

History 547: History Museum Curatorship: Collections Management

FALL 2015

Wednesdays 6:30–9:20

MHRA 2204

Instructor: Diana Bell-Kite

Credits: 3 hours

Prerequisites: Admission to a graduate program in History or Interior Architecture or written permission of instructor.

Course Description

This course will explore the legal, ethical, and practical issues associated with the development, management, and care of museum collections. You will investigate and analyze contemporary issues and debates within the field of history curatorship and learn what it means to be physically and intellectually responsible for museum collections. Through readings, discussions, expert presentations, site visits, a daylong cataloging workshop, and a semester-long real-world collecting project, you will learn about best practices in curatorship and collections management.

Student Learning Outcomes

Through a diverse range of experiences, you will gain a richer understanding of the role of artifact collections in public history institutions. You will explore how to best develop, care for, and use museum collections to benefit the publics you serve. Upon completion of this course, you will be equipped with the basic skills necessary to curate and manage museum collections, including:

1. **Applying** best practices in collections management
2. **Cataloging** objects effectively in the collections management software PastPerfect 5.0 and Re:Discovery Proficio
3. **Analyzing** objects as primary sources
4. **Integrating** multiple sources and perspectives to study and interpret objects holistically
5. **Engaging** with debates and issues central to contemporary history curatorship
6. **Evaluating** museum practices, policies, and planning documents
7. **Collaborating** productively with classmates, donors, and experts to accomplish shared goals
8. **Writing** clearly and accessibly to the benefit of peers and the wider public
9. **Creating** collections documentation that will benefit museums, donors, and the public

Teaching Methods

As a practicing public historian, I believe strongly in learning by doing. You will be responsible for hands-on exercises in class as well as independent and group work requiring the development of strong problem-solving skills. Often there are no easy or even “right” answers to curatorial quandaries. Rather, knowing where to turn for information and understanding how to develop well-reasoned strategies are key. In completing out-of-class assignments, including processing three distinct collections over the course of the semester, you will apply these skills as well as the

practices and theories covered in reading assignments and class discussion to managing actual collections.

To position yourself for success, completing assigned readings, contributing thoughtful advance discussion questions, and preparing adequately for presentations are essential. During class time, you will gain knowledge from group discussions, peer presentations, brief lectures, site tours, and expert visits.

The semester will culminate in intensive daylong cataloging workshops at the North Carolina Museum of History. Additionally, an acquisitions committee meeting during the final class will allow you to present and advocate for acquisition (or decline) of the three collections you have documented, researched, and processed through the semester into our “547 Museum.”

Assignments and Evaluation

Students will be evaluated on:

1. Class Participation 20%

Weekly Assignments

- Completing assigned readings and participating actively in class discussions are crucial to achieving success in this graduate seminar. (learning outcomes 4, 5, 6)
- Students will submit one readings-based discussion question each week by **Wednesday at 8:00 a.m.** on Canvas. Questions should be analytical in nature and should pertain to overarching themes and debates rather than individual details. For example, “How do traditional systems of classifying historic objects both facilitate and limit our ability to interpret the past?” is a more useful question than “What is a temporary receipt form?” (learning outcomes 4, 5, 6, 8)
- Students will engage in hands-on object analyses in class, make periodic presentations both individually and in teams, and serve as informed members of the class acquisitions committee during our last meeting. Representing the class professionally to outside experts and artifact donors is also of crucial importance. (learning outcomes 1, 3, 4, 5, 6, 7)

Cataloging Day at the North Carolina Museum of History

Each student will participate in one daylong (9am–5pm) object-cataloging workshop at the North Carolina Museum of History in Raleigh. Scheduled dates are: **Saturday, October 17** (max 8); **Saturday October 24** (max 6); **Saturday, November 14** (max 8). **Let me know by the end of class on September 16 which day you’ll be attending.** (learning outcomes 1, 2, 3, 4, 7, 8, 9)

