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# ANNUAL REPORT

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OF THE

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STATE DOCUMENTS

# South Carolina Museum Commission

For the Fiscal Year 1981-82



Compiled by

Overton G. Ganong, *Deputy Director*

PRINTED UNDER THE DIRECTION OF THE  
STATE BUDGET AND CONTROL BOARD

**ANNUAL REPORT**

**OF THE**

**South Carolina  
Museum  
Commission**

**For the Fiscal Year 1981-82**



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**LETTER OF TRANSMITTAL  
FROM THE  
SOUTH CAROLINA MUSEUM COMMISSION**

To His Excellency, the Honorable Richard W. Riley, Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

Gentlemen:

We have the honor to transmit the report of the South Carolina Museum Commission for June 30, 1982. The past year has witnessed an encouraging commitment from both the public and the private sectors of our state to the creation of a fine state museum, exemplified by the approval of capital funds and by the donation of a historically important textile mill building for the purposes of the museum. In response to that commitment, the Commission has taken steps to raise additional capital funds from non-state sources, has substantially increased its collections of historical, cultural and scientific material, and has begun planning for the newly-acquired site and building. The Commission is pleased with the progress of the state museum project over the past year and is proud to submit this report to you and to the people of South Carolina.

Sincerely

GUY F. LIPSCOMB, JR.  
*Chairman*, South Carolina Museum Commission

## SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb, Jr., <i>Chairman</i> .....	At Large
Mrs. Donald H. Burch .....	District No. 5
Mrs. Jenkins Street Crayton .....	At Large
Mrs. Edward P. Guerard .....	District No. 6
Arthur Magill .....	District No. 4
Walton J. McLeod .....	At Large
Mrs. John F. Rainey .....	District No. 3
Dr. Leo F. Twigg .....	District No. 2
Mrs. John C. West .....	District No. 1

## STAFF MEMBERS

David C. Sennema .....	<i>Director</i>
Dr. Overton G. Ganong .....	<i>Deputy Director</i>
Darlene Barnes .....	<i>Clerk-Typist</i>
Letsie E. Boykin .....	<i>Intern</i>
Jay L. Coles .....	<i>Exhibit Designer</i>
Winona O. Darr .....	<i>Registrar</i>
Susan S. Hendricks .....	<i>Director of Development</i>
Linda M. Knight ....	<i>Program Administrator for State-wide Services</i>
Rudolph E. Mancke, III .....	<i>Curator of Natural History</i>
Melvin L. Mills .....	<i>Accounting Technician</i>
Bonnie M. Morrison .....	<i>Staff Assistant</i>
Elizabeth H. Simmons .....	<i>Public Information Coordinator</i>
Dr. Rodger E. Stroup .....	<i>Curator of History</i>

**Board of Directors**  
**FRIENDS OF THE STATE MUSEUM**

Mrs. Leslie Alexander  
Columbia

Mrs. Irene Menchinger  
Conway

Mrs. Vauda B. Allmon  
Greenville

Mr. Jack A. Meyer  
Winnsboro

Mr. Charles E. Ashe  
Columbia

Mrs. Virginia Meynard  
Columbia

Mrs. Ina Coggeshall  
Cheraw

Mrs. Jean Miller  
Trenton

Mr. & Mrs. James M. Daniel, III  
Columbia

Mrs. Jenny Sloan  
Columbia

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Columbia

Mr. David C. Sennema  
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Mr. & Mrs. Charles Gignilliat  
Spartanburg

Mrs. Ann Smith  
Columbia

Mr. John R. Harper, III  
Columbia

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Columbia

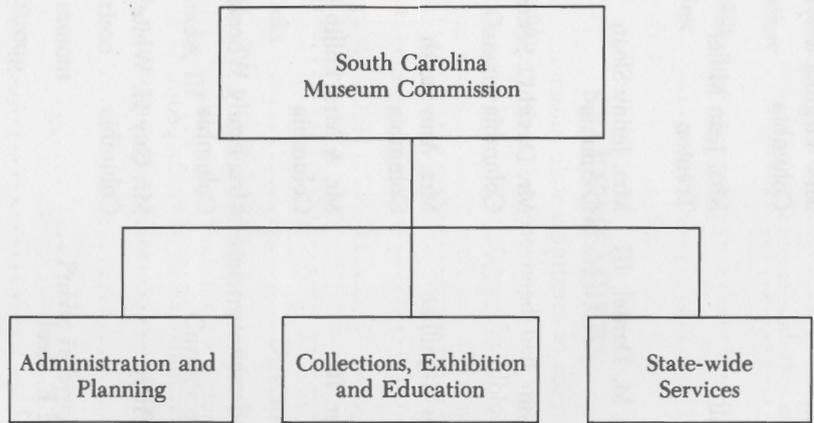
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Columbia

Mr. Guy H. White, III  
Columbia

Mr. & Mrs. Donald E. Keel  
Cassatt



## A STATE MUSEUM

Over the last century most states have established state museums. Many states have established two or three. Some of these are art museums; others deal with history, natural science or a combination of subjects. Although they vary as to type, size, and quality, all receive their major funding from state governments and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nation-wide trend toward the founding of state museums. The years of Reconstruction and their prolonged legacy of poverty had engendered a narrowly utilitarian outlook that did not admit the need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is one of the fastest growing states in the nation, attracting new people and industry. With this growth has come a fresh awareness of the importance of educational and cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

If a state museum had been created a century ago, consider the treasures it would hold! Unfortunately, during the lean years from Reconstruction to the Second World War, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. That is why today the best collections of South Carolina decorative arts, for example, are found in New York, Winston-Salem, North Carolina; and Wilmington, Delaware. For the last century there has been no museum in the state with a mandate to collect and preserve a record of the state's historical and natural legacy. Nor has there been a museum dedicated to the interpretation of that legacy to the public. Too few South Carolinians appreciate the richness of their heritage — this is particularly true of young people — and visitors to the state are usually even less informed. Although South Carolina has a number of fine museums, none of them deals with the whole state in a comprehensive manner. None of them specifically addresses the South Carolina story. That task is an appropriate role for a state museum.

Without question, the materials for a fine museum are present. South Carolina has an astonishing variety of geography, minerals, plants, and animals. It has over 300 years of colorful and exciting history, which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. A state museum can tell that story and at the same time take the lead in preserving a physical record of the state's cultural and natural resources.

Most state museums are located in the capital cities of their respective states. South Carolina is indeed fortunate in that its capital is centrally

located and within reasonable driving distance from any part of the state. By both precedent and geography, Columbia is the appropriate place for the state museum.

The South Carolina Museum Commission is planning an institution that is long overdue. But tardiness does have its advantages. The Commission has been able to study the experiences of other state museums and learn from their mistakes. It has drawn upon the latest developments in museum architecture, storage systems, exhibit design and educational theory to create a museum that embodies the best in contemporary museography. The new state museum will be a long-term investment in the state's heritage, a tribute to the men and women who shaped that heritage, and a showcase to the nation.

## HISTORY OF THE MUSEUM COMMISSION

In 1971 Governor John C. West appointed a committee of legislators and citizens to study the feasibility of establishing a state museum. The committee determined that the functions of a state museum were not being fulfilled by any commission, department or agency of state government. The concluding sentence of the feasibility study summarized the committee's findings: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of their state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that statement in mind, the State Legislature in 1973 enacted H1612 as the enabling legislation for a South Carolina State Museum. The act created a South Carolina Museum Commission of nine members, one from each of the six congressional districts and three at large. Governor West appointed Guy F. Lipscomb, Jr., of Columbia, as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission named William E. Scheele as director, approved a staff of three to assist him and authorized the engagement of appropriate consultants and part-time employees to carry out initial surveys and planning.

The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations both in- and out-of-state. These efforts helped the staff and commission members to crystallize their thinking about the proper role of the future state museum.

In support of the state museum concept, the trustees of the Columbia Museums of Art and Science generously offered to the state their land, their physical plant and the use of their collections. Consequently, initial planning efforts focused on the site of the Columbia Museums, the block bordered by Senate, Bull, Gervais and Pickens streets. The Commission planned for the state museum to be part of a cultural complex, that would include a performing arts auditorium built by the University of South Carolina and a new building housing South Carolina ETV. By the end of fiscal year 1976-77, schematic plans for the site and building and a draft of an exhibit plan had been completed.

In that same year, William Scheele resigned as director and was replaced by David C. Sennema, a former director of the S. C. Arts Commission. Under Mr. Sennema's leadership, the staff continued to make important strides toward the creation of a state museum.

As time passed, both the staff and the commission members recognized that further architectural and site planning was necessary in order to

evaluate the workability of the schematic architectural design. To assist in the planning, the Commission obtained a federal grant of \$9,855 from the National Endowment for the Humanities. It then engaged E. Verner Johnson and Associates, Inc., Boston, to guide the staff through the initial stages of a master plan. Specializing in museum design, Mr. Johnson's firm has prepared or has helped to prepare development plans for museums in Boston, Memphis, Hot Springs, Arkansas; Nashville, Washington, D. C., and several foreign countries. With the assistance of Mr. Johnson and 19 museum professionals from around the country, who served as consultants, the first five-year plan was prepared and the initial sections of a master plan brought to a well-developed stage.

The long hours of thought, consultation and planning gradually led the Commission to conclude that its earlier plans were wholly inadequate and eventually brought about a decision to seek a new site for the state museum. A number of possibilities were considered, with the final choice being a 53-acre wooded tract on the west bank of the Saluda River opposite the Riverbanks Zoo. The property was owned by the South Carolina Electric and Gas Company, which agreed to lease it to the Commission for \$1.00 per annum for 99 years.

In the spring of 1979, the Commission received a \$59,000 capital bond appropriation to complete a master plan for the riverfront site. To coordinate the planning, the Commission contracted with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, which in turn subcontracted with E. Verner Johnson and Associates as planning consultants. After a careful search, the Commission also asked the McNair firm to engage A Couple Designers, Inc., then of Middleport, now of Athens, Ohio, to prepare a conceptual exhibit plan. A Couple Designers (now known as Gerald Hilferty and Associates) came well recommended, having recently completed work on the International Museum of the Horse at the Kentucky Horse Park, near Lexington, among other projects.

A master plan for the South Carolina State Museum was finished in January 1980. Three hundred and fifty copies were printed, a number of which were distributed free to libraries throughout the state. As part of the planning package, E. Verner Johnson and Associates constructed a model of the proposed museum, which was used extensively to publicize the goals and plans of the Commission.

At the time the master plan was completed, the price for the new museum, including the development of nature trails on the site and the construction of an aerial tramway linking the museum and the zoo, had reached \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the price to \$26 million.

Since the price was steep, the Commission recognized that the entire project could not be done at once; therefore it prepared several phasing

options and adjusted its projected operating budget to reflect the reduced scale of the initial phase. It trimmed the planned staff from 54 to 31 full-time positions and cut the estimated annual operating budget from \$1.7 million to \$1.1 million.

The state's worsening economic conditions convinced the Commission that it would be unwise to request the full \$26 million needed to complete the project. Instead the Commission decided to ask for the smallest first phase option, 80,000 square feet at a cost of \$11 million. This request was submitted to the Budget and Control Board in January, 1981.

Governor Riley opposed constructing a major new building for the museum during a time of fiscal stringency. He suggested that the Commission look for an existing building that could be adapted to museum purposes. Although strongly partial to the Saluda River site, the Commission was willing to consider alternatives, but it insisted on strict criteria that had to be met before it would consider a building acceptable. The Commission had declared from the beginning that South Carolina would have nothing less than a first-class state museum.

Following the Governor's recommendations, staff members, commission members, and architects inspected a number of buildings, including Logan school on Elmwood Avenue, the old Columbia High School building on Washington Street, and the Mills and Babcock buildings at the State Hospital. None of them provided the large open spaces that contemporary museum exhibit techniques require. Major exhibits such as the Charles Town port and the Antebellum life areas would have been impossible to do. For a time it appeared that no available building in the Columbia area was suitable for a state museum; then an exciting new opportunity arose.

In the fall of 1980 Mount Vernon Mills, Incorporated, announced plans to close its large textile mill in Columbia and donated some photographs, movie film, and other materials to the state museum. While arranging for this donation, Rodger Stroup, the Commission's history curator, had an opportunity to see the mill. His report of the vast spaces available in the building led Mr. Sennema to consider the possibility of locating the state museum there. Staff and commission members made a number of visits to look over the facilities.

Governor Riley recognized the potential use of the mill for the state museum, and he encouraged the Commission to move in that direction.

At this point the Commission invited its planning architect, E. Verner Johnson, down from Boston to inspect the mill and to report on its feasibility as a museum. In company with William Johnson, of McNair, Gordon, Johnson and Karasiewicz, he toured the building and gave it an enthusiastic endorsement. With its enormous open spaces and high ceilings, the building would make an excellent museum. Since it appeared

that a new building was unattainable, Verner Johnson recommended that the Commission pursue the mill option.

