

Proposed Master Plan:
Franklin Railroad and Community Museum

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Introduction and Acknowledgements

The Board of Directors of the Walter Rich Foundation has formed an advisory committee, made up of museum professionals, for a museum that is being built in Franklin, New York—the Franklin Railroad and Community Museum. In response, we, the committee, have developed a proposed master plan for the museum.

It was the aspiration of Walter Rich (1946–2007) to open a museum devoted to the railroad in his hometown of Franklin. In addition to having a museum to display his memorabilia, he wanted the museum to benefit the Franklin community. Hopefully, the considerations and recommendations made in this proposed plan will help to make this dream a reality.

We gratefully acknowledge the contributions of the residents of Franklin, New York; New York State Historical Association; Ouleout Historical Society; Franklin Improvement Association; Franklin Free Library; Franklin Mayor Tom Butts; Linda Parrow; the staff and faculty of the Franklin School District, especially Julie Bjorvand, Julie DeCarlo, Debbie DiBart, Steve DeCarlo, Superintendent Gordon Daniels, and Principal Jason Thomson; architect Kurt Ofer; Bill Rigby; and the Board of Directors of the Walter Rich Foundation for their invaluable assistance in the development of this report.

Proposed Mission Statement

To rekindle the exhilaration of the railroad in rural New York State, reflecting the community and history of Franklin, New York, and demonstrate how the railroad connected individuals and communities in the nineteenth and twentieth centuries.

Considerations for Finance and Management

Without good management and solid financial backing a new museum will have trouble getting off the ground. The recommendations provided in this section can help the Franklin Railroad and Community Museum become a fiscally responsible institution.

Museum Board

We suggest a formation of a twelve-member board of trustees on which anyone over the age of 18 can legally serve. The board should be responsible for oversight of financial issues and various activities of the Franklin Railroad and Community Museum. A diverse board would be of great benefit to the museum in its formative years. Considering the size of the institution and the staffing issues that might be present, possible members with museums experience, whether serving on other museums' boards or as professionals in the field, would be of great value and should be considered. The museum could also benefit having board members with either business or legal experience. Individuals with these skills should first be sought within Franklin, but at the very least, members of the community should be given seats on the board to foster support for the museum.

The board might consider including in its bylaws a rotation of one-fourth of the board's membership every two years, beginning in the third year of its existence. The first two years of the board's existence should be used to cultivate future board members who can help advance the mission of the museum.

The basic responsibilities of a board are governance, implementation, volunteering, and fundraising. Governance includes oversight of financial matters and ensuring that no laws, whether institutional, state, or federal, are broken by the Franklin Railroad and Community Museum. A board must also ensure that set goals are met by the director and that the mission is

implemented in everything the museum does, including exhibits and programming. Additionally, although volunteering has nothing to do with oversight, board members should be willing to lead by example. Finally, fundraising efforts conducted by the board on behalf of the museum will be necessary. We suggest that the board include in its bylaws that an annual donation be required of all board members (Although no specific amount should be stated. Otherwise, anytime the board wishes to change the amount, it would need to amend its bylaws). An annual donation by board members will illustrate to potential donors that the museum is important enough to the board that its members donate their own money. However, before any donations can be taken, the museum must have not-for-profit status, or any donations given will not be tax deductible.

Bylaws and Incorporation

Bylaws

While the number of articles in bylaws for museums differ, the average number is 10. The bylaws define the roles of the board of trustees, officers, and staff in procedural detail. Furthermore, all activities of the museum should be covered in the broadest sense. Well-written bylaws are necessary to ensure fair and legal decisions. Examples of bylaws provided by the New York State Museum, The University of the State of New York, and State Education Department appear in Appendix 1.

Incorporation in New York State and Applying for 501(c)3 Status

Incorporation in the State of New York is the first step in acquiring not-for-profit status. An organization must first draft a certificate of incorporation, an example of which can be found in Appendix 2. The Franklin Railroad and Community Museum will be a type-B, not-for-profit corporation. Because of this, the certificate of incorporation has to be reviewed by the New York State (NYS) Department of Education and approved. The approval from the NYS Department of

Education must be attached to the certificate of incorporation and sent to the NYS Department of State. Once the NYS Department of State accepts the certificate of incorporation the museum will officially begin its existence as a corporation.

However, to gain not-for-profit status, the museum also will need to complete an application with the IRS. In the application, the museum will need to include completed Form 1023 (Application for Recognition Under Section 501(c)3 of the Internal Revenue Code), Form SS-4 (Application for an Employer Identification Number), a proposed budget for two accounting periods, a conformed copy of the articles of incorporation and, if available, the certificate of incorporation. The articles of incorporation should not be the bylaws of the museum. The articles must limit the museum's purpose as educational, to fulfill what the IRS calls the organizational test. Examples of articles of incorporation follow this section. Furthermore, since the Museum will be operating as an educational institution, the articles must include detailed information on how it plans to carry on its educational activities, including location, who will be conducting programs, admission fees, and copies of "pertinent contracts, agreements, publications, programs, etc."¹

For the certificate of incorporation for NYS and the application materials for the IRS, we advise that you consult with a lawyer to ensure that applications are complete. The paperwork for the certificate of incorporation and IRS forms will include fees totaling approximately \$800. Additionally, the museum will have to file Form 990, an annual information return.

Both the NYS Department of State and the IRS have publications online that may be of further assistance:

1. Internal Revenue Service, "Tax Exempt Status for Your Organization" (Publication 557, Washington, DC, 2009), 22.

- New York State Department of State. “Not-for-Profit Incorporation Guide.” Accessed January 27, 2021. https://www.dos.ny.gov/forms/corporations/1511-f-l_instructions.pdf.
- Internal Revenue Service. “Tax Exempt Status for Your Organization.” Publication 557, Washington, DC, 2020. <https://www.irs.gov/pub/irs-pdf/p557.pdf>.

The IRS also has available online Forms 1023 and SS-4.

Current Financial Status

As of November 7, 2007, the foundation had approximately \$1,000,000 cash on hand. The costs of the first phase of the museum building, as well as the first phase of the Warwick car restoration, are expected to be between \$600,000 and \$700,000. The conclusions of both projects are expected to produce further costs of about \$300,000.

Sources of Income

Endowment

It is vitally important that the board establish an endowment fund as soon as possible. The earned interest from the endowment fund will be the primary source of income for the Franklin Railroad and Community Museum. Ideally, it should provide 90–95 percent of the funds used for operational costs.

Potential Sources for Creating and Building an Endowment

- The Walter Rich Estate

At this time, expenses for the Walter Rich Estate have not yet been finalized. Once the estate has been settled, remaining funds will be transferred to the foundation. The estate may yield anywhere between \$300,000 and \$1,000,000.

- **Real Estate Assets**Because of the variability of the real estate market, the value of these assets cannot be determined. Assets may increase the total transferred to the foundation by several hundred thousand dollars.
- **Energy East Charitable Gifting Program**The foundation will receive \$25,000 per year for ten years from this fund established by Walter Rich.
- **Individual Gifts**Another important means of building an endowment. When applied toward the endowment, these gifts will be able to provide funding for the museum for a significant period of time rather than having them immediately applied toward annual operational costs.

Additional Sources of Annual Income

Income derived from such sources may be applied directly to operational costs.

- **Public Admissions** Tickets may be required for admittance to the Franklin Railroad and Community Museum. It is recommended that they be sold for \$5 or less due to the size of the museum, or the board may prefer to offer tickets for a suggested donation instead of instituting a set ticket price.
- **Group Admissions**It is hoped that the Franklin Railroad and Community Museum will become a destination for school groups as well as for community groups from the surrounding area. It is recommended that for groups of twelve or more, the following rates apply: Adults—\$5 each, Students: \$3—each. These prices reflect the often-limited budget of local school districts for field trips.
- **Research Fees**The research library encompassing Walter Rich’s substantial collection of records will certainly be an asset to individuals interested in the history of the railroad. For patrons interested in utilizing this resource, the museum may charge a research fee or

minimum donation of \$1. Students, however, may be exempt from this fee in order to encourage the patronage of young adults from local high schools and colleges.

- **Membership**A membership program may be initiated once the museum is operational.

Examples of incentives that may be offered to potential members include members-only events, discounts on admission fees, the elimination of research fees, and discounts in the

Museum StoreWhen the Franklin Railroad and Community Museum first

opens its doors, a museum store will not be feasible. It is advised that the board wait for at least two years in order to determine average visitation numbers. If the museum experiences substantial visitation, a small store could be operated on the premises. Should a store be opened, it is recommended that the initial inventory be limited because of the size of the museum facility and the cost of purchasing stock. Furthermore, items offered for sale should be relatively small or flat (such as prints, books, etc.) due to limitations on storage space.

Fundraising CampaignsThere are many possibilities for fundraising campaigns, but it is imperative that every fundraising opportunity have a clear financial goal and a strong case statement as to why the funds will be beneficial to the museum. Additionally, potential donors often like to be involved in the museum in other ways beyond financial support. The board must ensure that these options are available and made accessible to potential donors.

Capital giving campaigns may be an excellent source of volunteer staff for the Franklin Railroad and Community Museum.

Grants

The majority of a museum's donated income comes from individuals. About 1 percent of a museum's income comes as a result of grants. Funds from various philanthropic institutions

can provide your institution with annual income, particularly financial support for specific projects.

RESEARCHING AND WRITING GRANTS

Before any grant proposal can be written for the Franklin Railroad and Community Museum, the institution must have a clear sense of what it is and what services it wants to provide. For further information on this topic, please see the section on mission statements and institutional values. Note that many grants and other funds are available only to institutions that are established non-profits. It is recommended that the board read and carefully consider the section on incorporation as a 501(c)(3). The first step to the grant process is to research funding organizations to find the right fit for your museum. Researching an organization can provide information about the types of institutions they have funded in the past and how much they gave. This will provide a clearer idea of what amount is appropriate to request.

Before applying for any grant, first call the potential source of funding and get the most up-to-date information about their application process. It can also be helpful to set up face-to-face meetings with representatives from the funding organization. Funding organizations like to meet with the grant seeking institution in order to get a feel for the proposed project and better understand the institution's objectives. At such meetings, the museum's eligibility for funding is determined. It is also an opportunity for the funding organization to better explain their application process and materials. Determining the eligibility of the museum for funding is important because should the museum be deemed ineligible, writing the grant will become unnecessary.

Many application processes require certain documents from the museum, so it is important to be organized when applying. Know who is in charge of what aspects of the process

and have a system for preparing and organizing all the necessary documents when the proposal is ready for submission. Creating a checklist and making it available to everyone involved is a good practice.

Once the funding organization's application process is clear, and the museum has been deemed eligible to receive the grant, it is time to write the grant proposal. Funding organizations want to know that the proposed project will be feasible and sustainable.

The following are six basic requirements of grant proposals:

1. Introduction/Abstract—a summary of the proposed project
2. Problem/Needs Statement—the need or problem the museum is addressing (this section should spark the funding organization's interest)
3. Goals—in quantitative terms (timelines should be included)
4. Methods—how goals will be met (timetables should be included)
5. Evaluation—benchmarks for how the museum will evaluate the project's success
6. Program Budget—show how grant monies will be spent and account for any additional funding sources

It is important to remember that grant writing can be very time consuming. On average it can take between 80 and 150 hours to prepare a federal proposal, so allot sufficient time for the application and writing processes.

Once the proposal is complete, ensure that it is being submitted to the funding institution in its preferred format. Once submitted it will be evaluated by the organization's review board and either accepted or rejected. Sometimes the review board will request changes in the proposal before it can be accepted.

There are many resources at your disposal to assist in the grant writing process. One is *The Only Grant-Writing Book You'll Ever Need*, by Ellen Karash and Arlen Sue Fox. It provides much of the information discussed in this section as well as writing style instructions for project proposals.

DONATING INSTITUTIONS There are two basic types of established organizations that award grants: government agencies (at the federal and state level) and private foundations. The first step is to research the different funding organizations to understand their missions and thus better match their guiding principles with the Franklin Railroad and Community Museum's proposed projects. Many donating organizations will make available descriptions of past projects they have funded.

The internet is a particularly helpful resource in searching for funding organizations. The United States federal website for nonprofits (<http://www.usa.gov/Business/Nonprofit.shtml>) is a good place to start. This website is run by the federal government and outlines many of its assistance programs. There is also an electronic copy of *The Catalog of Federal Domestic Assistance*, a database for all federal programs available to nonprofit organizations. Additionally, there is contact information for representatives connected with specific programs who may provide information on application procedures.

The Foundation Center is a national organization assisting foundations and researchers as well as those searching for philanthropic support (<http://foundationcenter.org/>). Its website provides many resources for grant seekers, including research materials and references concerning foundation annual reports, which can help identify donating organizations in the area.

POTENTIAL FUNDING INSTITUTIONS.

Below is a short list of donating institutions that should be contacted first. These organizations have been helpful to museums in the region. This is by no means a comprehensive

list and should be viewed as a sample of the many organizations available to the Franklin Railroad and Community Museum. Other funding institutions should certainly be researched.

- New York State Council on the Arts (NYSCA)

This organization distributes 2,700 grants each year to cultural institutions in New York State. It has a well-organized website (<http://www.nysca.org/public/home.cfm>) which not only provides information about how to apply for a NYSCA grant, but also provides application materials. We suggest that after reading the eligibility requirements and other basic information, you contact a member of the program staff to help guide you through their many programs and categories, to help you choose the best option for your museum before you began the application process.

- The Upstate History Alliance (UHA) This is a non-profit membership organization whose mission it is to provide assistance, advice, and training to historical institutions, such as museums. The organization is also focused on community outreach and assisting institutions in engaging the public in shaping their own communities. It is associated with the NYS Council on the Arts and can provide advice concerning NYSCA grants. UHA also administers a grant program for NYSCA, “Grants for Museum Advancement.” This program includes grants designed to assist new museums with the planning process, grants for consulting fees in order for museums to gain new knowledge and a fresh outlook, and travel grants for museum staff and volunteers. Travel grants may be used for professional conferences and research. All contact information, an outline of the application process, and application materials can be found at their website (<http://www.upstatehistory.org/>).

- The Community Foundation for South Central New York This is a local foundation serving Broome, Chenango, Cortland, Delaware, and Tioga counties. Thus, this organization is

closely tied to the community that the Franklin Railroad and Community Museum is looking to serve. CFSCNY is an appropriate organization to provide funding for the Franklin Railroad and Community Museum because it provides grants to organizations that educate youth and support the arts. CFSCNY is also governed by private citizens who understand the needs of the local community. It offers two grants per year in two categories: program and capital grants. Program grants support an institution's specific program needs and capital grants are used for property purchases and facilities improvements. Its contact information, admissions policies, and admissions materials can all be found on its website (<http://www.cfscny.org/>).

Budget

The following budgets were developed using information from museums of comparable size to the Franklin Railroad and Community Museum. The amounts listed for exhibitions and collections management reflect start-up as well as maintenance costs. Recommendations are offered for appropriate endowment sizes based on the funding required for each budget scenario.

TABLE 1. BUDGET BASED ON MINIMUM REQUIREMENTS FOR MUSEUM OPERATION

Expense	Cost (\$)
Annual payroll for one staff member	30,000
Benefits package (35% of payroll)	10,500
Contracted services	3,000
Exhibitions	5,000
Collections management	14,500
Special events	1,500
Education programming	500
Facilities	
Utilities	8,000
Building insurance	5,000
Collection insurance	6,000
Maintenance	2,500
Publicity/Outreach	
Advertisements	2,000
Operations	
Office supplies	3,250
Printing	2,000
Telephone/Internet	1,000
Minimum required annual budget	94,750
Required endowment	2,368,750
Interest yield (4% of endowment)	94,750

TABLE 2. Ideal budget based on preferred funding for museum operations

Expense	Cost (\$)
Annual payroll for two staff members	60,000
Benefits packages (35% of payroll)	21,000
Contracted services	3,000
Exhibitions	25,000
Collections management	15,000
Special events	7,000
Education programming	1,000
Facilities	
Utilities	8,000
Building insurance	6,000
Collection insurance	6,000
Maintenance	2,500
Publicity/outreach	
Advertisements	3,500
Operations	
Office supplies	4,000
Printing	3,000
Telephone/internet	1,200
Minimum required annual budget	166,200
Required endowment	3,324,000
Interest/operational funds (5% of Endowment): +500	166,200

Hours and Staffing

The appropriate hours of operation for the Franklin Railroad and Community Museum will be directly affected by the funding available to keep the museum open. The following are examples of operation options:

- Full time (summer only)

This option will capitalize on the tourism to Central New York during the summer months. It will require a staff of short-term volunteers. During the late spring and fall, the museum could curtail its hours of operation or choose to remain closed except to group tours. This option would require an increase in funds budgeted for utilities.

- Weekends only

Should the museum have difficulty raising a full-time staff of volunteers to operate the museum, this may be the best option. It would allow for tourist visitation during the busiest days of the week. Groups could be granted admission by appointment. This option reduces operational costs and may be best for the Franklin Railroad and Community Museum during its first year, if the budget is limited and average visitation numbers are not yet known.

Other options exist, but the museum's dependence on a volunteer staff should be at the forefront of any decision regarding hours of operation. Volunteers are a wonderful asset but can often become disinterested if their services are under-utilized. More detailed recommendations for a volunteer program can be found in the education section of this report.

Director Philosophy

The Director of the Franklin Railroad and Community Museum seeks to promote the development of the museum and facilities to better serve the public. The director will need to actively recruit volunteers and effectively train volunteers to assist with programming and other activities of the museum. They will need to foster communication and a good relationship with the Franklin, Delaware County, and surrounding communities to promote growth of the museum.

Job Description

The Director of the Franklin Railroad and Community Museum is responsible for directing volunteers and staff toward the mission and goals approved by the board of directors. The job requires multi-tasking, strong interpersonal and leadership skills, an ability to communicate and make suitable decisions in accordance with the museum's mission, and a desire to represent the museum's interests at all levels. Candidates must have a background in museums, an understanding of the operation of a small museum, and at least two years managerial experience. Candidates with degrees in either history or museum studies are preferred.

Responsibilities

- Be faithful to the interests of the museum
- Plan long-range strategy
- Work with chairperson and board to promote museum growth
- Develop relations with local, state, and federal governments
- Develop fundraising plans with the chairperson and board
- Execute fundraising plans
- Recruit volunteers.
- Supervise volunteers and create job descriptions
- Serve as an advocate and spokesperson for the museum
- Facilitate the development of cooperative programming with other museums or regional cultural sites
- Develop or assist in the development of programming and exhibits
- Attend organization meetings for staff
- Present annual reports to board of directors

Suggested Resources for Further Information

Community Foundation for South Central New York. <http://www.cfscny.org>.

Dumitru, Nicolae and Linda Retallack. "New Jersey Historical Society Master Plan."
Unpublished manuscript, 2000. Provided by Cindy Falk, Cooperstown Graduate
Program.

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Genoways, Hugh H. and Lynne M. Ireland. *Museum Administration: An Introduction*. Landam:
AltaMira Press, 2003.

Hager, Mark and Jeffrey L. Brudney. "Volunteer Management Practices and Retention of
Volunteers." Washington, DC: The Urban Institute, June 2004.

Internal Revenue Service. "Tax Exempt Status for Your Organization (Publication 557)."
Washington, DC, 2005.

Karsh, Ellen and Arlen Sue Fox. *The Only Grant-Writing Book You'll Ever Need*. 2nd ed. New
York: Carroll & Graf Publishers, 2006.

Klein, Kim. *Fundraising for the Long Haul*. New York: Jossey Bass, 2000.

Lansdowne, David. *The Relentlessly Practical Guide to Raising Serious Money*. New York:
Emerson & Church, 2004.

New York State Council on the Arts. <http://www.nysca.org/public/home.cfm>.

New York State Department of Law. "Procedures for Forming and Changing Not-for-Profit
Corporations in New York State." Accessed October 17, 2007. http://www.oag.state.ny.us/business/not_for_profit.html.