2. Draft Forms and Documents 10%

Over the course of the semester, students will prepare several of the types of collections management documents that registrars and curators use every day, including temporary receipt forms, condition reports, storage proposals, loan agreements, and acquisitions proposals. I will review drafts so that you can make corrections and produce final documents for inclusion in your item history files (see below). (learning outcomes 1, 2, 3, 4, 7, 8, 9)

3. Collections Management Policy Evaluation 10%

Working in teams of two, students will critically evaluate a real museum collections management policy. On **September 9**, teams will present their analyses to the class (approximately 5 minutes per presentation). The following week on **September 16**, each team will turn in one collaboratively written paper (2–3 pages long, Chicago style) that identifies the strengths and weaknesses of the policy. Evaluations should reflect student knowledge of best practices and professional standards from readings and in-class discussions. (learning outcomes 1, 6, 7, 8)

4. Collections Plan Evaluation 10%

Working in teams of two (with different partners this time!), students will critically evaluate a real museum collections plan. On **September 30**, teams will present their analyses to the class (approximately 5 minutes per presentation). The following week on **October 7**, each team will turn in one collaboratively written paper (2–3 pages long, Chicago style) that identifies the strengths and weaknesses of the plan. Evaluations should reflect student knowledge of best practices and professional standards from readings and in-class discussions. (learning outcomes 5, 6, 7, 8)

5. Provenance/Context Report 20%

Each student will prepare a research report on the provenance and historical context of one of their three collections. The paper should include primary source genealogical and documentary research as well as material culture analysis and contextualization. Finally, using secondary scholarship, students should situate the collection within its historical framework and explain how it might be interpreted in an exhibition or program. The paper should be 3–4 pages long with Chicago-style citations. **Due October 14**. (learning outcomes 3, 4, 8, 7, 9)

6. Item History Files 30%

Students will prepare an item history file for each of their three collections (donor collection, found-in-collection object, and curator-led acquisition). Each file should include: final catalog entries for each object in the collection, a condition report for each object in the collection, three photographs of each object with embedded metadata (please submit both digital and hard copies), and supplementary historical documentation. Include your revised provenance/context report in the collection file to which it relates. Your donor collection file and curator-led acquisition file should also include temporary

receipt forms. **Provide two copies** of your donor file and your found-in-collection file, as you will be sharing your research on these collections with your donor and staff at the North Carolina Museum of History respectively. **Due November 18.** (learning outcomes 1, 2, 3, 4, 7, 8, 9)

Lateness policy

To be fair to all students and to keep anyone from falling behind, it is important that assignments be turned in on time. I will deduct 1/3 letter grade (i.e. A to A-) for each day that an assignment is late. I will not grant extensions except in extreme circumstances with an appropriate written excuse (e.g. doctor's note).

Attendance Policy

Absence from class will negatively impact your class participation grade and will deprive you of valuable discussion, instruction, and hands-on learning. Please let me know well in advance if you have a legitimate need to miss class so that we can discuss your options.

Grading Scale

A=93–100; A-=90–92; B+=87–89; B=83–86; B-=80–82; C+=77–79; C=73–76; F=72 and below

Academic Integrity Policy

All students have a responsibility to uphold the standards of “Honesty, Trust, Fairness, Respect, and Responsibility” detailed in the Academic Integrity Policy. Instances of cheating, plagiarism, misuse of academic resources, falsification of information, and facilitating of academic dishonesty are treated with utmost seriousness by the history department and dealt with severely by the university administration. The full policy appears in the Student Calendar/Handbook and at <http://sa.uncg.edu/dean/academic-integrity/pledg/>. Per university policy, you will be asked to sign a copy of the Academic Integrity Pledge for each major assignment in this class (major assignments include numbers 3–6 above).

Special Needs

If you require accommodations for special learning needs, please do not hesitate to contact the Office of Accessibility Resources and Services, located within the Elliott University Center (336-334-5440; <http://ods.uncg.edu>). Please also feel free to notify me, as I am committed to making your learning experience successful.

Required Texts

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. Washington, D.C.: AAM Press, 2010.

Note: Make sure to get the correct edition!

Gardner, James B., and Elizabeth E. Merritt, *The AAM Guide to Collections Planning*. Washington, D.C.: AAM Press, 2004.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. Washington, D.C.: Smithsonian Books, 2012.

