agreement” for museum possessions would be so damaging to the museum’s reputation as a repository – the idea of “giving back” items would challenge the museum’s ownership of all items within its custody, hypothetically leading to the revocation of all items and leaving the museum with no collection.

26 17 U.S.C. § 106A(e) gives provisions that allow the copyright owner to transfer the right of item reproduction over to a separate entity if the author of the item signs an appropriate waver of said rights. 17 U.S.C. § 108 specifically deals with the right of libraries and archives to display items that are owned by the displaying institution, provided that certain considerations are met. The first is that only one copy be made for display purposes, and only if the library 1) is making the copy without considering commercial advantage, 2) is open to public research, and 3) the reproduction work includes a notice of copyright on the item. The second consideration provides for the item’s preservation, security, and deposit for research in another library, allowing three total copies to be made, provided that 1) the original item is on deposit at the originating library or archive, 2) if a digital reproduction of the item is made, it is not widely distributed in that format and is not made available to the public outside of the library or archive. The statute continues on, describing provisions for the determination of obsolete formatting for reproduction and preservation purposes and how obsolete materials may affect reproduction rights.
Rights of reproduction outside of the scope of the museum’s digital gallery or physical archive lie within the copyright holder, usually the originating author, for the term of the copyright. However, it is recommended by most authorities that it is in the best interest of the museum or archive to ascertain the copyright laws to the item or work. Doing so will allow the museum exclusive rights to approve or deny reproduction of the work, effectively standing “in the shoes” of the artist. The transfer of copyright may or may not be complicated, depending on the artist’s interest in the future of the work, any joint producers or stakeholders, the year in which the work was produced, whether or not the work was registered with the United States Copyright Office, and other such issues. Copyright transfer should be listed in the Deed of Gift so that the donor may be made aware of the full extent of the agreement being signed by donating the item. When displaying the item, the museum should indicate the origins of the gift, giving acknowledgment to the originating author or artist; this Credit Line may be created with the donor so that recognition is given to the satisfaction of the donor.  

In a 1995 case held in Massachusetts, Corretta Scott King versus the Trustees of Boston University presented legal affirmation that documentation of the intent to donate, i.e. the Deed of Gift, can be held up in a court of law. Martin Luther King, Jr., in a letter dated 1964 to Boston University, agreed to donate his correspondence and papers to BU, making a deposit into BU’s collection at the end of every year. Corretta Scott King, as administrator of the King Estate, held that the letter was not contractual and the Estate held the title to King’s papers. The letter stated that BU was to be the sole owner of King’s papers upon the death of the activist:

28 I first came across this concept of donor created Credit Lines in Ackland’s Deed of Gift, generously shared with me by the Registrar’s office at the Ackland Art Museum.
“I intend each year to indicate a portion of the materials deposited with Boston University to become the absolute property of Boston University as an outright gift from me, until all shall have been thus given to the University. In the event of my death, all such materials deposited with the University shall become from that date the absolute property of Boston University.”

The language of the letter was highly disputed and, after the first trial was found in favor of BU and the Estate appealed, the final judgment was decided upon in Supreme Judicial Court. The main facts being that King’s donation was a charitable subscription, and although the letter is not considered contractual, the intent behind the letter was for a full, legal transfer of ownership of the papers to BU, with full consideration by King and BU; King continued to deposit papers until his death in 1968 and BU indexed the papers and provided access to researchers, which was more than King had originally stipulated that they do in order to receive the collection. Due to Boston University’s evidence of documentation, the case was decided in BU’s favor and the collection remains at the university. This is why it is so important for museums and archives to have proper documentation of donations in the case of a lawsuit or disagreement, such as the King v. BU case.

29 King v. Trustees of Boston University, 647 N.E.2d 1196 (Mass. 1995).
IV Future Plans of the Museum

After speaking with Cairnes, it became clear that although the mission of the Saxapahaw History Museum had been established, not much thought had been put in to the museum’s daily operation strategy once the institution’s construction is completed and the doors open. Cairnes was asked to detail the goals that she has for the museum and how she intends to accomplish them. Here are those goals that she relayed to me:

1. Finish the Village Hut renovations. Create a conference room, or meeting space, and install a heating, ventilation, and air conditioning system. Install a bathroom and kitchenette, an office for Cairnes, as well as storage for overflow items.

2. Complete the Morrow Grove School building. Wood the same color of the building needs to be located, purchased, and installed in order to stay with the authentic look and feel of the building. The roof needs to be repaired, there are holes in the floor, and the door and front steps are missing several slats of wood. After the building is finished, it will be turned over to the Morrow Grove Committee, who will then take care of all of the decorating and exhibitions inside.

