



# TEXTILE HERITAGE MUSEUM

2406 GLENCOE STREET, BURLINGTON, NC, 27217

Figure 1 Website banner

[Textile Heritage Museum](#) Sarah Dunn

## Content Profile

### Purpose

The purpose of our site is to educate the public about the history of the Glencoe Mill as well as the restoration of the surrounding town. The site also gives visitors information about the museum's hours, special events, and the opportunity to donate to the museum.

### Intended Target Audience

<b>Age</b>	Our audience is of any age.
<b>Gender</b>	Our audience is of any sex.
<b>Education</b>	Our audience can be of any educational level, but our research appeals to those with a high school education or above.
<b>Context</b>	Our audience is likely from the areas surrounding Alamance County, North Carolina, but could also reach anyone interested in history or places to see in North Carolina. This expands our audience to include both domestic and international visitors.
<b>Cultural Perspective</b>	Our audience may be from anywhere in the world. Their cultures and heritages will be varied and mixed.
<b>Socio-Economic</b>	Our audience may be of any socio-economic class. They must have sufficient disposable income to travel to the museum.
<b>Expertise</b>	Our audience has a curiosity about history, textiles, or both. They will have varying levels of expertise.
<b>Attitudes</b>	Our audience already has a positive attitude toward the subjects of history, textiles, textiles mills, and other events and/or educational opportunities offered by the museum and advertised on the website.

## Frequency of Publication

Though we may need to update our site with additional information as research into the mill, the town, and its people grows and deepens, regular updates are not generally necessary. We do update the site to indicate holiday closures, such as the recent Easter holiday. The notice appeared on the site approximately 10 days before the closure and was removed by the Monday following the holiday.

We also update the site with graphics to advertise special events at the museum. Some of these graphics (see Figure 2) feature multiple dates which forces our visitors to scan through past dates to find current and future dates. More frequent updates of the site would allow old dates to be purged, leaving the more pertinent information easier to find.

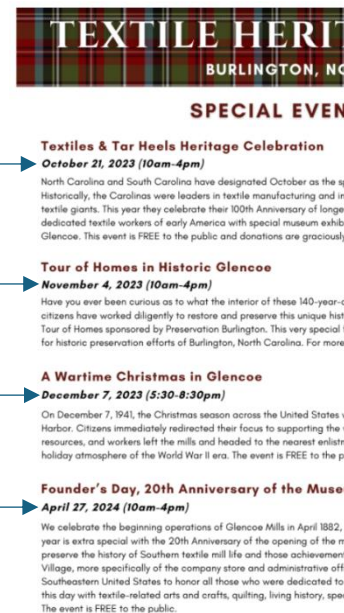


Figure 2 Event graphic

## Information Challenges

Our biggest challenge is how to convey all the facts we have at our disposal to our audience in an interesting and informative way. Interesting writing risks glossing over details while informative writing can bore with too much detail.

Creating a balance between the two may be as simple as rearranging our content so those who want more detail can easily find it. Our content should be arranged to first provide an overview of the history and information on how to visit the museum. More and more detail can be added as the visitor explores more of the site. These layers keep us from overwhelming casual visitors.

“WHATEVER WE DETERMINE [THE] PURPOSE TO BE, WE THEN NEED TO DELIVER, AND IN A WAY SPECIFIC TO THE AUDIENCE WE ARE SERVING.”

(CARROLL, 2020, P. 141)

## Content Fitness

The quality of the information in our content can be broken into four categories:

1. “Intrinsic IQ, or information that has quality for the user in its own right...”
2. Contextual IQ, or information that must be considered within the context of the user’s tasks...
3. Representational IQ, or user issues surrounding systems that provide information such as databases...

4. Accessibility IQ, or user issues surrounding the provision of information..." (Carroll, 2020, p. 144).

## Let's examine our content by these measures.

### **Intrinsic IQ** – *Do we live up to our reputation as a trustworthy source of information?*

Our site provides accurate information on the history of the mill and town, as well as the modern restoration of the town. We present a balanced view of history, particularly when touching on sensitive topics such as child labor, the Civil War, racial inequality, etc.