Note: Make sure to get the correct edition!

Ulrich, Laurel Thatcher et al., *Tangible Things: Making History Through Objects*. New York: Oxford University Press, 2015.

Required Software

PastPerfect Version 5.0 Evaluation

Download for free at: <http://www.museumsoftware.com/pp5eval.html>

***If your personal computer does not run a Windows operating system, you will need to make alternative arrangements for gaining access to this software. We will discuss access options in class.

Required Supplies (available inexpensively at most drugstores, Walmart, etc.)

1. One pair clean white cotton gloves
2. Several pairs powder-free nitrile gloves (you might want to go in with a partner or two on a box)
3. Loose vinyl tape measure (i.e. not stiff retractable kind)
4. Several acid-free 9" x 12" envelopes (again, you might want to share a box with a classmate)
5. Access to a camera or other device with photography capabilities

Course Schedule, Readings, and Assignments

WEEK ONE: Introductions, Course Overview
August 19, 2015

WEEK TWO: Museums, Collections, and Staff
August 26, 2015

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Section I: The Profession” pp. 2–22.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Chapter I: What Is a Museum? What Is Required of Its Board Members?” pp. 3–21.

Ulrich, Laurel Thatcher et al., *Tangible Things: Making History Through Objects*. 2015, “Introduction: Thinking with Things” pp. 1–20.

On Electronic Reserve:

Kavanagh, Gaynor, ed. *Making Histories in Museums*. 1996, “Chapter 1: Making Histories, Making Memories” pp. 1–14.

Weil, Stephen. *Rethinking the Museum and Other Meditations*. 1990, “The Proper Business of the Museum: Ideas or Things?” pp. 43–56.

Online:

NPS *Museum Handbook*, Part II (2000) “Chapter 3: Cataloging” pp.3:1–3:10 (Stop at D. Tracking Catalog Numbers) <http://www.nps.gov/museum/publications/MHII/mh2ch3.pdf>

North Carolina Department of Cultural Resources collections database:
<http://collections.ncdcr.gov> (familiarize yourself with this site and try a few sample searches).

PastPerfect 5.0 Evaluation Installation: <https://www.youtube.com/watch?v=dOrzGWly6Ws>

PastPerfect 5.0 Evaluation Introduction: <https://www.youtube.com/watch?v=EAudMABtWSE>

PastPerfect 5.0 User Guide. “Chapter 2” pp. 25–38.
<http://www.museumsoftware.com/v5userguide.html>

Assignment due: Catalog an object that illustrates something about your life in PastPerfect 5.0. Print the record and come prepared to present your object and catalog entry to the class (2–3 minutes).

**WEEK THREE: Registration part I: Custody, Handling, Documentation, Accessioning
September 2, 2015**

GUEST: Jordan Madre, Assistant Registrar, North Carolina Museum of History

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Initial Custody and Documentation” and “Acquisitions and Accessioning” pp. 37–57; “Found-in-Collection” pp. 109–118; “Numbering,” “Object Handling,” “Measuring,” and “Condition Reporting” pp. 205–232; “Marking” pp. 233–276; “Photography” pp. 277–285. “Moving and Rigging Safety,” “Packing and Crating,” “Shipping by Land, Air and Sea,” “Import and Export,” “Couriering,” “RC-AAM Courier Policy Statement,” and “Collections Management III: Hypotheticals” pp. 315–350.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, Chapter IV: “The Acquisition of Objects: Accessioning” through “Collecting Cultural Property of Foreign Origin: Issues Ahead” pp. 57–122; “Acquisitions Procedures” pp. 234–247; “Chapter X: Objects Found in the Collections” pp. 391–395.

On Electronic Reserve:

Reibel, Daniel B. *Registration Methods for the Small Museum*, 4th Edition. 2008, “Chapter 3: The Accession Number” pp. 39–52.