3. Build exhibit cases for the Scout Hut.

4. Locate an original mill house to be donated as the 4th building in the museum. If this cannot be done, build one to resemble an authentic mill house.

5. Send out letters encouraging more item donations. Currently, the museum is not proactive in this because the storage space consists of Cairne’s office.
6. Create educational programs about the history of Saxapahaw and the surrounding area; feature a Family of the Month (described below); raise money so that the museum is a self-sustaining institution; collaborate with other museums in the area; have repeat visitors.

Having an unlimited amount of funding to accomplish all of these goals would certainly put an end to some of the museum’s current issues; however, that is not the case and so other options will have to be explored on how to get the museum open.

The Funding Situation:

Currently, the museum is funded almost entirely by Mr. John Jordan, the owner of Jordan Properties and, subsequently, a good portion of Saxapahaw property. As such, funding is limited due to the economy and split nature of Jordan’s responsibilities. With the last building not yet located or built, and the Village Hut in need of serious reconstruction before it can fit with the requirements set forth by Jordan and Cairnes, the museum has a long way to go, with more than $100,000 spent, and much more yet needed. According to Cairnes, all will happen given time; however, with the right amount of resources, much more can be accomplished to speed up the creation and opening of the museum.

Financial donations are not yet encouraged to advance the opening of the museum, as Jordan feels that requesting donations from the public would make the museum beholden to the community. Cairnes has applied for some small grants from local businesses, namely for a lumber donation from Lowes, as well as a small monetary
donation from a local bank. However, the museum needs a significant financial input to be fully functioning as a self-sufficient museum.

My suggestion for the museum’s financing is to look into preservation or leadership grants in that amount or more. The Institute for Museum and Library Services has an amazing array of grants that are specifically designed to aid in the creation of museums, the implementation of digital projects, and the improvement of current structures so as to have better preservation environments. With the grant, as well as their current resources, with on site electricians, plumbers, and general handymen, the museum should be able to improve the walkway between the buildings to decrease the likelihood of accidents due to wet ground and create a more pleasant museum experience for visitors. An IMLS grant would also aid the museum in following best practices for archival and museum collection preservation; the best practices for item preservation are listed in the next chapter.

Community Outreach:

Currently, the Saxapahaw History Museum is not actively attempting to garner interest in the museum beyond casual conversation, mostly due to the opening date being pushed back repeatedly. In order to create a larger visitor base, the museum will have to expand its communication and outreach efforts to gain wider community support. The extent of the museum’s current community outreach program consists of biannual newsletters, calling for item donations and volunteers to participate in the various committees that will make up the exhibits of the museum. After each meeting, minutes are sent out breaking down the conversations and decisions made. An additional method
of outreach could include the museum’s email listserv – people are more likely to read the newsletter if it is electronic and mailed – which could be sent out monthly or bimonthly to detail progress and upcoming museum events when the museum is operating. The museum could take a page out of the New York Public Library play book, which uses a blog, Facebook, and Twitter to update its patrons about new holdings, exciting programs, and guest lecturers. The museum could post on the blog an exciting item located that week, or spotlight a theme or person, giving histories and titillating facts about that person or item. Other businesses in the area, namely The Eddy Pub and The General Store, have taken to using social media for publicity and their efforts have been well-received by the local and not-so-local community.

One way in which Cairnes and Jordan are enlisting community support is by offering to spotlight a Family of the Month. Cairnes has been handing out photo albums to those families who were employed by the mill or lived in and around Saxapahaw during the mill’s opening. The idea is to get a great conglomeration of family photographs of people in the mill, working and playing, so that the museum can have a human touch in their collection. These photo albums will be displayed in a corner of the Village Hut for visitor perusal. Cairnes is asking for copies of the photographs, as she is not currently taking inventory of all of the photographs being handed over to the museum in the albums. She says that these albums will never be a completed product, but will instead be constant works in progress as people add and subtract photos to them. There has been one family who has not yet picked up their album, and two more still who want Cairnes to help them with the creation and organization of their family albums.
Another method of community interaction would be to create fun programs that relate to Saxapahaw and Mill communities in general. The museum could invite historians to come and give lectures or lead discussions on the history of Saxapahaw, including local Native American and settler history, mill history, as well as modern day Saxapahaw with current residents. Textile specialists and weavers could come and lead workshops, showing children and adults alike how to weave textiles and lecturing on how the mill’s technology changed over the years to produce clothing products. Reunions could be held at the mill, where alumni could reminisce – this is actually the current intention of the Morrow Grove committee, to have graduates of the school meet at the building for a reunion in May, convalescing at the General Store across the street if the house is still not ready for visitors. Cairnes’ intention is to bring alive the past so that the legacy of the people that lived and worked in Saxapahaw never dies. She wants the history of Saxapahaw to be vivid and fifty years from now, the museum will be able to educate and give appreciation for the lifestyle and dedication required to maintain a mill town. Cairnes wants to draw in new patrons with the heritage of Saxapahaw and maintain repeat visitors with new programs and projects.