### **Contextual IQ** – *Is our site up to date? Is the content relevant and useful to the user?*

Though new information is not needed regularly for the historical aspect of the museum, special events and day-to-day operational changes are updated regularly.

Our visitors are likely visiting our site for two reasons:

1. to learn about the history of the Glencoe Mill and the textile industry in general or,
2. to find out about a community event the museum will be hosting or attending.

Our content provides for both reasons sufficiently. There is an abundance of information on our site that is useful to our users. Some reorganization of the content could make it easier to find as we currently hide some of the best content in hard to access parts of the site.

### **Representation IQ** – *Is the information easy to understand and is it consistent with our mission?*

Much of the information is easy to follow and paints a vivid picture of life at the Glencoe Mill. However, there is some information written in a more scholarly tone that could be rewritten for the enjoyment of a wider audience.

Other information is hidden in plain sight. For example, if you are interested in the restoration of the town in the 1990s/2000s, you must read through the entire About Us page to pick out the pertinent information and then venture through the link tree on the History page to complete the picture of the restoration. By consolidating this information into its own page, visitors could more easily access it. The same issue applies to other aspects, such as women working in the mill, town life, the history of the two churches in town, the history of the mill school, the Holts (the mill's owners), etc.

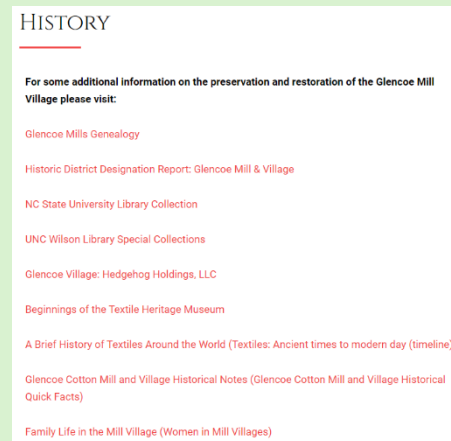


Figure 3 History page link tree

**Accessibility IQ** – Is the navigation sufficient to guide users through the information? Is our site secure?

Our site's navigation is lacking. Many resources are hidden in a link tree and could be better utilized as active pages on the site, as detailed above.

We hope that we are a trusted source of historical information. As we do not interact with our audience through means which require secure information transfer, such as form submittals or purchases, we do not have to worry about that sort of security. Though we solicit donations, we only accept them through the mail. The only questionable aspect of our site is our email address, which is a Gmail address. Some users may question the professionalism of entities which do not have email addresses with their own domain name, e.g. intern@textileheritagemuseum.org. It is unlikely that our competitors use web-based email such as Gmail.

## Social Media Presence

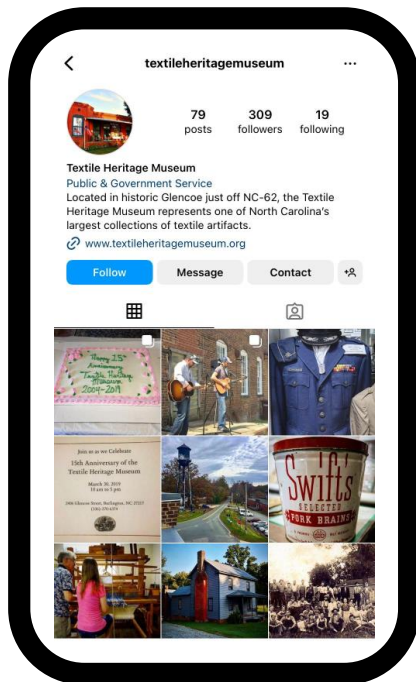


Figure 4 Instagram page

### Instagram

309 followers

- Not regularly posting
- Some photos not to "Insta" standards
- Potential for educational outreach
- May require a dedicated volunteer to manage