Online:

“Handling Practices” Minnesota Historical Society:

http://www.mnhs.org/preserve/conservation/connectingmn/docs_pdfs/HandlingPractices000.pdf

National Park Service Museum Handbook, Part I, Museum Collections:

<http://www.nps.gov/museum/publications/MHI/mushbkI.html>, Appendices: J (Paper Objects); K (Textile Objects); N (Wooden Objects); O (Metal Objects); P (Ceramic, Glass, and Stone Objects); S (Objects made from Leather and Skin Products)

Assignment due: none

WEEK FOUR: Registration part II: Collections Management Policies, Systems

September 9, 2015

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Section 2: Policies” pp. 23–35; “Section 4: Records Management” 149–203.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Chapter III: Collection Management Policies” pp. 45–56.

On Electronic Reserve:

North Carolina Division of State History Museums. *Collections Management Policy*. 2008, 1–20.

Reibel, Daniel B. *Registration Methods for the Small Museum*, 4th Edition. 2008, “Chapter 6: The Catalogue” pp. 81–102.

Online:

Connecting to Collections Care Webinar: Collections Management Policies:

<http://www.connectingtocollections.org/coming-up-essential-elements-of-a-collections-management-policy/>

Museum Association of New York: Collections Management Software Directory:

<http://manyonline.org/professional-development/collections-management-software>

Assignments due: **1.** Come prepared to present your evaluation of your assigned collections management policy to the class (in pairs, 5 minutes total). **2.** Turn in condition reports for each item in your two collections, **3.** Turn in a receipt form for your donor collection.

WEEK FIVE: The Curatorial Process Part I: Object-Based Inquiry
September 16, 2015

Readings from Required Texts:

Ulrich, Laurel Thatcher et al. *Tangible Things: Making History Through Objects*. 2015, “Part 1: Things in Place” pp. 1–70 “Part 2: Things Unplaced” pp. 21–114.

On Electronic Reserve:

Kavanagh, Gaynor. *History Curatorship*. 1990, “Chapter 11: Objects as Evidence” pp. 107–114.

Ulrich, Laurel Thatcher. *The Age of Homespun: Objects and Stories in the Creation of an American Myth*. 2001, “Chapter 1: An Indian Basket” pp. 42–74.

Walsh, Jane MacLaren. "Crystal Skulls and Other Problems: Or, 'Don't Look It in the Eye'" in Amy Henderson and Adrienne Lois Kaeppler, eds. *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*. 1997, pp. 116–139.

Yeide, Nancy H. et al. *The AAM Guide to Provenance Research*. 2001, "Introduction" pp. 9–10.

Assignments due: 1. Turn in a written analysis of your assigned collections management policy (2–3 pages). Each two-person team should turn in one collaboratively prepared document. **2.** Bring the collection that you acquired independently to class and be prepared to present it to your peers. You will have time in class to receipt and document the object(s).

WEEK SIX: The Curatorial Process Part II: Curatorship in a Changing World September 23, 2015

Readings from Required Texts:

Ulrich, Laurel Thatcher et al. *Tangible Things: Making History Through Objects*. 2015, "Part 3: Things out of Place" and "Part 4: Things in Stories—Stories in Things" pp. 115–192.

On Electronic Reserve:

Bryck, Nancy Villa. "Reports of our Death Have Been Greatly Exaggerated: Reconsidering the Curator" *Museum News* 80, March/April 2001, pp. 39–41, 67, 69, 71.

Carrier, David. "Chapter 6: In praise of connoisseurship" in Knell, Simon, ed. *Museums in the Material World*. 2007, pp. 65–78.

Chester, Timothy J. "The Persistence of Memory: A Meditation on the Absence of Curators in a Museum Exhibition Project" *Curator: The Museum Journal* 54, April 2011, pp. 191–206.

Cohen, Daniel J. "The Future of Preserving the Past" *CRM: The Journal of Heritage Stewardship* 2, Summer 2005, pp. 6–19.

Lubar, Steven and Kathleen M. Kendrick. *Legacies: Collecting America's History at the Smithsonian*. 2001, "A Vocabulary for Value" pp. 26–29; "A Mirror of America" pp. 170–215.

Strong, Sir Roy. "Scholar or Salesman? The Curator of the Future" *Muse*, Summer 1988, pp. 16–20.