Accordingly, the Commission shifted the focus of its plans from the Saluda River site to the mill. In doing so, the Commission members and staff were painfully aware of the advantages they were giving up: an outstanding natural site with important historical associations, the opportunity to construct a fine new facility tailored to their plans, and the possibility of joint programming with the zoo. At the same time they recognized that the mill had very real advantages as well. It was an existing structure and could be renovated for less money than a new building would cost. It was large, more than half again as big as the planned structure, and thus would allow for ample expansion. It was historic, the world's first electrically powered textile mill. As a mill, it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, which was built in the early nineteenth century to allow river traffic to bypass the rapids of the Broad River and later used to power a small hydroelectric station. Since the city of Columbia had been planning to turn the property along the canal into an outdoor recreational area, the Commission recognized immediately that the state museum could be a key to the success of those plans.

By June 1981, the Commission was seeking capital funds to renovate the former mill as the state museum.

Sound planning is an essential prerequisite for developing a museum; collecting is another. The substance of a museum, the very thing that makes it a museum, is its collection of objects. When the Museum Commission was established in 1973, there were no existing collections around which the new state museum could build. The Commission had to develop collections while it planned the museum. At the outset progress was slow. One curator, a person responsible for the acquisition, care, and study of collections, was hired in 1975 to deal with natural history material, but a history curator was not employed until 1979. At the time of this report, the staff still lacks curators in the fields of art and science and technology, disciplines the museum is mandated by law to include. Despite the fact that the curatorial staff has been below strength since the beginning, the Commission has over the last several years acquired a respectable and varied collection, which continues to grow rapidly. Most of the material has been obtained through donations, although choice objects have occasionally been purchased with the limited funds available.

A museum must not only collect, it must also preserve its collections for the future. Storage is critically important. There must be sufficient space, and temperature and humidity must be carefully regulated to prevent damage to stored objects. During the early days of the Commission, one of

the staff's greatest worries was the lack of suitable storage: the collections were kept in a commercial warehouse devoid of climate controls. In July 1977 the Commission was able to lease from the Columbia Museum of Art Commission a former art gallery and photo studio (dubbed "the depot"), which, although small, provided the first appropriate storage facility. In February 1979 the Commission moved its collections to a climate-controlled space in the Five Points Building, where its offices are located. Equipped with humidification, air conditioning, security, and atmospheric monitoring devices, the new storage area met the basic standards of the museum profession.

There was just one problem with the new storage arrangements: they were too small. The collecting efforts of the curators were rapidly filling the space, and large objects such as wagons, farm machinery, automobiles and the like, would not fit. Fortunately, in FY 1980-81 the Commission received a supplemental appropriation that enabled it to lease 4,000 square feet of space in a commercial warehouse near the fairgrounds. This facility was also furnished with climate controls. Once the space was available, the museum began to acquire many of the large objects that it had postponed collecting for so long.

Museum collections are an educational resource, and the primary way museums use their collections is to exhibit them and interpret them to the public. In 1977 the Commission began a small-scale exhibit program, even though it lacked a building. For three years the Department of Archives and History allowed the Commission to use an exhibit case in its building, and the Commission also received permission to set up a case of its own in the lobby of the State House, where it has carried on a program of changing exhibits.

The Commission also started a modest publication program. In 1975 it began issuing a newsletter to keep the public informed of the activities of both the Commission and other museums throughout the state. Subsequently, it produced a color brochure on the common snakes of South Carolina, which was enthusiastically received, and it launched a series of specialized publications called Museum Bulletins, intended for a scholarly audience.

A number of activities begun in the early days have become established features of the Museum Commission's program. From the very beginning the Commission has carried on a vigorous campaign of public information. To explain the concept of a state museum, staff members and commission members have spoken throughout the state to service organizations, historical society meetings, museum lecture audiences, college assemblies, high school groups, conservation camps, artists' guilds, travel conferences and teachers' meetings. They have answered questions and provided consultant services in the areas of natural history, history, art and the environment.

Another worthwhile service performed by the staff is the examination and identification of specimens and collections brought in by individual citizens. In fact, hardly a day passes without a telephone call or a visit from someone interested in learning more about an object in his possession. In addition to advising individuals, employees have worked with the staffs of the Department of Parks, Recreation and Tourism; the S. C. Arts Commission, the S. C. Wildlife and Marine Resources Department, S. C. ETV, the Law Enforcement Officers' Hall of Fame, and the State Board of Education, to add services to the programs of those agencies. They have also cooperated with private organizations such as the S. C. Wildlife Federation, the S. C. Science Council, the Southeastern Gem and Mineral Society and dive clubs.

The Museum Commission has always considered one of its major goals to be the development of a program of services and assistance to the museums of the state. It has lent many objects from its collections, made professional publications available to small local museums, circulated traveling exhibits, arranged consultant services and sponsored training workshops for museum personnel. To coordinate these activities it obtained a series of grants from the National Endowment for the Arts, which it used to employ a program administrator for state-wide services. In 1981 the state took over the funding of this position.

The Commission also acquired regulatory responsibility in August 1976, when Governor James B. Edwards requested that it administer the provisions of the amended Underwater Salvage Law (§ 54-7-210-80) relating to fossils. Under the law the Commission shared responsibility with the Institute of Archeology and Anthropology, USC, for licensing hobby divers and commercial salvage divers to recover fossil and archaeological material from beneath the state's navigable waters. Staff members, particularly Rudy E. Mancke, curator of natural history, worked with representatives of the Institute to develop rules and regulations to implement the law and cooperated with the Law Enforcement Division of the S. C. Wildlife and Marine Resources Department to secure enforcement of them. Furthermore, in order to assess the extent of the fossil resources it was charged to protect, the Commission hired three divers in 1979 to carry out a survey of the state's coastal rivers. After conducting the survey for two years, the agency had to eliminate the program in 1981 because of budget cuts. Tight money forced the Commission to concentrate its energies and resources on its primary mission, the development of the state museum.

In the eight years since its creation, the South Carolina Museum Commission has made significant progress toward a state museum, progress that accelerated in 1981-82 despite fiscal stringencies. Momentous developments took place that seemed to assure the ultimate success of the project.

## THE MUSEUM COMMISSION IN 1981-82

For the South Carolina Museum Commission, 1981-82 was a year of dramatic events. At the eleventh hour of the marathon 1981 legislative session, just as it seemed that the hopes of the state museum supporters would be dashed, the General Assembly and the Governor worked out a compromise in the bond bill that at last gave the Commission its long-sought capital appropriation.

A keystone of that compromise was the decision of the Mount Vernon Mills Corporation to donate to the state its old textile mill in Columbia to become the home of the state museum. As further evidence of the state's commitment to the museum, the General Assembly added six new positions to the Commission's staff for 1982-83. Increasing state support was reflected in an upsurge of public enthusiasm.

Membership in the new auxiliary organization, the Friends of the State Museum, climbed rapidly. More people than ever before contributed items for the collections — farm equipment, military paraphernalia, vehicles, tools, photographs, furniture, toys, textiles, sporting goods, fossils, shells, taxidermy specimens and others too numerous to mention here.

A master plan was begun, and at year's end the Commission and the Friends were organizing a fund drive to raise additional capital funds from non-state sources. In the midst of all this activity, the Commission continued a small-scale exhibit program and kept up its outreach services to the other museums of the state. It also carried on with a modest, but well received, publication program. All this the agency realized in spite of tight money, budget cuts, and spending freezes.

Two new members joined the Commission last year. Walton McLeod of Little Mountain replaced Liz Zimmerman Keitt, who had been unable to serve because of health problems, and Lois West of Hilton Head took the District One seat formerly occupied by the late David B. Verner. Mrs. West, a former first lady of the state, was a particularly appropriate appointment, since the state museum project began during her husband's term as governor.

The staff gained three new faces in 1981-82. David M. White accepted the position of public information specialist after Elizabeth Simmons resigned. Susan S. Hendricks assumed the new job of director of development, responsible for assisting the capital fund drive, and Letsie E. Boykin came on for one year as a museum intern. Unlike previous years, the Commission made no use of temporary, part-time employees.

In order to increase their professional knowledge, staff members participated in a number of workshops and training courses. Jay L. Coles, exhibit preparator, attended a two-week course on exhibit design at the Smithsonian Institution. Rodger Stroup, history curator, traveled to Williamsburg, Virginia, to take part in a workshop on collecting 20th-

century artifacts. Linda Knight took advantage of a seminar on museum interpretation at the Smithsonian. Elizabeth Simmons went to a week-long course on public relations. Susan Hendricks attended workshops on fund raising, and Letsie Boykin participated in a ten-week museology course offered by the University of South Carolina in conjunction with the Columbia Museums of Art and Science.

Staff members also went to professional conferences sponsored by the American Association of Museums, the American Association for State and Local History, the Southeastern Museums Conference, the South Carolina Federation of Museums and the Confederation of Local Historical Societies.

Turning to programs, major developments took place on the planning front. All efforts were directed at the former Mount Vernon Mills facility, which was donated to the state for the purpose of a state museum. Before the year ended, the architects had submitted a range of options on how the building might be used. The state's capital appropriation to renovate the building had been approved contingent on the Commission's raising \$2.6 million from non-state sources. This condition forced the Commission to devote a major share of its energies to the organization of a fund-raising campaign. As the year ended, the agency was poised to begin its master plan for the development of the mill.

To build a first-rate museum, one must have first-rate collections. Since the Commission started with nothing, one of its greatest challenges is to acquire a sufficient number and variety of objects to support a major exhibit program. Although collecting started slowly in the early days of the organization, it has gathered momentum every year. Last year's results were outstanding. The Commission acquired a number of objects that will become major exhibit elements in the future museum. It also adopted for the first time a comprehensive collections management policy, which put the collecting program on a sound professional footing.

Just as important as acquisition is the ability to store and care for objects. The Commission picked up an additional 5,000 square feet of storage area when the state took title to the mill. This new space provided much-needed room to store large bulky items, such as old farm machines, that in the short run do not require carefully controlled atmospheric conditions.

In the area of public programs the staff continued the series of changing exhibits in the State House begun four years earlier. The exhibits dealt with the history, natural history, and art of South Carolina. Selected objects from the collections were displayed in the Commission's offices and in the Marion Gressette building; framed exhibits were hung in the Solomon Blatt building.

The Museum Commission also circulated traveling exhibits to museums and exhibit galleries throughout the state. Many exhibits consisted

of works in various media from the State Art Collection. Others consisted of prints, photographs, postcards, and three-dimensional objects from the Commission's own collections. Some exhibits were designed and produced by the staff; some were supplied by other institutions and individuals, according to Museum Commission criteria. These traveling exhibits represented a substantial contribution to the programming of the state's museums, particularly the smaller ones. During 1981-82 the Commission developed one new exhibit and agreed to circulate two others produced elsewhere.

To help the museums of the state has long been one of the Commission's major interests. Through its state-wide services program it has provided traveling exhibits, professional training, technical information and publicity. In these efforts it has cooperated closely with the South Carolina Federation of Museums.

Last year the Commission adopted a bold new name for its newsletter and published three issues. It also published the sixth booklet in its Museum Bulletin series, this one dealing with the career of William Glaze, proprietor of the Palmetto Armory (later Palmetto Iron Works), and the weapons he manufactured.

And speaking of names, the staff decided last year that in the public aspects of the agency's programs it would use the name South Carolina State Museum rather than South Carolina Museum Commission in order to establish a more definite identity.

For the South Carolina Museum Commission, 1981-82 was a year of exciting opportunities and renewed progress. Building upon the accumulated gains of previous years, the agency seemed closer than ever to its goal of creating a South Carolina State Museum.

## SUMMARY OF PROGRAMS

### *Administration and Planning*

This program consists of the agency's clerical, accounting, personnel, and management functions. It also includes public information services and, most importantly, planning for the new state museum.

#### *A. Planning*

Last year's annual report recounted how the Commission had dropped its plans to build the museum on the right bank of the Saluda River opposite the Riverbanks Zoo and how it had decided to pursue as its primary option the renovation of the old textile mill owned by the Mount Vernon Mills Corporation. This decision had the support of Governor Riley, who had urged the Commission to consider existing structures as possible locations for the museum. During the 1981 legislative session, Representative Tom Mangum, chairman of the House Ways and Means Committee persuaded that body to add \$4 million to the capital improvements bond bill for the purchase and renovation of the mill building, with the understanding that if more funds were necessary the Commission would raise them from non-state sources. The \$4 million passed the House without opposition.

Problems arose in the Senate. The Finance Committee decided to pare the total bond bill back from \$164 million to some \$24 million, and the Commission's appropriation was among those eliminated. The Committee did include a proviso authorizing the Commission to purchase an option on the mill, but when the full Senate received the bill, several members began to filibuster against that proviso, and it was dropped. At that moment the prospects for the museum seemed gloomy indeed. If the Commission had to wait another year for funding, the mill might be sold to other interests and a rare opportunity lost.

The following morning, Guy F. Lipscomb, Jr., chairman of the Commission, telephoned Governor Riley. Following their conversation, the Governor quickly got in touch with the directors of Mount Vernon Mills and convinced them to donate the site and building to the state for the purposes of a museum. He next persuaded the Commission to agree to raise at least \$2.6 million in non-state funds, of which \$1 million would be set aside as an endowment to offset some of the museum's operating expenses. And if that were done, he recommended that the state commit the \$4 million in capital funds.

With the support of Senators Hyman Rubin and Heyward McDonald, the Governor's package was presented to the full Senate. There it received the stamp of approval, 29 to 5, with several former opponents siding with the majority.