Within the community, several new businesses have emerged in the last two years, making cluster tourism a greater possibility as the local businesses grow and increase. The General Store of Saxapahaw, an older addition to the village, is renowned for its five star food and is frequently visited by North Carolina residents from as far away as an hour. The Eddy, a pub and restaurant, opened recently to wide acclaim as did a new art gallery featuring local artists. The Eddy frequently has impromptu “jam sessions”, where locals will pick up their accordions and guitars and sing together,
inviting others to try their hand at instruments and vocals and providing a source of live music which encourages others to stop by on a spur of the moment. There is a local charter school, which frequently engages the General Store as a source for local and sustainable food knowledge, as the store recently began a community garden. An event space and coffee shop is under construction at this time and a local couple has already started planning their wedding for that venue, creating more local business as they engage the event space owner, florists, musicians, caterers, and photographers to vend their wedding. As the museum opens, citizens in nearby towns will visit, bringing even more notice to the new spaces opening or perhaps the museum patrons will be lured by the town’s offerings and will notice the museum as a new amenity. The process of exposure for local, cultural institutions is cyclical and sustaining and with increased community outreach in local newspapers and tags on local blogs, the museum and the city of Saxapahaw will become a greater success, benefiting each of the local businesses, including the museum.
V Suggestions for Change

When I first learned of the museum, I sat down with Jordan and Cairnes and began speaking to them about their vision for the museum and the steps they had taken up to that point to realize them. That first conversation revealed that there were some key elements missing from the basic starting point of museum creation, such as a Mission Statement and Collections Development Policy. After explaining to them what these documents were, I began making drafts of a mission statement.

To help narrow down the scope of the mission statement, I first looked up the definition of mission statement in the *Handbook for Museums* by Edson and Dean: it is “a document that establishes the limitation of the collection and defines the role of the museum.”30 I thought about the conversations which I had had with Jordan and Cairnes and began to draft some ideas. In order to get a professional perspective and see a museum in practice, I next arranged a meeting with the Registrar’s Office at the Ackland Art Museum. In meeting with them, I learned how Ackland processes new items, accepts loaned collections, and navigates the legal intricacies of museum systems. They suggested specific books that would be helpful in creating the legal framework for the Saxapahaw Museum and Marie Malaro’s *Legal Primer* was one.31 I consulted the Ackland’s documents in order to create a professional mission statement and Deed of

---

Gift for the Saxapahaw Museum, i.e. their Deed of Gift, Proposed Acquisition Forms, and Warranty and Indemnification Form. These documents, as well as other forms discovered on various museum websites were helpful as a guide to creating two Deeds of Gift\(^{32}\) so that the Museum would have options from which to choose.

I created the mission statement based upon the goals put forth by Jordan and Cairnes in our initial meeting. Jordan, Cairnes, and myself discussed the first mission statement I drafted and made changes to more accurately represent the focus of the museum, mainly adding county information so as not to limit the scope of the collection just to this area but rather being more inclusive. The revised and current statement reads as follows:

The Saxapahaw History Museum is committed to expanding the public's sense of community through an understanding of the history of Southern Alamance County and its place in North Carolina society. The Museum exists to preserve, exhibit, and advance the evolving history of Saxapahaw and the surrounding towns by making the Museum and its items available to the public.\(^{33}\)

Cairne’s and Jordan’s main goal is to keep the past alive through exhibits with the idea that with each exhibition the locals would become increasingly more involved in the retelling of history as it is displayed in the museum. Community involvement is the main idea behind having a “Family of the Month” photo album, detailed later in this paper, and holding lectures and reunions in the museum would stimulate conversation between the older and younger patrons. The mission statement is intended to establish the intent of the institution and its public role in the community; the Saxapahaw History Museum’s mission statement does just that.