Yeingst, William and Lonnie G. Bunch. "Curating the Recent Past: The Woolworth Lunch Counter, Greensboro, North Carolina" in Amy Henderson and Adrienne Lois Kaeppler, eds. *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*. 1997, pp. 143–155.

Online:

American Alliance of Museums CURCOM—Curators Committee: A Code of Ethics for Curators: <http://www.aam-us.org/docs/continuum/curcomethics.pdf?sfvrsn=0>

Assignments due: **1.** Turn in print-outs of draft PastPerfect catalog entries for each object from your three collections. I don't expect these to be perfect at this stage; this is just so I can see how you are doing and offer feedback. **2.** Make sure to have signed up for one object-cataloging workshop (choose among the three dates offered) by the end of class.

**WEEK SEVEN: The Curatorial Process Part III: Collections Planning
September 30, 2015**

Readings from Required Texts:

Gardner, James B., and Elizabeth E. Merritt, *The AAM Guide to Collections Planning*. 2004, all.

On Electronic Reserve:

Temkin, Ann. *Artforum* 48, Summer 2010, pp. 312–313.

Online:

“Collecting Plan” Stratford Hall, 2007, p. 1. <http://www.stratfordhall.org/wp-content/uploads/2012/02/colplan.pdf>

“Collections Plan” Newton History Museum at the Jackson Homestead, 2006, pp. 1–10. <http://www.newtonma.gov/civicax/filebank/documents/42348>

“Pratt Museum Collections Plan” Pratt Museum, 2007, pp. 1–20. <http://www.prattmuseum.org/wp-content/uploads/2014/06/Pratt-Museum-Collections-Plan.pdf>

Assignment due: Come prepared to present your evaluation of your assigned collecting plan to the class (in pairs, 5 minutes total). You must choose a different partner for this assignment than for your collections management policy analysis.

**WEEK EIGHT: Preventative Conservation, Storage, and Pest Management
October 7, 2015**

GUEST: Paige Myers, Textile Conservator, North Carolina Museum of History

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Preventative Care” pp. 287–292; “Storage” pp. 293–299; “Inventory” pp. 300–306; “Preparation” pp. 307–313.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Chapter XIV: Care of Collections” pp. 444–456.

On Electronic Reserve:

Getty Conservation Institute. “Preventive conservation” in Knell, Simon, ed. *Care of Collections*. 1994, 83–87.

“Storage Containers, Supports, and Mounts,” Minnesota Historical Society.

Online:

“Integrated Pest Management” Northeast Document Conservation Center:
<https://www.nedcc.org/free-resources/preservation-leaflets/3.-emergency-management/3.10-integrated-pest-management>

“Temperature, Relative Humidity, Light, and Air Quality: Basic Guidelines for Preservation” Northeast Document Conservation Center: <https://www.nedcc.org/free-resources/preservation-leaflets/2.-the-environment/2.1-temperature,-relative-humidity,-light,-and-air-quality-basic-guidelines-for-preservation>

Assignment due: Turn in a written analysis of your assigned collections plan (2–3 pages). Each two-person team should turn in one collaboratively prepared document.

**WEEK NINE: Collections Management in a Historic House Museum
October 14, 2015**

*****CLASS MEETS AT KÖRNER’S FOLLY THIS WEEK*****

On Electronic Reserve:

Frens, Dale H. “Establishing a Maintenance Program” in Charles E. Fisher and Hugh C. Miller, eds. *Caring for Your Historic House*. 1998, pp. 29–39.

Vaughan, James M. “Rethinking the Rembrandt Rule” *Museum News*, April/May 2008, 33, 71–72.

Online:

Körner’s Folly: <https://www.kornersfolly.org/>

Assignments due: 1. Turn in your provenance/context report (3–4 pages) on the collection of your choice. 2. Rather than posting a discussion question to Canvas this week, come prepared with two questions for Körner’s Folly’s executive director, Dale Pennington.