Shellow, Jill R. and Nancy C. Stella, eds. *Grant Seekers Guide*. 3rd ed. New York: Moyer Bell
Limited, 1992.

Upstate History Alliance. <http://www.upstatehistory.org>.

Considerations for Buildings

The Franklin Railroad and Community Museum currently consists of the main museum
building and an apartment adjacent to the town hall on Main Street. The apartment should be
utilized as storage space, particularly for paper objects and other climate sensitive items, and

could also contain offices or community exhibit space. It is strongly recommended that the museum complex be expanded to include the barn next door. The addition of this building will strengthen the museum's mission by providing a community gathering and exhibition space as well as classroom and additional storage for the museum's valuable collections.

This section has been divided into three sub-sections, one for each of the buildings. As a result, some of the topics discussed and recommendations made may overlap from sub-section to sub-section.

Building 1: Museum Building

Building Use and Maintenance

Building Use

This building has been designed to function as a museum. Its main floor houses the Warwick train car and the main museum exhibit space. There is a library and possible exhibit space on the second-floor mezzanine.

Maintenance/Housekeeping

A maintenance person should be employed to repair and maintain the museum building. Their responsibilities could include changing light bulbs in the gallery, moving exhibition displays, and making general repairs. They could also be in charge of clearing snow and lawn mowing. A timetable and system of notification of maintenance work should be developed to prevent problems.

A housekeeper should be employed to clean and maintain the building's appearance. Because of their access to collections, they should be aware of proper object handling and collections care. It should be stressed that objects and displays be cleaned as little as possible.

Lighting

Lightolier will install the lighting package.

Security and Safety

Security System

The owner should provide a security system. Ideally, an outside company will monitor this system 24 hours a day. It is also possible for the local fire department to monitor the system. Eventually, it should be tied into the alarm system in the Main Street apartment and the barn. Designated museum personnel need to unlock and lock the building prior to opening and closing every day.

Attendants

The building should have two attendants. Both can be volunteers. One attendant should work at the admissions booth, while the other can monitor and answer visitor questions in the gallery. Museum staff should be aware of the nature and use of the building, such as public and private spaces, visitor flow, etc.

Limited Access to Library

Access to the library should be limited. Appointments should be made ahead of time and researchers should sign in and out. Bags should not be allowed in the library. A place should be available for researchers to place their belongings outside the library and permitted materials should be limited to a notepad, pencils, and a computer. Museum personnel should also supervise the researcher. If the exhibition space adjacent to the library is not utilized, the door should be locked at all times. If there is an exhibition, it should be staffed at all times during visitor hours.

Key Control

Limited access to keys is strongly encouraged. Key possession by museum personnel should be kept to a minimum. A firm policy should be implemented based on necessity. Keep all other internal and external keys locked up in the main building, with restricted access. A record should be kept for each withdrawal and keys should be inspected at the end of each day.

Fire Detection and Suppression

The fire code official has provided an exemption for a sprinkler system. As noted in the blueprints, the owner will provide an automatic detection system. At the very minimum, this system should include smoke and fire detectors. A more complicated system could be linked to the security alarm system and monitored 24 hours a day by an outside company. The use of multipurpose type ABC dry chemical extinguishers is recommended, as they are effective on many types of fires. However, halon extinguishers are the best for collections care because they leave little or no residue after cleanup. Extinguishers should be placed at strategic points throughout the building and staff should be trained in their use.

First Aid/Handbook

A first aid kit must be available for staff and visitors. A handbook should be available to all personnel and posted at the admissions desk. It should contain emergency contact information and what to do in case of a disaster. The necessary elements in a disaster plan are detailed in the collections section.

Amenities

Furniture

Seating should be placed in the gallery space and along the building's exterior. Simple benches would make the spaces more welcoming.

Break Room

A break room for staff, which includes a place to store belongings and a kitchenette is recommended. This could also serve as a place to conduct staff meetings, prepare drinks, and hold cleaning supplies for events. This could be located in the museum building itself or, alternatively, in Building 2 (the apartment on Main Street), which has an existing kitchen.

Acoustics

Sound-dampening panels placed on the ceiling are recommended if the noise level gets too loud or music and sound effects are introduced in the gallery space. This will make the museum experience more enjoyable for visitors and staff.

Visitor Information

Informational handouts or brochures about the museum should be available at the admissions desk for visitors who want to make a return visit. Also, information should be available about local restaurants and attractions.

Accessibility

There must be a ramp that leads into the entryway to allow people with disabilities, deliveries, and exhibition objects and displays to easily enter and exit the building. As stated in the blueprints, the mezzanine does not have to be made handicapped accessible because it is less than 3,000 square feet. Every effort should be made to ensure that museum, exhibits, and grounds adhere to Americans with Disabilities Act (ADA) guidelines. These can be found on the United States Department of Justice website (<http://www.usdoj.gov/crt/ada/adahom1.htm>).

Building 2: Main Street Apartment

Building Use and Maintenance

Proposed Use of First Floor

There are several possible uses for the first floor of the apartment. The two rooms downstairs could be used as office space, with the kitchen serving as a break room. Alternatively, the two rooms could be used as a gallery space for exhibits on Franklin and the surrounding area. This option would free up space in the existing museum and provide adequate space for local history exhibits. The rooms could also be used for additional storage space of sensitive materials. A final option would be a combination of the above suggestions, such as the use of one room for storage and one for exhibits.

Proposed Use of Second Floor

It is recommended that the closet at the top of the stairs, the “pink bedroom,” and its accompanying closet be used as storage for papers and other sensitive materials that require climate control. The attached bathroom could also be used for such purposes if it were refurbished and all sources of water removed.

There are several options for the use of the second bedroom, its closet, and the bathroom. One use would be to convert all three of these spaces into collections storerooms. Alternatively, the bedroom could be converted into office space, with the closet used for file storage. In this case, the bathroom could retain its original function or be refurbished and converted to serve as additional storage space.

Building Rehabilitation

Prior to use, the building should undergo a professional inspection to check for any structural issues or mold problems. Additionally, if the second floor is used for storage of collections, the strength of the floor should be evaluated, as it may need to be reinforced to take into account the extra weight of the collections and storage furniture. If the inspection identifies

any major problems that may present a danger to either the collections or museum staff, they should be addressed immediately.

Maintenance and Housekeeping

As noted in the section on the museum building, a maintenance person should be engaged to ensure that the building is repaired and maintained. Additionally, a housekeeper should be retained to clean and maintain the non-collections storage areas of the building. Only authorized museum personnel should clean in the collections areas.

Lighting

The use of energy-saving bulbs is recommended in the main parts of the building to help reduce energy costs. For the protection of the objects, lower wattage bulbs that do not produce a lot of heat should be employed in collections storage areas.

Security and Safety

Security System

All exterior doors and interior doors leading to collections areas should be secured with deadbolt locks. Collections area doors should be kept locked at all times when not in use by museum personnel. A basic burglar alarm system with keypad should be installed. It should be armed whenever the building is vacant and at the end of every day. Only essential museum personnel should know the keypad code. As with the museum building, ideally an outside company should monitor the alarm system 24 hours a day. The monitoring company should be chosen carefully, and all references should be checked.

More expensive additions to the basic alarm system could include door sensors and motion detectors, as well as magnetic switches and glass breakage detectors on all exterior openings, such as doors and windows.

Limited Access to Storage Areas

Access to storage areas should be tightly controlled. People authorized to enter the storerooms and handle collections should be limited to museum employees and/or volunteers whose tasks deal specifically with collections care. Museum personnel should supervise those who may need access to the space for a limited period of time.

Key Control

As with the museum building, access to keys for this building should be limited. Exterior door keys should be given only to those who work in the building. A separate key should be created for the storage area doors. Only museum personnel or volunteers authorized to enter storage areas should be given a copy of this key. An additional copy of both sets of keys should be locked in the main museum with restricted access. Use of these keys should be monitored, a record kept for each withdrawal, and the keys inspected at the end of the day.

Fire Detection and Suppression

The installation of a basic fire detection and suppression system is of the utmost importance. Smoke and fire detectors should be placed in the halls and each room of the building. Type ABC dry chemical fire extinguishers are good for use on most types of fires and should be installed throughout the building. They should be mounted and easily accessible to museum employees and volunteers and be inspected and maintained regularly, in accordance with the law. A later, more expensive upgrade to these extinguishers could be halon extinguishers, which leave little residue after use and cause less damage to collections.

First Aid/Handbook

An easily accessible first aid kit should be placed in the building and be available for staff and volunteers. A copy of the employee handbook, containing emergency contact numbers and

museum protocol for emergencies and disasters, such as fires or floods, should also be left in the building. As stated above, the necessary elements for inclusion in a disaster plan are detailed in the collections section. All employees and volunteers should know the handbook's location.

Material Safety Data Sheets

A handbook containing material safety data sheets (MSDS) should be posted in the building and its location known to all employees and volunteers. The MSDS handbook is designed to help employees, volunteers, or emergency personnel when handling or working with certain substances, such as cleaning supplies. MSDS includes data on a substance's melting, boiling, and flash points; toxicity; health effects; first aid procedures; storage; disposal; and clean-up. Copies of MSDS can be obtained online or through the company that produces or distributes the product.

Climate Control and Collection Care

Climate Control

For the protection of the collections, every effort should be made to ensure that the climate in this building does not adversely affect it. Relative humidity (RH) is the ratio, expressed as a percentage, of the absolute humidity of sampled air to that of air saturated with water at the same temperature, and can cause serious damage to delicate materials, such as photographs, paper, or wood. Ideally, RH should be maintained at 50%–55% at a temperature of 69°F. However, rigidly maintaining this RH and temperature could seriously damage the building, given its age. Scientists have noted that fluctuation of + or – 15% RH at a temperature of 50°F will not adversely affect collections.

A specialized climate control system is expensive and is probably not necessary in this building. In the beginning, a basic heating system accompanied by a dehumidifier should suffice.

An upgrade to a better, more commercial heating and cooling system will probably be necessary in the future, however.

Pest Control

Every effort should be made to keep pests, such as rodents or insects, out of the building and especially out of collections areas. Food and drink should not be allowed in the collections storerooms to minimize crumbs and deter mice. Additionally, doors and windows, especially those in collections rooms, should be sealed and weather-stripping should be placed on all exterior doors. Mouse and insect traps should be placed throughout the building.

Building 3: Barn

Suggested Barn Rehabilitation

First Floor: Proposed Collections Storage Area

The basic rehabilitation of the first floor should begin with the removal of all farming equipment. It is recommended that insulation and drywall be installed along exterior walls as well as in the ceiling. A solid, flat, even concrete floor should be poured. The milking room could be sectioned off with solid insulated walls, forming a more secure and climate-controlled room. Installing a large vault in this area, to store valuables such as silver, is another possibility. On the opposite side of the barn, the stairs leading to the second floor should be rebuilt and widened. The electricity should be rewired throughout.

Second Floor: Proposed Community Space and Collections Preparation Area

Basic structural rehabilitation of the second floor should consist of reinforcing the ceiling and walls of the barn structure, ensuring that the floor is stable and can bear the weight required for public use. The walls should be made watertight and insulation and drywall installed in them for use in colder weather. Proper ventilation should be achieved throughout. In the center barn

area, to be used for community space, ceiling fans should be installed. It is recommended that one end of the second floor be sectioned off for a collections preparation area and a lower, solid ceiling installed over the area. Also, the opposite end of the community area could be sectioned off in a similar manner to form a classroom area. Electricity should be rewired.

Security

Locks should be engaged in the first-floor storage area at all times and on the second floor when not staffed. The door to the second-floor collections preparation room should remain locked at all times. There should be a door at the top of the staircase between the floors, to be locked at all times, barring access to the first floor from the second. In the future, an alarm system should be installed. As with the alarm systems in the main museum building and the Main Street apartment, ideally this system should be monitored by an outside company 24 hours a day.

Lighting

Recessed lighting is recommended for the ceilings of the first-floor storage area and second floor collections preparation room. A combination of recessed lights and track lights would be ideal for the second-floor community space, as the track lights could be adjusted to accommodate potential exhibits. There should also be outdoor floodlights over all exterior doors for both visitor safety and protection of the collections. Indoor security lights to be turned on at night should also be considered.

Environmental Controls

It is recommended that the first floor of the barn be insulated as well, as possible protection from humidity and temperature fluctuations. At minimum, low-temperature dehumidifiers should be placed in the collections storage area and in the separate secured room

in order to maintain a relative humidity between 50% and 60%. Such dehumidifiers would work in below freezing temperatures and could potentially warm the air slightly when using the hot gas defrost function. An automatic humidistat and continuous drainage would allow the dehumidifiers to operate with little maintenance. In the future, central heat and air conditioning should be installed throughout the building.

Fire Suppression

Smoke detectors, fire pulls, and alarms should be installed throughout the entire first and second floors. A sprinkler system is recommended for the second-floor community space and halon or carbon dioxide systems for the collections storage area on the first floor. Fire extinguishers should be placed at intervals throughout the building. A clean agent extinguisher, such as Halon, or an environmentally safe alternative is recommended for the collections areas and multipurpose ABC dry chemical extinguishers can be used in the community area. The building must meet fire code requirements for New York State.

Handicap Accessibility

Because access to the community space would be through the large door on the side of the building, it is recommended that the hill along the rear of the barn be paved to form a stable ramp leading to this door. A railing should be installed along the ramp as well. An automatic door could be installed in the future if deemed necessary. As with the museum building, every effort should be made to conform to ADA guidelines.

Rehabilitation Funding

- NYS Historic Preservation Grants Program

In the late 1970s, the Franklin Village Historic District was nominated for listing on the National Register of Historic Places. It is believed that the barn was listed as a contributing

building on the form. As a result, the barn may be eligible to receive funds from the NYS Historic Preservation Grants Program. The historic preservation grant is to be used for projects to improve, protect, preserve, rehabilitate or restore properties on the State or National Register of Historic Places for use by all segments of the population for park, recreation, conservation or preservation purposes in accordance with the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.² For more information see: <http://nysparks.state.ny.us/grants/programs/historic.asp>.

- NYS Barn Restoration Program

In 2000 NYS implemented a barn restoration program, “to help preserve historic barns and protect agricultural landscapes throughout New York.”³ The program offers an income tax credit equal to 25% of the cost of rehabilitating an historic barn. However, as stated on the New York State Historic Preservation Office website, there are several guidelines that must be met in order to qualify:

- It must be a barn (defined as being built to house farm equipment, livestock or agricultural products). Buildings built for or converted to residential use are not eligible.
- The barn must meet the tax definition of income-producing (farming, rental, office, commercial).

2. New York State Office of Parks, Recreation and Historic Preservation, “Historic Preservation Grants Program,” New York State, accessed December 3, 2007, <http://nysparks.state.ny.us/grants/programs/historic.asp>.

3. New York State Historic Preservation Office, “Technical Assistance, Historic Barns,” New York State Historic Preservation Office, accessed December 3, 2007, <http://nysparks.state.ny.us/shpo/technical/hisbarns.htm>.

- It must have been built or placed in agricultural service before 1936. Register-listed barns built after 1936 do not qualify for the New York State Historic Barns Tax Credit, even though they are officially designated as historic.
- The rehabilitation cannot “materially alter the historic appearance” of the barn. That is, it cannot change or destroy the important characteristics that make the building identifiable as a historic barn.
- Only costs incurred after January 1, 1997 are eligible.⁴

This barn rehabilitation tax credit could be a potential incentive for the current property owner to rehabilitate the barn, adapting it to the dual purposes of storage space and community, recreational, or exhibit space. It should be noted, however, that to be eligible for a tax credit, the owner of the barn must be a taxpayer (i.e., private owner). As a result, restoration of the barn would have to occur prior to it becoming a formal part of the museum. Because the building must also meet the tax definition of “income producing,” one option might be for the owner to charge a small rental fee for storage and community space usage. For further information on historic barn restoration, visit <http://nysparks.state.ny.us/shpo/technical/hisbarns.htm>.

- The 1772 Foundation

The 1772 Foundation’s mission is, “To preserve and enhance American historical entities for future generations to enjoy with particular interest in farming, industrial development, transportation and unusual historical buildings.”⁵ Of particular note for the Franklin Railroad

4. New York State Historic Preservation Office, “Technical Assistance, Barns.”

5. The 1772 Foundation, “Our Mission,” The 1772 Foundation: Preserving American Historical Treasures, accessed December 3, 2007, <http://www.1772foundation.org/1772/page.jsp?pagename=ourmission>.

and Community Museum are grants for “agricultural, transportation, and industrial history museums and sites” that may fund part of the restoration of the barn. Applications for grants from the 1772 Foundation would have to be made after the barn becomes part of the larger museum complex because the foundation will only fund 501(c)(3) organizations. For further information on the 1772 Foundation and its grants visit: <https://www.1772foundation.org>.

Grounds

Landscaping

Landscaping and Signage

The museum grounds should be welcoming and engaging to visitors and potential visitors. All signage should be dynamic and unified to the specified mission or look of the museum. There should be a clearly visible sign by the road that indicates to visitors that they have arrived at their destination. The entrance should be clearly discernible and admission hours should be plainly posted. Outside banners could highlight events or exhibitions in the interior space and serve as a decorative element that will break up the façade and make it more visually interesting.

Lighting

Exterior lights should be placed around the perimeter of the property and the buildings for additional security at night.

Driveway and Pathways

The driveway should be repaved in order to make the grounds safer and more welcoming to visitors. Additionally, the architect has already noted that a sidewalk or path from the parking area to the museum building entrance will be required. Fitting in with the driveway, this path could also be paved. Alternatively, it could be created using gravel, such as crushed limestone or

other compacted aggregates. The pathway should be easily accessible for visitors with strollers, wheelchairs, or other wheeled vehicles and comply with ADA guidelines.

Amenities

Visitor Seating, Food Service, and Garbage Disposal

Benches should be provided along the front of the museum building as seating for visitors. In keeping with the design of the building, these could be replicas of those found at historic train depots. Additionally, picnic tables could be provided for use by school groups and families. An ideal position for these would be near the excess track in the flattened space at the side of the building. If landscaped properly, this space could provide a nice area for visitors and community members to enjoy their lunches on warm, sunny days.

Vending machines with snacks and drinks could be placed at the side of one of the buildings as an additional visitor amenity, providing some extra revenue for the museum. Garbage cans should be provided to collect refuse. These should be emptied regularly in order to keep the property neat and welcoming.

Merchandise Sales

As noted in the finance section, an additional option for increased revenue is sales of merchandise. At the ticket counter, the museum could sell merchandise related to its exhibits, trains, or the town of Franklin, such as postcards, booklets, or other small items. Additionally, spinning racks could be placed in the lobby to better display the selection. A more expanded gift shop could be created in one of the buildings or, alternatively, in an additional train car placed on the excess track outside the museum building.

Seasonal Closing

For needs of budget and staffing it may be necessary to close the museum for part of the year. Before closing, at least one week should be set aside to prepare the museum. The curator should establish a written closing plan that will include a budget, assigned duties, schedule, and emergency contingency procedures. The following are some suggestions:

- Be sure that all personnel involved have been briefed on the proper handling of objects.
- A complete cleaning should be undertaken in order to prevent damage to objects. Every room should be vacuumed and dusted. Large objects should be covered with cotton or polyethylene sheets to prevent dust buildup. Polyethylene has the additional property of protecting objects from water leaks.
- Remove all objects from contact with exterior walls. This will protect them from abrupt temperature changes and condensation.
- Even when the museum is closed, relative humidity must be maintained at a relatively stable level. One option is to install humidistatic heating controls, which will automatically activate the furnace if the relative humidity increases beyond a certain point.
- Objects should be stored in the dark. Seal up exterior windows with well-constructed panels fastened from the inside.
- Check the interior of the museum for leaking pipes or drains that could back up.
- If the temperature is expected to fall below zero, precautions need to be taken with the water system. If the water system is turned off, drain all water pipes, water tanks, and toilets, and fill s-traps and toilet bowls with antifreeze.
- Ensure that eave troughs and downspouts are securely attached and free from debris.
- Inspect the roof and make any necessary repairs.
- Clear or repair roof and wall vents.