Four months later, on December 7, 1981, in a ceremony at the State House, officials of Mount Vernon Mills formally donated the mill building and the site to the state, a contribution estimated to be worth about \$5 million.

The mill has excellent potential as a museum. Its size will allow ample room for expansion. The interior contains enormous open spaces and high ceilings, providing optimum flexibility for exhibits. It is a solid structure, with the load capacity to handle anything the museum would conceivably want to display.

There are other advantages too. The mill can be renovated for less than the cost of a new building. It is an historic structure, the world's first textile mill powered wholly by electricity, and as a mill it is identified with South Carolina's most important industry. It is also located on a historic waterway, the old Columbia Canal, which will soon be the focal point of a riverfront recreational area now under development. The museum fits perfectly into those plans.

Of course, there are problems. At the moment the building is surrounded by industrial facilities and by the state's Central Correctional Institution. The structure itself will have to be modified to conform to modern building codes. And the mill is larger than the museum's space requirements.

The Commission is confident that these problems can be overcome. The concurrent development of the Columbia Canal park should encourage the clean-up of the surrounding area. Industrial buildings elsewhere have been converted into museums that meet code standards. And the Commission is cooperating with the Division of General Services to work out a plan to allow other agencies to occupy the excess space. Among the agencies being considered are the Institute of Archeology and Anthropology and the MovieTone News library of the University of South Carolina, the handicapped services branch of the State Library, and the Department of Archives and History.

Following the donation of the building, the Commission took steps to develop some schematic plans for locating the museum within the structure. It continued to work with the same architects contracted to develop the Saluda River building, the Columbia-based firm of McNair, Gordon, Johnson and Karasiewicz. They in turn have engaged the architectural planning firm of E. Verner Johnson and Associates of Boston and the exhibit design firm of Gerard Hilferty and Associates of Athens, Ohio.

By the end of the fiscal year, Verner Johnson and his staff had developed four options regarding the museum location and site development. All the options placed the museum in the newer wing of the building, which runs north and south parallel to Huger Street, leaving the other wing for tenant space. The service entrance to the museum would

be at the north end of the wing, the public entrance somewhere on the south end, although the location of that entrance varied in the different options.

The interior spaces were allocated very schematically, but reflected the Commission's decision to open the museum in three phases of 60,000 to 80,000 square feet each.

At this point it is too early to say which of the options will be selected. A thorough master plan for the site, building, and exhibits will be done, but work on it had not yet begun when the fiscal year ended.

In the area of exhibits, the staff decided to abandon its earlier plan to integrate the disciplines of history, natural history, science, technology, and art into one story line. Such a scheme would have been very difficult to develop coherently in phases. The staff also feared that the integrated approach over-emphasized history at the expense of other disciplines, whose subject matter had to be forced, often awkwardly, into a chronological pattern. Having decided to change the approach, staff members developed another exhibit story line that treated each discipline separately, although it retained many of the exhibit ideas from the earlier scheme. These concepts will be elaborated further in the master plan.

#### B. *Public Information*

There was somewhat less publicity generated in 1981-82 than in the previous year owing to a turnover in personnel. Elizabeth Simmons resigned in March and her replacement, David M. White, started work just after the fiscal year ended. During the interim, Linda Knight, program administrator for state-wide services, handled public information on a part-time basis.

The changeover in plans from the Saluda River site to the former Mount Vernon Mills building also meant that much of the Commission's publicity material was obsolete. New information had to be generated.

Fortunately, the donation of the mill received good press coverage around the state. The Commission also conducted guided tours of the building to further inform key people in the media, educational institutions, museums, historical societies and other organizations of the potential of the site.

As in previous years, staff members appeared on radio and television and visited civic clubs to talk about the new plans. The press and TV also covered newsworthy events, such as the moving of the one-room schoolhouse from Spartanburg County to Columbia, and *Carolina Lifestyles* magazine featured the Anderson automobile. A highlight of the TV coverage was an interview with Rodger Stroup broadcast on the NBC show "PM Magazine."

The Commission also participated in the annual Mayfest celebration, held on the State House grounds. This year's special attraction was the

newly acquired Anderson. Throughout the day members of the staff spoke to the public about the car and about the museum project, passed out information, and collected new names for the newsletter mailing list.

### *C. Organization of Fund-raising Campaign*

As mentioned above, the legislative compromise that produced a \$4 million capital appropriation from the state obligated the Commission to raise a minimum of \$2.6 million in non-state funds in order to qualify for the state monies. Consequently, a major item of business during 1981-82 was the organization of a fund-raising campaign.

This campaign was to be spearheaded by a state-wide steering committee of influential citizens. The first step in developing such a committee was to appoint a chairman. Governor Riley volunteered to help, and as the fiscal year ended he and the Commission were pursuing the search for just the right person. Once appointed, the chairman will put together the steering committee.

The chairman and the committee will make the fund-raising contacts, but they cannot be expected to provide all the staff work — the research, correspondence, records-keeping, and accounting — that must be done to support the drive. To handle such responsibilities, the Commission secured a new position entitled Director of Development, which was financed by donated private funds. The person hired for the position was Susan S. Hendricks of Columbia, who started work in mid-May.

The capital-fund-raising campaign should begin in the fall of 1982. It is hoped that a goal of \$3 million can be reached by the end of 1983. As fiscal year 1981-82 ended, it appeared that the Friends of the State Museum, a private, non-profit auxiliary organization, was prepared to play a substantial role in the campaign.

### *D. Note on the Friends of the State Museum*

Throughout the year the Friends' primary activity was to build membership. Since the organization did not start with very much money, its initial recruiting efforts were done largely by word of mouth; nevertheless the results were gratifying. In July 1981 membership stood at 32; a year later it had grown to about 300.

### *Collections, Exhibition, and Education*

This program comprises the traditional functions of a museum: to collect objects, to exhibit them to the public and to interpret them in an educational manner. At present this is not a balanced program. Most of the effort is devoted to collecting, with less emphasis on exhibition and education. Of course, at this stage of the state museum's development, collecting must have priority. Without collections there would be nothing to exhibit or interpret. Nevertheless, the Commission has also carried out for the last four years a modest exhibit program in state buildings, and staff members are active in a number of educational projects.

#### *A. Collections*

In the area of collections the Commission enjoyed an outstanding year. The rate of collecting continued to increase. The registrar and the curators kept up with the documentation of new collections and continued to whittle away at the backlog of uncataloged material from previous years. The Commission upgraded its insurance coverage on the collections. It also adopted a collections policy drafted in 1980-81. And the acquisition of the textile mill provided additional, and much-needed, storage space for large objects. On the debit side, the Commission for yet another year was unable to expand its professional staff and had to postpone important research that must be done before the museum can open to the public.

For 1981-82 the Commission had requested nine new positions for this program but was unable to obtain any of them. This left the collections portion of the program still short two important professional positions, a curator of science and technology and a curator of art. These positions are necessary in order to comply with the legislature's mandate that the South Carolina State Museum incorporate not only the disciplines of history and natural history, but also science and art. In keeping with that mandate, the Commission has decided that the emphasis given to the various subjects in the long-term exhibits will be 30 percent history, 30 percent natural history, 30 percent science and technology and 10 percent art. (The latter subject, however, will figure importantly in the museum's changing exhibition program.) That the Commission still lacks curators in two of its four disciplines is a cause for concern, for it means that collections have not been developed and that the viewpoints of specialists in those disciplines have not been expressed in planning the exhibits and programs of the museum. Unless these positions are obtained soon, the Commission will not be able to develop the comprehensive type of museum envisioned in its enabling act.

From the standpoint of acquisitions, 1981-82 was the best year ever. The Commission recorded 148 accessions, 37 more than in the previous year. (In museum parlance, an *accession* is defined as all the material

collected from one source at one time. Each accession can contain one or many objects.) Included in these accessions were 3,401 separate items, a total three times higher than that recorded in 1980-81.

The following table profiles these new collections by subject area and manner of acquisition:

	<i>Number of Accessions</i>	<i>Number of Objects</i>
1) <i>History</i>		
Gifts .....	107	2,549
Purchases .....	18	166
Field Collections .....	11	65
Transfers <sup>1</sup> .....	4	13
Bequests .....	<u>0</u>	<u>0</u>
Total .....	140	2,793
2) <i>Natural History</i>		
Gifts .....	6	605
Purchases .....	1	1
Field Collections .....	0	0
Transfers .....	0	0
Bequests .....	<u>0</u>	<u>0</u>
Total .....	7	606
3) <i>Art</i>		
Gifts .....	<u>1</u>	<u>2</u>
Total .....	1	2
4) <i>Science</i>		
No accessions		

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<sup>1</sup> Gifts from another agency of government

The numbers above underscore the Commission's lack of progress in the collecting of art and scientific material, a situation owing entirely to the absence of curators in those fields.

Some of the more noteworthy items collected last year were:

- 1) a 1922 Anderson touring car, transfer
- 2) a 1903 Oldsmobile, gift
- 3) an original one-room country schoolhouse, used from about 1870 to 1905 in Spartanburg County, gift
- 4) a cotton gin, baler press, and grist mill, c. 1890, from Kershaw County, gift
- 5) a giant metal lathe, 25 feet long, used in the Palmetto Iron Works in Columbia, c. 1870-1900, gift
- 6) a Clemson football uniform from the Tigers' national championship season in 1981, transfer
- 7) a Le Mat revolver, Civil War period, purchase
- 8) a variety of hospital equipment from the now-closed Waverly-Good Samaritan Hospital in Columbia, gift
- 9) a militia coat and hat, used in the Charleston area in 1855, purchase
- 10) a uniform of the Washington Light Infantry (Charleston), c. 1890, purchase
- 11) a Palmetto musket and bayonet, manufactured in Columbia, c. 1852, purchase
- 12) an artillery saber, made by the Virginia Manufactory, c. 1808, on the scabbard of which is engraved "Capt. Wade Hampton/Richland Light Dragoons/S. C.," purchase
- 13) counters, display cases, and merchandise from an old country store, c. 1910, gift
- 14) one adult-sized and two infant-sized coffins, made of pine, from Spartanburg County, late 19th century, purchase
- 15) a doctor's examining chair, c. 1915, purchase
- 16) a surgeon's kit used in Newberry County, mid-19th century, gift
- 17) a set of 19th-century blacksmith tools, gift
- 18) six hand-made black folk dolls from Sumter County, c. 1920, gift
- 19) an early-19th-century flax wheel from Pickens County, purchase
- 20) a silver teapot made by Wood and Hughes of New York and sold by William Glaze of Columbia, c. 1845, purchase
- 21) an upright rosewood piano, c. 1850, gift
- 22) a hand-woven, brown-and-white overshot coverlet from Pickens County, early 19th century, purchase
- 23) a candlewick bedspread, white on white, made in Edgefield County, c. 1820, gift
- 24) a floral-appliqued chintz quilt, also from Edgefield County, mid-19th century, gift

- 25) a McCormick-Deering binder, used in Anderson County, c. 1900, gift
- 26) several farm machines, such as a mule-powered hay mower, a two-horse plow, and a cotton stalk cutter, used in Lee County, c. 1900, gift
- 27) a 32-foot runner bearing scenes of the yellow jessamine and the Carolina wren (state flower and state bird), made in Portugal c. 1960 for the New South Life Insurance Company, gift
- 28) a collection of dresses, c. 1925, Spartanburg County, gift
- 29) a collection of World War I posters, gift
- 30) a large collection of marine shells, gift
- 31) chert-quarry fossils and minerals from Allendale County, field collection
- 32) taxidermy specimens, including a black-bellied plover, a Cooper's hawk with a starling in its talons, a woodcock, a cedar waxwing, a merlin, and a 13-foot-long alligator, the largest recorded in this state in recent years. The great reptile had been illegally killed in Lake Marion and confiscated by wildlife officers. The birds were all accident victims salvaged by the Commission for educational purposes.

A number of these items deserve special mention.

The 1922 Anderson is an example of the only automobile ever mass-produced in South Carolina. It was made by the Anderson Motor Car Company of Rock Hill, a business which grew out of the Rock Hill Buggy Works. The company converted to automobile manufacturing in 1916 and went out of business in 1925 after turning out 6,500 cars. Andersons were excellent machines. Although the engines and other mechanical parts were purchased from various manufacturers and assembled in Rock Hill, the bodies, crafted in the tradition of fine coachwork, were made at the Anderson plant.

Unfortunately, the Anderson company could not withstand price competition from large-scale manufacturers like Ford and Chevrolet. In 1921 an Anderson cost between \$1,650 and \$2,550; a Ford only \$415. The company tried to offset the price disadvantage by appealing to regional pride: "A little higher in price — but made in Dixie." The strategy failed. During the 1920's the agricultural South was afflicted with an economic depression caused by the boll weevil and a severe post-war slump in cotton prices. Although many Southerners might have liked to support an auto industry in the South, few were in a financial position to buy the high-priced Anderson. Sagging sales and the adoption of a problem-ridden aluminum engine finally drove the company into bankruptcy in 1926.

The Commission's Anderson came to the state museum by way of the Department of Parks, Recreation, and Tourism. Originally donated to

PRT, the car had been displayed for a number of years on loan at Wings and Wheels, a commercial attraction first located in Florence and later in Orlando, Florida. When Wings and Wheels closed last year, PRT transferred the Anderson to the state museum. Not only is it a classic automobile, it also represents a little-known chapter in the industrial history of South Carolina and will be a prime exhibit item in the museum.