*****REMINDER: OPTION 1 TRIP TO RALEIGH THIS SATURDAY*****

**WEEK TEN: Loans, Copyrights, Rights & Reproductions
October 21, 2015**

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Loans” pp. 120–132; “Organizing Loan and Traveling Exhibitions” pp. 133–137; “In-House Exhibitions” pp. 138–140; “Hosting Traveling Exhibitions” pp. 141–146; “Copyright” pp. 427–435; “Photographic Services and Rights and Reproductions” pp. 436–437; “Contracts” pp. 471–477.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Copyright Considerations” pp. 165–211; “Chapter VI: Loans: Incoming and Outgoing” pp. 273–318; “Chapter VII: Unclaimed Loans” pp. 319–354; “Chapter VIII: International Loans” pp. 355–384; “Chapter IX: Objects Left in the Temporary Custody of the Museum” pp. 385–390.

Assignment due: Turn in a draft storage proposal for each item in each of your three collections. The proposal should include a sketch of mounting process and brief description for each storage solution.

*****REMINDER: OPTION 2 TRIP TO RALEIGH THIS SATURDAY*****

**WEEK ELEVEN: Risk Management, Disaster Planning
October 28, 2015**

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Section 6: Risk Management” pp. 351–392; “Appraisals” pp. 441–446.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Chapter XIII: Appraisals and Authentications” pp. 420–443; “Chapter XV: Insurance” pp. 457–471; “Chapter XVI: Access to the Collections” pp. 472–486; “Chapter XVII: Visitor and Employee Safety as It Relates to Collections” pp. 487–492.

On Electronic Reserve:

“Emergency Preparedness & Recovery Plan for the North Carolina Museum of History”
February 2009 (Updated November, 2010).

Hunter, John E. “Museum disaster preparedness planning” in Knell, Simon, ed. *Care of Collections*. 1994, pp. 246–261.

“Suggested Practices for Museum Security” American Alliance of Museums’ Security Committee; Museum, Library and Cultural Properties Council of ASIS International.

Online:

“Before the Storm: The Countdown” on Lyrasis: *Disaster Prevention and Planning* under “Hurricane”
<https://www.lyrasis.org/LYRISIS%20Digital/Pages/Preservation%20Services/Disaster%20Resources/Prevention-and-Planning.aspx>

“Hazardous Materials in Your Collection,” *Conserv-O-Gram 2*, August 1998:
<http://www.nps.gov/museum/publications/conservoogram/02-10.pdf>

Hrycyk, Don. “Surviving a Collection Loss: Working with Law Enforcement” Presentation at the National Conference on Cultural Property Protection, March 1999: <http://www.museum-security.org/donh.htm>

“What to do if Collections Get Wet?” Library of Congress:
<http://www.loc.gov/preservation/emergprep/dry.html>

Assignment due: Turn in your completed loan agreement.

**WEEK TWELVE: NAGPRA and Nazi-Era Provenance
November 4, 2015**

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Provenance Research in Museum Collections” pp. 62–77; “Care of Sacred and Culturally Sensitive Objects” pp. 408–425; “Complying with NAGPRA” pp. 448–457.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Claims for Cultural Objects Displaced during the Nazi Era” pp. 122–128; “Native American Graves Protection and Repatriation Act” pp. 128–134; “What Might the Future Hold?” pp. 134–135.

On Electronic Reserve:

Halperin, Julia. “Searching for Nazi Fingerprints: A Q&A With MFA Boston Curator Victoria Reed on Investigating Wartime Provenances” *Artinfo*, July 2011, pp. 1–3.

Herbert, Catherine. “Restitution of Nazi-Looted Art” in Deborah Wythe, ed. *Museum Archives: An Introduction*, 2nd Edition. 2004, pp. 185–190.

Moses, Nancy. *Stolen, Smuggled, Sold: On the Hunt for Cultural Treasures*. 2015, “Chapter Three: Ghost Dancing at Wounded Knee” pp. 35–50.

“The NMAI Repatriation Policy” National Museum of the American Indian. 2014, pp. 1–8.