- Inspect trees near the building and remove dead or weakened branches.
- Check the outside of the building and secure anything that could blow around in high winds.
- Remove screens and replace them with storm windows.
- Cover any access holes that might admit insects, birds, or rodents. Cover vents and chimneys with fine wire mesh, fill in cracks in the foundation or walls, and cover seams where water pipes run through floors and outside walls with metal collars.
- Check the building for existing pest problems. Avoid the use of mothballs, which can damage collections, or poisons, which may cause rodents to die in inaccessible places and cause odors or insect problems—use mousetraps instead. The traps need to be monitored even when the museum is closed. Remove or enclose any material that might attract pests, such as food, soap, candles, or sponges.
- Many insurance policies become invalid if the insured building is not occupied or inspected regularly. Inform the insurance company of the museum’s closing date and confirm that the coverage is adequate.
- Inform the fire department of the museum’s closing. It might be advisable to link the fire detection system directly to the local fire department.
- Request that the police check the building frequently. Test and activate all alarm systems. Make sure all locks are in working order and restrict access to keys.
- Illuminate the outside of the museum with bright lights that run on a photocell or a timer, in order to discourage prowlers.
- Before locking up the building, ensure that the switches in the panel box that operate electrical equipment, such as heat wraps, timers, or pumps, are left on.
- Regularly remove snow and ice that prevent access to the museum.

- Modify the disaster plan to include effective responses when the museum is closed.
- Draw up an inspection and maintenance schedule and make sure it is adhered to when the museum is closed.

The reopening of the museum will require at least as much time as the closing.

- Inform both the police department and the fire department that the museum is reopening.
- Turn on the electricity and water if they were turned off.
- Remove boards from windows.
- Check fire extinguishers.
- Inspect roof, foundations, and windows.
- Inspect the rooms and collections for signs of insect infestation or rodent damage.
- Vacuum the museum thoroughly. Carefully remove dust covers and shake them out, outdoors.
- Unpack stored objects and inspect them for any damage they may have accumulated during the closure, by comparing them to previous condition reports.
- If objects such as rugs, draperies, or coats are noticeably damp, dry them outside and take immediate action to remedy the situation that caused the dampness.

Suggested Resources for Further Information

The 1772 Foundation. "Our Mission." The 1772 Foundation: Preserving American Historical Treasures. Accessed December 3, 2007. <http://www.1772foundation.org/1772/page.jsp?pagename=ourmission>.

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Darragh, Joan and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press, 1993.

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- Goldberger, Paul. "What Should a Museum Building Be?" *ARTnews* (October 1975): 33–38.
- Hilberry, John D. "Plan to Expand." *Museum News* (July/August 1990): 51–57.
- Lord, Gail Dexter and Barry Lord, eds. *The Manual of Museum Planning*. London: HMSO, 1991.
- New York State Office of Parks, Recreation and Historic Preservation. "Historic Preservation Grants Program." New York State, accessed December 3, 2007. <http://nysparks.state.ny.us/grants/programs/historic.asp>.
- New York State Historic Preservation Office. "Technical Assistance, Historic Barns." New York State Historic Preservation Office. Accessed December 3, 2007. <http://nysparks.state.ny.us/shpo/technical/hisbarns.htm>.
- Thomson, Garry. *The Museum Environment*. Boston: Butterworths, 1978.
- "Working Together: The Museum and the Architect." *Museum News* (May/June 1988): 34-38.

Considerations for Collections and Storage

One of the most important priorities for any museum is the care and use of its collection. What follows is a summary of collection concerns that should be considered by the board and staff.

Accessioning and Cataloging

The first priority for a collection is to accession the objects. Accessioning is the process of officially accepting items into the museum collection. It establishes legal custody, ownership, and how each item was acquired. While there is an inventory for many of the objects in the collection, none of it has yet been accessioned. As part of the accessioning process, artifacts are assigned an accession number. If possible, this number should be applied directly to the object using a reversible method in accordance with industry standards. For more information consult the Canadian Conservation Institute. A dated accession form is also necessary, which should include the following:

- accession number
- description of the object
- condition of the object
- history of the object
- estimated value of the object
- how the object was acquired
- location of the object

An accession form is included in **Appendix 4**.

Cataloging

Once your collection has been accessioned, you can begin the more formal process of cataloging. Cataloging is a system that arranges a collection according to object relationships. In a history museum this is usually by object usage.

Collections Policy for the Franklin Railroad and Community Museum (Drafted November 2007)

Accessioning and other important collections processes, such as loans and deaccessioning, require a written document that clearly states the museum's guidelines, known as a collections policy. The policy that follows includes best practices for the museum's collections. While the curator or other staff may wish to augment it, this policy is a good starting point.

Purpose of the Policy

This policy provides the basis to answer questions concerning the collections and collecting activity for the Franklin Railroad and Community Museum. The policy does the following:

- Establishes the museum's methods of acquiring works of art and artifacts for the collection
- Establishes the museum's methods of deaccessioning works of art and artifacts from the collections
- Establishes procedures by which works of art and artifacts may be lent to other museums, institutions, or private collections
- Establishes procedures for a comprehensive record system of objects in the museum's custody
- Establishes ethical and legal procedures for an effective collections management system

Purpose of the Museum

The Franklin Railroad Museum is dedicated to preserving and interpreting collections associated with the history of the railroad in New York State from 1850 to 1930, particularly the Ontario and Western line and the Warwick president's car. To further its mission, the museum collects, manages, preserves, and uses related objects.

Scope of Collections

The Franklin Railroad Museum maintains and develops collections related to the railroad in New York State operating between 1850 and the 1950s, with an emphasis on the railroad operating in Delaware County. The focus of the collecting activities of the museum include paper ephemera, technologies, and art and photographs featuring the railroad within the time frame and geographical limits of the collection.

Use of the Collections

The Franklin Railroad Museum maintains two separate collections. One of these, the documentary collection, includes objects that are original, rare, or irreplaceable. This collection is maintained with the intention of preserving these objects and using them for research or exhibition. The teaching collection includes objects that are reproductions, adaptations, and durable period artifacts, providing that there is a duplicate or similar object in the documentary collection. Objects in the teaching collection should be used for educational programs and are selected with the understanding that they will be handled in ways that shorten the lives of the objects.

Management of Collections

In both the teaching and the documentary collections, objects are cataloged and tracked by museum staff. The documentary collections are also accessioned and can only be removed from the collection through deaccession. The teaching collections are not accessioned and do not

need to be deaccessioned when they are no longer useful for teaching, although the museum staff will record their removal. Objects in the teaching collection can be moved to the documentary collection through the accession process and objects in the documentary collection can be moved to the teaching collection through the deaccession process.

Acquisition and Accessioning

Methods of Acquisition

The curator of collections and the registrar may accept objects that meet the institution's mission and ethical standards of the industry, as determined by the curator of collections, with oversight from the collections committee of the board of trustees. Objects may be acquired through purchase, commission, deposit, exchange, gift, or loan. All other methods of acquisition must be cleared by the collections committee prior to acceptance.

Criteria for Acquisition

Objects being considered for acquisition must meet the following requirements before acceptance:

- The institution must be able to provide adequate care for the object in perpetuity.
- If the object is to be purchased, the institution must have the funds required prior to its acquisition.
- The present owner must have clear title for the object.
- The provenance of the object should be determined prior to acceptance as well as the legal right of the participating parties to have and hold the object.
- The object must significantly contribute to the collection and further the mission of the Franklin Railroad and Community Museum.

- If a donation to the museum's collections, the rights to the object must be irrevocable upon formal and physical transfer to the museum.
- Must be clear of donor-imposed restrictions.

The donor is responsible for appraisals of value. The museum will not under any circumstances provide an appraisal of a donation, although it may offer suggestions concerning outside appraisal services. If possible, an examination period of 45 days should be required for any acquisition under consideration for purchase. If practical, a second appraisal of the object's monetary and aesthetic worth should be made by a recognized and unbiased authority by the museum at its own expense. Vendors offering works of art or objects for sale to the museum must be established and reputable.

Acquisition of Culturally Sensitive Objects

The museum shall, at all time, be aware of and sensitive to concerns about Indigenous artifacts. Such artifacts should meet the following requirements:

- Meet with the ethical standards of the institution and be treated in a manner respectful of the religion and society from which the object originated.
- If the cultural property of a foreign country, must ascribe to the UNESCO Convention of 1970.
- Cannot include human remains, burial objects, or other highly sacred items.
- The circumstances of their recovery cannot involve the recent unscientific excavation or intentional destruction of sites.

If the museum should discover that it has inadvertently acquired an object that is proven to have been obtained in violation of the museum's principles, every effort should be made to determine the legal owner or its proper means of disposing.

Procedures for Acquisition

The curator and director are ultimately responsible in the search and identification of sources for acquisitions. Both have discretionary power to refuse objects that do not meet the stated criteria and procedures for acquisition. The following are procedures for acquiring objects:

- The director must approve all acquisitions before they are formally accepted into the collection.
- All objects under consideration for acquisition through gift or purchase will be subject to thorough examination and research by the curator and director.
- The museum must be made aware of any copyright restrictions, which should be conspicuously noted in the registrar's files.
- The museum shall extend to any donor the right of anonymity.
- Once an acquisition is formalized, the museum must obtain immediate physical possession from the donor or vendor beyond the minimum time (not to exceed two weeks) needed to relocate items to the museum's collection storage facility.
- Each accessioned object will be assigned an accession number and marked or otherwise labeled in a reversible and unobtrusive fashion. Methods that affix a number to an object are preferred.
- It is the responsibility of the registrar and the curator to fill out the paperwork outlined in the collections record portion of this document in a timely fashion.

The curator, in cooperation with the registrar, will submit an annual report detailing the year's collections activity, including acquisitions, deaccessioning, documentation, conservation needs, and future plans for the collection to the board.

Deaccessioning and Disposal

Purpose

In order to best serve the institution and its mission, portions of the collection may be deaccessioned. Only after careful deliberation about the significance of an object, and the ethics involved in disposing of it, may an object leave the care of the institution. The deaccessioning process must be fully documented, and those records retained by the institution for later review.

Criteria

One or more of the following criteria must be met prior to the deaccessioning or disposal of an object from the collection:

- No longer falls within the scope and mission of the museum
- Deteriorated beyond usefulness to the museum or is hazardous to the staff or the public
- Can no longer be adequately preserved by the institution
- Duplicated in the collection
- Can be exchanged with another institution for objects of equal or greater significance
- Subject to repatriation

Deaccessioning Process

The curator of collections should submit a written request to deaccession to the collections committee of the board of trustees. The request will contain a list of the objects concerned, a brief description of the objects, the reasons for deaccessioning, the date of acquisition, and the source of acquisition. The collections committee of the board of trustees reviews deaccession proposals and issues written responses after deliberation at regularly scheduled board meetings.

Disposal of Deaccessioned Objects

Disposal of deaccessioned objects shall be accomplished by one of the following means, listed in order of preference:

1. Exchange with another non-profit institution
2. Donation to another non-profit institution
3. Sale to another non-profit institution
4. Made available at public auction outside the museum's immediate locale

Conflict of Interest

Deaccessioned objects are not to be sold or otherwise transferred to current or former employees or board members. None of the aforementioned parties may directly benefit from the sale or disposal of an object from the collection. It follows that family members of current and former staff or board may not receive or benefit from objects deaccessioned from the collection. Any proceeds generated from the sale of a deaccessioned object are to be added to the acquisition fund. Objects no longer deemed appropriate for the primary collection by the curator of collections may be transferred to the teaching collection upon approval by the collections committee of the board of trustees.

Deaccession Records

The registrar is to maintain both a deaccession log and a permanent file on each deaccessioned object. Each file is to include the original accession paperwork, catalog records, financial records pertaining to the object, request for deaccession, and the board of trustees' response to the inquiry. Records are to be maintained in duplicate at a secure, off-site location.

Loans

Loans are temporary relocations of objects that do not involve transfer of title. All loans are for a defined period of time not to exceed one year without review. The museum does not accept third-party or permanent loans, and the commercial use of loaned materials is prohibited.

Authority for Loans

Incoming loans are initiated by the curator and approved by the director. Outgoing loans are approved by the director. Works of special importance to the museum's mission should not be lent without the approval of the board of directors. It is the duty of the curator to identify such objects. Any loan activities that require a financial or physical commitment by the museum, other than of a minimal nature, must be approved by the board. It is the duty of the registrar to record the return and completion of ingoing and outgoing loans in a timely fashion.

The Loan Contract

A written loan contract must accompany every loan and be kept on file by the museum. The contract should stipulate:

- That the borrowing institution provide adequate storage, environmental precautions, and safety precautions during transit, handling, and use.
- That the borrowing institution demonstrate proof of insurance,
- How the object will be used and exhibited.
- The period of time the object will be loaned.

Each loan, incoming or outgoing, should be assigned a unique loan number. It should include the letter L for loan, followed by the calendar year written in full, and the number of order-of-acceptance, separated by a dash from the year (e.g., L2007–001).

Purposes of a Loan

The museum provides outgoing loans for the following purposes:

- exhibition, as part of a temporary installation,
- research or related education
- conservation, identification, or examination.

The museum accepts objects as incoming loans for the following purposes:

- exhibition, as part of a temporary installation
- research or related education
- inspection and study with regard to possible donation or purchase.

Outgoing Loans

The borrowing institution must make a loan request in writing. It should include the name, address, telephone and fax numbers of a contact person from the borrowing institution and designate the purpose and time period of the loan. Loans will be considered on the basis of the best interests of the museum and the public it serves.

While on loan, an object must be afforded the same level of care and protection as provided by the museum. The institution accepting the loan must present verification of the environment, storage, and security conditions for the handling, transit, and exhibition of the loaned object. It must also demonstrate proof of insurance. Objects must be transported in the safest possible way depending on specific material and structural elements. Loans are made only to other museums, nonprofit agencies, and educational organizations. The institution accepting the loan accepts full responsibility for proper administration of the loan and for the care and security of the object. The borrowing institution will also bear the full cost of handling, crating, insurance, and transportation of the object.

Objects to be loaned out must meet all of the following requirements:

- The object is fully accessioned, and the Franklin Railroad and Community Museum holds full legal title to the object.
- The object is not currently on display and will not be needed by the Franklin Railroad and Community Museum for the loan period.
- The object is in stable condition and will not be damaged by the proposed use.
- A current condition report for the object is on file, which records an assessment of its physical condition and any preexisting weaknesses.
- The object bears an identification number.

The museum maintains full proprietary rights over any loaned objects. The borrower may not clean, restore, or modify the loaned object in any way, either for exhibit or research purposes. The borrower will be furnished with two condition reports. One is to be completed, signed, and returned upon the initial receipt of the object. The second is to be completed and signed upon returning the object to the museum. It is the duty of the curator to examine returned objects for any changes in physical condition. If damage occurs, the borrower must immediately notify the museum and comply with the wishes of the curator. The loan period is one year. No objects should be on loan for longer than one year without express approval from the board of trustees, with the exception of objects included in traveling exhibitions. Objects on loan must be returned promptly when the loan period expires. With the exception of condition reports, all photography, reproduction, or replication of borrowed objects must be with prior written approval of the curator with notification to the board. The museum must be credited in all publications and exhibitions associated with the loaned objects, which should be identified by catalog or accession number.

Incoming Loans

The museum retains full decision-making authority over the content and presentation of exhibitions of loaned items but may consult with lenders on the significance of borrowed objects. All incoming loans must be documented with a loan agreement. If the lending institution does not provide a loan agreement, the museum will use its own incoming loan agreement to document the loan. Incoming loans shall be accepted only for specific purposes and time periods, not to exceed one year without review. The museum will not retain borrowed objects in long-term storage. The museum will exercise the same care with objects on loan as it does with its own objects. Loan objects can only be received from the legal owner of the object or an authorized agent. Objects that have been acquired through unethical or illegal means will not be accepted on loan. All incoming loans must be insured. It is the responsibility of the lender to set insurance valuations. The museum does not provide evaluation or appraisals for loaned objects. No modification is to be made on a loan object without written consent of the owner. Upon receipt of the loan, it is the responsibility of the curator to inventory, inspect, and photograph the object. Any inconsistency in the loan inventory or change in the condition of a loaned object must be confirmed with the lending party and, if appropriate, the insurance company. The curator is responsible for prompt return of the loaned object. The museum reserves the right to cancel a loan or remove a loaned object from exhibit at any time. The museum will comply with all restrictions and conditions placed on borrowed objects. Property on loan to the Museum for fifteen years or more, and for which no written loan agreement exists, is considered abandoned.

Insurance

The board of directors, upon recommendation from the director, shall determine the insurance program. The policy shall be reviewed on an annual basis through the cooperative efforts of the director, registrar, and curator. A record of the purchase or appraisal value, or in

some cases an estimated value of each object or group of objects in the permanent collection, shall be maintained by the registrar's office and placed under limited access.

Preservation of Collections

The goal of the museum is to limit deterioration of the collections. The museum shall maintain in its annual budget funding for the ongoing care and conservation of objects in the collections. It shall be the responsibility of the collections staff to assess the physical needs of objects in the collection and to make appropriate recommendations to the director. All objects in the collections will be cared for according to the current professional standards as determined by the curator. The curator is responsible for maintaining guidelines for the care of collections and to disseminate those guidelines broadly to staff. Staff members should be aware of their responsibilities to preserve and protect collections at all times.

Proper exhibition and storage facilities along with adequate environmental controls must be a high priority at all times. The collection is to be adequately protected from fire, theft, vandalism, and natural disaster. If a disaster occurs, it is the responsibility of the curator to initiate emergency procedures to protect the collection.

Direct conservation is only to be undertaken by qualified individuals, qualifications to be evaluated by the curator. Conservation treatment should respect the integrity of the object. It must include earlier modifications or repairs that are found to be historically significant. No action should be taken without a complete examination of the object and a related written proposal for treatment. Such a proposal is to be approved by the curator. If treatment is undertaken, a complete conservation report should be filed under the object's accession number and made available on request to researchers or staff. Incoming objects will be evaluated for conservation during the accessioning process. They are to be cleaned only if they can withstand

the process and if it will not reduce their research, scientific, or aesthetic value. Dirty objects that cannot withstand the cleaning process should be encapsulated before they are placed in the collections area.

Any object that is to be moved in or out of the collection should be packed and shipped according to its specific needs. It is the responsibility of the curator to oversee responsible procedures in shipping and handling. No object should be removed from the museum without a written record being initiated.

Access to Collections and Collections Information

The collections of the museum will be available for use by researchers. Access to these collections is subject to legal limitations and limitations concerning the availability of staff and conservation priorities. The collection storage areas are not to be open to the general public to preserve the security of the museum and protect the collections. Collections staff will consider all requests concerning access to the collection. Objects may not leave the collections facility without the approval of the director. Staff will work to make the collections available to individuals, but priority will be given to staff and those working on exhibits for the museum. Collections staff will establish specific procedures concerning access to the collection and storage areas. Collections records shall remain restricted in use to non-staff. Only basic accession information shall be made available for viewing. Donor files, object appraisals or values, and location and insurance records shall remain confidential. The museum may make collections information and images available for research and publication according to procedures developed by collections staff and the president.

Reproduction and Photography of Collections Items

Authorization of use of photograph and reproductions is granted on a basis of one time use only. A full credit line, as authorized by the Registrar, is required when any object from the collection is published or reproduced. The Registrar will maintain a comprehensive schedule of fees to be charged for reproducing or photographing items in the collection. The museum takes extreme care to ensure the protection of any copyrights, patents, or other property rights.