Not long after obtaining the Anderson, the Commission acquired another vintage car, a 1903 Oldsmobile, one of the early autos on the streets of Columbia. It is a real horseless carriage, with buggy springs, kerosene lanterns for headlights, and a one-cylinder engine. Despite its age it is in very good condition.

In many ways, 1981-82 was a big year. The museum certainly got more big objects than ever before. Biggest of all was a whole building. Up in Spartanburg County near Reidville stood a tumbledown shack that some people said had once been a one-room country schoolhouse. With the help of students in the applied history program at the University of South Carolina, the staff verified that it had indeed been the Berry School, a private establishment which had operated from about 1870 until 1905. After the school closed, the building became a dwelling, acquired several additions, and gradually deteriorated. Last winter it was donated to the museum and moved to Columbia, where it was stored behind the future state museum building. Ultimately, it will be placed inside the museum and furnished as a late-nineteenth-century school.

The museum will also include an exhibit duplicating the interior of an old country store. Many of the necessary display items were given to the Commission last year from an old store in Jenny, located in Allendale County. Jenny was once an active crossroads but is no longer on the map. The store there was in business from the late 1800's through 1972. When it closed its doors, the contents remained in place. The descendants of the proprietor allowed the staff to collect anything they wanted from the store. Although thieves had removed quite a bit of the more recent merchandise, a great many older things were left; the place was a veritable time capsule, with items dating back to the turn of the century. In addition to clothing, hardware, patent medicine, containers, and a myriad other things, the staff removed pine counters, display cases, and tables that will be later used to recreate an authentic store interior.

Another hefty object was a 25-foot-long lathe that had once turned metal parts for cotton gins and other machines at the Palmetto Iron Works in Columbia during the years after the Civil War. It is an impressive piece of nineteenth-century technology.

More of that technology came to the museum in the form of a cotton gin, baler press, and grist mill from the old Bookman Mill in Kershaw County, which began operating around 1890, originally using water power. Although the machines had been sitting for decades in an aban-

doned building, they were intact. They were also incredibly filthy. Five staff members spent a day cleaning them, then with the help of men and equipment from the Forestry Commission, the gin, press, millstones, gears, and power shafts from the mill were taken apart and hauled to the Commission's storage area. Someday the old Bookman Mill will be resurrected in the State Museum.

Other objects collected were large not in size but in significance. An example was the Clemson football uniform donated by the university after Clemson had won the national championship with an undefeated season. The uniform is complete down to the pads, socks, and shoes. For those who wonder why the Commission would collect something contemporary, the answer is that history is occurring every day. Significant objects obtainable today may be difficult to get years from now. In this case, the uniform represents not only the championship season but also the game of college football as it is played in this state in this era. As time passes, the former significance will probably decrease, but the latter will grow. Who knows what the game of college football will be like a century from now? But the uniform will be preserved. Undoubtedly, it will look strange and antique to future visitors.

Turning to other notable acquisitions, the Commission purchased one of the celebrated Le Mat revolvers so beloved of Confederate cavalrymen. The Le Mat packed a lot of firepower — nine .42 caliber bullets in the cylinder and a charge of buckshot from a second barrel mounted under the main one. The Le Mat is an outstanding addition to the Commission's growing collection of firearms.

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The donation or purchase of an object is only the first step in the collecting process. Next, the objects must be brought to the museum. With large, bulky items, transportation can be a challenge. In cases like the schoolhouse and the lathe, the Commission hired commercial firms for the heavy work. But in other cases it did not have to, because state agencies contributed manpower and heavy equipment for the big jobs. On several occasions the Forestry Commission and the Department of Parks, Recreation and Tourism furnished tilt-bed trucks to haul farm machines and automobiles. Without their generous assistance, the Commission could not have collected some of this material, and that which it did collect would have been more costly to the state.

For hauling items of moderate size the Commission has rented trucks, but last year it invested in a trailer which can be pulled by its cargo van. This piece of equipment has already paid off in savings and convenience.

Once objects are collected they must be numbered, photographed, cataloged, and documented. Thorough records-keeping is essential, for as

public bodies museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it should be lost or stolen. In addition to these requirements the museum must record as much information as possible about the object in order to use it effectively in exhibits or in educational programs.

A proper system of collection records includes an accession book documenting transfers of title in objects to the museum, a catalog file in which important historical, scientific, photographic and statistical information is recorded, a source-of-accession file identifying the donors and sellers of objects to the museum, a documentation file in which are kept research reports, correspondence, and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects by the museum.

Working with the curators, the Commission's registrar, Winona Darr, has made significant progress in clearing up a backlog of uncataloged material acquired in earlier years while at the same time keeping pace with new collections. The Museum Commission is fortunate to have been able to establish an up-to-date records-keeping system while the institution is still young and the process manageable. Many older museums have encountered formidable problems trying to apply modern registration procedures to large, inadequately documented collections.

Another important aspect of collections management is proper storage. In order to minimize deterioration, objects should be stored in a space equipped with temperature and humidity controls. Museum storage also requires strict security arrangements to lessen the risk of theft and fire. The Commission entered 1981-82 with approximately 6,000 square feet of storage space, an area that was rapidly filling up as the acquisitions kept rolling in. Fortunately, new space soon became available. Among the facilities at the Mount Vernon Mills complex was a brick storage building with a concrete floor and sliding steel doors that contained another 5,000 square feet. Although the structure was not air conditioned, it provided suitable temporary protection for large objects such as threshing machines, reapers and binders, and similar types of machinery that had long been stored outdoors or in barns prior to coming to the museum. Despite the easing of the space shortage, this new building is quickly filling. By 1983 it is likely that the Commission will need to lease additional space or modify its present space to store objects more efficiently.

Of course, not all of the collections are in storage. The Commission frequently lends objects to other museums or exhibition facilities for public display. During 1981-82 items from the state museum collections were exhibited in the following places:

Aiken County Historical Museum  
Atlanta Historical Society  
Calhoun County Museum  
Clemson University  
Columbia Museums of Art and Science  
Fort Jackson Museum  
Gibbes Art Gallery  
Governor's Mansion  
Governor's Office (reception area)  
Lexington County Museum  
Lt. Governor's Office  
McKissick Museums  
PRT Welcome Center, I-95 South  
The Rice Museum  
Santee Wildlife Refuge  
S. C. Bankers' Association  
Museum of York County

Objects from the Commission's holdings were also featured in a number of special exhibitions, namely, "Southern Make," organized by the McKissick Museums, "Worth Keeping, Found Artists of the Carolinas," organized by the applied art history program, USC, and the Columbia Museums of Art and Science, and "Sewn South," organized by the Atlanta Historical Society and the Southern Arts Federation.

The Museum Commission believes that the sharing of collections is an important means by which museums can increase the educational usefulness of their holdings.

Lending objects to other museums does entail an element of risk, for objects may be lost, broken, damaged, or stolen while in transit or at the borrowing museum. But similar risks surround objects that never leave storage. To protect against these dangers museums have recourse to security personnel, fire and intrusion alarms, climate controls, carefully thought out and enforced storage and handling procedures, and insurance.

Insurance is not universally used as a tool of risk management. Many museums, especially those with rare and costly collections, do not insure the collections at all, taking the position that their objects are irreplaceable and that insurance is, therefore, superfluous. Others maintain that, even though unique objects may be lost, insurance will at least enable the museum to replace them with something. The Museum Commission takes the latter position and has decided to insure its collections.

As a state agency, the Commission is obligated by law to carry its insurance with the Division of General Services, but the standard state

policy failed to meet its needs. That policy does not protect against theft, a likely source of loss to a museum, nor does it cover objects in transit. After some negotiating, the Commission secured a special fine arts policy from General Services which does cover those risks. The collections are now adequately insured.

The Commission took another major step forward in October 1981, when it adopted a comprehensive collections management policy. This document, which is printed in full as an appendix to this report, sets guidelines for acquiring objects, for removing objects from the collections, for records-keeping, for borrowing and lending, and for public access to collections and records. In developing the document, the staff drew upon not only its own ideas and experiences but also upon the policies of other museums and upon information gathered in a number of professional workshops. The policy will be amended as the need arises.

### B. *Exhibits*

One of the primary roles of any museum is exhibition. In fact, the exhibiting of objects to the public on a regular basis is one of the characteristics that distinguish a museum from a mere collection. Since the Commission lacks an exhibit facility, it is unable to display its collection in the manner it would prefer. Nevertheless, the agency has continued the small-scale exhibit program begun in 1977.

In 1981-82 the Commission presented exhibits in a number of state office buildings and at the Columbia airport. In addition to the series of changing exhibits at the State House, the Commission hung several of its framed traveling exhibits at the Solomon Blatt Building and kept objects from its own collections on long-term display at the Marion Gressette building. It continued to display the portrait of John C. Calhoun by Eugene Francois de Block and another portrait of Calhoun by Charles Bird King in the reception area of the Governor's office and in the Governor's Mansion respectively. These portraits, along with a third likeness of Calhoun painted by William Harrison Scarborough, were featured at the 200th anniversary celebration of Calhoun's birth, held at Clemson University.

The Commission also took advantage of other exhibit opportunities. Last fall the firm of Ackerly Airport Advertising invited the Commission to use free of charge one of its exhibit cases at the Columbia airport. Naturally, the staff leaped at this chance to reach another audience. After determining that the case was not secure enough to permit them to display historical objects, they decided to install a taxidermy specimen of a red-tailed hawk sitting on a post and clutching a mouse in its talons. Natural vegetation and a painted backdrop simulated a grassy autumn field. When the fiscal year ended, this exhibit was still in place.

The Commission also showed off its newly acquired Anderson automobile for a day at Columbia's annual Mayfest celebration, where it drew a great deal of interest.

Nevertheless, the focus of the Commission's exhibit program remained the State House. During 1981-82 six exhibits were presented, each lasting about two months. The subjects of the exhibits were:

- a) Edgefield pottery
- b) Civil War medicine
- c) A red fox taxidermy specimen in a habitat setting
- d) Gifts to the state museum (Christmas exhibit)
- e) Owls
- f) Common butterflies along with prints by the early naturalist John Abbot

These exhibits were designed, built, and installed by Jay L. Coles, exhibit preparator. Letsie Boykin, museum intern, was responsible for the Abbot exhibit.

In addition to its State House displays, the Museum Commission also reached large numbers of people with its traveling exhibit program, which will be discussed under the heading of State-wide Services.

### *C. Education*

Even though the state museum is not yet open, the Museum Commission is engaged in a number of educational activities. Staff members, particularly the curators, have traveled extensively around the state speaking to teacher workshops, historical societies, natural history clubs, Sierra clubs, Audubon societies, school groups, civic clubs, antique clubs and garden clubs, about the cultural and natural history of the state. The public's response to these efforts has been quite positive. There is really more demand for such services than the curators, given the pressure of their other duties, can supply, which is evidence in itself of the strong public demand for the kinds of educational programs a state museum can provide.

In addition to working with the general public, the Museum Commission undertook educational activities of a more special nature. Recognizing that few people from racial minority groups went into museum work, David Sennema and Overton Ganong applied to the National Museum Act, Smithsonian Institution, for a grant to hire someone from a minority background as an intern for a year. This proposal was accepted, and on October 1, 1981, Letsie E. Boykin of Columbia began her internship, which was to run until September 30, 1982. Her assigned duties involved her in a broad range of museum activities: collecting, registration, research, public relations, state-wide services, and exhibit work. Since the

Commission did not yet have active education programs in a museum setting, Miss Boykin observed and participated in such programs at other museums. Among the area institutions that assisted the Commission in this internship were the Columbia Museums of Art and Science, the McKissick Museums (USC), the Mann-Simons Cottage, the Lexington County Museum, the Museum of York County, and the Greenwood Museum.

The Commission worked with a number of state agencies to render educational services. The curator of natural history presented nature-study programs in the state parks and took part in a number of workshops for teachers.

The Commission also cooperated on educational projects with South Carolina ETV. In October 1978, ETV began a monthly series entitled *Naturescene*. Each half-hour program offers a televised field trip to some outstanding natural area of the state, with Rudy Mancke, natural history curator, as guide. The show proved so popular that last year ETV began airing it weekly. A list of the 20 shows taped in 1981-82 illustrates the variety of the subjects and areas covered:

- Duncan Creek (Laurens County)
- Givhan's Ferry (Dorchester County)
- Hunting Island (Beaufort County)
- Kings Mountain (York County)
- Lee State Park (Lee County)
- Corley Woods (Lexington County)
- Carolina Plantation (Berkeley County)
- Lowcountry Springtime (Williamsburg County)
- Sandhills Refuge (Chesterfield County)
- Woodfern (Anderson County)
- Landsford Canal (Chester County)
- Vacant Lot (Richland County)
- Chattooga River (Oconee County)
- Chert Quarry (Allendale County)
- Huntington Beach (Georgetown County)
- Lake Marion (Clarendon County)
- Congaree (Richland County)
- Bull's Island (Charleston County)
- Congaree Swamp National Monument (Richland County)
- Piedmont Pasture (Fairfield County)

The Museum Commission is both pleased and proud that the State Department of Education is using the shows in the schools and has published 40 lesson plans prepared by Mr. Mancke to help teachers guide classroom discussions of the programs. The shows are intended to awaken the viewer to the beauties and wonders of the world about him in hopes that, with better understanding, he will appreciate and help to preserve

that world. Both ETV and the Museum Commission have been gratified by the favorable response to *Naturescene*, which last year won a certificate of merit from the Southern Educational Communications Association, and they are continuing to produce shows on a regular basis. It is hoped that this program is just the beginning of a long and rewarding cooperation between the two agencies.

