

History 547: History Museum Curatorship: Collections Management

FALL 2016

Wednesdays 6:30–9:20

MHRA 2204

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As I live and work in Raleigh, I am not planning to keep on-campus office hours. However, you can reach me via email (please allow 24 hours response time) or telephone. For more in-depth phone conversations, please make an appointment ahead of time so that I can give you my undivided attention.

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 two 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, hands-on activities, 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 two 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 30%

(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) (5%)
- 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) (5%)
- 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) (10%)

(10%) 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 15** and **Saturday October 29**. **Let me know by the end of class on September 28 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 14**, teams will present their analyses to the class (approximately 5 minutes per presentation). The following week on **September 21**, 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. Provenance/Context Report 25%

Each student will prepare a research report on the provenance and historical context of one object from their donor collection. 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 4–5 pages long with Chicago-style citations. **Due October 19.** (learning outcomes 3, 4, 8, 7, 9)

5. Item History Files 25%

Students will prepare an item history file for each of their collections (donor collection and curator-led acquisition). Each file should include: a temporary receipt form, final catalog entries for each object in the collection, a storage proposal with diagram for each object in the collection, a condition report for each object in the collection, three photographs of each object and supplementary historical documentation. Include your revised provenance/context report in the donor collection file. **Provide two copies** of your donor file as you will be sharing your research on this collection with your donor. **Due November 30.** (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. If you have extenuating circumstances, please see me well ahead of time.

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/>.

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!

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. Several pairs powder-free nitrile gloves (you might want to go in with a partner or two on a box)
2. Loose vinyl tape measure (i.e. not stiff retractable kind)
3. Access to a camera or other device with photography capabilities
4. A clean, flat bedsheet (does not have to be new) for covering your workspace when examining artifacts.

Course Schedule, Readings, and Assignments

WEEK ONE: Introductions, Course Overview
August 24, 2016

WEEK TWO: Museums, Collections, and Staff
August 31, 2016

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.

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

On Electronic Reserve:

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

Wilson, Michael L. “Visual Culture: A Useful Category of Historical Analysis?” in Schwartz, Przyblyski, eds. *The Nineteenth-Century Visual Culture Reader*. 2004, pp. 26–33.

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/RediscoveryProficioPublicSearch/GlobalSearch.aspx>
(familiarize yourself with this site and try a few sample searches).

Optional:

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

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 7, 2016**

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 (skim); “Photography” pp. 277–285 (skim).

On Electronic Reserve:

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, Chapter IV: “Acquisitions Procedures” pp. 234–247; “Chapter X: Objects Found in the Collections” pp. 391–395.

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

Optional:

National Park Service Museum Handbook, Part I, Museum Collections:
<http://www.nps.gov/museum/publications/MHI/mushbkl.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 14, 2016**

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.

On Electronic Reserve:

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

Optional:

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>

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

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 a condition report for one item in your donor collection, **3.** Turn in a receipt form for your donor collection.

WEEK FIVE: Collections Management in a Small Museum

September 21, 2016

*****CLASS MEETS AT ORANGE COUNTY HISTORICAL MUSEUM THIS WEEK*****

On Electronic Reserve:

Gonzales, Sara. “Working Together to Preserve History” *History News* 65, Spring 2010, pp. 17–20.

Online:

Orange County Historical Museum: <http://www.orangenchistory.org/>

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.** Rather than posting a discussion question to Canvas this week, come prepared with a question for the Orange County Historical Society’s executive director, Candace Midgett.

WEEK SIX: The Curatorial Process Part I: Object-Based Inquiry
September 28, 2016

Readings from Required Texts:

Ulrich, Laurel Thatcher et al. *Tangible Things: Making History Through Objects*. 2015, “Part 1: Things in Place” pp. 21–70 “Part 2: Things Unplaced” pp. 71–114.

On Electronic Reserve:

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.

Optional:

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

Assignments due: 1. Bring the collection that you acquired independently to class and be prepared to present it to your peers (5 minutes each). You will have time in class to receipt and document the object(s).

WEEK SEVEN: The Curatorial Process Part II: Curatorship in a Changing World
October 5, 2016

Readings from Required Texts:

Ulrich, Laurel Thatcher et al. *Tangible Things: Making History Through Objects*. 2015, “Part 3: Things out of Place” pp. 115–158 and “Part 4: Things in Stories—Stories in Things” pp. 159–192.

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.

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.

Gardner, James B. and Elizabeth E. Merritt, *The AAM Guide to Collections Planning*. 2008, “Building the Intellectual Framework” pp. 5–10; “Writing the Collections Plan” pp. 11–26.

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.

Optional:

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

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

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.

Assignments due: **1.** Come prepared to present your mystery object hypothesis to the class (5 minutes each). **2.** Make sure to have signed up for one object-cataloging workshop (choose among the two dates offered) by the end of class.

**WEEK EIGHT: Preventative Conservation, Storage, and Pest Management
October 12, 2016**

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.

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 print-outs of draft PastPerfect catalog entries for each object from your two 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.

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

**WEEK NINE: Collections Management in a Historic House Museum
October 19, 2016**

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

On Electronic Reserve:

Harris, Donna Ann. *New Solutions for House Museums*. 2007, "Chapter 2: Is This Your House Museum?" pp. 21–25.

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

Online:

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

Optional:

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.

Assignments due: 1. Turn in a draft storage proposal for one item from your collections. The proposal should include a sketch of mounting process and brief description of your storage solution. **2.** Rather than posting a discussion question to Canvas this week, come prepared with a question for Körner’s Folly’s executive director, Dale Pennington.

**WEEK TEN: Loans, Copyrights, Rights & Reproductions
October 26, 2016**

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; “Loans” pp. 120–132; “Organizing Loan and Traveling Exhibitions” pp. 133–137; “In-House Exhibitions” pp. 138–140; “Hosting Traveling Exhibitions” pp.141–146; “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 (skim). “Copyright” pp. 427–435; “Photographic Services and Rights and Reproductions” pp. 436–437.

On Electronic Reserve:

Malaro, Marie C., and Ildiko Pogány DeAngelis, *A Legal Primer on Managing Museum Collections*, 3rd Edition. 2012, “Copyright Considerations” pp. 165–211.

Assignment due: Turn in your provenance/context report (4–5 pages) on the donor collection object of your choice.

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

**WEEK ELEVEN: Risk Management, Disaster Planning
November 2, 2016**

GUEST: Jennifer French, Objects Conservator, North Carolina Museum of History

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.

On Electronic Reserve:

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

Nieuwenhuizen, Linda, "Post-Fire Recovery of the Lundy Trophy Collection," *Museum SOS*, n.d.

"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/LYRASIS%20Digital/Pages/Preservation%20Services/Disaster%20Resources/Prevention-and-Planning.aspx>

"Hazardous Materials in Your Collection," *Conserve-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>

Optional:

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

Assignment due: Turn in your completed loan agreement.

**WEEK TWELVE: NAGPRA and Nazi-Era Provenance
November 9, 2016**

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.

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.

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

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).**

Optional:

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

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

Assignment due: Submit items for the acquisitions committee agenda to me electronically by 5:00 p.m. Friday November 11.

WEEK THIRTEEN:

November 16, 2016 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, “Deaccessioning” pp. 100–107; “Deaccessioning Risk Chart” pp. 108; “Ethics for Registrars and Collections Managers” pp. 394–398; “Collections Ethics” pp. 399–407.

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.

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

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/>.

Optional:

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

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

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 your collecting plan assignment.

**WEEK FOURTEEN: Acquisitions Committee Meeting, Wrap-up
November 30, 2016**

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 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.