Risk Management and Security

Collections and Security staff are responsible for monitoring the Museum's exhibits for both security and preservation concerns, including the following:

- Maintaining the security of the collections storage space during both operational hours and off-hours. This can include but is not limited to forms of electronic monitoring equipment.
- Maintaining and bi-annually reviewing the institution's disaster management plan. In the intervening years, the collections management policy should be revisited and amended as required.
- Reporting damage, theft, or other forms of loss to the curator of collections immediately after discovery.

The registrar will complete and maintain all records pertaining to object loss in a timely fashion with duplicate records kept in a secure, off-site location. This will include a fair market value of objects for insurance purposes and a complete inventory, to be revisited every ten years.

Collections Records

- The Registrar will be responsible for the creation of documents pertaining to the accessioning, deaccessioning, and care of the collections. Documents should include

information about the source, provenance, fair market value, date of acquisition, and legal title to objects.

- The Curator will be responsible for maintaining a catalog system of accessioned objects that includes at minimum:
 - The object name
 - Assigned object identification number
 - Accession number
 - Proper lexicon according to industry standards
 - Title (when applicable)
 - Identifying marks
 - Source
 - Condition of the Object
 - Location of the Object
 - Dimensions of the Object
- All records, electronic or otherwise, are to be kept in duplicate with the secondary copy stored in a secure, off-site location and backed up on a monthly basis.

Monitoring and Compliance

The Curator is responsible for monitoring compliance with this policy. Any lack of compliance is to be reported to the director who has discretion to report to the Board. All staff member and board members should receive a copy of this policy. The policy should be distributed to new staff and board members as part of their orientation.

Policy Review

The collections staff will initiate review of this policy by the museum board and staff at least once every five years.

Definitions

accession	an object or group of objects obtained at one time from a single source
accessioning	the formal process used to accept and record artifacts as collections objects, initiated by the transfer of clear title
acquisition	the process of procuring an object or collection for the collections through donation, purchase, bequest, transfer from or exchange with another institution
archival	suitable for preservation purposes
book value	the initial monetary cost assigned to a collections object at the time of acquisition
cataloging	a formal description and categorization process for accessioned materials
collection object	an item, artifact, specimen, sample, or document that has been accessioned into the collection
conflict of interest	any action or behavior on the part of the governing body, administration, staff, or volunteers that competes with the institution, or takes advantage of their position or privileged information for personal gain
curator	a museum professional with full status in charge of a collection with regard to management, oversight, and supervision of all activities related to the collection
deaccessioning	the formal process by which an object is removed permanently from the museum's holdings
director	an individual delegated administrative authority for the museum by the board
disposal	the method used to physically remove a deaccessioned object from the museum through transfer, exchange, sale, or destruction
documentary collection	a group of original, rare, and often irreplaceable artifacts to be preserved for future generations

insurance value	the current monetary cost assigned to a collections object for insurance purposes
inventory	physical verification of the presence, location, and condition of the objects for which a museum has assumed responsibility
loans	temporary assignments of objects from the museum (outgoing loans) or temporary assignments of objects to the museum (incoming loans) for stated museum purposes, such as exhibition, research, or examination for possible donation or purchase
mission	purpose of the museum, expressed in a written statement, which establishes direction and goals with respect to subject matter, time, location, and function
museum collections	the body of objects and documentation accepted and held in trust by the museum for research and interpretation
provenance	the history of ownership for an object that can be documented through written records and/or oral traditions
registration	the assignment of a tracking number to an object for which the institution has permanently or temporarily assumed responsibility
replacement value	the cost of acquiring an object similar or identical to a given collections object
staff member	person formally affiliated with the museum that assists with its functions
teaching collection	a group of facsimile reproductions, adaptations, modern reproductions, and durable period artifacts (if duplicated in the documentary collections)
visitor	any individual not directly affiliated with the museum that is on-site to interact with museum staff and/or utilize the exhibits, programs, or collections of the museum.

Collections Plan

Another important document is the collections plan, which details criteria for acquiring new items. A good collections plan requires a comprehensive knowledge of the collections that is lacking at this time. What follows, however, are steps to draft a solid collections plan:

1. Identify the intended audience of the museum and its needs.

2. Examine the existing collections to discover what it contains and its strong and weak points.
3. Determine areas of accession based on the weaknesses of the current collection.
4. Plan specific acquisitions and the removal of objects that do not meet the mission of the institution.
5. Identify collections at other institutions that could be borrowed to enhance the museum's exhibitions.
6. Determine the resources needed to acquire the artifacts necessary to make the collection more complete.

Disaster Planning

Another important consideration is the development of a solid disaster plan. Museum collections are vulnerable to destruction by natural disasters, accidents, or human errors. Any physical emergency that affects a museum or gallery is likely to endanger the collections in some way. Even minor accidents can assume disastrous proportions. A disaster plan allows the staff to react quickly and positively to save the museum's resources.

Emergency Systems

As stated in the building section, the museum will require, at a minimum, basic alarm and fire detection and suppression systems. More advanced fire suppression systems and flood detection systems should be installed in the near future. Consultation with a professional firm is highly recommended.

Evacuation of People

The first priority in an emergency is the safe evacuation of staff and visitors. When a threat to life exists, the public emergency services will assume control. They may deny access to the building until the threat has passed or subsequent investigations are completed. An

evacuation plan for all museum buildings needs to be developed in cooperation with the Franklin Fire Department.

Personnel

When an emergency occurs, there must be a clear chain of command. In cooperation with the board, the staff must designate an emergency coordinator and a salvage team. The emergency coordinator should possess strong organizational and administrative skills. They must be intimately familiar with the entire disaster plan and should be given a key responsibility in writing it. The coordinator will delegate action during and after an emergency and coordinate internal and external sources of assistance. The authority of the coordinator must take precedence over all normal lines of authority because certain decisions must be made quickly and immediately. The people for the salvage team should be selected according to their knowledge of the collections and their familiarity with the principles and practices of conservation and preservation. They will need to be able to make fast decisions regarding what material should command first priority, and which materials can be saved.

External Networks

The development of a network of outside sources of assistance is crucial to the disaster plan. Contacts should be established with essential services, suppliers of materials, equipment, services, and treatment facilities. These include the fire and police departments, local utilities (e.g., gas, electric, water, telephone), the insurance company, and conservation services. Regularly scheduled tests of emergency resources should be undertaken. The completed plan should be made available to any party that would be involved in disaster mitigation.

Outline for a Disaster Plan

Introduction and Statement of Purpose

This plan has been developed in order to effectively protect the staff, visitors, and holdings of the Franklin Railroad and Community Museum. Developed through cooperation of the collections staff, the director, and the board, this plan is to be revisited if any major changes are made to the buildings, grounds, or collections facilities of the museum, or every five years.

Authority

The board and director will need to select an emergency coordinator who will coordinate execution of the plan, as well as designating an alternate. All authority for preparation and implementation of the plan needs to be decided in advance of an emergency.

Scope of the Plan

List the events planned for, which should include, at minimum, fires, floods, power failures, severe weather or storms, biopredation, and vandalism or theft. Indicate the circumstances under which the event might occur and what the expected impact on the museum could be. Because the museum will occupy several buildings, the plan should indicate which buildings are covered by the plan and circumstances under which the plan might or might not apply to each building. In addition, a realistic plan for the evacuation of the collections to a different site should be considered.

Emergency Procedures

This part of the plan should indicate who is to put the plan into action, under what circumstances the plan is to be partially or fully executed, and how all necessary actions are to be carried out. For each event, detail what is to be done in advance of the event (if there is sufficient warning), what is to be done during the event, and what is to be done for recovery. These actions can be itemized into three fields: avoidance, mitigation, and recovery. Keep in mind that it may be necessary to have an evacuation space designated to house the salvaged collections.

Checklist and Timetable

For all planned emergencies there should be a concrete list of actions for each member of the staff.

Storage: Security Considerations

Establishing safe storage for collections is a pivotal responsibility for any museum. Some basic guidelines include:

- Exercising strict key control. All keys should be accounted for at all times. Employees should not be allowed to take keys home or to make copies of keys. Ensure that terminated employees, before leaving, turn in all keys and museum identification.
- Clearly marking collections and storage areas as non-public access areas.
- Accompanying researchers or other members of the public that are granted access to the collections by a staff member at all times. Do not allow researchers to bring bags into the storage areas.
- Noting in a log if any object is removed from the collections or storage areas, including any numbers associated with the object, a brief description, the place to which it is being relocated, the purpose of the relocation, the period of the relocation, and the name of the staff member removing it.
- In exhibition areas, ensuring that all collection material is secure. This may include locking cases or screwing them shut with non-standard screws. Frames should be affixed to the wall. A staff member should be present during open hours.
- Making sure that library items do not leave the library. Limit the amount of material a researcher can use at one time to prevent theft, accidental misplacement, or damage of the items. Collect all bags and portfolios at the door. Provide pencils and do not allow

researchers to bring in pens. As a deterrent to theft and vandalism, make a photocopy machine available at a low cost per page. Establish a form of exit control or inspection for researchers as they leave.

- Making sure that the inventory is periodically checked to determine if any items are missing or unaccounted for.
- Making sure that all outside windows and doors are secure.
- Before closing, checking restrooms or any other space that could be used to conceal a person.
- Regularly checking alarm systems. Make sure that all staff members, outside service employees, and the public are aware that the facility has alarm systems. This may include posting signs.
- Lighting the exterior of the museum at night to discourage prowlers or thieves.

Storage: Environmental Considerations

In the area designated as storage for artifacts in need of certain environmental conditions we recommend a minimum of the following:

Humidity Control

As most artifacts stored in museums are made of materials that react to differences in humidity by expanding and contracting, which can cause irreversible damage such as mold or cracking, we recommend that any artifacts sensitive to changes in humidity be in a storage facility where humidity can be controlled. This can be done by using dehumidifiers, which may cost as much as \$250, and humidifiers, which may cost as much as \$100. Both dehumidifiers and humidifiers will need to be closely monitored by museum staff to ensure that they are working properly and maintaining a steady humidity level deemed necessary for the specific materials in the storage area.

Temperature Control

Temperature also affects the condition of artifacts and should be kept as stable as possible in storage areas. This is done through heating, which is present in most buildings, and air conditioning. The type of air conditioner selected to protect your collections will depend on the building that is being used as a storage facility.

Monitoring Conditions

Hygrothermographs measure environmental conditions in storage areas and are important for maintaining the environmental conditions required for collections. Some simple versions of these that just report temperature and humidity, but do not record the data, can cost as little as \$25. These need to be closely monitored by staff. More expensive options measure not just temperature and humidity but also light levels. These digitally record data about the environmental conditions and cost as much as \$200.

Shelving

It is important that a collection be stored on shelving designed to ensure its continued preservation. The best solution is baked enamel metal shelving lined with polypropylene or ethylene foam. Baked enamel metal shelves do not emit any chemicals or gases that affect the artifacts stored on them and their lining protects objects from being jarred when they are placed on them. Another less expensive option is painted wooden shelving. Avoid plywood or any wood that has been treated with formaldehyde or other chemicals. The wood should be sealed with a water-based polyurethane at least a few months before it is installed. Allow the sealed boards to air out in an open area so that harmful chemicals can disperse. Wooden shelving is not as good for artifacts, but museums on a tighter budget, or those that need shelving now and can improve conditions with baked enamel shelving later, may find it a more reasonable option. Wooden

shelving could be purchased or made by volunteers. The cost of materials for 18 feet of shelving would be approximately one-third of the cost of baked enamel metal shelving. \$12,000 is the approximate cost for sealed wooded shelving for the entire estimated storage space. In order to further protect and secure the objects, the shelves should be lined with an inert material, such as polyurethane foam. Every object on the shelf should be secured with a base that supports its weight.

Off-the-floor Storage

Because of concerns with flooding and pests, no museum object should ever be left directly on the floor. Items that are on the floor should be elevated at least six inches by use of padded blocks.

Humidity, Ventilation, and Air Conditioning (HVAC) System

A combined HVAC system for the collections storage area is recommended but using a combination of a humidifier, dehumidifier, and air conditioner is a more cost-effective option for the present. For more information about HVAC systems consult the following website for the National Air Filtration Association: <http://www.nafahq.org>.

Archival Material

The materials used to house the collections should conform to National Park Service (NPS) standards. Examples include, but are not limited to acid-free, pH-neutral, archival folders and paper, polypropylene or ethylene storage containers, and acid-free boxes. Commonly used items to avoid include wool felt, brown corrugated cardboard, and unsealed wood. For the latest industry standards, the NPS should be consulted at: http://www.nps.gov/history/hps/tps/standards_guidelines.htm.

Environmental Concerns for Collections Exhibit, Storage, and Workspaces

By breaking down the collections spaces into three categories, appropriate environmental controls can be established in a cost-effective manner. Each of the three categories ranges from tightest to loosest control and accordingly from greatest to least expense. These suggestions factor in long-term maintenance and installation costs and the preservation needs of the collections. In all spaces the general rule is to limit drastic changes in either temperature or relative humidity because drastic fluctuation can cause permanent damage. The three categories are as follows: collections storage, exhibitions, and public spaces.

Collections Storage

In recognition of the inclement weather conditions present during the winter and the rising cost of heating, collections storage staff should focus on controlling relative humidity (RH) and maintaining a minimum temperature of 50 degrees Fahrenheit in all storage spaces.

Good housekeeping is vital in collections areas. No clutter should be allowed to accumulate, and regular vacuuming and dusting should be a priority. Polyethylene sheeting can be used to enclose shelving to prevent the buildup of dust, and objects can be sealed in bags for the same purpose. No food or live plants should be allowed into the collections areas.

Large fluctuations of RH are one of the greatest threats to museum collections. Rapid fluctuations can cause condensation, which can destroy objects. Extremes of below 35 percent and above 65 percent RH must be avoided. Very low RH can cause objects to desiccate and become brittle and fragile, while high RH encourages the growth of mold. If an object's environment is to be changed, it must be changed gradually. A change of roughly three percent RH per day is acceptable for most collections.

All windows within the primary collections storage space should be blocked off and insulated to reduce heat loss and exposure of objects to UV light. Light damage is cumulative

and irreversible. It may manifest itself as a bleaching of colors or in deteriorating fibers of textiles or paper. The exposure of objects to light should be carefully monitored. Installation of fluorescent lighting is preferred because incandescent bulbs produce more UV light and LED lights are not currently a cost-effective solution. When collections space is not in active use, the lights should be turned off and all doors secured to prevent changes in temperature and humidity. Paint the walls white to reflect light, without increasing exposure.

To provide the maximum amount of environmental control within budgetary constraints, collections storage should maintain a relative RH of between 45 percent and 55 percent. Changes in temperature and humidity should be closely monitored using a data logger.

Objects requiring a lower humidity, such as exposed or deteriorated metals, can be effectively maintained using microclimates of polypropylene or ethylene containers containing conditioned silica gel packets. Larger objects can be enclosed in sealed bags and treated with silica gel packets. A conservator should be consulted before implementing a storage solution for extremely fragile objects. In general, fragile objects should be placed toward the center of the storage space and more robust objects should be placed closer to exterior walls. Wrapping objects in materials such as paper, cardboard, plastic, or cotton can give some protection from unideal environmental conditions.

In order to have effective storage, basic organizational principles must be undertaken. The first step is to organize by material type (e.g., silver, paper, wood, composite). This will allow placing especially delicate objects in the best, central locations, and will make any special needs of the objects easier to fulfill. Generally speaking, the most delicate objects in a collection are composite objects, those made of multiple types of materials, such as metal or wood. The next step is to organize by size. This allows for shelving and other storage devices to be used to

the best advantage and increase available storage space. For objects that are especially valuable and marketable (such as coins or precious metals), it may be advisable to purchase a vault.

Exhibition

While exhibition spaces do require environmental conditions similar to those found in collections storage, they differ in the method by which the environmental control is attained. The space as a whole should be kept as near to 50 percent RH as possible and within human comfort levels. Sensitive objects should be kept in sealed cases to produce an appropriate microclimate while providing easy access for the public. Artificial lighting focused on objects should not exceed 150 lux generally and 50 lux for light-sensitive objects such as paper, photographs, or textiles. Measure light exposure with a light meter. Use a UV monitor to determine the amount of UV radiation present. If the proportion is in excess of 75 $\mu\text{W}/\text{lumen}$, steps will need to be taken to block it. This includes installing UV-absorbing sleeves or tubes for lighting devices and UV-absorbing film on windows. Especially light sensitive objects should be displayed in cases with lights that are activated by the visitor, which can decrease exposure time.

Other Spaces

These areas are controlled for human comfort and possess few to no artifacts or displays. Most staff offices, hallways, and other utility spaces can be included in this category. Any artifacts placed in such venues should be of a durable nature and not sensitive to fluctuation in temperature or humidity. As such, these areas require minimal attention outside the normal parameters in any other building.

Pest Control Measures

The staff of the museum should develop an integrated plan to deal with biological problems, such as rodents or insects. The first step to good pest management is sanitation, which

includes regular cleaning as well as avoiding clutter of any kind. Use sticky traps, available from any exterminator, to determine the sorts of pests present in the building. Mechanical rodent, adhesive, and light traps are all good options for controlling them. Do not use any pesticides or poisons without consulting a conservator. It is possible that some of the items in the collection already have infestation of some sort. Items with suspicious-looking damage should be isolated from the rest of the collection and examined for signs of specific pests. All the items in the collection should be periodically monitored for signs of infestation.

General Recommendations

Collections Committee

The Board of Trustees should include a collections committee with at least one member with museum experience. The committee should be comprised of no less than three individuals. The staff of the institution should provide the collections committee of the board an annual report on the status of the collections.

Insurance

Obtaining insurance coverage for the building and collections must be a priority. Collections insurance policies can be broken down into two general categories: all-risk and main peril. All-risk insurance insures the collections against most forms of damage, with the number of exceptions diminishing with higher premiums. Main peril insurance is a form of limited liability insurance used to cover specific objects and contingencies. Insurance companies will only settle on the basis of replacement costs or an aggregated value, based upon appraisals, in the case of irreplaceable objects. Accordingly, collections should be periodically reappraised to establish accurate values for insurance purposes. Having a well-designed disaster plan can further reduce the institution's premiums.

Electronic Accessioning

All accessioning should be done in an accession logbook and electronically in a cataloging system, for ease of access. These systems are expensive but will ensure proper documentation of your collections. The New York State Historical Association uses PastPerfect, which is available for approximately \$700. Paper and electronic copies of the accessioning log should be kept in a secure off-site location.

Suggested Resources for Additional Information

Barton, John P., and Johanna G. Wellheiser, eds. *An Ounce of Prevention: A Handbook on Disaster Contingency Planning for Archives, Libraries and Record Centres*. Toronto: Toronto Area Archivists Group Education Foundation, 1985.

Forston, Judith. *Disaster Planning and Recovery*. New York: Neal-Schuman Publishers, 1992.

Upton, M. S., and Colin Pearson. *Disaster Planning and Emergency Treatments in Museums, Art Galleries, Libraries, Archives and Allied Institutions*. Canberra: Institute for the Conservation of Cultural Material, 1978.

Considerations for Interpretation

Interpretation is essential in order to create context for visitors. Education, especially for the schools of Delaware County, provides a link to the community; thus, making the museum relevant to its surroundings. Exhibits are an extension of this, providing a platform to examine Franklin's history, as well as that of the railroad, in an interactive and engaging manner.

Education

The priorities of the Education Department are to:

- Create a fun, interactive experience that teaches children the importance of the railroad in rural New York State.
- Provide access to primary source materials for individuals and school groups.
- Emphasize the wonder of the railroad through activities and exhibits that stress motion
- Offer outlines to teachers highlighting how certain exhibits fulfill New York State curricula.
- Design interdisciplinary exhibits that explore subjects like physics, math, science, and geography.
- Use exhibits and library materials (in addition to information from the Franklin Historical Society) to teach the history of the railroad, New York State railways, Delaware County, and the town of Franklin.