On Reserve at Jackson Library:

The Rape of Europa. Menemsha Films; an Actual Films production; co-produced by Robert Edsel; directed by Richard Berge, Bonni Cohen and Nicole Newnham, 2008. **(Also available on Netflix streaming).**

Assignment due: Submit items for the acquisitions committee agenda to me electronically by 5:00 p.m. Friday November 6.

WEEK THIRTEEN:

November 11, 2015 Ethical Dilemmas, Deaccessioning, and the Real World

Readings from Required Texts:

Buck, Rebecca A., and Jean Allan Gilmore, eds. *Museum Registration Methods*, 5th Edition. 2010, “Old Loans” pp. 85–90; “Old Loans: State Legislation” pp. 91–96; “Deaccessioning” pp. 100–107; “Deaccessioning Risk Chart” pp. 108; “Ethics for Registrars and Collections Managers” pp. 394–398; “Collections Ethics” pp. 399–407.

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Chapter V: The Disposal of Objects: Deaccessioning” pp. 248–272.

On Electronic Reserve:

Kley, Ron and Jane Radcliffe. “‘Production Line’ Cataloging to Cope with Backlogged Collections” Presentation to ALHFAM, June 2012.

Millner, Denene. “A Bitter Battle for Fisk: Money, Art and Attitudes Collide as the HBCU Struggles to Maintain” *Ebony* LXVI, September 2011.

Robertson, Iain. “Infamous de-accessions” in Anne Fahy, ed. *Collections Management*. 1994, pp. 168–171.

Stuart, Reginald. "It's Crunch Time for Fisk" *Diverse Issues in Higher Education*, February 7, 2008, pp. 9–10.

Warren, Karen J. "A Philosophical Perspective on the Ethics and Resolution of Cultural Properties Issues" in Phyllis Mauch Messenger, ed. *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?* 2nd Edition. 1999, pp. 1–25.

Weil, Stephen E., ed. *A Deaccession Reader*. 1997, "Selling Items from Museum Collections" pp. 51–61; "Deaccessioning in American Museums: I" pp. 63–70; "'Guilt-Free' Deaccessioning" pp. 93–97.

Online:

American Alliance of Museums: Code of Ethics for Museums: <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics>

American Alliance of Museums: Statement on the Deaccessioning by the Delaware Art Museum and the Action taken by the AAM Accreditation Commission. <http://www.aam-us.org/about-us/media-room/2014/delaware-accreditation-status>

Kennedy, Randy. "Legal Battle over Fisk University Art Collection Ends" *New York Times* August 3, 2012. http://artsbeat.blogs.nytimes.com/2012/08/03/legal-battle-over-fisk-university-art-collection-ends/?_r=0

Rosenbaum, Lee. "The Walton Effect: Art World Is Roiled by Wal-Mart Heiress" *Wall Street Journal* October 10, 2007. <http://www.wsj.com/articles/SB119197325280854094>

Solomon, Deborah, "Museum Under Fire for Selling Its Art: Censured Delaware Art Museum Plans to Divest More Works" *New York Times* August 7, 2014. http://www.nytimes.com/2014/08/10/arts/design/censured-delaware-art-museum-plans-to-divest-more-works.html?_r=0

Wood, Elee et al. "A Manifesto for Active History Museum Collections" <http://www.activecollections.org/manifesto/> and "Go Ahead and Tier Your Collections" <http://www.activecollections.org/thought-pieces/>.

Assignment due: Come prepared to present ethical dilemma scenarios in pairs to the class (5 minutes per pair). You must choose a different partner than either of your prior team assignments.

*****REMINDER: OPTION 3 TRIP TO RALEIGH THIS SATURDAY*****

**WEEK FOURTEEN: Acquisitions Committee Meeting, Wrap-up
November 18, 2015**

Readings: NONE! Spend your extra time this week preparing for the acquisitions committee meeting and finishing up your item history files.

Assignments due: ****You do NOT need to post a discussion question on Canvas this week****

1. Come prepared to present your collections to the acquisitions committee. **2.** Carefully review the acquisitions committee agenda and perform any needed background research on your peers' collections so that you will be an informed committee member and voter. **3.** Turn in your completed item history files for each of your collections, making sure to provide two copies of the donor collection file and the found-in-collection file.