

COLLECTIONS MANAGEMENT

Course Information:

ARH 6895, Sect. 27566

Fall 2020, Wed. 10:40 am-1:40 pm (Periods 4-6)

List Serve Email Address: Fall-2020-ARH6895-27566@lists.ufl.edu

Where: Join Zoom Meeting,

<https://ufl.zoom.us/j/6678118703?pwd=N21VUHpjazVsNUtjZWdpc25HVXJJUT09>

Meeting ID: 667 811 8703

Passcode: 2964

Call in Telephone Number: 1 646 558 8656 US

See the last page of the syllabus for additional call in numbers and other details. Please read and follow the UF Zoom Policy and Protocol found on pages 40-41 of the syllabus. This is very important!

If you have technical trouble, please contact UFIT at <https://it.ufl.edu/>, and submit a Help Desk request, or email at helpdesk@ufl.edu, or call 352-392-4357.

Instructor:

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Office Hours:

Time: Wednesdays, 2:00-4:00 pm or by appointment
Location: Via Zoom:
Individual Zoom meeting will be set up by Ms. LeCompte for the mutually-agreeable date and time.
By Telephone:
See listed phone numbers to the left.

General Information:

The course syllabus is demanding and requires careful time management on your part. Please review the syllabus carefully and become familiar with deadlines so you can plan ahead.

Course Description:

The management of collections is an overarching concern for museum staff. We utilize our collections for education and research, while actively preserving and maintaining those collections for future generations and future uses (some of which we may not even be able to imagine). Aspects of collections management permeate every collecting or exhibiting institution, from collections management policies and acquisition, to maintenance, even to deaccession.

In this course, we will cover the practical issues and ethics of good collections management. The grounding of this course will be the museum standards and best practices that allow us to preserve our cultural heritage for current and future generations. This course will focus on basics that could be used at any museum. It will give you a broad understanding of collections topics and a good set of skills for work in collections and registration.

Course Objectives:

At the completion of this course, students will be able to:

1. Describe the purpose of collections management, its function in museum administration and its role in relationships between museums.
2. Explain the registrar's/collection manager's role in daily functions of the museum, such as acquiring and exhibiting collections, as well as more atypical functions such as deaccession and disposal of collections.
3. Define basic components of collections management such as legal responsibilities, cataloging, object conservation, and insurance and transportation.
4. Apply basic collections management functions related to physical objects and specimens, such as handling, condition reporting and packing and storing.
5. Apply basic data standards for objects, including common data elements used by every collection, whether managed electronically or with paper records.
6. Develop policies, plans, and procedures related to collections management (e.g., collections management policy, collections plan, repatriation policy, disaster/emergency preparedness plan).
7. Put the practical skills learned in this course to immediate use in a supervised internship or a current job.

Texts and Readings:

Required Texts:

There are three required texts for this course.

1. John E. Simmons and Toni M. Kiser (Eds). *MRM6: Museum Registration Methods 6th Edition*, Rowman and Littlefield, Washington, DC, 2020. ISBN: 978-1-5381-1310-3 (Hardbook). ISBN: 978-1-5381-1311-0 (Paperback). ISBN: 978-1-5381-1312-7 (e-book).

Available for purchase from the UF Textbook Adoption online bookstore, <http://www.textadoption.ufl.edu/>. Also available from other bookstores in print version or e-book (e.g., Rowman & Littlefield, Amazon.com). (AAM Members are entitled to a 20 percent discount off all AAM titles in the Rowman & Littlefield catalog. Please use coupon code **AAMPRESS20**. For details and on-line ordering through AAM, go to <https://www.aam-us.org/programs/about-aam/bookstore/>.) The publisher is also offering a 30% discount for US orders. Use coupon code 4S20MUSEUM (valid through 12/31/20).

2. Malaro, Marie and Ildiko Pogany DeAngelis . *A Legal Primer on Managing Museum Collections*. Smithsonian Books, Washington, DC, 2012. ****Third Edition.**** ISBN: 978-1-58834-322-2.

Available for purchase from the UF Textbook Adoption online bookstore, <http://www.textadoption.ufl.edu/>. Also available from other bookstores (e.g., Amazon.com, Barnes and Noble).