Relationship with Franklin Central School:

A close relationship with the Franklin school system, as well as with other schools within Delaware County, will be essential for the Franklin Railroad and Community Museum. Franklin Central School's proximity to the museum will encourage field trips for all grade levels. In addition, discounted admissions rates are suggested for school groups to encourage them to visit. To promote a healthy relationship, we suggest that the museum board invites someone from the

Franklin School District to sit on the board. The Superintendent and Principal both have offered to serve.

Education Space

As a long-range goal, the museum should create a separate space for school group programming and activities. When the barn is renovated, some of the community space can be converted to a classroom. It will be necessary to have the educational programs in a separate area from the exhibits to avoid disrupting regular visitors and allow for programming that requires interaction with the students. The space should be large enough to fit at least thirty children and several adults. This area should be fitted with an adequate number of durable tables and chairs for programming and activities. We recommend that the museum have a handicap accessible bathroom within this space, as well as industrial sized sinks for easy cleanup, a microwave, and a refrigerator where classes may store any sack lunches they have brought.

Suggested Programming

Until this space can be created, however, we recommend the museum consider outreach programs and activities that can be done in area schools. A museum staff member can travel to different schools within Delaware County and run, for example, local history activities during the social studies hour. This would also be helpful for teachers in other school districts because field trips are costly when an entire class must travel somewhere by bus. Distance learning would promote a healthy relationship with schools that are outside of Franklin and encourage students to visit the museum outside of class.

New York State Curricula

There are several areas the museum could cover in exhibits and educational programs to fulfill criteria of New York State's curricula. For fourth grade classes, exhibits and programs on

local history as well as those on the history of the railroad would be especially applicable. Fifth grade social studies teachers introduce primary sources to their students; access to the library's archival material would allow students hands-on work with primary sources and clarify how primary sources are important for researching history. Collaboration with the Franklin Historical Society will enhance the museum's exhibits on local history and provide the students with in-depth information about the town of Franklin and Delaware County.

In addition to history, the museum should explore other educational disciplines that relate to the railroad. For example, a high school physics class could explore the use of physics, especially the laws of motion, as applied to railroad engineering. Programs within the museum should stress motion to the students, many of whom may not have any firsthand experiences with trains. An easy way to do this, and provide some interaction for younger children, would be to incorporate a model train with accessible controls within the exhibit space.

Below is a list of possible themes for school programs for different grade levels:

- Elementary
 - From the Farm to the Railroad (kindergarten through second grade)
 - History of the Railroad in New York State (third through fourth grade)
 - Local History Using Primary Source Documentation (fifth through sixth grade)
- Middle School
 - Agriculture and the Railroad (seventh through ninth grade)
 - Local History Using Primary Source Documentation (seventh through ninth grade)
- High School
 - Agriculture and the Railroad in American History (tenth through twelfth grade)
 - The Railroad Experience: Class and Race on the Railroad (tenth through twelfth grade)

- The Physics of the Railroad (eleventh through twelfth grade)

The Franklin Railroad and Community Museum should encourage constant communication between museum staff and area teachers. The museum should be informed of what teachers need from a community museum and provide as much assistance as possible. Working together, teachers and the museum staff will have the unique opportunity to make classroom lessons interactive and relevant to students.

Museum Educator Position

Role of Museum Educator

The role of museum educator is an essential component in perpetuating the mission of the Franklin Railroad and Community Museum to educate the public not only about Warwick Car #30 and the Ontario and Western Railroad, but also about railroads in Central New York and their connection to farming communities like Franklin, New York. Due to budget constraints, the position of museum educator cannot be filled immediately, but should be a priority once the budget allows for a second paid employee; ideally this position would be filled within two years of opening the museum. Until an educator is hired, the position's responsibilities will be handled by the museum director. A museum educator will be responsible for many of the day-to-day affairs of the museum, which include, but are not limited to, conducting tours, hosting school groups, and running public programming.

Job Requirements

As soon as it is fiscally possible, a search for a museum educator should begin. This job opening should not only be publicized on the museum's website, but it should also be publicized at job placement offices in universities throughout the Northeast, particularly to schools with related undergraduate and graduate programs in education or museum studies. Applicants for the

position should be in possession of a college degree in education (elementary or secondary), museum studies, museum education, child development, or history. While a master's degree in any of these fields would be ideal, a bachelor's degree might also be acceptable. The job should require a minimum of two years' experience either teaching in a school or museum setting. The museum educator must come in with an awareness of how to educate people of all ages, handle multiple tasks at once, and manage the duty of building a new department within a young museum. Due to the number of responsibilities that come with this position, the museum educator must not only be knowledgeable, but must also possess an energetic, flexible, and creative personality in order to be an effective leader.

Responsibilities of a Museum Educator:

The responsibilities of a museum educator are numerous and varied. In the immediate future these tasks should be addressed by the museum director. An educator, however, should give a more in-depth focus to these duties. First, the museum educator shall act as the liaison between the museum and the local school systems. The focal point of this task shall be to develop school workshops that are related to the content of the museum's exhibitions.

The educator should collaborate with local teachers to ensure the content meets New York State education standards and fulfills some of the teachers' needs. When developing workshops, the museum educator should form a teaching collection from the museum's collections to create a hands-on experience for young visitors. The items in the teaching collection must be materials that students can touch and handle and are durable. Once lesson plans have been developed, lessons should be tested and refined by the museum educator as free pilot programs to local schools visiting the museum. Once lessons are finalized, it will be the responsibility of the educator to teach workshops to visiting school groups.

In addition to working with school children, it will be the responsibility of the museum educator to develop educational programming for special events to be held at the museum. The museum educator will work very closely with the museum director to plan special events. Special events for the Franklin Railroad and Community Museum could include scholarly talks and family-oriented activities, such as farmers' markets, craft fairs, and holiday programming. For special events, the museum educator should be tasked with scheduling performers and speakers, coordinating volunteers and vendors, and preparing necessary materials.

Within the museum environment, we recommend that the museum educator be in charge of developing a flexible tour script, which can be adjusted based on the education level of the touring group. Creating a general tour script will be an important first step for the museum. When developing a tour, the museum should test it out on visitors and request constructive feedback. In the future, it will be important for the museum to create multiple tour scripts; one that is suitable for adults and another that is suitable for children.

The museum educator should work closely with the museum director to decide the content of permanent and non-permanent exhibits at the museum. In developing exhibits, it will be the job of the museum educator to conduct research and work with appropriate consultants to ensure that the museum presents accurate information to the public. The educator should also be involved with determining which material objects from the museum's collections are appropriate for the exhibits and themes presented.

Volunteers

Volunteers will be the life blood of the Franklin Railroad and Community Museum. The first step in creating a volunteer program is to create a solid foundation from which to recruit volunteers. Volunteers for the museum should be recruited from the surrounding community,

which will deepen Franklin's commitment to the success of museum. Volunteers should consist of a combination of dedicated youths and adults that will strongly support the museum in its early stages. They will be trained by the museum director until a museum educator is hired.

After gaining a volunteer, the museum must try to retain them. The following are five aspects of a successful volunteer program:

1. Regular supervision and communication

Involve the volunteers in any discussions on the future of the museum. This will give them ownership of the museum.

2. Screening procedures

Each volunteer brings different skill sets to the museum. Allow them to best utilize their skill sets for the museum's benefit.

3. Written policies and job descriptions

While the museum should not limit volunteer opportunities, the staff and board should create definite volunteer policies and a code of conduct that volunteers need to follow. Job descriptions will also assist a volunteer to use their time to the best advantage of the museum.

4. Recognition activities, such as an awards ceremony

5. Training and professional development opportunities

Volunteers at the museum not only come to give their time because they want to, but also to increase their own knowledge. Keeping them informed on ways to increase their own education about museums or other related fields will create a solid volunteer force for the museum.

Youth Volunteers

The youth volunteer staff could be recruited from the high school at Franklin Central School, as well as from other high schools in Delaware and Otsego Counties. In particular, a strong relationship should be established with the teacher of the twelfth-grade government class, who has required volunteer hours for the students. The jobs of the youth volunteer force could include assisting during late afternoon and weekend hours and special events, and helping the museum prepare for school groups and special events by prepping materials.

Adult Volunteers

Another rapidly increasing population that museums are turning toward for volunteers is baby boomers, who not only are a large segment of society but also are retirement age. Cultivation of new volunteers should be a continuous effort on the part of the board, staff, and current volunteers. An adult volunteer staff could be recruited from service organizations such as the Kiwanis, as well as the community at-large. Further volunteers might be found among members of the Ouleout Historical Society. Other civic organizations in northern Delaware County might also be a good place to seek volunteers.

Interviews

In the future, it would be useful to establish a relationship between the Franklin Railroad and Community Museum and the Franklin School District. The following professionals were interviewed in order to assess what the Franklin School District needs and desires from a local museum.

- Julie Bjorvand, 4th grade teacher, Franklin Elementary School
- Julie DeCarlo, 5th and 6th grade social studies teacher, Franklin Elementary School
- Debbie DiBart, 7th through 9th grade social studies teacher, Franklin Middle School
- Steve DeCarlo, 10th through 12th grade social studies teacher, Franklin High School

- Superintendent Gordon Daniels, Franklin School District
- Principal Jason Thomson, Franklin School District

Interview: Hanford Mills (another specialized museum in Delaware County)

1. Describe your school programs (field trip admission prices, class size, programming, staffing required).

Please go to <https://www.hanfordmills.org> to review our educational programs. Click on educational materials, then click on “Review Beta Version of the New Educational Material.” This summarizes and explains all our programs. Just be aware that this beta version does not have all pre- and post- activities yet, but it does have descriptions of all the tours. The cost for the programs range from \$2 to \$4 per student, although scholarships are considered. Chaperones (one for every ten students), bus drivers, and teachers are free. We generally take about thirty to forty students; however, we will work with the teachers’ needs and accommodate much larger and smaller groups.

With approximately thirty students, we usually have four staff members work directly with the students. We split the students up into three or four groups. Each staff member is assigned to a specific portion of the program and the students rotate to each staff member. For example, in the Pine to Package program the entire class meets in the feed mill, where they all watch an orientation video. One staff member will then go over the museum rules and split the students into groups. This takes approximately twenty minutes. Each group will start at one of the following (approximately twenty minutes each): tour of mill basement, tour of top level of mill, crosscut sawing and log rolling, and making a box. The students will rotate so they all get to do each activity.

2. How do you address transportation in your programming?

Here are a couple of examples:

- During our Ice Harvest program, we talk about the need for sleds in this region as a mode of transportation during the winter months. This can be tied into a variety of topics about life in the winter in rural Delaware County, such as loggers bringing logs to the mill.
- During a tour of the mill we talk about the advent of the railroad and what that meant to Hanford's business and the East Meredith community. We discuss how the railroad affected the business by how it changed its products and what Hanford shipped on the railroad.

3. What is your advice for educational programs at a museum?

- Make sure your educational programs go along with and enhance the museum's mission statement.
- Talk with teachers to understand their needs and concerns.
- Let teachers be involved in the planning process of programs.
- Get teacher feedback.
- Annually review programs.
- Change and revise programs as needed.

Education Bibliography

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Exhibitions

Introduction to Exhibitions

Based on the limited inventory that does not take into consideration the full scope of the collection, the exhibition committee has selected key items that could be used in presenting New York State, railroad, and Franklin history as well as the laws of motion and physics as they relate to train cars. We suggest that there is a permanent space that emphasizes history as well as science education—a staple for school groups. Changing exhibitions should occur in accordance with the interests of the general community and the contents of the collection.

According to Larry Klein, there are five main stages of exhibit development: planning, design, design production, supervision of construction, and ongoing consultancy.⁶ First, a graphic designer or exhibit developer from an outside consultant firm should first gather the general themes of the project. They should do research, pinpoint certain goals, and plan out the space needs of the exhibit. The design should evolve from a very general one to a progressively more detailed one. The final design should also include cost estimates. The director of the museum will decide on the final product and should solicit bids from exhibit contractors, fabricators, and suppliers. At each stage, those in charge must decide if the original themes or concepts are being addressed. If not, decisive changes must be made. Exhibits are evolving organisms that can be modified and should not be static. On occasion, labels can be changed after production, although we recommend this should be done sparingly.

6. Larry Klein, *Exhibits: Planning and Design* (New York: Madison Square Press, 1986): 15.

Warwick Car #30

As the car is the focal point of the museum, it is important that it be used to its fullest degree. We recommend that people be allowed to enter the train, as they will get a better sense of context. Most railway museums allow visitors to go onto a train, especially if it is the main artifact in the museum. The following items that are in the collections would add life to the story of Warwick Car #30:

- Official silverware and service
- One milk pitcher marked with a gold leaf O&W logo
- Sixty (estimate) linens
- Dinner menu

The O&W Railroad President—the occupant of Warwick Car #30—had a much different experience than the typical passenger. We suggest that a comparison be made between the middle-class railway experience (dining, accommodations, etc.) and the ornate features of the president’s train car. For the regular traveler, the O&W did not offer dining services.⁷ However, there were luxury train experiences in the early-twentieth century that would have included lavish dining.

Ideally, there will be interior architectural elements in the museum, near the ramp leading to the viewing area of the train, which will add to the visitor’s feeling of being inside a depot. In terms of wall decorations, there are the following in the collections:

- Station sign from O&W Merrickville depot
- Station sign from O&W Delancey depot

7. Nathan Hegedus. “Fire Damages Historic Railroad Station,” *Times Herald Record*, February 3, 2004.

- Blue, green, and yellow station lanterns

The exhibit should create a certain atmosphere. Within the train car exhibit, there should be periphery audio that suggests the motion of the train. A scrim over the window could superimpose an image of early-twentieth century travelers waiting for a train. It could be made of a gauze material to still allow light into the exhibition space. One could easily enlarge images of New York State's railway past on the walls of the exhibit space from the following works in the collections:

- Painting (framed)—*Cooperstown Station, circa 1917*, painted by R. Bennett for Lee H. Shost in 1981
- Pass—Ulster and Delaware RR, issued to P. Gallagher, trainman, dated 1923
- Postcard—three railroad employees standing next to railroad car.
- Postcard (unused)—D&H RR engine, #1601, side view in Oneonta, NY railroad yard, “one of the most powerful Locomotives in the World...”
- Postcard (unused)—Ulster and Delaware RR, parlor car on Catskill Mountain Limited
- Poster—“Steamtown Grand Opening Excursion: The NY Susquehanna & Western Railway”
- Poster—“The Scenic Route: Ride to and From Beautiful Downtown Warwick, NY and Beautiful Downtown Hoboken, NJ”
- Print (mounted on wooden boards): “Locomotives in the 1800s”

The railway surrounded Franklin, but never penetrated the town. Why? Was its proximity to Oneonta—a booming train center—a help or a hindrance to Franklin's industrial growth? How did agricultural transport introduce the railway system to Franklin? There should be collaboration with the Franklin Historical Society for artifacts, objects, and images of the agricultural past.

For the next exhibit, we suggest stressing “motion” as the main theme, which will be difficult with a non-moving car, but is important because many children have never been on a train before. The exhibit could feature from the collections Otto Kuhler’s designs “Chowstop at Como” and “Waterstop at Hancock” and the extensive toy collection. For the older students, there should be elements of physics and mathematics to see how a train works mechanically.

There should be a new toy train that can be controlled by children. It should be under tight control; visitors can change its direction, but little else. An electric toy train with tracks costs between \$500 and \$600. It ideally would be sectioned off. There could also be a children’s corner with picture books on trains. See the California State Railroad Museum (<https://www.californiarailroad.museum/visit/exhibits#accordion-73509>) for an example of a successful toy train exhibit.⁸

Space not utilized for permanent exhibits should be donated as community space, whether it be for local artists, the Franklin Historical Society, or other organizations. We recommend for this space an exhibit, *Franklin: Then and Now*, with postcards of Franklin throughout the twentieth century as well as photographs of Franklin today. We recommend using David O’Connor’s *Old Delaware County in Postcards* for images.⁹

8. California State Railroad Museum, “Current Exhibits,” 2021, <https://www.californiarailroad.museum/visit/exhibits>.

9. David O’Connor, *Old Delaware County in Postcards* (New Berlin, NY: Molly Press, 1984).

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Considerations for Community Outreach and Publicity

The Franklin Railroad and Community Museum will be a great benefit to the village as well as the surrounding area, providing a new venue for cultural learning and events. The audience will be the people of Franklin and its neighboring communities, as well as those interested in railroads and their history. The museum will also benefit the region by attracting people to an area that does not always see a lot of outside visitors, which will stimulate local economies and bring business to Franklin's restaurants and shops.

General Recommendations

What the audience will need at this museum varies because the target group is composed of two constituents: the local community and railroad historians and enthusiasts. On the one hand, the local community will require a public space to hold meetings for local organizations, teach workshops on subjects like cooking or calligraphy, and display their own collections and artistic works. Railroad historians and enthusiasts, on the other hand, will desire exhibition spaces through which they can learn about and celebrate the area railroads. They would most benefit from being able to not only view the Warwick train car from the outside, but also to walking through it to get a deeper sense of understanding and appreciation for the construction and culture attached to the car. Also, they will need access to the research library for whatever work they may wish to conduct. The board, staff, and volunteers must take these needs into consideration when planning the museum's space, exhibitions, and scheduling.

As Franklin is not located in a highly traveled area, advertising and publicity are essential to the museum's success. Radio commercials and public access television advertisements are two helpful ways to inform the community about the museum and upcoming events. But the most important avenue of communication with the public will be pamphlets and brochures available at

other museums, cultural institutions, and events. The museum should also participate in regional events to be involved with the local community. Similarly, advertising on placemats in area restaurants and in regional newspapers will draw people from neighboring areas to Franklin. Within the village itself, establishing relationships with local organizations, churches, and the library will provide a connection to the community through which the museum can assess needs, concerns, and goals for the future.

For potential visitors who do not live in the area, there are other ways in which to inform them about the Franklin Railroad and Community Museum. Many other railroad museums and historical societies across the country have formed networks for railroad enthusiasts. Along these lines, it is imperative that the museum create and maintain a website that will not only serve to inform people of what it has to offer, but also to draw people in from places that are outside of the range of the previously mentioned methods of advertising. Lastly, roadside signage is another good way to inform travelers and passersby of the museum. Otherwise, they may never know what they are missing as they drive through the area.

It is important to establish relationships with local and regional audiences, similar institutions, and the local media. Through publicity and community outreach, the Franklin Railroad and Community Museum can succeed in putting its name on the map. The following are suggestions for advertising and community collaborations:

Greater Franklin Chamber of Commerce

The best way to become involved in the Franklin community is through its local chamber of commerce. The Greater Franklin Chamber of Commerce organizes and sponsors many events throughout the year and meets monthly on the last Wednesday of each month at Dawn's Deli at

458 Main Street at 6:00pm. Its website provides a calendar of events as well as other helpful information about Franklin.

Greater Franklin Chamber of Commerce

PO Box 814
Franklin, NY 13775-0814

info@franklinny.org

<http://www.franklinny.org>

Seasonal Attractions and Events

Summertime in and around Franklin is when most people travel to the area, partly because of the many public events that take place. Ranging from small festivals that celebrate local New York foods to county fairs celebrating the many resources, trades, and hobbies of the area, public events make this part of New York State truly come alive during the summer months.

At this time, the Franklin Railroad and Community Museum should collaborate with neighboring communities, not only to embrace the culture of the region, but also to publicize the museum's existence and the programs and opportunities it offers.

Participation at these events for the museum could include sponsoring a float in a parade to encourage people to visit the museum and selling museum-related products at vending booths. The mere presence of museum representatives at local events will let people know that the museum is a part of the community and that everyone should visit and support it.

If local events are not relevant to the mission or focus of the museum, they may still serve as possible outlets for spreading knowledge and information. Advertising in flyers, programs, or other ephemera for local events is one way to attract people to the museum who may only be in

the area for these events. Learning about a new museum nearby could definitely draw in visitors with an interest in railroads and local history.