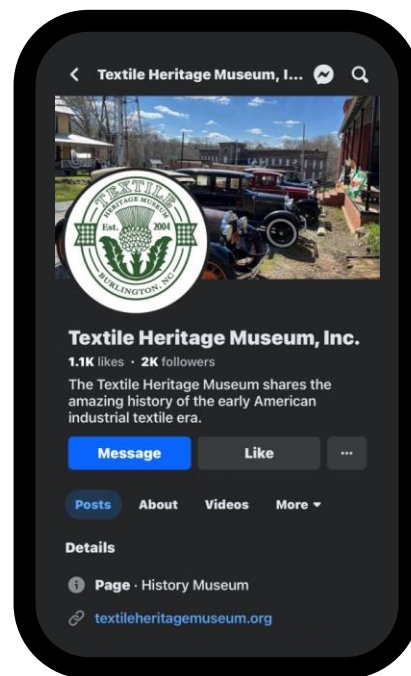


Figure 5 Facebook page




### Facebook

2k followers

- Regularly posting
- Photos are up to Facebook standards
- Effectively shows museum's position as part of community
- Mostly well managed, appropriate content

# Competitors

Some competitors for our audience might be [Mount Vernon](#), another restored historical site, the [New England Quilt Museum](#), another textile themed museum, and the [Textile Museum](#), part of the George Washington University Museum. All are found along the East Coast of the United States and could feasibly be on the same itinerary for tourists and researchers alike. So how do we stack up against our competition?

	 <small>Figure 6 Mount Vernon logo</small>	 <small>Figure 7 The Textile Museum logo</small>	 <small>Figure 8 New England Quilt Museum logo</small>
Educational tone of content	=	+	-
Effective use of graphics	+	+	+
Ease of navigation	+	+	=
Appealing layout	=	=	=
Social media presence	+	+	+

**+** better than our site    **=** equal to our site    **-** worse than our site

As you can see, our competitors' sites outperform ours on several fronts, especially the effective use of graphics, ease of navigation, and social media presence. We are still a young museum compared to these other entities. With time, we will be able to expand and grow our site and social media to better compete for both tourist and research traffic.

# Content Strategy Proposal

## Improve Web Presence

One of the issues with our site is a lack of variety in our content. We have informal summaries of information or scholarly papers and nothing in between. We could increase our web presence by improving that content variety.

As described in *Writing and Editing for Digital Media*, content can be organized into an array of categories, or “story types” (Carroll, 2020, p.151). These categories include:

- “How-to features...
- Profile or personality features...
- Historical features...
- Behind-the-scenes features...
- Event stories...” (Carroll, 2020, p. 151)

If we follow this thinking, we could add:

- Step-by-step guides to the tools of the mill workers, such as weaving looms
- Biographies of the Holt family, mill workers, or townspeople
- Stories about events in historic Glencoe, like the problematic dam breaks
- Features about how the museum chooses what to display
- Social media posts chronicling special events at the museum.

By using these categories to create content, we can present a fuller picture of life in Glencoe. Creating this more complete picture will help us fulfill the museum’s mission of educating the public about the Glencoe Mill and the people who lived and worked there.

## Use Social Media

While Instagram and Facebook accounts exist for the museum, neither account is being used to its full advantage. Both lack focus on our main mission of educating the public about the mill and the museum.

For example, we recently shared an article on the Francis Scott Key Bridge collapse in Baltimore, MD on Facebook. Incredibly, the collapse quickly become part of some wild [conspiracy theories](#). We should not open ourselves up to being drawn into something we cannot control. By focusing our posts only on textile history and museum events, we can maintain the credibility we have worked to create on our website.

Textile Heritage Museum, Inc.  
March 26 at 11:12 AM · 🌐

Quite a catastrophic event for the Baltimore and Washington DC area today. It will take years to rebuild this bridge. It has been noted that more than 11 million vehicles cross it annually.

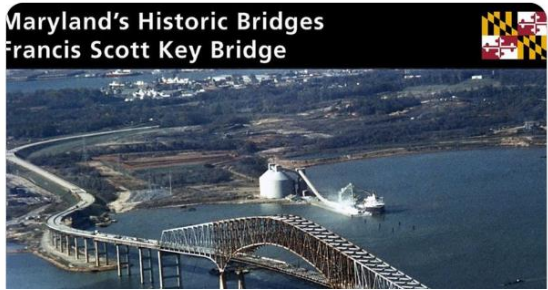


Figure 9 Facebook post about bridge collapse

Our Instagram account is not being used to full effect. We have very few posts. The quality of those posts has degraded over time as well. Here are six images from when we first joined Instagram in 2018:



Figure 10 Screenshot of Instagram posts from September 2018

These images live up to the type of images one expects from Instagram. The lower right-hand photo is especially eye-catching because of its bright colors and intricate detail.