The Commission is also active in another educational endeavor in the field of natural history. In 1976 Rudy Mancke founded the South Carolina Association of Naturalists (SCAN), an organization composed of people throughout the state who share an amateur or professional interest in the natural history of South Carolina. The membership has grown steadily and last year reached 175.

The major functions of SCAN are to gather and share natural history information with its membership and with the general public. One aim of the group is to publish checklists of the flora and fauna of the state, with the goal of updating natural history information in all areas.

Monthly field trip meetings are held, with the group gathering to explore a specific natural area in the state. Four years ago, the Heritage Trust Program of the South Carolina Wildlife and Marine Resources Department asked SCAN to help in its evaluation of natural areas in South Carolina. This program has been successful and is continuing.

Following each meeting of SCAN, the members receive a newsletter that contains a list of interesting plants and animals seen during the previous trip, an announcement of the upcoming field trip, and other information of interest to naturalists.

#### *State-wide Services*

This program provides services and assistance to museums and museum-related institutions throughout the state, as well as information services to the general public. Program activities include traveling exhibitions, workshops, technical information services, publications, and consultant services. In an effort to gauge the needs of the museum community, Linda M. Knight, program administrator for state-wide services, visited established and emerging museums 82 times during the year, interviewing their employees and exploring ways in which the Commission could help their operations.

Although the program was started and funded for three years under grants from the National Endowment for the Arts, it is now a regular part of the Commission's operation and is financed entirely with state funds.

During 1981-82 the State-wide Services program continued to provide a broad range of services to the museums of the state, including new traveling exhibits, workshops for museum professionals, and technical assistance.

The popular traveling exhibit program added three new shows, bringing the total number to 36. The new exhibits were:

“Seeing Things My Way . . . A Very Special Art Exhibit,” organized by the S. C. Department of Mental Retardation, Midlands Center.

“Seibels, Bruce Caroliniana Watercolor Show,” sponsored by the Seibels, Bruce Company.

“Hunters of the Night,” produced by the South Carolina Museum Commission.

Although “Hunters of the Night,” which dealt with the subject of owls, was originally built for the State House exhibit series, Jay Coles, exhibit preparator, purposefully designed it to travel. It features taxidermy specimens of the great horned, barred, and screech owls, as well as feathers, skulls and pellets. Pellets are masses of undigested matter, such as hair and bones, that owls regurgitate. They provide information about the bird’s diet.

Additionally, many of the older exhibits, including parts of the State Art Collection, continued to be in demand. Borrowing institutions could use the exhibits free of charge, provided that they furnished transportation and carried insurance on the objects. In 1981-82 the 36 exhibits were booked 180 times into 38 institutions, such as museums, exhibition galleries, schools, libraries, hospitals, banks, and similar public places. In fact, the exhibits are used so heavily that scheduling them, checking them in and out, and maintaining them absorb a great deal of staff time. The program administrator has taken steps to improve this situation by scheduling exhibits for two and three months per location rather than for one. Because of staff limitations, it is doubtful that many more traveling exhibits can be added to the present number.

One of the most important functions of the State-wide Services program is to provide professional training opportunities for museum personnel in the state. In 1981-82 the Commission sponsored one workshop and co-sponsored two others. “Long-range Planning,” done in conjunction with the Southeast Museums Conference, was held at the Charleston Museum. People from four states attended. Overton G. Ganong, deputy director of the Commission, was one of three speakers on the program. “Collections Management Workshop,” which took place at the Historic Columbia Foundation, drew 25 registrants. All the speakers were from the staff of the Commission: Overton Ganong, Rodger Stroup, and Winona Darr. The third workshop, “Publicity and Promoting Your Museum’s Image,” co-sponsored by the S. C. Federation of Museums, attracted 24 people. It was held at the Lexington County Museum. All of these events were planned and arranged by Linda Knight, with cooperation from Chris McDow of the Museum of York County on the publicity workshop.

Aside from the workshops, the Museum Commission is frequently asked to send staff members to local and regional museums as consultants. Over the last few years this service has reached all areas of South Carolina. The following museums took advantage of this assistance in 1981-82:

- Aiken County Museum
- °Avery Institute, Charleston
- °Calhoun Falls Museum
- Cheraw Lyceum Museum
- Chester County Museum
- °Gauntt House, Newberry
- George P. Elliott House Museum, Beaufort
- Greenville County Museum of Art
- Hartsville Museum
- Historic Columbia Foundation
- John Mark Verdier House Museum, Beaufort
- °Marion County Museum
- Museum of York County, Rock Hill
- Old Exchange Building, Charleston
- Old Slave Mart Museum and Archives, Charleston
- °Textile Place, Spartanburg
- The Museum, Greenwood
- °Winnie B. Davis Hall of History, Gaffney

The Museum Commission is pleased that it is able to share the expertise of its staff with other institutions around the state.

During the last year the State-wide Services program made worthwhile contributions to the museum community in South Carolina, especially by providing essential information services to small local museums, most of which have few or no professional staff members. The Museum Commission is the only agency, governmental or private, that offers such services.

#### *Postscript on Underwater Fossil Management Program*

As noted in last year's annual report, the Underwater Fossil Management Program was eliminated in 1980-81 owing to budgetary reductions. Nevertheless, the cancellation of the program and the layoff of three divers did not absolve the Commission from the responsibility assigned to it under the state's underwater salvage law (§ 54-7-210-80).

According to that law the Commission held joint authority with the Institute of Archeology and Anthropology, USC, to license hobby and commercial divers and to promulgate rules and regulations governing the recovery of underwater properties. Since the Commission no longer had the staff and money to discharge that responsibility, it sought to transfer

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\*Emerging museums

all of its authority under the salvage law to the Institute. This was accomplished by legislative act during the 1982 session.

The Institute now enjoys sole licensing and rule-making authority. The Commission's only role is to provide consultation and assistance to the Institute when there is a question about the recovery of paleontological material.

### *Publications*

Since publications are produced under various programs, they will be summarized for convenience under a separate heading.

During the last fiscal year, the Museum Commission made a striking change in the title and appearance of its newsletter. The staff felt that the newsletter needed a distinctive name and identity; the old title *News* seemed too bland. Readers were invited to send in suggestions, and a great many responded, but unfortunately none of the proposed names seemed to fit the general character of the publication. Since the state museum will cover history, natural history, science, technology and art, the title of the newsletter could not identify too closely with any one discipline; yet nearly all the suggested names related to history or art. Finally, the staff decided on an acronym broad enough to fit: *S°M°A°S°H*, standing for "State Museum of Art, Science, and History." Two of the three issues produced last year came out under the new title, and so far the reaction from the readership has been one of amused approval.

Apart from the name, the staff employed a greater variety of graphic devices than before to liven up the newsletter's appearance. In its new guise *S°M°A°S°H* will remain a keystone in the Commission's program of state-wide information services. It is edited by Overton G. Ganong, deputy director, and designed by Jay L. Coles, exhibit preparator.

As the fiscal year ended, the Commission published the sixth in its series of Museum Bulletins. The latest bulletin is the first dealing exclusively with a historical topic. Its subject is William Glaze and the Palmetto Armory and Iron Works. During the 1850's and 60's, Glaze, in partnership with various other men, operated a foundry in Columbia, where he produced rifles, muskets, bayonets, and swords for the South Carolina militia. These weapons, stamped with the distinctive palmetto tree symbol, have become prized collector's items and, consequently, have also been repeatedly faked. The author of the bulletin, Jack Allen Meyer of Winnsboro, a doctoral candidate in history at the University of South Carolina and an avid arms collector, has carefully studied the markings on documented examples of Palmetto Armory weapons and has shown how authentic pieces may be distinguished from spurious ones. He has also traced Glaze's business career and the shifting fortunes of the armory and iron works from its establishment around 1850 to Glaze's bankruptcy in 1868.

The bulletin is illustrated with photographs of weapons, Palmetto armory marks, and several of Glaze's letters. It is also fully annotated and contains an extensive bibliography.

The Commission has printed 1,000 copies of Museum Bulletin No. 6, which it believes will have a wide appeal to antique arms collectors throughout the United States. In harmony with the Commission's publications policy, free copies will be furnished to academic and public libraries around the state. The rest will be available to the public at a price of \$4 per copy.

The Museum Commission plans to continue publishing worthwhile papers dealing with the social history, material culture, natural history, science and art of the Palmetto State.

## INSTITUTIONAL RELATIONSHIPS

During 1981-82 the South Carolina Museum Commission cooperated with, affiliated with, assisted, or maintained a professional relationship with many organizations, among which were the following:

American Association of Museums  
American Association for State & Local History  
Southeastern Museums Conference  
Confederation of South Carolina Historical Societies  
National Endowment for the Arts  
National Endowment for the Humanities  
Smithsonian Institution  
Southern Arts Federation  
S. C. Committee for the Humanities  
S. C. Sea Grant Consortium  
S. C. Wildlife Federation  
S. C. Association of Naturalists  
Garden Club Council  
Nature Conservancy  
Audubon Society  
Sierra Club  
Charleston Natural History Society  
Greenville Natural History Association  
Pee Dee Natural History Association  
Aiken Gem and Mineral Society  
Columbia Gem and Mineral Society  
S. C. Watercolor Society  
Department of Archives and History  
Department of Highways and Public Transportation  
Exchange Building Commission  
Institute of Archeology and Anthropology, USC  
Law Enforcement Officers Hall of Fame (SLED)  
Department of Parks, Recreation and Tourism  
S. C. Arts Commission  
S. C. Confederate Relic Room and Museum  
S. C. ETV  
S. C. State Library  
S. C. Wildlife and Marine Resources Department  
State Department of Education (ITV)  
S. C. Department of Mental Retardation  
Alcoholic Beverage Control Commission  
Forestry Commission  
Clemson University  
University of South Carolina (Columbia, Aiken, Spartanburg)

College of Charleston  
Francis Marion College  
The Citadel  
Lander College  
Erskine College  
Wofford College

## CONCLUSION — WHAT A STATE MUSEUM CAN DO

A museum is a unique institution, whose functions are not duplicated by any other. Only a museum collects and preserves the material record of the earth, the environment and human culture. But a museum is more than a collection. It is an important cultural influence. It educates, but in a much less structured way than the school, teaching not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize with family and friends in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, enlarging their experience.

South Carolina has a number of good museums, but it has no museum of the *state*, no museum whose declared mission is to interpret the physical and cultural development of the entity called South Carolina. That is a fitting role for a state museum, and it is the role the South Carolina Museum Commission is prepared to play.

South Carolina is rich in objects depicting its historical, natural and cultural heritage, but much has been lost through destruction, neglect, or dispersal. Outstanding items are continually sold to individual collectors and museums in other parts of the country.

The Museum Commission believes that the state has a clear responsibility to conserve material records of its past and to make those records accessible to its citizens. What better institution to do that than a state museum? The Commission has found that the people of South Carolina *are* interested in contributing objects to such a museum, but the state must provide a facility in which to collect, preserve and display them.

A state museum will be an important educational resource, a place where South Carolinians can take inspiration from their heritage. In seeing the clothes, tools, weapons, vehicles, furniture, arts and crafts of earlier generations, they will gain a sense of the reality of the past more vivid, more immediate than that conveyed by even the best histories. In seeing examples of the wildlife and plants of South Carolina and the habitats that support them, visitors will gain a heightened awareness of their surroundings, an awareness that may well lead to a greater apprecia-

tion for the natural world and a determination to preserve it. They will leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds but to older people as well. A museum can work its magic on people of all ages.

A state museum, professionally staffed and centrally located, will also support the state's other museums in a variety of ways. It will serve as a clearing house for information, provide technical assistance, share its collections, arrange traveling exhibitions, and help the state's smaller museums preserve their treasures.

A state museum will work closely with and encourage the activities of science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. The Commission anticipates that many of these groups would affiliate with the museum and hold periodic events there.

Already the Commission enjoys a sound working relationship with S. C. ETV, which boasts an enviable national reputation as a leader in its field. Once the museum is operating, a variety of museum-related programs will be beamed throughout the state for the education and pleasure of all South Carolinians.

The Commission is planning a type of facility that is not found anywhere in the state. It will surely be one of the finest state museums in the country, an outstanding addition to the state's cultural resources. The promise is bright, and the Commission's accomplishments in the past year have brought that promise one step closer to reality.