Summer Festivals

General Clinton Canoe Regatta

Known simply as the Canoe Regatta, this seventy-mile endurance canoe race from Otsego Lake in Cooperstown down the Susquehanna River to Bainbridge, New York, has taken place over the Memorial Day weekend for the past forty years. At the finish line in Bainbridge, General Clinton Park becomes a hub for canoers, race enthusiasts, and the general public, with craft vendors, food, games, and rides. The park houses a small museum on the history of the Canoe Regatta and would be a good place to inform visitors about the Franklin Railroad and Community Museum, located about fifteen miles away.

General Clinton Canoe Regatta

PO Box 2
Bainbridge, NY 13733

(607) 967-8700

gcentries@canoeregatta.org

<http://www.canoeregatta.org>

Meredith Dairy Fest

June is National Dairy Month and nobody in the area celebrates it like the Meredith Dairy Fest. Sponsored by the local fire department, this weekend-long event includes vendors of all types of dairy treats and showcases various arts and crafts under several huge tents, as well as the ever-popular Cow Pie Bingo. The Delaware County Historical Association always sponsors a table, where they sell books, give out pamphlets, and share information with visitors about the

area. As a part of Delaware County, perhaps the Franklin Railroad and Community Museum could work in conjunction with the historical association to share information at their table.

Meredith Dairy Fest

PO Box 111
Meridale, NY 13806

meredithdairyfest@gmail.com

<https://www.meredithdairyfest.net>

Old Franklin Day

For the past twenty-eight years, during the last weekend in August, Old Franklin Day has been a fun and entertaining tradition for those in and around Franklin. The weekend festivities include food, arts, and crafts vendors, music, book sales, lawn sales, a Civil War reenactment and fashion show, and a walking tour of Franklin's historic homes. As this event is quite a big deal for Franklin it will surely draw many people to the town's new museum.

Greater Franklin Chamber of Commerce

PO Box 814
Franklin, NY 13775-0814

info@franklinny.org

<http://www.franklinny.org>

Sidney Summer Arts and Music Festival

The Sidney Summer Arts and Music Festival is a fairly new summer tradition that celebrated its seventh anniversary this past summer. Usually occurring on the second weekend in July this weekend festival takes place right on Main Street. The street is blocked off and is used as a space for arts and crafts vendors, live music, games for children, and possibly the biggest draw to the area, an antique car show. Perhaps the Franklin Railroad and Community Museum could showcase one of its automobiles here.

Sidney Chamber of Commerce

PO Box 57
Sidney, NY 13838

(607) 561-2642

<http://www.sidneychamber.org/>

office@sidneychamber.org

Unadilla Carnival of Sales

Each year, on the first Saturday of July, the Unadilla Carnival of Sales takes place. What began as a time for the village to coordinate their yard sales on the same day to attract larger crowds has now blossomed into a full day of activities for all ages including games for children, crafts and antiques, bingo, a hot dog eating contest, pony rides, live music, and a flea market. The carnival is sponsored by many local businesses and takes place rain or shine. At the carnival, the museum could hold a raffle, bake sale, or other moneymaking activity while informing people about what it has to offer just a few short miles away.

Unadilla Chamber of Commerce

PO Box 275
Unadilla, NY 13849

unadillachamber@yahoo.com

<http://unadillachamberofcommerce.org>

County Fairs

Rural New York county fairs are a rich tradition that has been taking place, in many cases, for over one-hundred years. They are a way for people to showcase local and regional foods, agriculture, crafts, professions, organizations, and hobbies. Although the Franklin Railroad and Community Museum is located in Delaware County, it is common to take part in the fairs of neighboring counties. Franklin is fortunate that it is located in close proximity to several county fairs. Participation at these fairs could be through a broad spectrum of activities including selling items featured in the museum's shop, raffles, food sales, or advertising. Listed below are a number of area fairs, when they usually take place, their approximate distance from Franklin, as well as contact information.

TABLE 3. Regional County Fairs

County	Afton	Broome
Date	First full week in July	End of July
Distance	30 mi.	60 mi.
Address	PO Box 15 Afton, NY 13730	Fairgrounds Rd. Whitney Pt., NY
Email	contact@theaftonfair.com	broomecofair@frontiernet.net
Phone	(607) 639-1525	(607) 692-4149
Website	https://www.theaftonfair.com	www.broomecountyfairny.com/

County	Chenango	Delaware	Otsego
Date	Second full week in August	Third full week in August	First week in August
Distance	40 mi.	15 mi.	25 mi.
Address	168 East Main St. Norwich, NY 13815	PO Box 344 Walton, NY 13856	PO Box 469 Morris, NY 13808
Email	chanangofair@frontiernet.net		
Phone	(607) 334-9198	(607) 865-4763	(607) 263-5289
Website	https://chenangocountyfair.homestead.com/	delawarecountyfair.org	https://www.otsegocountyfair.org

Winter Stroll in Franklin

On the first Saturday in December, the Franklin community comes together for several events to celebrate the holiday season. A winter stroll through the decorated village, a Christmas tree lighting with chocolate from Dawn's Deli, and photographs with Mr. and Mrs. Claus and crafts for children at the firehouse make this a delightful event for everyone in Franklin. It has been suggested by community members and the village mayor that the Franklin Railroad and Community Museum take part in these festivities by providing refreshments and opening its doors to the public. Although the museum may not be open at this time of year, the mayor feels that its participation and hospitality during this event would be reminiscent of Mr. Rich's annual holiday dinner and would be a fitting way to honor his memory at Christmas.

Greater Franklin Chamber of Commerce

PO Box 814
Franklin, NY 13775-0814

franklinnychamber@yahoo.com

<http://www.franklinny.org>

Other Cultural and Religious Institutions

It is of vital importance to establish and maintain professional reciprocity with similar, nearby cultural institutions. Professional reciprocity is the practice of businesses and institutions helping one another out by agreeing, for instance, to publicize each other's upcoming events or opportunities. Establishing such relationships is an extremely important way to spread publicity about a new museum. It could be as simple as agreeing to showcase another museum's pamphlets in the lobby or being listed on its website in exchange for the sister museum doing the same. Publicizing sister institutions in pamphlets and on websites is an important way to link sites of similar cultural and historical interest together.

If a train enthusiast wants to know where he can find other places to look at Ontario and Western (O&W) Railway collections, they may visit another train museum such as the O&W Railway Historical Society in Middletown and see Franklin's pamphlet or may go to its website and see a weblink to the Franklin museum. Beyond that, if a family is visiting the area to see, for example, the National Baseball Hall of Fame in Cooperstown, they may want to check out the Franklin Railroad and Community Museum on their way home or they might find out about it online as they are planning their trip to rural New York.

Listed below are institutions that would be good places to establish professional reciprocity, divided into railroad museums, area museums, and area theater groups. Remember, professional reciprocity is as easy as putting up a poster or pamphlet for a neighboring or similar institution so that they will do the same. This is a low cost and effective method of advertising and drawing people to the Franklin Railroad and Community Museum.

Railroad Museums

Varying in size, location, content, and mission, the following list of institutions have one thing in common—a passion for railroads. Some of them are near Franklin or have similar collections while others are more national in scope. Membership in and correspondence with larger organizations will be beneficial in attracting train enthusiasts from all parts of the country to the Franklin Railroad and Community Museum.

HeritageRail Alliance

The HeritageRail Alliance was created as a means for railway museums to exchange information and ideas. Online is a list of all museum members of the alliance, an explanation of important standards and guidelines for railway museums, a quarterly publication, and other sources. Membership in this alliance would be extremely beneficial to the museum.

HeritageRail Alliance
contact@heritagerail.org
<https://heritagerail.org>

Delaware & Ulster Railroad

Operating May through October, the Delaware & Ulster Railroad is an adventure along the Delaware River through the Catskill Mountains. Passengers travel back in time, learning about the history of transportation as it pertains to the region. The Arkville Depot on the railroad route displays historical exhibits and contains a gift shop offering souvenirs of this memorable experience.

Delaware & Ulster Railroad
43510 State Highway 28
Arkville, NY 12406
(800) 225-4132
<https://durr.org>

Delaware Otsego Railroad (Tribute Website)

Although not an official website affiliated with the Delaware Otsego Railroad, this site has many useful resources. It contains a large amount of information on this railroad, including its history, customers, routes, and types of cars used. It also has information about related or nearby railroads. This website could be useful in learning about collections or setting up exhibits and can be viewed at: http://gino.cdfw.net/_railpage/DOS/index.htm.

Empire State Railway Museum

Located fifty miles east of Franklin in the Catskill Mountains, the Empire State Railway Museum brings alive the history of area railroads, the towns they served, and the people of the greater Hudson Valley. The museum is listed on the National Register of Historic Places. Its

publication *Guide to Tourist Railroads and Museums* might be of interest to the Franklin Railroad and Community Museum.

Empire State Railway Museum

PO Box 455
Phoenicia, NY 12464-0455

www.esrm.com

Maywood Historical Group of Sidney Center

Once an Ontario & Western (O&W) depot, this small structure in nearby Sidney Center now houses the Maywood Historical Group, a New York nonprofit corporation dedicated to the preservation of the town's history. It sells books on the O&W railroad and the history of Delaware County and gifts for train enthusiasts of all ages, such as conductors' caps, train whistles, T-shirts, and gold railway spikes.

Maywood Historical Group

PO Box 298
Sidney Center, NY 13839

National Railroad Museum

The National Railroad Museum has been open since 1958 and offers programs, exhibits, and special events to educate, entertain, and enrich visitors' lives by teaching them about America's railroads. It is open all year, and although much larger than the Franklin Railroad and Community Museum, it is a good resource for ideas about exhibits, programs, or items to sell to visitors.

National Railroad Museum

2285 S. Broadway
Green Bay, WI 54304

(920) 437-7623

<https://nationalrrmuseum.org/>

National Railway Historical Society

The National Railway Historical Society covers all aspects of railroads. It would be of great benefit to obtain membership in this society, which includes access to subscription publications, networking with other members, various discounts, and an invitation to its national convention.

National Railway Historical Society

505 South Lenola Road, Suite 226
Moorestown, NJ 08057

(215) 557-6606

<https://nrhs.com>

O&W Railway Historical Society

The O&W Railway Historical Society holds monthly meetings, an annual banquet, and historical trips. Members give presentations on the railroad, erect historical markers at significant sites for the railway, restore old train cars, publish books, and operate the Roscoe O&W Railway Museum in Roscoe, New York. This society is an authority on the O&W railroad.

O&W Railway Historical Society

PO Box 713
Middletown, NY 10940

www.nyow.org

Roscoe O&W Railway Museum

Opened by the O&W Railway Historical Society in 1984, this museum is closed in the winter, but houses an incredible amount of information on the O&W railroad. It would be a good place for pamphlets on the Franklin Railroad and Community Museum so that people interested can explore the O&W line in more detail.

Roscoe O&W Railway Museum

7 Railroad Avenue
Roscoe, NY 12776

(607) 498-4346

www.nyow.org/museum.html

Ulster and Delaware Railroad Historical Society

This historical society is a member of the National Railway Historical Society and works in conjunction with the Delaware and Ulster Railroad in Arkville, New York, concentrating on railroads in the Catskill Mountains and the greater Hudson Valley. It would also be a good place to put pamphlets out for the Franklin Railroad and Community Museum.

Ulster and Delaware Railroad Historical Society

101 Bridge Street
Roxbury, NY 12475

www.udrrhs.org

Area Museums

It is important for the museum to be in contact and establish relationships with similar cultural institutions in the area for reasons of advertising, publicity, and collaboration. The following museums and historical associations are located either in Delaware, Otsego, or Chenango County. Some will contain related information about area history. Regardless, forming and maintaining contact with these museums will be beneficial and may help to minimize competition as the Franklin Railroad and Community Museum broadens the cultural possibilities for the region.

Delaware County Historical Association

In operation since 1945, the Delaware County Historical Association preserves and presents the history of the county through exhibits, programs, publications, and historic

buildings. Since Franklin is located in Delaware County, forming a relationship with this association is extremely important to gain more information about the area and ideas for programs and participating in community events.

Delaware County Historical Association

46549 State Highway 10
Delhi, NY 13753

<https://www.dcha-ny.org>

(607) 746-3849

The Farmers' Museum

A living history village set in 1845, the Farmers' Museum shows visitors what agricultural life was like during the heyday of the railroad. Although this museum does not focus on railroads, those who are interested in this time period may be drawn to the Franklin Railroad and Community Museum, because the railroad began operating in the area from approximately 1850.

The Farmers' Museum

PO Box 30
Cooperstown, NY 13326

(607) 547-1450

<https://www.farmersmuseum.org>

Fenimore Art Museum

Located in Cooperstown, New York, the Fenimore Art Museum may not at first glance appear to have much in common with the Franklin Railroad and Community Museum. However, this museum's large collection of folk art may be of interest to railroad enthusiasts. Even if this is not the case, placing pamphlets at this museum is one way to attract people to Franklin.

Fenimore Art Museum

PO Box 30
Cooperstown, NY 13326

(607) 547-1450

<https://www.fenimoreartmuseum.org>

Hanford Mills Museum

The Hanford Mills Museum in East Meredith, New York, is dedicated to preserving the 1860 mill site on which it operates. Exhibitions and programs focus on the mill's business and how it adapted to changes in transportation, technology, and the economy, and how these changes affected the area community over time. This museum would be helpful in obtaining information on what it is like running a museum in Delaware County in terms of audience, operating costs, popular themes, and successes and failures.

Hanford Mills Museum

51 County Highway 12
East Meredith, NY 13757

(607) 278-5744

<https://www.hanfordmills.org>

Hunting Tavern

One of the oldest buildings in Andes, New York, the tavern now operates as a museum and offers tours on Saturdays from Memorial Day through Columbus Day. Andes' claim to fame occurred in 1845 during the Anti-Rent War, an uprising of tenants that resulted in the death of Andes sheriff, Osman Steele. Steele had his last drink at Hunting Tavern before he was shot and killed.

Hunting Tavern

353 Main Street
Andes, NY 13731

(845) 676-3775

www.andessociety.org

National Baseball Hall of Fame and Museum

Thousands upon thousands of baseball fans from all over the country travel to Cooperstown, New York, each year for the newest inductions into the National Baseball Hall of Fame. A rich part of American history, the game of baseball is showcased in numerous ways throughout the hall of fame and museum. Those visiting this famous site may be interested in the Franklin Railroad and Community Museum as another attraction to go to while in rural New York, because railroads are another aspect of our country's exciting past.

National Baseball Hall of Fame and Museum

25 Main Street
Cooperstown, NY 13326

1-888-HALL-OF-FAME

<https://baseballhall.org>

Northeast Classic Car Museum

Exhibiting over one-hundred classic and antique cars, Norwich, New York's Northeast Classic Car Museum is open year-round to car enthusiasts from all over the country. Because Mr. Rich's collections contain several automobiles, visitors to the car museum might be interested in traveling to Franklin. Also, it is fairly likely that some car enthusiasts are also railroad enthusiasts.

Northeast Classic Car Museum

24 Rexford St.

Norwich, NY 13815
(607) 334-AUTO (2886)

<https://www.classiccarmuseum.org>

Ouleout Valley Historical Society

Franklin's local historical society has already been helpful in educating the Cooperstown Graduate Program about the community and its history. This historical society is greatly looking forward to working with the Franklin Railroad and Community Museum on programs, volunteer work, and use of the new museum's community space for the proper storage of a portion of the society's collections.

Ouleout Valley Historical Society

PO Box 942
Franklin, NY 13775

(607) 829-8293

Area Theater Groups

Forming relationships with area theater groups is a good way to publicize the museum, whether by advertising in programs or by sponsoring raffles. In return the museum can publicize these groups by putting up posters for theater productions. Those who attend plays and enjoy cultural activities will recognize the Franklin Railroad and Community Museum as an institution worth visiting. The following theater companies are all located within Delaware County.

Franklin Stage Company

The Franklin Stage Company is a seasonal theater group that performs in July and August at Franklin's historic Chapel Hall. According to the village mayor, the theater benefits the community by bringing people to Franklin to work in and attend professional live performances. All shows are free of admission and are made possible by funding from the New York State Council on the Arts and donations from community members and local and regional businesses.

Franklin Stage Company

PO Box 821
Franklin, NY 13775

(607) 829-3700

<https://franklinstagecompany.org>

The Roxbury Arts Group

Approximately thirty miles from Franklin in Delaware County, The Roxbury Arts Group, which was founded in 1979, operates year-round with many types of activities and entertainment. The Roxbury Arts Group serves its community with theater, music, dance, fine arts, crafts, folk arts, and workshops, as well as programs for children and school groups. It is also the administrator for the Delaware County Arts Grant, a re-grant program of the New York State Council on the Arts (NYSCA) to support the continued development of cultural resources for local communities. The grant is a valuable source for state funding to create and maintain such resources, as well as providing access for all counties in the state to culture and the arts.

The Roxbury Arts Group

PO Box 93
Roxbury, NY 12474

(607) 326-7908

<https://roxburyartsgroup.org>

Tri-Town Theatre

Since 1963, the Tri-Town Theatre has been entertaining the nearby towns of Sidney, Bainbridge, and Unadilla by performing plays year-round. It has produced plays at many different venues in the area and is currently looking for a permanent property to call its own, but it continues to be a strong cultural presence in Franklin's neighboring communities. Funding is provided by Sidney United Way, Sidney businesses Amphenol Aerospace, Mead, and Westvaco, The Roxbury Arts Group, and NYSCA.

Tri-Town Theatre

PO Box 423
Sidney, NY 13838

(607) 563-1924

West Kortright Centre

Located within a nineteenth-century Greek Revival church on the Old Catskill Turnpike, the West Kortright Centre is a not-for-profit organization committed to bringing quality programming to the area including theater and music performances, art exhibitions, and workshops. It collaborates with area schools to provide programs for visitors of all ages and has brought together artists, writers, and musicians from all over the world. It is through memberships, admissions, workshop fees, local business sponsorships, donations, and funding from NYSCA that the West Kortright Centre is able to provide cultural opportunities to its community.

The West Kortright Centre

49 West Kortright Church Road
East Meredith, NY 13757

(607) 278-5454

<https://www.westkc.org>

Collaborate with the Franklin Free Library

Although the Franklin Free Library and the museum have different collections, both are committed to making a positive educational contribution to Franklin. As such, communication with the library is of considerable importance. The history of the Franklin Free Library is remarkable. This small resource center has flourished under the patronage of the community for almost a hundred years. Establishing relationships with the library will ensure that the Franklin community will be offered a variety of programs for both children and adults throughout the

year. The museum should contact the library director about current and planned programs and propose collaboration if ideas coincide.

Wendy Barekhaus, Director

Franklin Free Library

334 Main Street
Franklin, NY 13775

(607) 829-2941

fr.ill@4cls.org

Churches of Franklin

The churches of Franklin are very much involved in the community. These buildings are often the sites of community events, such as village meetings, boy scout meetups, quilting bees, and other activities. The parishioners are committed to maintaining a community built on relationships both established and newly created. The churches will be a strong indicator of what the community needs and wants. They are also the greatest avenue to reach a large number of residents in a short period of time or with the least amount of effort.

TABLE 4. CHURCHES OF FRANKLIN

Church	Leader	Address	Phone
Aldrich Baptist	Pastor Pat Judd	Route 28	(607) 829-5502
United Methodist	Rev. Dr. John Hill	465 Main Street	(607) 829-2956
Community Bible	Pastor Dr. Walt Schlundt	89 Center Street	(607) 829-5471
St. Paul's Episcopal	Rev. Jim Shevlin	307 Main Street	(607) 829-6404

Area Media and Publicity

The Franklin Railroad and Community Museum should establish and maintain communications with area media and use other forms of publicity. To generate enthusiasm for upcoming exhibits and to help make the Franklin Railroad and Community Museum a household name, establishing and maintaining communication with the local and area media will be imperative. Types of media in the area includes local and regional newspapers, television stations, and radio stations. It also includes other forms of advertising, such as brochures, placemat ads in area restaurants, roadside signage, and the creation of a website for the Franklin Railroad and Community Museum.