\(^{32}\) See Appendix B.
\(^{33}\) See Appendix A.
Creating an Ideal Preservation Environment

Going forward with the building renovations in the Village Hut, I would like to propose some suggestions to adhere to preservation standards put forth by the Society of American Archivists.\textsuperscript{34} The most important thing to keep in mind is that it is essential that an archive and museum be cool, dry, and stable in order to ensure long-term preservation of items. Specifically, when creating an ideal preservation environment, one should think of the HVAC system specifications, temperature control, humidity monitoring systems, disaster prevention and preparedness, lighting control, and storage.

**HVAC:**

Currently, none of the three buildings comprising the museum have heating, ventilation, and air conditioning systems. This is unfortunate because the best way to control temperature and humidity, as well as remove gaseous and particulate pollutants is by using an HVAC system, which is expensive to install and maintain. An HVAC system provides all of the following basic functions\textsuperscript{35}:

1. Uniform distribution of treated air throughout the area,
2. Bringing in the minimum necessary outside air,
3. Cooling during hot weather to overcome heat loads (such as lighting and people),
4. Heating during cold weather,

\textsuperscript{34} “Standards and Best Practices,” Society of American Archivists, 2011, available from \url{http://www2.archivists.org/standards}; Internet; accessed 1 April 2011.

5. Adding to or removing moisture from the air as needed to maintain steady relative humidity, and

6. Reducing gaseous and particulate pollutants in the conditioned space.

Temperature control is one of the biggest functions of an HVAC system. In North Carolina, temperature ranges can go from -35°f to 110°f, so it is imperative what a constant temperature is maintained to reduce the possibility of collection deterioration due to extreme heat or extreme cold exposure. The recommended temperatures for an ideal preservation environment are between 60-70°F, plus or minus approximately 5 degrees.\(^{37}\)

Particulate levels can also be damaging to collection, yet can be reduced by using an HVAC system. Air Conditioning would reduce the amount of dust and soil accumulations on a collection, as the system would keep the air circulating and suck the pollutants out of the building. Gaseous pollutants include sulfur dioxide, ozone, and oxides of nitrogen, which can cause the break down of paper, fabric, and leather molecules, weakening the materials and causing their deterioration; this leads to photographs fading or discoloring. These pollutants are difficult to measure and control and the damage they produce is irreversible and cumulative.\(^{38}\)

**Relative Humidity**

Another main function of an HVAC system is dehumidification, which occurs during the cooling process. This means that the amount of dehumidification that can occur depends on the HVAC system installed – the more advanced the HVAC, the more stable the humidity in the environment. Alternate methods of humidity control include operating a dehumidifier or a desiccant machine. Dehumidifiers often have settings that can detect the temperature and set the relative humidity levels between 40-50%, plus or minus 3% humidity. Desiccant machines absorb moisture and discharge the absorbed water outside; they are most appropriate for photographic collections, and so would be perfect for the Saxapahaw History Museum.

To monitor the preservation environment’s humidity levels, one item that is useful is the hygrothermograph, which senses temperature and humidity, monitoring the readings with a pen that draws lines on a paper chart attached to a cylinder that is driven by a wind-up or quartz clock; it is checked once a week. There are electronic alternatives to hygrothermographs that produce better readings and are less sensitive; however, the cost of these instruments is prohibitive. Other items that would be useful are sling psychrometers, cobalt salt humidity cards, and dial thermohygrometers; these items are not necessary if the museum uses an electronic humidity meter.

**Lighting Control:**

In the Scout Hut, where the majority of photographs and other donations, such as uniforms, medals, et cetera, are currently being stored, there is an abundance of sunlight.

---

39 Some sources say that between 30-40% relative humidity is a fine number, dependent on the materials being preserved.
This sunlight is not filtered by shades or special glass to block Ultraviolet light, which is extremely damaging to photos in particular. The intensity of daylight is not constant and when combined also with the overhead lighting of track spotlighting, readings may or may not be useful in determining light exposure. However, some methods available are photographers’ light meters and the “blue wool standards,” cards with dyed textiles that fade at a known rate relative to each other. The wool cards can be placed in display cases to measure the amount of visible light exposure to which the objects in the case will be or are being exposed; the visible light levels should be between 50-150 lux.