**SOUTH CAROLINA MUSEUM COMMISSION  
EXPENDITURES  
FY 1981-82**

<b>I. Administration and Planning</b>	
Personal Services . . . . .	\$107,670
Contractual Services . . . . .	5,100
Supplies . . . . .	2,594
Fixed Charges & Contributions . . . . .	10,387
Equipment . . . . .	1,667
Travel . . . . .	8,536
Employer Contributions (all programs) . . . . .	<u>31,145</u>
Sub-Total . . . . .	\$167,099

## II. Collections, Exhibition &

### Education

Personal Services .....	\$ 63,330
Contractual Services .....	15,198
Supplies .....	3,546
Fixed Charges & Contributions .....	33,210
Equipment .....	1,595
Travel .....	10,972
Special Items .....	<u>16,217</u>
Sub-Total .....	\$144,068

## III. State-wide Services

Personal Services .....	\$ 14,250
Contractual Services .....	5,552
Supplies .....	1,300
Fixed Charges & Contributions .....	3,243
Equipment .....	416
Travel .....	<u>2,500</u>
Sub-Total .....	\$ 27,261

\$338,428

## IV. Federal & Other Funds

### Salary Program Adm. for

State-wide Services .....	\$ 76
Support for State Services .....	270
Minority Intern .....	7,725
Development Officer .....	7,707
Capital Improvements-Private Contributions .....	<u>18,976</u>

Sub-Total .....

\$ 34,754

Grand Total .....

\$373,182

## APPENDIX A

### Collections Management Policy for the South Carolina State Museum

#### I. *Introduction:*

The following document sets forth the policies of the South Carolina Museum Commission for managing the collections of the South Carolina State Museum. The Commission recognizes that the State Museum is a public educational institution, that its collections are a public resource, and that it has both an ethical and a legal obligation to manage them in a manner consistent with the public interest. It also recognizes that the collections can never be static. They must be continuously improved in order to illustrate new knowledge, to fill in gaps in the material record of life, to develop fresh exhibits, and to reflect changing public interests and concerns. *Improvement* will usually mean the addition of new material, but it may also occasionally mean an exchange of material with another institution, or even the judicious removal of unnecessary objects from the collections. Like any other resource, collections must be managed if they are to yield their full benefits.

In today's legal climate, the management of museum collections is not easy. The museum must scrupulously balance its own institutional interests with those of donors and the public. It has become clear that in order to do this a museum must develop explicit policies and make a practice of full disclosure. To meet this need, the staff of the South Carolina Museum Commission has developed, and the Commission has adopted, the following policy statement, which first defines the purpose of the South Carolina State Museum and the scope of its collections, then sets forth policies for the acquisition of museum objects, for the removal of objects from the collections, for the borrowing and lending of objects, for records keeping, for insuring the collections, for the governing of access to the collections and their records, and for public disclosure.

At the outset it should be clearly stated that this policy is not carved in stone. As the Museum evolves, it will evolve. This document will be formally reviewed by a committee of staff and commission members every three years to insure that it remains consistent with the goals of the Commission.

This policy may be amended at any time by a majority of the whole Commission (i.e., five members) voting in a public meeting.

An amendment will not be voted on until the meeting subsequent to the meeting in which the amendment was proposed.

#### II. *Definitions*

For the purpose of this policy, the following definitions will apply:

- A. The *Museum* shall mean the South Carolina State Museum.
- B. The *Commission* shall mean the South Carolina Museum Commission, which was established by the General Assembly of South Carolina in 1973 and which is the governing body of the South Carolina State Museum.
- C. *Acquire* shall mean to obtain ownership by means of a gift, transfer from another governmental body, exchange, bequest, purchase, or field collection.
- D. *Accession* shall mean all the material conveyed to the Museum at one time from one source (i.e., donor, seller, estate, etc.).
- E. *Deaccession* shall mean the deliberate and permanent removal of objects from the collections by means of gift, transfer, sale, exchange, redeposition, or intentional destruction.
- F. *Loan* shall mean the temporary physical transfer of objects from one institution or individual to another without a change of ownership.

### III. *Statement of Purpose*

The law creating the South Carolina Museum Commission contains the following statement with reference to purpose:

“The primary function of the commission shall be the creation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function.”

In the Master Plan for the S. C. State Museum, this statement has been elaborated as follows:

The South Carolina State Museum is a public, nonprofit, educational institution, operated by the State of South Carolina, whose Purpose is to stimulate an interest in and teach about the cultural history, natural history, fine, decorative, and folk arts, and the scientific and industrial resources of the State of South Carolina so that residents of and visitors to the state will be able to gain an understanding and appreciation of the state's past and present. In order to fulfill this Purpose, the Museum will be an exciting and constantly changing institution with an appeal to people of all ages. It is further the Purpose of the Museum to render assistance to other museums in the state.

### IV. *Statement of Collection Role*

One of the Museum's most important functions is to preserve culturally, aesthetically, and scientifically significant material related to South Carolina. To this end, the Museum's Collection Role is to locate, acquire, and

preserve in perpetuity a well-documented collection of cultural history, natural history, fine, decorative and folk arts, and scientific and industrial materials and artifacts pertinent to its other roles in Education, Exhibition, Research and Publication, and State-wide Services. The focus of collections throughout will be the State of South Carolina. Materials pertinent to areas outside the state will be collected only when they will help interpret the story of South Carolina (taken from the Master Plan).

#### V. *Definition of Collections*

The South Carolina State Museum maintains two types of collections: the permanent collections and the teaching collections. The permanent collections contain prime exhibit and research material, which will be cataloged. The teaching collections are reserved for duplicate items, reproductions, and inferior materials less suitable for exhibition and research. These collections will be inventoried periodically but not cataloged. The teaching collections will be used primarily in educational programs, in the process of which some of the material may be consumed. Based upon recommendations from the curators, the director will decide to which collection material should be assigned.

#### VI. *Responsibilities*

This collection policy has been established by the Commission, which is responsible for its implementation, but the primary responsibility for its application lies with the staff. Staff members are hired with the understanding that they have the necessary knowledge to make judgements regarding the acquisition, borrowing and lending of objects and to make recommendations for the preservation, restoration, or deaccession of objects. It should not be assumed that members of the Commission have the background or training to make such judgements and therefore they cannot take responsibility for making them.

During the everyday operation of the Museum, questions will naturally arise as to the application of this policy in specific cases. The final decision will lie with the director or, in his absence, with the deputy director. The director shall appoint a standing committee of staff members to advise on such questions and to propose specific procedures for implementing this policy.

#### VII. *Acquisitions*

- A. Scope: The Museum will collect objects pertinent to the cultural history, natural history, science, technology, and fine, decorative, and folk arts of the State of South Carolina.

- 1. Cultural history

- The collections will consist primarily of objects made in South Carolina, used in South Carolina or analogous to objects used in

South Carolina. Other cultural material may be collected if it can be used to interpret South Carolina material or to place South Carolina material in a broader context.

2. Natural history

The collections will consist of natural history objects indigenous to South Carolina (plants, animals, rocks, minerals, and fossils), or objects useful in interpreting or establishing a context for South Carolina material.

3. Science and technology

The collections will consist of objects relevant to scientific, technological and industrial developments in the state of South Carolina as well as objects needed to interpret general scientific and technological principles.

4. Fine, decorative and folk arts

The collections will consist of examples of fine, decorative and folk arts relevant to the state of South Carolina. To be collected, a piece should meet at least one of the following criteria:

a. It must deal with a South Carolina subject.

b. It must be the product of a native South Carolinian.

c. It must be the product of an artist who is a resident of South Carolina, or who has done substantial creative work in the state. In the case of the decorative and folk arts, material that does not meet the above criteria may be collected if it can be used to interpret or to provide a context for South Carolina material.

5. Photographs

a. The Museum will collect negatives, prints and copies of photographs that deal with subjects within the scope of the Museum's collections as defined above.

b. The Museum will also take and preserve photographs that document its own activities and programs.

6. Archival material (documents, maps)

a. The Museum will not ordinarily collect archival material as part of its permanent collection.

b. Exceptions to the above rule may be allowed if the material can be used in exhibitions or in research immediately relevant to museum needs. In such cases the director must approve the acquisition.

B. Conditions of acceptance

1. Title:

a. When acquiring objects for the collections, the Museum will obtain a full, valid title to them. If the staff member has reason to doubt that the donor or seller of an object has a full and valid title in the object that he is conveying to the

Museum, he should not acquire that object. The burden of proof, however, belongs to the donor or seller.

- b. The Museum may acquire objects that have been confiscated by agencies of local, state, or federal governments and offered to the Museum. In doing so, the staff shall obtain an official instrument of conveyance transferring the objects from the confiscating agency to the Museum.
- c. The Museum will not acquire objects which it has reason to believe were obtained in violation of state or federal laws, or the collection of which involved the unnecessary destruction of habitats or archeological sites, or the intentional killing of plants and animals belonging to threatened or endangered species. The Museum will collect by hunting and trapping only when there is a demonstrated need and only when the required specimens can be obtained in no other way. No specimen of any animal or plant protected by the Endangered Species Act, the Lacey Act, the Black Bear Act, the Marine Mammal Protection Act, the Migratory Bird Treaty Act, or any other legislation, will be collected unless all legal requirements for such collection are met. At all times the Museum and its staff must act as responsible conservationists whose purpose is to protect and preserve the cultural and natural heritage of the state and to serve as an example to the public.

2. Conditions:

- a. The Museum should seek to obtain a free and clear title to objects acquired for the collections, with no conditions that would restrict the exhibition, study, loan, or disposal of those objects. Exceptions to this rule may be allowed for particularly rare or important items, if the conditions do not conflict with the goals and purposes of the Museum. In such cases, the staff should seek to negotiate a time limit for the restrictions and to have them couched in precatory rather than mandatory language. All conditions should be clearly stated on the instrument of conveyance and entered in the Museum's records.
  - b. If the Museum acquires an object with conditions, it accepts a legal and ethical obligation to comply with them.
  - c. All acquisitions with conditions must be approved by the director.
3. Acquisition of materials subject to copyright (works of art, photographs, sound recordings, manuscripts, etc.).

- a. Before acquiring any material that might be subject to copyright, the curator should endeavor to find out if copyright has been asserted in it.
    - 1) If the material has been copyrighted, the curator shall request that the owner assign to the Museum exclusive rights to:
      - a) Reproduce the material in copies,
      - b) Adapt the material for derivative uses,
      - c) Distribute copies or adaptations of the material by sale, by other transfer of ownership, or by rental.
      - d) Display the work publicly (if the Museum does not acquire complete ownership).
    - 2) If copyright has not yet been asserted, the curator shall request that all claims to copyright be waived in favor of the Museum. If he cannot obtain such a waiver, the curator shall follow the procedure in section 1) above.
  - b. If the Museum cannot acquire exclusive rights, the Collections Committee should advise the director, who will decide if the material is to be collected. Without such rights the Museum would be able to only display the material, not to use it in any other way.
  - c. Whenever the Museum acquires material subject to copyright restrictions, the registrar should note that fact conspicuously in the files, and should notify the public information coordinator that use of the material is restricted.
  - d. A copyright manual will be prepared to guide the staff in handling copyrighted materials.
4. Non-relevant items
- a. Occasionally a donor may offer to give items to the Museum that fall outside the scope of collections. *In most cases these items will not be accepted.* They may, however, be accepted if all of the following three conditions are met:
    - 1) That they are included in the same accession with relevant items.
    - 2) That the Museum has the authority to dispose of them.
    - 3) That the donor attaches no conditions to their acceptance that would prevent the Museum from removing them from the collections at a later date.
  - b. In accepting non-relevant items, the Museum agrees to handle and store such objects with the same care and attention to professional standards as given to objects in the permanent collections. Non-relevant objects will *not* be cataloged; how-

ever, they will be inventoried. (See Section VIII, Deaccessioning).

- c. The Museum is not obliged to accept all items in a bequest. It may decide to accept only what is relevant to its stated collection scope and to its needs.
5. It is recognized that some objects of historical or artistic significance may cause offense to certain segments of the public because they are politically controversial, obscene, racist, or defamatory in nature. In collecting such material, the staff member must inform the director of its controversial nature.
6. The Museum will not acquire objects for which it cannot provide adequate storage and protection.

#### C. Appraisals

1. As stated in the *Principles and Code of Professional Conduct* (section II,B), no employee of the Museum shall give a certified written appraisal of objects being donated to the Museum. Staff members may help donors research the value of objects, but they should assume no responsibility for a declaration of worth. Furthermore, staff members may examine objects in order to identify and authenticate them for scientific or educational purposes or in order to comply with the legitimate requests of governmental bodies and their agents.
2. The Museum will not pay for an appraisal of items donated to it. Exceptions may be made with the approval of the director. Such approval will be given only in unusual circumstances.
3. Upon request by an official of another museum, a staff member of the S. C. State Museum may appraise objects donated to other institutions, if the value of the objects does not exceed \$500.00. In giving such an appraisal, however, the staff member must affirm that the State Museum has no interest in acquiring the objects for its own collections.

#### D. Documentation

1. It is the responsibility of the director to insure that the curatorial staff keeps adequate and up-to-date records on both the permanent and the teaching collections. All objects entered into the permanent collections must be registered, cataloged, and photographed. Objects placed in the teaching collections must be described and inventoried.
2. All correspondence, instruments of conveyance, invoices, research reports and notes, and other documents relating to the collections shall be filed as part of the collections records. These files shall include a great deal of information that is not included in the catalog.