However, here are our six most recent posts from February/March 2019:

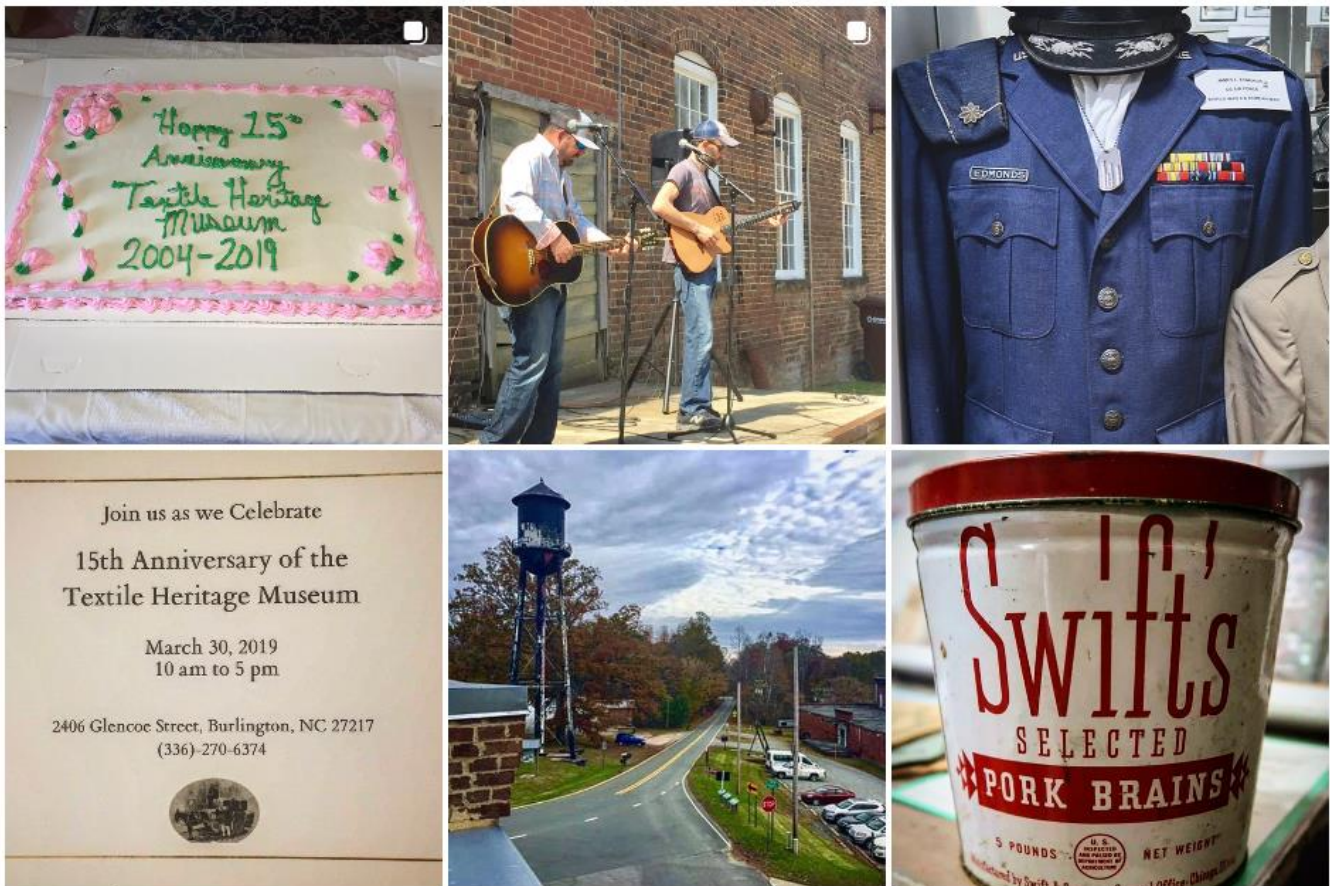


Figure 11 Screenshot of Instagram posts from February/March 2019

They aren't terrible photos. They would certainly not look out of place on Facebook. But they do not have the same appeal on Instagram as our earlier posts.