Storage recommendations for the Saxapahaw History Museum

When creating a storage vault for the photographic and archival collection, it is important to keep the above preservation standards in mind throughout the process, leaving room for proper HVAC installation, lighting controls, and humidity detection and control. The building will have to be inspected for flooding possibilities, and prepared accordingly to avoid disaster. Shelving for the vault should be steel\(^{40}\) to avoid shelf buckling and attached to the walls for stability; the first shelf should be approximately two inches off of the ground in the case of flooding. I would recommend investing in archival quality boxes, reboxing the current collection of archival documents, which would increase the box count of the collection three times; these boxes would go on the shelves. In the case that an item requires special housing, it is good practice to fit the item in a snug box so that the edges do not bounce around and become damaged when the box is handled. I think that creating storage underneath the Village Hut would be a

\(^{40}\) University Products has good quality shelving and archival boxes; however, their prices can be a little outrageous.
great chance to maximize space usage, provided that the conditions of the vault are cool, dry, and stable.

Storing photographs, which is the majority of the Saxapahaw History Museum’s collection, can be tricky. Temperature should be, at maximum, 65-70° and should really remain below 40⁰⁴¹, and relative humidity should be around 30%, with allowable fluctuations of ±2° and ±5%, respectively.⁴² Color photographs require the colder temperatures (40° or less) in order to preserve the original coloring. High humidity levels and temperatures will accelerate deterioration severely, as can fluctuating temperatures. Where the photographs are kept now, within the Scout Hut, temperature fluctuates continually, dependent on the local weather, which has gone below freezing, and above 80° in the last six months alone. As there is no humidity or temperature control, the situation will only worsen as the summer draws closer. In the Scout Hut, there is also no lighting control or shading, and “exposure to visible and ultraviolet (UV) light is potentially damaging to photographs. Light can cause embrittlement, yellowing and color fading in prints and hand-colored surfaces.”⁴³ The Library of Congress recommends using UV-filtering plastic or glass in window and exhibit framing in place of regular glass; this way, although there will still be exposure to some UV and visible light, it will be reduced and the photographs will last longer. Also according to the Library of Congress, “gas by-products given off by fresh paint fumes, plywood, deteriorated

---

⁴² Banks, Preservation, 325-326.
⁴³ LOC “Caring for Your Photographic Collections.”
cardboard and many cleaning supplies may cause accelerated image deterioration.\textsuperscript{44}

Storage in non-acidic containers is recommended to decrease exposure to pollutants and light exposure.

The following paragraphs are taken from the Library of Congress “Caring for Your Photographic Collections” article, available online. The article provides detailed information on exactly how to house a photographic collection, and I found the entire section useful, which is why it is reprinted here.

House photos in protective enclosures to keep out gritty dirt and dust which can abrade images, retain moisture, and deposit contaminants. Avoid and/or remove materials such as acidic paper or cardboard, polyvinyl chloride (PVC) plastic, rubber bands, paper clips, and pressure-sensitive tapes and rubber cement. Suitable storage materials should be made of plastic or paper, and free of sulfur, acids, and peroxides.

Paper enclosures must be acid-free, lignin-free, and are available in both buffered (alkaline, pH 8.5) and unbuffered (neutral, pH 7) stock. Storage materials must pass the ANSI Photographic Activity Test (PAT) which is noted in supplier's catalogs. Buffered paper enclosures are recommended for brittle prints that have been mounted onto poor-quality secondary mounts and deteriorated film-base negatives. Buffered enclosures are not recommended for contemporary color materials. Paper enclosures are opaque, thus preventing unnecessary light exposure; porous; easy to label in pencil; and relatively inexpensive.

Suitable plastic enclosures are uncoated polyester film, uncoated cellulose triacetate, polyethylene, and polypropylene. Note: Photographic emulsions may stick to the slick plastic surface at high relative humidity (RH); the RH must remain below 80% or do not use plastic enclosures. Plastic enclosures must not be used for glass plate, nitrate, or acetate-based negatives.

Prints of historic value should be matted with acid-free rag or museum board for protection. Adhesives should not touch the print. Matting should be done by an experienced framer or under the direction of a trained conservator.

Store all prints and negatives that are matted or placed in paper or plastic enclosures in acid-free boxes. If possible, keep negatives separate from print materials. Store color transparencies/slides in acid-free or metal boxes with a baked-on enamel finish or in polypropylene slide pages. Commonly available PVC slide pages, easily identified by their strong

\textsuperscript{44} LOC “Caring for Your Photographic Collections.”
plastic odor, should never be used because of their extreme chemical reactivity.

Place early miniature-cased photographs, including daguerreotypes, ambrotypes and tintypes, carefully into acid-free paper envelopes and house flat; keep loose tintypes in polyester sleeves, or, if flaking is present, in paper enclosures.