3. At the time objects are acquired, the staff shall attempt to collect as much information about them as possible from the donors or sellers. It is the curator's responsibility to determine the authenticity of objects acquired for the collections. Before acquiring objects the curator should make a reasonable effort to do this.
- E. Museum Shop: The Museum Sales Shop is not an agent for collecting. Nothing acquired for resale in the shop shall be accessioned into the collections.
- F. Personal Collecting: Staff members are permitted to build and maintain personal collections. At the same time, they are responsible for avoiding all real or apparent conflicts of interest between their personal collecting goals and those of the Museum, the latter of which must, of course, take precedence. Staff members should scrupulously abide by the guidelines set forth in Section A of the *Principles and Code of Professional Conduct*, adopted by the Commission on December 10, 1980.

### VIII. *Deaccessioning*

Of all the different aspects of collections management, deaccessioning is the most sensitive, the most likely to cause misunderstandings among museums, donors, and the public. After all, a museum's purpose is to collect and preserve objects in perpetuity for the benefit of future generations. For an institution to dispose of part of its collections seems to some people a violation of that purpose. Upon reflection, however, one can see that the practical considerations of storage costs, curatorial time, and conservation expenses must enter into any calculation of the public benefits of collections management. A museum cannot afford permanently to hold collections of little value. Collections must be managed in such a way as to produce the maximum benefit to the public and to the museum. Occasionally this imperative may require the permanent removal of objects from the collections.

The only legitimate reason for deaccessioning is to improve the collections. This can be accomplished by selling or exchanging less useful objects in order to acquire others more pertinent to the museum's purposes. It can also be done by simply eliminating objects of little or no value in order to allocate more space and attention to objects that do have value.

The Museum recognizes and accepts its accountability to the public for the welfare of the collection. Accordingly, it stands by the principle that all acts of deaccessioning should be conducted in the open. There will be no attempts to conceal such actions from the public.

The following sections set forth the Museum's guidelines for deaccessioning. It is understood that before any deaccessioning can take place, the museum must acquire from the legislature the necessary authority to

proceed. The provisions of the policy remain nugatory until that authority is obtained.

- A. It is the intent of the Museum that objects in the permanent collections be retained as long as they are known to be authentic, relevant to the purposes and the programs of the Museum, and are not broken, damaged, or deteriorated beyond repair; and as long as they can be properly stored, preserved, and used.
- B. Before an object can be considered for deaccessioning, it must fit into one or more of the following categories:
  1. Items that do not fall within the defined scope of the collections.
  2. Items which can be exchanged for better examples of the same class of item.
  3. Unnecessary duplicates — more than are required for exhibit or study.
  4. Objects that have deteriorated to the point that they are useless for exhibit or study and would not be cost-effective to restore.
  5. Objects in fragmentary condition, impossible or excessively expensive to restore.
  6. Forgeries or objects acquired on the basis of false information.
- C. An object must have been owned by the Museum for at least one year before it can be considered for deaccessioning.
- D. Proposals for deaccessioning shall be initiated by the appropriate curator, who shall submit a written recommendation to the director suggesting a method of disposal. The director shall review and discuss this recommendation with the collections committee, after which he will decide whether to reject it or whether in turn to recommend the proposed deaccession to the Commission.
- E. All acts of deaccessioning, including the manner of disposal, shall be approved by a two-thirds majority of the full Commission at a legally constituted public meeting. The votes of the Commission members shall be recorded in the minutes of that meeting, and a copy filed with other documents pertaining to that deaccessioning. In making its decision, the Commission must decide if the act of deaccessioning and the manner in which it is carried out are in the best interests of the Museum, the state, the public, and the scientific and cultural communities.
- F. Before it may deaccession an object, the Museum must verify that it has full title and that there are no restrictions that would impede deaccessioning. It shall be the responsibility of the registrar to make this verification.
- G. If there are mandatory restrictions on the disposal of an item, they should be strictly observed unless a court order can be obtained authorizing the Museum to deviate from them.

- H. If the restricting conditions are of a precatory nature, objects should not be deaccessioned until reasonable efforts are made to comply with the restrictions. All such efforts shall be fully documented.
- I. When necessary, the Museum will seek the advice of the State Attorney General's Office in actions involving restrictions and deaccessions.
- J. If it should be claimed that an object in the Museum's collections had been stolen prior to the Museum's acquiring it, the Museum should not surrender the object but should seek legal assistance from the Attorney General's office.
- K. Objects will be removed from permanent collections by means of gift, exchange, sale, transfer to the teaching collections, redeposition, or intentional destruction.
  - 1. If the Museum deaccessions material pertinent to South Carolina, it should first try to place it — by means of gift, exchange, or sale — in another public museum or educational institution in the state, where it may continue to serve the purpose for which the Museum originally acquired it.
  - 2. If the deaccessioned material is not pertinent to South Carolina, the Museum should first try to place it — by means of gift, exchange, or sale — in another public or non-profit institution in South Carolina or in the United States.
  - 3. If the material cannot be placed in a public or non-profit institution, the Museum may sell it at an advertised public auction, redeposit it on the site of collection, give it to schools, or destroy it.
  - 4. No items deaccessioned from the permanent collections will be sold through the Museum sales shop.
  - 5. As stated in section II, A of the Principles and Code of Professional Conduct, no deaccessioned object may be acquired by an employee of the Museum or by a member of the Commission.
  - 6. Forgeries and fakes may not be sold, exchanged, auctioned or given away except for research purposes. Their spurious nature must be clearly stated at the time of such a transaction. In most cases, such objects will be destroyed.
  - 7. If the Comptroller-General's office approves, income from the sale of deaccessioned objects will be placed in a special account to be used for the purchase of objects for the collections.
- L. Material in the teaching collections may be given to other museums and to schools for educational purposes or may be consumed in educational programs. The deaccessioning of material in the teaching collections should follow the same procedural guidelines as those established for the permanent collections.

#### M. Donor's rights

1. If the donor of the object to be deaccessioned is alive, he shall be notified that the object is to be removed from the collection and shall be informed of the manner of disposal.
  2. If a donated object is sold and the receipts are used to purchase another object, the original owner's name shall be associated with the newly-acquired object in the Museum's records.
  3. Deaccessioned objects will not be given back to donors or to their heirs under any circumstances. Museum property is public property and will not be given away to a private individual.
- N. No act of deaccessioning shall conflict with state or federal laws or with the provisions of the *Principles and Code of Professional Conduct* adopted by the Commission.
- O. Written records must be kept of all steps in the deaccessioning process. (For procedures to be followed in recording deaccessions, see the SCMC Registration Manual, Part V.)
- P. All acts of deaccessioning will be reported in the Museum's annual report.

#### IX. Loans

Since the Museum cannot hope to acquire title to all the objects it needs in its interpretive programs, it will borrow necessary objects from other institutions and from private individuals. In addition, it will accept, for a limited time, custody of objects belonging to others for the purpose of examination, authentication and research.

The Museum also recognizes that it owns objects that can benefit the programs of other museums. It will, therefore, lend objects to other museums whenever feasible.

The registrar of the Museum shall keep a complete record of all loan transactions.

##### A. Borrowing

1. The Museum should borrow objects only for specific purposes of exhibition or research. Recommendations for borrowing should be made by the curators. Other staff members should notify the curators if they need to borrow objects. The need for the object should be documented before the item is borrowed. Exceptions to this rule must be recommended by the director and approved by the Commission in a public meeting.
2. The Museum should document all borrowed objects fully. This documentation shall include:
  - a. A written agreement with the lender setting forth the conditions of the loan.
  - b. A thorough description of the object, including its identifying number (if any) and a photograph.

- c. A condition report made out when the object is accepted and another when it is returned.
- d. The name, address, and telephone number of the lender and of any other individuals authorized to reclaim objects.
- e. An insurance value quoted by the lender.
3. The Museum will borrow only for fixed periods of time, with provisions for renewals agreed to in prior negotiations with the lender. It will accept no "permanent" or "indefinite" loans.
4. The borrowing of objects shall be subject to the same legal restrictions as those governing collecting. The Museum shall not accept on loan any object which it has reason to believe was obtained illegally or unethically by the lender, e.g., a natural-history specimen acquired or possessed in violation of state or federal laws.
5. Prior to borrowing an object the Museum shall verify that nothing in the loan agreement conflicts with the terms of the insurance the Museum carries on its collections. This shall be the responsibility of the registrar.
6. The director must approve all incoming loans.

#### B. Lending

1. The Museum will lend objects from its permanent collections only for educational purposes. First consideration on loans will be given to institutions in South Carolina.
2. It is the curator's responsibility to recommend loans of objects from the collections he administers. If, in the curator's opinion, an object is too rare, important, or fragile to be exposed to loss, he will not recommend the lending of that object. In making these decisions the curator must always consider the security arrangements in the borrowing museum.
3. All loans must be reviewed and approved by the director.
4. All loans will be processed by the registrar, who will prepare the appropriate documents and pack the objects for shipment.
5. The Museum reserves the right to charge a loan fee to cover the costs of preparing collections for loan. If a fee is charged, it will be negotiated in advance of the loan and stated in the loan agreement.
6. All loans shall be subject to the following conditions:
  - a. The borrower must insure the objects to the full amount specified by the Museum from the time they leave the Museum until they return (door to door).
  - b. Transportation costs are the responsibility of the borrower.
  - c. Objects shall be transported and exhibited so that no damage or deterioration results. In the event of restorable damage, the borrower is responsible for the cost of repair. If the object

is irreparably damaged, the borrower is liable for the total value as listed on the loan agreement.

- d. The borrower is responsible for exhibiting objects under appropriate security, including locked cases for small items. During public hours an attendant or guard should be present; when the exhibit area is closed to the public, it should be well secured.
- e. The borrower must not alter, embellish, repair, retouch or modify borrowed objects. Pins, nails, or other supports that might mark or damage objects may not be used.
- f. Borrowed material may not be used for any commercial (i.e. revenue producing) purpose without written permission from the Museum, or, if applicable, from the copyright holder.
- g. The borrower may not re-loan objects without written permission from the Museum.
- h. For return shipping, the borrower must pack objects in the same manner as, equivalent to, or better than the original packing.

#### C. Temporary deposits

1. As a service to the public, the Museum will temporarily receive and hold objects owned by others for the purposes of identification and authentication by the curators. A curator should not accept an object that is outside his sphere of competency.
2. The registrar will record each deposit on a form in which the object is described and in which the name, address, and telephone number of the depositor appears. The depositor must agree to hold the Museum harmless for any loss or damage to the object while it is in the Museum's possession.
3. Normally the objects will be held for no longer than ninety days. If they are not claimed by the end of that time, the Museum may deal with them as it sees fit. The registrar will review the deposit records monthly in order to insure that items are processed expeditiously.

#### X. *Care of Collections*

- A. Primary responsibility for the management of the collections has been delegated by the director to the deputy director.
- B. The following staff members have unrestricted access to the collections:
  1. Director
  2. Deputy Director
  3. Curators
  4. Registrar

5. Program Administrator for State-wide Services

6. Exhibit Preparator

Other staff members must request permission from the registrar in order to gain access to the collection.

- C. All staff members that deal with collection objects must remember that they are responsible for their care and preservation. Objects should be handled as little as possible, using accepted museum procedures.
- D. During the course of operations, objects and traveling exhibits will regularly move in and out of the Museum. The registrar will receive and check in objects and will also be responsible for packing, unpacking and shipping.
- E. The registrar must monitor the movement of objects from one place to another in the storage area and their removal from the storage area. No object should leave the museum or be removed from storage without a written record being made of such movement.
- F. The Museum will store objects only in secure facilities protected by burglar and fire alarm systems and equipped with temperature and humidity controls.
- G. The collections committee will develop procedures to be followed in the event of fire, burglary, natural disaster or other emergency.
- H. The curators are responsible for monitoring the conservation needs of their respective collections. If conservation work is urgently needed, the Museum will arrange to have such work performed on a contractual basis until a conservator is available on staff. Until such time, minor conservation work may be done by the curators, within the limits of their knowledge. All conservation work should be thoroughly documented on the appropriate forms and, whenever possible, before and after photographs should be taken.

#### XI. *Records*

- A. The registrar shall be responsible for keeping records on the collections, following procedures set forth in the Museum's registration manual.
- B. The collection records shall contain the following files:
  - 1. Accession book: the official record of accessions, in numerical order, with information on the type of transaction, the source of the accession, the date, a brief description of the contents of the accession, and an indication of restrictions.
  - 2. Source of accession file: an alphabetical reference to the names and addresses of donors, sellers, and transferring agents, cross referenced to accession numbers.
  - 3. Catalog: a card file of individual objects in the permanent collections, containing a number unique to each object, specific

information describing the nature and history of the object, and a photograph of the object. The catalog shall contain two files, one arranged by classification and object name, the other by registration number.

4. The jacket file: a file of documents, inventories, photographs, research reports, and conservation reports pertaining to objects in the collections. The file is arranged serially by accession number. All materials relating to an object in a particular accession should be in the file for that accession.
  5. Loan files: documentation relative to outgoing and incoming loans and objects left temporarily in Museum custody. The loan files should reflect all the activity of borrowed objects while they are in the possession of the Museum.
- C. The accession and catalog records will be kept in such a form that they can one day be computerized.
  - D. The deputy director, registrar, and curatorial staff will develop procedure manuals and controlled vocabularies for record keeping purposes.
  - E. Xerox copies of all gift agreements, purchase invoices and vouchers, transfer agreements, and field collection forms shall be deposited in a secure place away from the Museum. This is to avoid the loss of these documents in the event of a fire or other disaster.
  - F. The accession book shall be kept in a bound ledger book composed of archival quality paper. Entries shall be printed in carbon-based, permanent ink.
  - G. Microfilm or microfiche copies of the collection records should be made at regular intervals and the copy stored at a secure place away from the Museum.