Local Newspapers

Local newspapers should be used to publicize museum events and exhibitions through press releases or through paid advertising. Newspapers will be the best method to increase community awareness of the museum. In addition, because many newspapers have expanded their coverage via the internet, the museum should also advertise on their websites.

TABLE 5. AREA NEWSPAPERS

Newspaper	Address	Phone	Website
The Daily Star	102 Chestnut St. Oneonta, NY 13820	(607) 432-1000	https://www.thedailystar.com
Tri-Town News	PO Box 208 Sidney, NY 13838	(607) 561-3526	https://tritownnewscom.wordpress.com
Press & Sun-Bulletin	4421 Vestal Pkwy. E. Vestal, NY 13850	(800) 253-5343	https://www.pressconnects.com
Times Union	Box 15000 Albany, NY 12212	(518) 454-5694	https://www.timesunion.com
The Reporter	39 Elm Street Delhi, NY 13753	(607) 464-4009	https://www.the-reporter.net

Area Television Stations

Advertising on local television stations would be the best option for publicity when opening up a new exhibition or holding a significant event. Like local newspapers, regional television stations have expanded their coverage via the internet. Submitted community announcements are often posted on websites of station, but sometimes a few are also picked to be broadcast during local news programming.

TABLE 6. Binghamton Area Television Stations

Station	News Channel 34	News 12
Call Letters	WIVT/WBGH	WBNG
Affiliation	ABC/NBC	CBS
Phone	(607) 771-3434	(607) 729-8812
Email	news@nc34.com	news@wbng.com
Address	203 Ingraham Hill Rd. Binghamton, NY 13903	560 Columbia Drive Johnson City, NY 13790
Website	https://www.binghamtonhomepage.com/	https://wbng.com/

TABLE 7. Albany Area Television Stations

Station	News 10	6 News	NewsChannel 13
Call Letters	WTEN	WRGB	WNYT
Affiliation	ABC	CBS	NBC
Phone	(518) 436-4822	(518) 346-6666	(800) 999-WNYT
Email	news@news10.com	news@wrgb.com	newstips@wnyt.com
Address	341 Northern Boulevard Albany, NY 12204	1400 Balltown Road Schenectady, NY 12309	715 N. Pearl Street Albany, NY 12204
Website	https://www.news10.com	https://cbs6albany.com/	https://wnyt.com/

Radio Stations

Radio can be a simple and inexpensive way to reach potential visitors. By advertising regionally, you reach not only the individuals who reside in the area but also those who are driving through town. Radio also allows you to target potential types of visitors. You can choose the time of day and how often your message is conveyed to the public. Most radio stations in the area are owned by Townsquare Media. For marketing and advertising in the Oneonta, New York, market call (607) 432-1030 or fill out the form at <https://townsquareoneonta.com/>. Listed below are local radio stations owned by Townsquare Media, their broadcasting area, and their audience.

TABLE 8. Local Radio Stations

Station	Signal	Frequency	Audience	Broadcast area	Genre
WSRK Mix	FM	103.9	Ages 18–49	Otsego and Delaware Counties	Hot adult contemporary
94 KXZ	FM	94.3	Ages 18–44, families with young children	Chenango, Otsego, Broome, Cortland, Delaware, and Madison Counties	Adult contemporary
WZOZ	FM	103.1	Ages 25–59, families with older children	Otsego and Delaware Counties	'70s and '80s pop
Big Kat WDLA	FM	92.1	Ages 18–54, all demographics	Otsego and Delaware Counties	Country
Big Kat WBKT	FM	95.3	Ages 18–54, all demographics	Two-tier market between Binghamton and Utica	Country

Station	Signal	Frequency	Audience	Broadcast area	Genre
WDHI Classic Hits	FM	100.3	Ages 25–54	Delhi, Deposit, Binghamton to East Worcester	Oldies
WIYN	FM	94.7	Ages 25–54	Delhi, Deposit, Binghamton to East Worcester	Oldies
WDOS	AM	730	Ages 55+	Oneonta	News, sports, talk
WCHN	AM	970	Ages 60+	Norwich	Sports, news
WDLA	AM	1280	Ages 60+	Norwich to Walton	News, talk

Brochures and Pamphlets

Developing relationships with the community and local churches will provide many benefits, including advertisement opportunities. There are also other opportunities that are available for advertising. Professional reciprocity may be the easiest form of distribution. Consider printing brochures and pamphlets about the museum and distributing them at local businesses and at other cultural points of interest. Local chambers of commerce are also a valuable distribution point.

Website Outreach

The Internet is fast becoming the travel agent for vacationers. It is easy to locate a place to visit, get directions, and find food, lodging, and activities. Therefore, it is important the museum be a destination listed on several sites focusing on New York State.

TABLE 9. Website Outreach Sites

Site	Web Address	Description
Franklin Chamber of Commerce	https://franklinny.org	This site focuses on the village of Franklin. It contains a business and church directory as well as a calendar of events. There is also a page dedicated to Old Franklin Day.
I♥NY®	https://www.iloveny.com	This official New York State tourism website lists events, landmarks, food and lodging, and has virtual brochures.
Sidneyonline.com	https://www.sidneyonline.com	This site covers the tri-town Sidney, Bainbridge, and Unadilla region and surrounding areas.
Delaware County Chamber of Commerce	delawarecounty.org	This site covers Delaware County and the Catskills, including recreational activities and regional attractions.
New York Visitors Network	http://www.visitnewyorkstate.net/	This site covers the entire State of New York but allows the visitor to focus on a town, region, or topic.

Placemat Advertisements

Placemat advertisements are inexpensive, reach a wide variety of consumers, and can be circulated regionally.

Roadside Signage

The New York State Department of Transportation (NYSDOT) is entrusted with providing “a safe, efficient, balanced and environmentally sound transportation system” for all New Yorkers.¹⁰ Of all the various networks of transportation NYSDOT represents, it is the roadways in particular that are of significant importance for the museum. Billboards and other outdoor advertising have the potential to attract travelers as they drive in the vicinity of the museum. Due to various regulations and beautification laws, registering for off-premise signage with the NYSDOT is legally required.

The NYSDOT also has a Tourist Oriented Directional (TOD) sign program, which provides directional information to the traveling public about places located on non-primary routes outside of urban areas. Although the maximum distance for an advertised facility is five miles, there is the possibility that the museum could be considered for approval. Applications should be submitted through the nearest regional office, in Binghamton.

New York Department of Transportation, Region 9

44 Hawley Street
Binghamton, NY 13901

<https://www.dot.ny.gov/regional-offices/region9/contacts>

American Automobile Association (AAA) Approval

For over a hundred years, AAA has worked hard promoting vehicle safety and driver rights, in addition to providing service to its members. Today, it is estimated that one in four Americans belong to AAA. The AAA has become the trusted source for travel information about

10. “Mission Statement,” New York State Department of Transportation, accessed February 17, 2021, <https://www.dot.ny.gov/about-nysdot/mission>.

lodging, dining, sightseeing, camping, and local attractions. Members obtain information through its TourBook and CampBook publications and its website. Advertising with AAA should seriously be considered in the future.

Because AAA is built on solid member support by members who depend on the peace of mind membership ensures them, there are certain standards that are required of any business that asks to be AAA approved. To be considered a valid applicant for AAA evaluation, an attraction must meet specific minimum requirements that reflect members' basic expectations:

1. Be a bona fide attraction, as opposed to a strictly commercial venture or sales outfit.
2. Offer widespread appeal, as opposed to strictly local.
3. Allow admission prices and hours of operation to be published in the AAA TourBook guide.
4. Be open a minimum of twelve hours per week on a regular schedule during the main operating season, or fifteen hours if open Saturday and Sunday only (this does not include by appointment).
5. Be open for at least one year prior to evaluation.

After these minimum requirements are met, the actual application process can start. Although the process is long and cannot begin immediately, the museum should consider applying to be an AAA affiliate after all construction is complete. AAA's reputation is stable, and affiliation could be a great asset for the Franklin Railroad and Community Museum.

AAA Northeast

110 Royal Little Drive
Providence, RI 02904

(401) 868-2000

<https://northeast.aaa.com>

Establish and Maintain a Museum Website

There are several multimedia sources and companies out there to choose from, but the construction of a website cannot be emphasized enough. Creating a museum website is vital to being competitive for a leisure audience, increasingly dependent on the internet for immediate information.

The Visitor

Consider the Visitor

For planned special events at the museum, a press release must be prepared which should contain all the details of the event. Key information (who, what, where, when,-and why) should be referenced at the beginning of the release. Do not forget to include contact information in the body, as well as in the letterhead, in case information needs to be verified. As with all official documents created by the museum, a professional format should be followed. We have included an example in **appendix 6**.

The Visitor Survey

To better understand the audience and to meet their expectations, it would be helpful to provide an outlet for visitor feedback. Many museums today use comment books, which are not very structured, but do give visitors plenty of liberty to express their thoughts. Comment books can be nothing more than a notebook with columns for date, name, address, and general comments. If the Franklin Railroad and Community Museum would like more feedback, we have included an example of a more structured, yet basic, visitor survey in **appendix 7**. However the museum decides to receive its feedback, visitor comments should help the museum plan and provide quality programming, activities, and experiences, and answer the following questions:

- Why do people visit my museum?

- Who is visiting my museum?
- When and how often do people come to my museum?
- Who are my competitors?
- How do people know about my museum?
- Where visitors satisfied with my museum?

Questions directed toward visitors should include:

- What was the date and length of your visit?
- Did you find your museum experience enjoyable? If not, what can we do to improve the experience?
- Do you feel the museum presented itself well in its brochures and literature? (i.e., directions, hours, attractions)
- Would you recommend the museum to others? If not, why?
- Are the hours of operation convenient?
- Do you have any other comments or suggestions?

Further Suggestions and Comments

In addition to the suggestions displayed above, there are a few other points that need to be kept in mind when working with the community of Franklin and the surround area. As time passes, it will be beneficial to create some sort of publication or newsletter that keeps the community informed and up-to-date on happenings at the museum, such as educational programs, events, fundraisers, and exhibitions. At first, however, a good way to get information out to people is through local newspapers, like the Franklin Register, Tri-Town News, and Walton Reporter. Publicizing happenings at the museum in these newspapers will yield higher attendance at scheduled events and will add to the museum's success.

Evaluating the success of the museum is another important aspect of community involvement. The museum needs to remain in tune with the needs and desires of its target audience to ensure that it is fulfilling its mission and is growing to its fullest potential. Ways of evaluating the museum could include comment cards, a website guestbook, or sporadic surveys dispersed at village meetings or through the mail. The people of Franklin have expressed their wish to be as involved as possible with the museum and have made it clear that lines of communication should be open as much as possible. Attendance at village meetings by museum board members will be an important way to do this.

There is one more thing to reiterate when working with the community, as well as with other cultural institutions in the area: forming and maintaining strong relationships with them is vitally important. Without a deep connection to the community, the museum will not be carrying out its mission and will suffer from low attendance and revenue. Similarly, failing to fulfill acts of professional reciprocity with other museums and historical societies in the area will also result in a loss of museum visitors and revenue necessary for the museum to succeed. However, it is important to realize that these institutions are not only comrades, but also competitors. The Franklin Railroad and Community Museum will compete with them for visitors, grants, fundraisers, and donations, so it is imperative that it takes the proper steps to advertise, publicize, and create strong bonds with its community and audience in order to not only survive, but to exceed expectations and become a stable, admired, and enjoyable institution.

Suggested Resources for Further Information

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Burcaw, G. Ellis. *Introduction to Museum Work*. American Association for State and Local History Series. Lanham, MD. Rowman & Littlefield Publishers, 1997

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- Ontario Historical Society Museums' Committee. *Let's Get Organized! Everything You Ever Wanted to Know About Operating an Historical Museum But Were Afraid to Ask*. Brantford, Ontario: Ontario Historical Society, 1985.
- Weaver, Stephanie. *Creating Great Visitor Experiences: A Guide for Museums, Parks, Zoos, Gardens, & Libraries*. Walnut Creek, CA: Left Coast Press, 2007.
- Weil, Stephen E. *Making Museums Matter*. Washington, D.C.: Smithsonian Publishing, 2002

Appendix 1: Sample Museum Bylaws

ARTICLE I: Name and Nonprofit Policy

Section 1. Name.

This corporation is and shall be known as [official name of institution], hereinafter referred to as the Museum.

Section 2. Nonprofit Policy.

The Museum shall not be operated for profit, and its entire properties, assets, and facilities shall be devoted to the purposes for which it is organized as set forth in its constitution, as the same may from time to time be amended.

ARTICLE II: Purposes

The purposes of the Museum as set forth in its constitution are exclusively educational in nature, to wit: [copy the corporate purposes exactly from the provisional charter petition, provisional charter, or absolute charter. Include any amended language.]

ARTICLE III: Board of Trustees

Section 1. Election and Powers.

The Board of Trustees (Board) shall have custody, control, and direction of the Museum, its collections, property, and other assets. Trustees shall be elected at each annual meeting of the Board, and each trustee shall serve until his or her successor is elected and qualified, unless his or her trusteeship be theretofore vacated by resignation, death, removal, or otherwise.

Section 2. Number.

The number of trustees constituting the entire Board shall be not less than five or more than twenty-five and shall be fixed by resolution of the Board. The Board, by a two-thirds vote of all members of the Board, may resolve to increase or decrease the number of trustees to the

extent permitted in the charter of the Museum, provided that no decrease shall shorten the term of any incumbent trustee.

Section 3. Classes.

Each trustee shall serve a term of three years, except as provided hereafter in this article. For the purpose of staggering their terms of office, the trustees shall be divided into three classes, as nearly equal in numbers as may be, and the term of office of one class shall expire each year in regular rotation. In case the number of trustees in any class becomes unequal to the other classes, the Board may elect one or more trustees to terms of one or two years, as may be deemed most practical.

Section 4. Vacancies.

In case of any vacancy in the Board of Trustees, a majority of the remaining Trustees may elect a successor to fill the unexpired term, and to serve until his or her successor shall have been duly elected and qualified. In the event of increase in the number of Trustees, additional Trustees may be elected to terms of one, two, or three years as may be necessary to maintain equality in numbers among the classes of Trustees. Additional Trustees so elected shall serve until their successors shall have been duly elected and qualified.

Section 5. Absences.

If any trustee shall fail to attend three consecutive meetings of the Board without excuse accepted as satisfactory by the Board, such trustee shall be deemed to have resigned and the vacancy shall be filled.

Section 6. Removal.

At any meeting of the Board duly called, any trustee may, by vote of two-thirds of the entire Board, be removed from office and another may be elected by the Board to fill the unexpired term of the trustee so removed.

Section 7. Meetings.

The annual meeting of the Board shall be held in [specified month] of each year on such date and at such time and place as may be fixed by the Board and named in the notice. Regular meetings of the Board shall be held at such times as the Board may, from time to time, determine. Special meetings of the Board shall be held at any time, on call by the president of the Board, or by the secretary on the request in writing of any three members of the Board.

Section 8. Agenda for Regular Meetings.

The agenda or order of business for each Regular meeting shall include the following:

- (a) Call to order
- (b) Roll call
- (c) Approval of minutes
- (d) Financial report
- (e) Reports of regular committees
- (f) Reports of any other committees
- (g) Report of the director
- (h) Old business
- (i) New business
- (j) Adjournment

Section 9. Notice of Meetings.

Notice of the time and place of every meeting of the Board shall be mailed not less than ten nor more than twenty days before the meeting, to each Trustee at their address as set forth in the records of the Museum.

Section 10. Waiver of Notice.

Notice of a meeting need not be given to any Trustee who submits a signed written waiver thereof, whether before or after the meeting, nor to any Trustee who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to them.

Section 11. Quorum.

A majority of the entire Board shall constitute a quorum at any meeting of the Board, and except as otherwise provided by law or herein, a majority in number of such quorum shall decide any question that may come before the meeting. A majority of the trustees present at any regular or special meeting, although less than a quorum, may adjourn the same from time to time, without notice other than announcement at the meeting, until a quorum shall be present. At such adjourned meeting at which a quorum shall be present, any business may be transacted which might have been transacted at the meeting as originally called.

Section 12. Action Without a Meeting.

Any action required or permitted to be taken by the Board or any committee thereof at a duly held meeting may be taken without a meeting if all members of the Board or the committee consent in writing to the adoption of a resolution authorizing the action. Such resolution and the written consents thereto by the members of the Board or committee shall be filed with the minutes of the proceedings of the Board or the committee.

Section 13. Personal Attendance by Conference Communication Equipment.

Any one or more members of the Board or any committee thereof may participate in a meeting of such Board or committee, with the consent of all the members of such Board or committee present in person at such meeting, by means of a conference telephone or similar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at the meeting.

Section 14. Executive Committee.

The Board shall, by an affirmative vote of a majority of the entire Board, appoint an Executive Committee, to consist of [number] trustees, including a president, vice-president, secretary, treasurer, and other members of the Board as the Board shall determine upon recommendation by the president. The president shall be the Chairman of the Executive Committee. The Executive Committee shall have and may exercise between the meetings of the Board all the authority of the Board, except that the Executive Committee shall have no authority as to those matters proscribed under any provision of applicable law. The Executive Committee shall review, at least annually, the performance and effectiveness of the director, and shall recommend the compensation and benefits of the director. The Executive Committee shall report all its actions to the next meeting of the Board. Any reference in these bylaws to the Board shall include the Executive Committee unless the context or express provision otherwise provides.

Section 15. Regular Committees.

As soon as practicable, each year, following the Annual Meeting of the Board of Trustees and upon the recommendation of the president, the Board shall appoint the following regular committees, each of which shall consist of at least [number] trustees and shall have the authority

to carry out its purposes as set forth in **Section 15**. In making these appointments, the Board shall designate the chairperson of each committee other than the Finance Committee.

(a) Collections Committee.

There shall be a Collections Committee, which shall recommend policy for acquisitions to the collections, either by purchase or gift, and shall carry out a continuing review of all acquisition programs. This committee shall also be responsible to the Board for policies relating to preservation, deaccessioning, and other disposition of the collections.

(b) Community Relations Committee.

There shall be a Community Relations Committee, which shall recommend policy for community and public relations, membership programs, and development activities of the Museum.

(c) Education Committee.

There shall be an Education Committee, which shall recommend policy for all educational and group activities provided for the public.

(d) Finance Committee.

There shall be a Finance Committee, which shall recommend policy and be responsible for the supervision and direction of the care and custody of all assets of the Museum. The Finance Committee shall advise the director in the preparation of the budget for the calendar year which shall be presented annually to the Board for adoption. The Finance Committee shall review with the director and independent public accountants the Museum's audit policies and the proposed annual audit report to be submitted to the Board. The treasurer shall chair the Finance Committee.

(e) Nominating Committee.

There shall be a Nominating Committee which shall recommend (i) persons for election to the Board, and (ii) a slate of officers for election to two-year terms at the Annual Meeting of the Board of Trustees. Nominations shall be mailed to each member of the Board at least fifteen days prior to the annual meeting. The Nominating Committee shall also recommend to the Board persons to fill vacancies as soon as practicable after they may occur. The Nominating Committee may also propose to the Board persons for election as honorary trustees. The president shall not serve on the Nominating Committee.

(f) Personnel Committee.

There shall be a Personnel Committee, which shall recommend policies relating to the recruitment, compensation, benefits, and retention of Museum employees, other than the director, and all employee programs.

(g) House and Grounds Committee.

There shall be a House and Grounds Committee, which shall recommend policies for the maintenance, repair, and occupancy of the physical facilities and grounds of the Museum.

Section 16. Other Committees.