Storage of family photographs in albums is often desirable, and many commercially available albums utilize archival-quality materials. Avoid albums constructed of highly colored pages. Never use commercially available "magnetic" or "no stick" albums for the storage of contemporary or historic photographic prints in black-and-white or color. These materials will deteriorate quite quickly over time.45

The last paragraph involving album storage is especially applicable to the Saxapahaw History Museum, as portions of the photographic collection are stored in family photo albums, handed out to specific families in the area to fill with their photos of the Mill and Mill life. The binders for the albums were purchased at Office Depot, as were the magnetic, self-adhesive insert sheets for the photographs. The magnetic sheets may prove problematic in the future, as indicated by the Library of Congress’s guide, and will lead to quicker deterioration than if kept in an archival quality album or in box storage.

I would also like to see these albums cataloged and documented properly before they go on display in the museum. If the museum is not accepting these photographs as permanent additions to the collection, as exhibited by some families coming in and removing photos after they have returned their albums back to the museum, then this could be a problem, leading to issues in maintaining a collection that is never stable. If possible, these items could be digitized and given back, and grant monies could provide a television screen on which to display these Family of the Year photo albums in an automatic and predetermined order. A touch screen would be a fun way to make the exhibit interactive yet stable for visitors to peruse at will.

45 LOC, “Caring for Your Photographic Collections.”
In summary, an ideal preservation environment for archival collections would be cool, dry, and stable with reduced pollutants\textsuperscript{46}; the temperature of the environment would be between 60-70°F (± 5°), with relative humidity between 40-50% (± 3%), visible light levels between 50-150 lux, and UV exposure at 75 microwatts/lumen. The recommended conditions for photographic collections are 40° or below in temperature, and relative humidity of about 30%, with allowable fluctuations of ±2° and ±5%.

\textsuperscript{46} sulfur dioxide (≤0.4 ppb, ≤1 µg/m\textsuperscript{3}); nitrogen dioxide (≤2.5 ppb, ≤5 µg/m\textsuperscript{3}); ozone (≤1 ppb, ≤2 µg/m\textsuperscript{3}).
VI Conclusion

Working with the Saxapahaw History Museum has shown me what sort of an impact a cultural institution can have on a local mindset. The residents of Saxapahaw are excited about the museum, which has been in the works for approximately two years now, and are actively involved in helping plan the exhibits and in donating their personal collections in order to increase the holdings of the museum. The previously quoted Environics study that found that “more than 90% of Canadians felt the arts teach us about different cultures and ways of living, expose us to new ideas, and play an important role in helping maintain the country’s cultural identity”\textsuperscript{47} is true for small communities as well as large countries. The turn out at the Saxapahaw History Museum’s volunteer meetings is always a full house and each person has a story they would like to share about growing up in Saxapahaw, and ideas about what the museum can exhibit. These volunteers and committee members and their children are the ones who benefit from a museum in Saxapahaw.

The town will benefit from increased tourism, the museum harmonizing with other local businesses to bring in tourists and “foodies” to make Saxapahaw an experience, not just another mill town. The increased direct and indirect spending in Saxapahaw will effect each locally owned business in the area, bringing an economic boom once the museum is fully established and running. By putting items online in a

\textsuperscript{47} Wyman, 31.
digital gallery, the Saxapahaw History Museum may attract a larger audience of researchers and casual museum goers, including school children on field trips. The studies quoted above also indicate that online gallery traffic with the museum’s website will increase the amount of visitors that the museum will receive in person. The possibilities for public exposure can only increase patron interest in the museum which will lead to increased interest in Saxapahaw in general.

During the course of this project, I was able to identify several problem areas within the Saxapahaw History Museum. First, their acquisition and cataloging schema is ineffective and not conducive to online research and browsing. My solution for these problems was to offer Deeds of Gift to help with the legality of donations, as well as creating an online catalog of museum donations in the open source software Omeka. Second, the museum does not currently have a sustaining funding situation. IMLS grants could help with some of the funding issues and get the museum opened faster and with a better outcome for creating income for the institution. Third, the preservation environment for the museum is not conducive to establishing long term access to materials. This report offers suggestions for changing the environment into a more preservation-friendly atmosphere. Finally, the space concerns of the museum are constraining the actual content of the collection. The archival collection, currently maintained in the Vault within Jordan Properties, is under consideration for shredding, as the Vault space has been given to the local art gallery and a viable space solution has not been offered. However, if a space could be created underneath the Village Hut, that space concern could be addressed. Otherwise, I have suggested donating the materials to a repository with the resources and interest to preserve the collection.
The most satisfying part of this project has been making a difference in the creation of an institution that will touch the lives of patrons both locally and far flung. I hope that the documents I have created as well as the catalog that I have started will find their way into the minds of researchers and tourists everywhere. I am hopeful that my suggestions for the future of the museum will aid it in accomplishing the goals which Jane Cairnes set forth and will be the human nudge that the museum needs to gain momentum.
VII Bibliography