## XII. *Insurance*

The Commission recognizes that insurance is not the best risk-management device for protecting museum collections. Many museum objects are one of a kind; they cannot be replaced, even if insurance is available. On the other hand, insurance can be used to rebuild collections in the event of loss — to purchase more objects, even if they do not duplicate the ones lost. For this reason, the Museum believes it necessary to maintain some insurance coverage. Nevertheless, security, conservation, and careful handling remain the first line of defense against loss.

- A. The Museum will carry fire and extended coverage insurance through the insurance unit of the Division of General Services in an amount no less than one-half ( $\frac{1}{2}$ ) the recorded value of the collections. (This insurance does not protect against theft, since the state does not provide this type of coverage.) At the time of the annual

- inventory, the value of the collections will be reassessed and the level of coverage adjusted accordingly.
- B. The Museum will purchase theft insurance through a private agency in an amount equal to a fractional value of the collections, to be determined with the assistance of an insurance consultant. Supplemental fire, theft and extended coverages will be purchased to cover the value of objects and traveling exhibitions borrowed by the Museum.
  - C. Objects and traveling exhibitions lent by the Museum to other institutions will be insured by those institutions in the amount stated on the loan agreement.
  - D. Objects left in the Museum on deposit for purposes of examination, identification, or authentication will be covered by the Museum's insurance policies.
  - E. All insurance purchases and changes of coverage shall be the responsibility of the deputy director. Insurance policies and insurance records relating to the collections shall be the responsibility of the registrar.

### XIII. *Miscellaneous Considerations*

- A. Inventory: An inventory of the collections (permanent and teaching) and a survey of the collection records shall be done periodically.
- B. Public access to collections and records:
  - 1. The collections of the Museum shall be accessible for study by legitimate researchers, subject, of course, to restrictions necessary to protect objects, to the limitations of opening hours, working space, and staff time, and to the needs of exhibition.
  - 2. The collection records of the Museum shall be considered public information.
  - 3. Individuals requesting access to the collections and collection records must apply in writing. In return, the Museum must reply to the request, also in writing, within fifteen (15) working days. The Museum reserves the right to limit access to the records and collections to those performing scholarly, journalistic, or legal research; it is under no obligation to use staff time and working space to facilitate casual or random inquiries.
  - 4. No one shall be denied access to collections or records because another researcher is working with them.
  - 5. If so requested, the Museum will protect the anonymity of donors; however, this cannot be guaranteed and it should not be allowed to obscure the provenance of objects.
  - 6. The Museum may charge a fee for the cost of searching out and copying records, and of securing and photographing objects. A

reasonable deposit may be required before the service is rendered. The fees should not exceed the actual cost of the service. The Museum may also waive this charge.

7. Royalties or reproduction fees may be charged if the Commission deems them appropriate.

C. Public disclosure:

1. A printed statement of this policy shall be prepared and provided to the press, donors, government officials, or other responsible persons on request. Furthermore, copies of this policy shall be sent to the American Association of Museums and shall be made available to other museums in the state.
2. Amendments to this policy can only be made by a simple majority of the full Commission in a public meeting.

\* \* \* \* \*

This policy was adopted by the South Carolina Museum Commission on September 30, 1981.

## APPENDIX B

### REPORT OF COMMITTEE APPOINTED TO STUDY FEASIBILITY OF THE ESTABLISHMENT OF A STATE MUSEUM TO THE GENERAL ASSEMBLY OF SOUTH CAROLINA:

The Committee has been directed by Joint Resolution of the General Assembly to study the feasibility of the establishment of a State Museum for South Carolina.

The question of the feasibility of such a museum raises several preliminary questions:

- (a) Is there a need for such a museum?
- (b) What is the purpose and function of a State Museum?
- (c) What should be the scope, program and mission of a State Museum?
- (d) Is that purpose and function being met by existing museums of other state institutions or agencies?
- (e) Can the costs of such a museum (capital and operating) be justified for the State of South Carolina?

. . . .

If the answer to the question of feasibility is affirmative, then other questions arise:

- (f) Where should such a museum be located?
- (g) How should a State Museum be organized and operated, as to governing body and staff?
- (h) What timetable should be set for the establishment of such a museum?
- (i) What can be anticipated in regard to the financing of a State Museum?
- (j) What steps should be taken for 1972-73 toward the establishment of a State Museum?

In order to answer these and other complex questions related to the establishment and operation of a State Museum, the committee has heard several experts in the museum field, received reports from various state officials in related fields and read several treatises and studies on State Museums. The overwhelming majority of these experts were in accord as to the necessity and desirability for such a museum and the type of museum which should be established.

South Carolina has a history in which all of her citizens can take pride, and the story of South Carolina is an asset which can attract many other Americans to the State. The many facets of South Carolina's story constitute assets which can be of immeasurable value in attracting tourists to

South Carolina and in the education of our own citizens and students.

In the economic sphere, the better corporations and businesses are interested in cultural developments and facilities in assessing a new location; no longer does business give consideration only to profits in determining where to locate. The needs of a company's executives and employees are of vital concern.

While it is apparent that there is need for such a museum, the exact scope and program of such a museum cannot be pre-planned; it must evolve from an orderly and well-conceived plan of development.

South Carolina can learn a great deal in this field from what has happened in other states — for most of the states have state museums of one sort or another. The experience of other states indicates that a State Museum should be established and operated for the basic purpose of presenting the story of South Carolina in three aspects:

(1) The *history* of the state — including the Indian tribes of the Carolinas, exploration and settlement, social and political development, military events and educational and cultural evolution.

(2) The *fine arts* in the state — including architectural developments, furniture and silver, interior decoration, South Carolina artists and literature and poetry.

(3) *Natural history* and the *sciences* — including geology and archeology, botany and zoology of the state, natural resources, scientific developments and industrial advances.

The purpose and function of a State Museum is thus to tell the story of the State; if such a museum collects and displays a few artifacts and does not involve the museum visitor in anything more than a superficial story of the state, then no purpose will be served by such a museum.

If a standard of excellence is not to be followed from the outset, then there is no reason to consider the establishment of such a museum; the Department of Archives is an example of what can be done in the establishment of a similar department in the proper way and with appropriate facilities. It is fundamental that expert professional advice, guidance and consultation be obtained in the establishment of a state museum.

The general scope and mission of such a museum has been outlined above, but the details as to the program of a State Museum must be evolved under this professional guidance. Such a museum, functioning properly, will be an invaluable asset in the state's educational system; at the same time the museum can be a positive factor in attracting tourists to South Carolina.

No museum in South Carolina today fulfills the function of such a State Museum to any applicable degree. The Gibbes Art Gallery and the

Charleston Museum are primarily oriented to Charleston, and the museums in Florence, Columbia, and Greenville are directed towards the fine arts in general. There is certainly no substantial overlap in the function of any existing museums, departments or agencies and a properly conceived and developed State Museum.

The function of the Department of Archives would, for example, in no way be usurped by such a museum, and a State Museum would be a valuable adjunct of the Department of Parks and Tourism. No existing commission, department or agency of state government is equipped to operate such a museum.

The scope of a State Museum should encompass everything about South Carolina, but it should also be limited to South Carolina. The things that make South Carolina distinctive and the differences between South Carolina and the other states and areas should be emphasized. If all of America is exactly alike, then there would be no point in a State Museum, but South Carolina has a different history, distinctions in the fine arts and natural and scientific differences which set our state apart.

Such a museum would not impinge upon or disturb the program of any existing museum; on the contrary the resources and available material from a State Museum would give support and aid to the museums of a local nature and would supplement and undergird the programs of museums in all parts of the state.

A state museum will not be expensive at the outset — in the planning and pre-development stages; once the stage is set, then the acquisition of a suitable site, construction of building(s), development of the overall site, hiring of sufficient and suitable personnel and operating costs will require considerable appropriations. The cost of establishing and operating a State Museum will not thus be minimal.

Our study, in the light of the experience of other states, convinces us that such a museum would be an educational, cultural and tourist facility that South Carolina must have. For too long and because of the depression which followed the Civil War, South Carolina has not been able to develop the history, the assets and the attractions of this State in the proper way.

As to the location and organization of such a museum, the Committee has reached certain tentative conclusions:

- (1) A State Museum should be located in the capital of the State — particularly in the case of Columbia where the capital site was selected because of its central location. The site should be ample in size with sufficient acreage, access and parking.

- (2) The organization for such a museum can take several forms, but the governing body should be independent of and separate from any existing commission or department of government.

(3) The difficulty comes in the establishment of the procedure, the timetable and the financing of the State Museum. Obviously, a State Museum cannot be created in a short time; once the decision is made that South Carolina is to have a State Museum, then the planning and organization which are necessary for the proper establishment of such a museum must be undertaken. Such a study is beyond the competence or the scope of the study by this committee and can only be undertaken under the direction of professionals in the museum field hired for the purpose of developing an appropriate plan and implementing such a plan over a period of years. Any other course might result in the establishment of a State Museum without the proper objectives and without the financial planning necessary for the achievement of a State Museum in which all of our citizens could take pride and from which they could reap great benefits.

At this point, therefore, the committee does not recommend the immediate establishment of a State Museum; such a recommendation would be unrealistic, wasteful and lacking in proper perspective.

The committee does recommend that the General Assembly take steps looking toward the eventual establishment of a State Museum: these steps are as follows:

For 1972-73

- (k) Creation by statute of a State Museum Commission of nine members, consisting of six members (one from each Congressional district); and three members at large, all to be appointed by the Governor on staggered terms.
- (l) Appropriation of a sufficient budget for the year 1972-73 to hire a director and a small staff in order to begin the development of a collection for the State Museum and plan for such establishment and to obtain appropriate professional consultation.

For 1973-74 and beyond:

- (m) Study and selection of a site for the eventual establishment of the State Museum, and development of a projected program.
- (n) Development of building(s) with suitable exhibit and display areas for a State Museum divided into three departments:
  - ( i ) History
  - ( ii ) Fine Arts
  - (iii) Natural Sciences, and expansion and organization of a professional staff for the operation of the Museum.
- (o) Operation of such a museum with a sufficient staff, headed by a professional director.

. . . .

Such a program might take as long as ten years to bring into full fruition, but South Carolina is already late in the establishment of a State Museum. If we want a society which is concerned with more than the barest necessities and if we want our children and citizens to know something of their heritage, the assets of their state and the direction for South Carolina's progress into the future, a State Museum is essential for these purposes.

The Bicentennial celebration in 1976, with emphasis on South Carolina's decisive role in The American Revolution at Cowpens and King's Mountain, might be an appropriate time for such a Museum to begin its operation, but it is essential that the planning for such a museum begin *now*.

#### SENATE MEMBERS:

/s/ Frank C. Owens  
/s/ Eugene N. Zeigler  
/s/ Gordon H. Garrett

#### HOUSE MEMBERS:

/s/ Wilson Tison  
/s/ Lucius O. Porth  
/s/ Giles P. Cleveland

#### GOVERNOR APPOINTEES:

/s/ Mrs. Emily B. Jefferies  
/s/ Mrs. Jennie C. Dreher  
/s/ A. T. Graydon

APPENDIX C  
TITLE 60  
CODE OF LAWS OF SOUTH CAROLINA  
1976  
ARTICLE 1  
SOUTH CAROLINA MUSEUM COMMISSION

Sec.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.  
60-13-20. Meetings and officers of Commission; compensation of members.  
60-13-30. Primary function of Commission.  
60-13-40. Powers of Commission.  
60-13-50. Director.

§ 60-13-10. *South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.*

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the State and three members shall be appointed at large. One of the at-large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at-large member other than the chairman shall be initially appointed for terms of two years only.

HISTORY: 1962 Code § 9-361; 1973 (58) 241.

§ 60-13-20. *Meetings and officers of Commission; compensation of members.*

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

HISTORY: 1962 Code § 9-362; 1973 (58) 241.

§ 60-13-30. *Primary function of Commission.*

The primary function of the Commission shall be the creation and operation of a State Museum reflecting the history, fine arts and natural history and the scientific and industrial resources of the State, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function.

HISTORY: 1962 Code § 9-363; 1973 (58) 241.

Cross references —

As to stealing, damaging, etc. works of literature or objects of art of certain institutions, see §§ 16-13-330 to 16-13-370.

§ 60-13-40. *Powers of Commission.*

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a State Museum;
- (2) Elect an executive officer for the Commission, to be known as the Director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the Director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

HISTORY: 1962 Code § 9-364; 1973 (58) 241.

§ 60-13-50. *Director.*

The Director of the Commission shall be the Director of the State Museum, when such facility comes into existence and his qualifications shall reflect an ability to serve in that capacity. Compensation for the Director shall be determined by the General Assembly.

HISTORY: 1962 Code § 9-365; 1973 (58) 241.