## Increase Readership

According to [Investopedia](#), “[s]ocial media platforms provide a powerful channel for reaching and engaging with a large audience” (Hayes, 2024). This kind of reach is not possible with a website alone. Social media can drive traffic to our website through “eWOM (electronic word-of-mouth)” (Hayes, 2024).

Our foray into Instagram was short lived, perhaps because of our inability to generate enough good photographs. However, it may be worth a revisit, considering the array of photography available on our website.

Instagram and other social media sites also offer us the ability to expand into short videos. This would be a good place for us to show some of our living history work, give virtual tours of the museum, or provide additional insight into objects in our collection.

By bringing images and video to the vast audience available on social media, we can help bring those people into the museum virtually. This will increase the likelihood they visit the website and perhaps the museum itself too.

## Conclusion

In conclusion, while we have a well laid out site with informative content, we struggle against some of our larger competitors in terms of polish and social media presence. We could create a greater variety of content types by writing new articles and feature stories capturing different types of information to engage more readers. We should harness the amazing photography in our collections, and perhaps venture into video content, both on the website and on social media. In doing so, we can continue to expand the museum's ability to educate people across the globe about the importance of the Glencoe Mill and the industry and spirit of the people who worked there.

## References

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- Figure 8. Dunn, S. (2024, March 26). *New England Quilt Museum logo*. [Image screen capture]. Retrieved from <https://www.neqm.org/>
- Figure 9. Dunn, S. (2024, April 2). *Screenshot of Facebook post*. [Image screen capture]. Retrieved from <https://www.facebook.com/TextileHeritageMuseum/>
- Figure 10. Dunn, S. (2024, April 3). *Instagram photos Sept 2018*. [Image screen capture]. Retrieved from <https://www.instagram.com/textileheritagemuseum/>
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## Addendum

### Statement of Purpose

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### Interactor Analysis

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3. **Education:** Our audience can be of any educational level, but our research appeals to those with a high school education or above.
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8. **Attitudes:** Our audience already has a positive attitude toward the subjects of history, textiles, textiles mills, and other events and/or educational opportunities offered by the museum and advertised on the website.

## Trusted Writer Review

1. name of reviewer: Richard Carr
2. date/time: April 4, 2024, 1pm EDT
3. email address: 502.richard@gmail.com
4. your questions for the reviewer:

Can you help me find tongue twisters and run on sentences?

What do you think of the formatting/visual elements?

5. a brief reflection about your experience with the other writer, what you gained, and how it has affected your writing (1-2 paragraphs).

This week my reviewer was my father, Richard Carr, former high school and all grades special education teacher. I was getting 30 minutes with the tutors at the Writing Center and somehow Dad and I managed to discuss this project for two hours. But it wasn't as bad as it sounds, I promise!

He is really a stickler about passive writing. Where I spend time removing my comfort word 'that', he wants to remove any verb with -ing on the end. We spent a fair amount of time working on that. He was also able to spot where I became more confident in what I had to say (namely, the second half where I start presenting the ideas for improvement.) This led to a second, more thorough reading of the first part to make it align with the second part.

All in all, though I had some momentary flashbacks to childhood and dreading when he had to help me with my homework instead of my patience-of-a-saint mother, I thought his input was helpful. He made me think harder about what I was trying to say so I could say it in fewer words. In a few places, he helped me edit out details which weren't adding value to my analysis. Recently, he has been volunteering as an ESL tutor and I think that experience of helping a non-native English speaker learn to differentiate some of the subtleties of the English language really helped him with reviewing my work. For example, we talked for at least ten minutes about the difference between 'diversity' and 'variety.' I don't know that most people would consider the difference but depending on what type of text you were writing, it could be important to context. For the record, we settled on 'variety.'