Fleming, David.  “Managing Change in Museums.” Keynote address at the Museum and Change International Conference. 8-10 November 2005.  
http://www.intercom.museum/conferences/2005/


King v. Trustees of Boston University.  647 N.E.2d 1196 (Mass. 1995).


The Library of Congress.  “Caring for Your Photographic Collections.”  


“Standards and Best Practices.” Society of American Archivists: [http://www2.archivists.org/standards](http://www2.archivists.org/standards); Internet (accessed 1 April 2011).


VIII Appendix

1. Mission Statement
2. Deed of Gift Option 1
3. Deed of Gift Option 2
4. Collection Development Policy
5. Screenshots of Omeka and the metadata fields
6. Pictures of damaged Archives from the museum
7. Pictures of museum buildings and layout, as indication of what goes where
8. Financial outline for purchasing archival materials
Mission Statement

The Saxapahaw History Museum

Mission Statement

The Saxapahaw History Museum is committed to expanding the public’s sense of community through an understanding of the history of Southern Alamance County and its place in North Carolina society. The Museum exists to preserve, exhibit, and advance the evolving history of Saxapahaw and the surrounding towns by making the Museum and its items available to the public.
Deed of Gift 1

THE SAXAPAHAW HISTORY MUSEUM

DEED OF GIFT

Donor(s): [Name]
[Address]
[City, State, Zip]
[Phone number]

Donor, identified above, hereby offers to the Saxapahaw History Museum (the “Museum”) all of Donor’s right, title, and interest in and to each of the following items (collectively, the “Gift”), as a gift:

[Insert description of each item]

Donor hereby unconditionally and irrevocably gives, transfers, assigns, and delivers absolute and unconditional ownership of the Gift to the Museum, together with all rights, including copyright, and interests that Donor possesses in the Gift. It is Donor’s intention that the Museum will own the Gift and will maintain all powers incident to ownership including, without limitation, full powers of management, display, conservation, and disposition. Such powers shall be exercised with the Museum’s sole discretion, subject to the Museum’s direction in the exercise of that discretion.

Donor requests that the Gift be identified in the records of the Museum and to the public when the objects are exhibited, lent, published, or otherwise displayed as follows:

Credit Line: __________________________________________________________

To the best of Donor’s knowledge and belief, the subject of this gift is free and clear of all encumbrances and restrictions and, since 1971, has not been imported or exported into or from any country contrary to state, national, or international laws. Donor further represents that s/he is the owner of the object(s) and has full legal authority to make this gift.

For Donor:

Signature: _________________________________
Name: __________________________________
Date: _________________________

Accepted by The Saxapahaw History Museum:

Signature: _________________________________
Name: __________________________________
Title: Director
Date: ________________________

48 This is the recommended Deed of Gift. This Deed of Gift is adapted from one that a local museum uses with their clientele. It is used and portions reprinted with their permission.
Deed of Gift 2

The Saxapahaw History Museum

Deed of gift

Introduction

This agreement, made in duplicate between ___________________________ (the Donor, understanding this term to encompass the Donor's legal representative) and the Saxapahaw History Museum (the Museum), gives, donates, and transfers to the Museum, under the below terms, physical ownership of certain materials, described as follows and collectively referred to as the materials:

Terms of Agreement

1. The Museum agrees to protect and preserve to the extent feasible and consistent with the Museum's usual practices the physical as well as the intellectual contents of the materials, but the Museum assumes no responsibility in case of loss or damage by theft, fire, or any other cause whatsoever. The Museum need not specially insure the materials covered by this agreement.

2. The Museum may arrange or rearrange these materials, according to accepted principles, to make them more accessible to researchers.

3. The Museum will respect the Donor's wishes, as stated below, regarding disposition of such materials as are deemed by the Museum to be either duplicative of or inappropriate to the Museum's holdings or better placed elsewhere. (Please indicate either that you want such materials returned to you or that you grant the Library permission to transfer or discard such materials as the staff sees fit.)

4. The Donor may add other items from time to time, to be receipted for and covered by this agreement. This agreement may be amended by written documents accepted and signed by the Donor and the Museum.