The president, with the approval of the Board of Trustees, may designate additional committees, each of which shall consist of at least [number] trustees and may include other persons who need not be trustees. Each such committee shall have such authority and shall serve for such time as provided in the resolution designating the committee, except that such authority shall not exceed the authority conferred on the Executive Committee by **Section 14** or on any regular committee by **Section 15** of this article.

ARTICLE IV: Officers

Section 1. Election of Officers.

The Board shall elect a president, vice-president, secretary, and a treasurer of the Museum. Each such officer shall be elected from among the trustees at the annual meeting of the Board for a term of one year. Any vacancy in the above offices shall be filled by the Board as soon as practicable.

Section 2. Removal.

At any meeting of the Board duly called, any officer of the Museum may, by a vote of two-thirds of the entire Board, be removed from office and another may be elected by the Board in the place of the officer so removed, to serve until the next annual meeting.

Section 3. President.

The president shall be the presiding officer of the Board, with the power and duty to exercise general supervision over the affairs and operations of the Museum. He or she shall act as chairperson of and preside at all meetings of the Board and of the Executive Committee. He or she shall serve on all regular and other committees, except the Nominating Committee, in addition to the appointed members. The president shall have such other powers and duties as may be designated by the Board.

Section 4. Vice-President.

At the request of the president or in their absence or during their disability, the vice-president shall perform the duties and exercise the functions of the president. The vice-president shall have such other powers and duties as may be designated by the Board or the president.

Section 5. Secretary. The secretary shall be responsible for the keeping of minutes of all meetings of the Board. They shall see that all notices are duly given in accordance with the

provisions of these bylaws or as required by law. The secretary shall be responsible for the custody of the records and of the seal or seals of the Museum. The secretary shall have such other powers and duties as may be designated by the Board or the president.

Section 6. Treasurer.

The treasurer shall have supervision over the financial records of the Museum. The treasurer shall provide the Board at each of its regular meetings with a statement of the financial condition of the Museum. They shall serve as chair of the Finance Committee and shall have such other powers and duties as may be designated by the Board.

ARTICLE V: Membership

Section 1. Purpose and Authorization.

In order to provide a means of attracting interest in and support for the activities of the Museum, the Board may establish from time to time one or more classes of membership as it deems fit, on such terms and conditions as the Board by resolution shall determine.

ARTICLE VI: Director

Section 1. Director.

The Board of Trustees may appoint and employ a chief administrator of the Museum, designated as director. The director shall serve at the pleasure of the Board.

Section 2. Duties of Director.

The Board may delegate to the director the responsibility and authority for carrying out the policies and purposes that have been adopted and approved by the Board. The director shall be the chief officer of the staff of the Museum, and shall appoint, supervise and, when necessary, discharge individuals who occupy staff positions authorized by the Board. The director shall have such powers and duties as may be designated by the Board.

ARTICLE VII: Amendments and Other Provisions

Section 1. Amendments.

These bylaws may be adopted, amended, or repealed in whole or in part by the affirmative vote of a majority of the entire Board, provided that at least [number] days before the meeting at which any amendment shall be voted upon, written notice of the proposed amendment shall be mailed to each member of the Board, together with a concise statement of the changes proposed to be made.

Section 2. Conduct of Meetings.

Except as otherwise provided in these bylaws, by applicable law or by resolution of the Board, all meetings of the Board or of any committee designated by the Board shall be conducted in conformity with *Robert's Rules of Order*, as amended from time to time.

Section 3. Financial Reporting.

For financial reporting purposes the Museum shall report from [date] to [date] of each year.

Section 4. Indemnification.

The Museum shall indemnify: (a) any person made or threatened to be made a party to any action or proceeding by reason of the fact that such a person, or such person's testator or intestate, is or was a Trustee or Officer of the Museum; and (b) any trustee or officer of the Museum who serves any other corporation of any type or kind, or any partnership, joint venture, trust, employee benefit plan, or other enterprise, association, or entity in any capacity at the request of the Museum, in the manner and to the maximum extent permitted by the Not-for-Profit Corporation Law of New York, as amended from time to time; and the Museum may, in

the discretion of the Board, purchase and maintain insurance pursuant to such indemnification and indemnify all other corporate personnel to the extent permitted by law.

Section 5. Interested Trustees and Officers.

Each trustee and officer of the Museum shall disclose in writing to the Board any conflict of interest which they believe may arise in connection with their service as a trustee or an officer of the Museum. No contract or other transaction between the Museum and any other corporation, firm, association, or other entity in which one or more of its trustees or officers are directors or officers, or have a substantial financial interest, shall be either void or voidable for this reason alone or by reason alone that such trustee or trustees or officer or officers are present at the meeting of the Board or of a committee thereof, which authorizes such contract or transaction, or that their votes are counted for such purposes if the material facts as to such common directorship, officership, financial, or other interest are disclosed in good faith or known to the Board or committee, and if the Board or committee authorizes such contract or transaction by a vote sufficient for such purpose without counting the vote or votes of such interested trustee or officer.

Appendix 2: Examples of the Certificate of Incorporation

Provided by the Attorney General of the State of New York

SAMPLE CERTIFICATE

CERTIFICATE OF INCORPORATION

OF

(Name of Corporation)

Under Section 402 of the Not-for-Profit Corporation Law

The undersigned, a natural person of the age of eighteen years or over, desiring to form a corporation pursuant to the provisions of the Not-for-Profit Corporation Law of the State of New York, hereby states:

FIRST: The name of the Corporation is _____, hereinafter called “the Corporation.”

SECOND: The Corporation is a corporation as defined in subparagraph (a) (5) of Section 102 of the Not-for-Profit Corporation Law.

THIRD: The Corporation is a Type _ corporation as defined in Section 201 of the Not-for-Profit Corporation Law.

FOURTH: The purposes for which the Corporation is formed are: (state all purposes clearly)

FIFTH: Notwithstanding any other provision of these articles, the Corporation is organized exclusively for one or more of the purposes, as specified in Section 501(c)(3) of the Internal Revenue Code of 1954 or corresponding provisions of any subsequent federal tax laws and shall not carry on any other activities not permitted to be carried on by (a) a corporation exempt from federal income tax under section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or (b) by a corporation, contributions to which are

deductible under section 170(c)(2) of the Internal Revenue Code, or the corresponding section of any future federal tax code.

SIXTH: No part of the net earnings of the Corporation shall inure to the benefit of, or be distributable to its members, trustees, director, officers, or other private persons, except that the Corporation shall be authorized to pay reasonable compensation for services rendered and to make payments and distribution in furtherance of its purposes as set forth in this certificate of incorporation.

SEVENTH: No substantial part of the activities of the Corporation shall be the carrying on of propaganda, or otherwise attempting to influence legislation (except as otherwise provided by Internal Revenue Code Section 501(h), and the Corporation shall not participate in, or intervene (including the publication or distributions of statements) any political campaign on behalf of or in opposition to any candidate, or participating in, or intervening in (including the publication or distribution of statements), any political campaign on behalf of any candidate for public office.

EIGHTH: In the event of dissolution, all of the remaining assets and property of the Corporation shall after necessary expenses thereof be distributed to another organization exempt under Section 501(c)(3) of the Internal Revenue Code of 1954, or corresponding provisions of any subsequent Federal tax laws, or to the Federal government, or state or local government for a public purpose upon approval of a Justice of the Supreme Court of the State of New York.

NINTH: In any taxable year in which the Corporation is a private foundation as described in Section 509(a) of the Internal Revenue Code of 1954, the Corporation shall distribute its income for said period at such time and in such manner as not to subject it to tax under Section 4942 of the Code; and the Corporation shall not (a) engage in any act of self-dealing as defined in Section 4941(d) of the Code; (b) retain any excess business holdings as defined in Section

4943(c) of the Code; (c) make any investments in such manner as to subject the Corporation to tax under Section 4944 of the Code; or (d) make any taxable expenditures as defined in Section 4945(d) of the Code or corresponding provisions of any subsequent Federal tax laws.

TENTH: The office of the Corporation is to be located in the County of _____, State of New York.

ELEVENTH: The Corporation shall be operated by a board of directors, the number of which is to be no less than three.

TWELFTH: The names and post office addresses of the three initial directors until its organizational meeting are as follows:

NAME	ADDRESS
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

THIRTEENTH: The Secretary of State is hereby designated as agent of the Corporation upon whom process against it may be served. The post office address to which the Secretary shall mail a copy of any process against the Corporation served upon him is: (addressee's name, address, zip code).

(The duration of the Corporation if other than perpetual.)

Signed (month\day\year): _____

SIGNATURE

Name Typed or Printed

ADDRESS

NOTE: Section 340 disclaimer—Sample language for certificates of incorporation of not-for-profit trade or business associations:

Nothing contained in this certificate shall authorize or empower the Corporation to perform or engage in any practice prohibited by the General Business Law, Section 340, or other anti-monopoly or anti-trust statute of the State of New York

Appendix 3: Sample Articles of Incorporation Provided by the IRS

Articles of Incorporation of the undersigned, a majority of whom are citizens of the United States, desiring to form a Non-Profit Corporation under the Non-Profit Corporation Law of, do hereby certify:

First: The name of the Corporation shall be _____.

Second: The place in this state where the principal office of the Corporation is to be located is the City of _____ ,
_____ County.

Third: Said corporation is organized exclusively for charitable, religious, educational, and scientific purposes, including, for such purposes, the making of distributions to organizations that qualify as exempt organizations under section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code.

Fourth: The names and addresses of the persons who are the initial trustees of the corporation are as follows:

Fifth: No part of the net earnings of the corporation shall inure to the benefit of, or be distributable to its members, trustees, officers, or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article Third hereof. No substantial part of the activities of the corporation shall be the carrying on of propaganda, or otherwise attempting to influence legislation, and the corporation shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of or in opposition to any candidate for public office. Notwithstanding any

other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from federal income tax under section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or (b) by a corporation, contributions to which are deductible under section 170(c)(2) of the Internal Revenue Code, or the corresponding section of any future federal tax code. If reference to federal law in articles of incorporation imposes a limitation that is invalid in your state, you may wish to substitute the following for the last sentence of the preceding paragraph: “Notwithstanding any other provision of these articles, this corporation shall not, except to an insubstantial degree, engage in any activities or exercise any powers that are not in furtherance of the purposes of this corporation.”

Sixth: Upon the dissolution of the corporation, assets shall be distributed for one or more exempt purposes within the meaning of section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by a Court of Competent Jurisdiction of the county in which the principal office of the corporation is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.

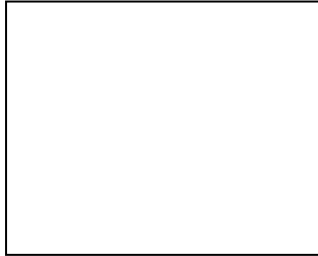
In witness whereof, we have hereunto subscribed our names this day of 20 .

Appendix 4: Sample Accession Form

Accession Number: _____

Accession Date: _____

Photograph:



How Acquired (Circle One, Then Explain):

Gift

Purchase

Field Work

Transfer

Exchange

Name and Address of Source: _____

Acquisition Date: _____

Purchase Price (If Purchased): _____

Estimated Value: \$ _____

Accepted By: _____

Estimated Age of Object: _____

Description: _____

Measurements: _____

Condition (Circle One, Then Explain):

Good

Fair

Poor

History of Object: _____

Location: _____

Form Prepared By: _____

Date: _____

Appendix 5: Sample Deed of Gift

Deed of Gift to the Franklin Railroad and Community Museum

Donor Name: _____

Street Address: _____

City and State: _____

The donor hereby gives, transfers, assigns, and delivers all of their rights pertaining to the property described below as an unrestricted gift to the Franklin Railroad and Community Museum. This includes any and all rights to reproduce the following gifts in whole or in part.

Date: _____

Signature of Donor: _____

Signature of Museum Staff Member: _____

Description of Property: _____

Appendix 6: Sample Condition Report

Accession Number: _____

Artist/Maker (Last Name, First Name): _____

Signature/Date (Circle One): Yes No

If Yes, Where on Work: _____

Title of Work: _____

Class (Circle All That Apply):

Painting Print Drawing Sculpture

Edition: _____

Medium (Circle all that apply):

Oil Watercolor Pastel Gouache Pencil

Ink Charcoal Bronze Other: _____

Support: (Circle all that apply):

Canvas Board Masonite Panel Paper

Other: _____

Framed (Circle one):

Yes No

Backing: _____

Glazing (Circle one):

Yes No

Dimensions of Image: _____

Dimensions of Frame: _____

If Sculpture

Height: _____ Width: _____ Length: _____ Diameter: _____

Comments: _____

Conservation Needed: _____

Storage Method: _____

Compiled By: _____

Date: _____ Insurance Value: \$ _____

Appendix 7: Sample of an Event Announcement

Your Name

Position

Address

Date

Events Editor

The Tri-Town News

5 Winkler Road

P.O. Box 208

Sidney, NY 13838

To The Editor:

The Franklin Railroad and Community Museum will present the new exhibit _____ on August 10 and 11. This is an exciting event open to the public, and we would appreciate a mention in the calendar section of your newspaper. Details of the show are included below.

Thank you,

Signature

Print Name

Email

Phone number

.....

Short Form

August 10 and 11, Franklin, NY, Franklin Railroad and Community Museum. New exhibit opening entitled _____. Runs August 10–September 30. Saturday, 10am to 5pm, and Sunday, 10am to 5pm. Admission \$\$.

Franklin Railroad and Community Museum, ### Main Street.

Info Contact: (607) 123-4567, www.franklinwebsitename.com

Appendix 8: Sample of a Visitor Survey

Visitor Demographics

1. What is your home residence?

Town or city: _____

State or country: _____

Postal/zip code: _____

2. What is your age?

☒ 1–14 ☐ 14–19 ☐ 20–29 ☐ 30–39 ☐ 40–49 ☐ 50–59 ☐ 60–69 ☐ 70+

3. What is your gender?

☒ Male ☐ Female ☐ Other

4. What is your occupation?

Check the occupation classification that best fits you:

☐ Professional ☐ Homemaker ☐ Managerial ☒ Student ☐ Clerical/Sales ☐ Retired
☐ Labor/Technical ☐ Unemployed

5. What level of schooling have you completed?

☐ Less than high school ☐ High school ☐ Some college ☐ College ☒ Advanced degree

Visit Description

6. Is this your first visit ever to this museum?

☐ Yes ☒ No

If you answered “No” to the above question, how many visits have you made in the last year?

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5+

7. Are you accompanied or alone in your visit today?

☐ Alone ☒ With a spouse or friend ☐ With a group of friends ☐ With a family group
☐ As part of an organized tour group

8. How did you learn about this museum? (check all that apply)

☒ Friends or family ☒ Other area attractions ☐ Magazine or newspaper article
☐ Advertisement ☒ Museum website ☐ Museum brochure/pamphlet ☐ Road sign
☒ Saw museum building ☐ Other (please specify):

9. Of the possibilities listed below, check as many as you will include as part of today’s activities.

☒ Visiting other museums ☐ Eating out ☒ Shopping ☐ Sightseeing ☐ Business

☒ Visiting friends or family ☐ Other (please specify):

Reactions to the Museum

10. For each set of words below, circle the number closest to the range that best indicates your impression of this museum

Dark/Light

1 2 3 4 5 6 7 8 9 10

Interesting/Boring

1 2 3 4 5 6 7 8 9 10

Cold/Warm

1 2 3 4 5 6 7 8 9 10

Small/Large

1 2 3 4 5 6 7 8 9 10

Complex/Simple

1 2 3 4 5 6 7 8 9 10

Clear/Confusing

1 2 3 4 5 6 7 8 9 10

Unfriendly/Friendly

1 2 3 4 5 6 7 8 9 10

Stimulating/Dull

1 2 3 4 5 6 7 8 9 10

11. In a few words, describe the way you feel about your visit to the museum today:

12. Please use this space to offer any suggestions for future exhibit considerations or to ask any questions you feel the exhibits did not answer:

Appendix 9: Research Library—Secondary Sources Bibliography

The contents of this bibliography would be useful to reference for research about Franklin, New York, and the surrounding areas. In addition, there are works here that would be helpful in researching railroads and agriculture in Upstate New York. Some sources may prove to be useful additions to the Franklin Railroad and Community Museum Library. All of the materials cited can be found in the library of the New York State Historical Association in Cooperstown, New York.

Franklin, New York and Delaware County, New York

- Benowski, Frances. *“Merrickville and Around”: The Writings of the Late Mrs. Frances Benowski, 1792-1976*. Edited by Timothy M. Bartz. Walton, NY: The Reporter, 1986.
- Burgin, Patricia R. Mark Boshnack, and Jane D. Miller, eds. *Through the Years in the Town of Franklin*. Franklin, NY: Ouleout Valley Historical Society, 1995.
- Civil War Roster, Town of Franklin, Delaware County, New York*. Bainbridge, NY: R&S Publishing.
- Delaware County Bicentennial Book Committee. *The Spirit of Delaware County: A Look Back from 1776*. Delhi, NY: Delaware County Board of Supervisors and Delaware County Historical Association, 1976.
- DeNatale, Douglas. *Between the Branches: Folk Art of Delaware County*. Delhi, NY: Delaware County Historical Association, 1985.
- DeNatale, Douglas. *Two Stones for Every Dirt: The Story of Delaware County, New York*. Photographs edited by Linda B. Norris. Fleischmanns, NY: Purple Mountain Press, 1987.
- Gould, Jay. *History of Delaware County*. New Orleans: Polyanthos, 1977.
- Houck, Shirley, ed. *The Evolution of Delaware County, New York: Being a History of Its Land*. Nashville: Express Media Corp, 1995.
- Kubik, Dorothy. *A Free Soil-A Free People: The Anti-Rent War in Delaware County, New York*. Fleischmanns, NY: Purple Mountain Press, 1997.

Railroads

- Best, Gerald M. *The Ulster and Delaware: Railroad through the Catskills*. San Marino, CA: Golden West Books, 1972.

Horton, Gertrude Finch. *The Delaware & Northern and the Towns it Served*. Fleischmanns, NY: Purple Mountain Press, 1989.

Mohowski, Robert E. *The New York, Susquehanna, and Western Railroad*. Baltimore: Johns Hopkins University Press, 2003.

Agriculture

Hedrick, Ulysses Prentiss. *A History of Agriculture in the State of New York*. Albany: New York Agricultural Society, 1933.

Schwengber, Janet Ruth. *Agricultural Districts and Environment Land Use Decisions in Delaware County, New York*. Ann Arbor: University Microfilms International, 1987.

Simonelli, Jeanne. *Too Wet to Plow: The Farm Family in Transition*. New York: New Amsterdam Books, 1990.

Summerhill, Thomas. *Farming on Shares: Landlords, Tenants, and the Rise of the Hop and Dairy Economies in Central New York*. Cooperstown: New State Historical Association, 1995.

Appendix 10: Franklin Key Demographics (as of July 2006)¹¹

- Estimated Population (as of July 2006): 2,493
- Median Resident Age: 41.1 years
- Residents with Income Below the Poverty Line in 1999: 10.4%
- Non-white Percentage of the Population: 1.4%
- Population Density: Low, 31 people per square mile.
- Foreign Born Residents: 1.7%
- Education for Residents 25 and Older:
 - High School or More: 83%
 - Bachelor's Degree: 18.2%
 - Graduate or Professional Degree: 6.9%
- Unemployment Rate: 5.7%
- Five Most Common Industries for Males:
 - Construction: 19%
 - Agriculture, Forestry, Fishing, & Hunting: 14%
 - Educational Services: 8%
 - Health Care: 5%
 - Public Administration: 4%
- Five Most Common Industries for Females:
 - Health Care: 18%

11. "Franklin, New York." City-Data, Advameg, accessed December 2007, www.city-data.com/city/Franklin-New-York.html.

- Educational Services: 18%
- Accommodation and Food Services: 8%
- Social Assistance: 7%
- Public Administration: 6%