5. The Donor warrants that no other individual(s), institution(s), or other entity(ies) has (have) interest in the materials covered by this agreement except as stated below. (Please indicate, if appropriate, whether copyright has been waived by release form(s) or agreement(s) made with correspondent(s), interviewee(s), or other(s) represented in these materials.)

49 Deed of Gift 2 – another, wordier, option for the Museum.
6. The Museum undertakes to protect by the means set forth in this paragraph the Donor's interest in the intellectual contents of the materials in exchange for the permission hereby granted to allow (except as noted in Term 7 below) researchers both to examine the materials and to receive copies of specific items for personal use. Records pertaining to the use(s) of the Materials covered by this agreement will be kept by the Museum, and, if copies are made, researchers ordering or making the copies will be required to agree in writing to use the copied items solely for personal research. Researchers will be advised as well that use for any other than personal research or educational instruction is regulated by the laws of copyright. The Donor shall be exempt from such restrictions in those cases where the Donor holds copyright.

7. The below itemized attachment(s) state the Donor's required restriction(s) on access and use of the materials or a stated portion them for specified period(s) of time and further state how access and use shall be permitted during the period(s) in which the restriction(s) pertain(s):

__________________________________________________________________________

8. The Museum may apply greater restrictions on access to all, or part, of the materials for ethical, legal, or preservation reasons.

9. The Museum may, without notice or fee to the Donor, publish, in whatever form(s) it chooses, description(s) of, catalog(s) to, or other announcement(s) of the availability and contents of the materials in the usual and customary places and manners.

10. The Museum may, without notice or fee to the Donor, make copies of any of the materials for purposes of preservation and, within the limits set forth in these Terms, public use.

11. Except for limited periods, when certain portions of the materials may be undergoing preservation treatment, the Donor has right of on-site access to the materials covered by this agreement at all times the Museum is open to the public. Further, the Donor may request copies of any of the materials covered by this agreement. The Donor shall be responsible for payment of the usual and customary charges for such copies except either as such charges may be waived in particular instances for courtesy copies of small numbers of pages or as provision of such copies may be deemed by the Museum dangerous to the physical preservation of the original items that are to be copied.

12. If the Museum should be judged to have failed to carry out its responsibilities under this agreement, and if the Donor or any other person seeks to enforce this agreement or claim damages for breach of it, the Museum shall have the option of satisfying any obligation imposed upon it by this agreement by returning the given items (and all archival copies of same) to the Donor or the Donor's legal representative.
13. Further items of agreement covering this gift and not elsewhere mentioned above are as follows:

_______________________________________________________________________

_______________________________________________________________________

_______________________________________________________________________

_______________________________________________________________________

We, ___________________________________________, hereby give the materials listed in the opening paragraph above or subsequently added under Term 4 above and agree to the other Terms set forth within this contract.
Signed for the donor: ________________________________
Signed for the Museum: ______________________________
Date: _____________________________

Signed for the Museum: ___________________________________________
Collections Policy

Collections Policy

The Saxapahaw History Museum collects, preserves, interprets, and makes available for research and education (as appropriate):
Artifacts, photographs, textiles, oral histories, buildings, audio-visual commentaries on the mill and mill life, and other materials relating to the culture, historical, ethnic, religious, economic, political, and social history of the Saxapahaw and southern Alamance County area.
Official records of the Mill companies run out of Saxapahaw, including, but not limited to: the Sellers Manufacturing Company, Sellers Dying Company, Jordan Spinning Company, Royal Cotton Mill Company, Saxapahaw Community Chest, Saxapahaw Exchange Club, Boy and Cub Scouts, and various other correspondence relating to the Mill’s and Saxapahaw’s operation.
Records of Senator B. Everett Jordan and the Jordan family; historic materials relating to the Morrows Grove School

Within the policy’s broad scope, the Museum’s collecting may include the following as appropriate:
Additions to the Museum’s existing collections
Artifacts and materials related to relevant mill material where necessary to fully interpret the social and cultural importance of Saxapahaw’s cultural origins and history of material objects of Saxapahaw’s diverse residents.

The Exhibits and Collections Committee shall review recommendations of the staff with regard to gifts or loans to the collections. It shall have the power to accept or reject any gift or loan offered to the Museum and to recommend deaccession of any items in accordance with this Collections Policy.

Adopted by the Museum’s Board of Trustees on March 31, 2011!

---

50 Collections Policy. The “Adopted by” date is arbitrary, at this point, but hopeful.