3. Reibel, Daniel B. Revised by Deborah Rose Van Horn. *Registration Methods for the Small Museum*. Lanham, MD: Rowman & Littlefield, 2018. ****Fifth Edition.**** ISBN: 978-1-4422-7712-0.

Available for purchase from the UF Textbook Adoption online bookstore, <http://www.textadoption.ufl.edu/>. Also available from other bookstores (e.g., Rowman & Littlefield, Amazon.com, Barnes and Noble). (AAM Members are entitled to a 20 percent discount off all AAM titles in the Rowman & Littlefield catalog. Please use coupon code **AAMPRESS20**. For details and on-line ordering through AAM, go to <https://www.aam-us.org/programs/about-aam/bookstore/>.)

Required Readings:

Other required readings are available in Canvas, in our Dropbox course folder (Museum Studies-Collections Management 2020) or are directly accessible via URL in the syllabus (as indicated).

Recommended Text:

We will be reading many of the chapters from the following books. You may wish to purchase them, but you are not required to do so. The chapters listed in the syllabus are available in Canvas and Dropbox.

1. Sherelyn Ogden (Ed.). *Caring for American Indian Objects: A Practical and Cultural Guide*. Minnesota Historical Society, St. Paul, MN, 2004. ISBN: 0-87351-505-6.

Available for purchase from UF Textbook Adoption online bookstore, <http://www.textadoption.ufl.edu/>; or from The Minnesota Historical Society Press' website, <https://shop.mnhs.org/products/caring-for-american-indian-objects>. Also available from other bookstores (e.g., Amazon.com, Barnes and Noble).

2. Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections*. New York, NY: Routledge. ISBN: 978-1-62958-523-9.

Available for purchase from UF Textbook Adoption online bookstore, <http://www.textadoption.ufl.edu/>; or from Routledge, <https://www.routledge.com/Active-Collections/Jones-Tisdale-Wood/p/book/9781629585239>. Also available from other bookstores (e.g., Amazon.com, Barnes and Noble).

Recommended Resources:

You may wish to consult the following resources when preparing your assignments or for your own edification.

1. The National Park Service Museum Handbook, Parts I, II, and III. On the National Park Service website: <https://www.nps.gov/museum/publications/handbook.html>.
2. The AAM Standards and Best Practices guidelines. On the AAM website, <https://www.aam-us.org/programs/ethics-standards-and-professional-practices/>.
3. The AAM Collections Stewardship Professional Network website, <https://www.collectionsstewardship.org/>.
4. The Association of Registrars and Collections Specialists, <https://www.arcsinfo.org/>.

Recommended Optional Readings:

There is a section called “Recommended Optional Readings” listed under certain weeks in the course schedule below. These are not required readings. They are readings that you may wish to read if you are interested in pursuing that week’s topic further, or to help you with your assignments. Some of these references are available in the UF Library; some are available online. If they are available on a website, the URL is listed.

Recommended Optional Resources:

For most weeks, there are recommended optional resources for each individual week posted in Canvas and the Dropbox course folder or available on the web. It is not required that you use these resources. They are resources that you may wish to consult if you are interested in pursuing that week’s topic further, or to help with your assignments. (Recommended optional resources are not listed individually in the syllabus.)

Course Assignments and Evaluation:

Students are expected to complete all required readings, participate in all discussions, listen to any lectures and presentations posted in Canvas or Dropbox (if not presented in class), do all written assignments, and complete the final project.

Assignments:

All written assignments are expected to be typewritten, and to exhibit proper grammar and spelling. Any citations or bibliographies included in written assignments are to follow the Chicago Manual of Style, <https://www.chicagomanualofstyle.org/home.html>, or the APA (American Psychological Association) format, <http://owl.english.purdue.edu/owl/resource/560/01/>.

1. Three (3) written assignments (55 points total):
 - a) Condition Report Assignment (20 points)--Design a condition report form and use your form to do a condition report for an object of your choice. The object may come from a museum (yours or one you visit) or your own home. Please include an image of your object on the form. Remember that if this were a real life situation, this form would become part of the object file, so it should be easy to understand and cleanly presented. Be sure to include all the

elements pertinent to your object as listed in *MRM6 Museum Registration Methods 6th Edition* or other resources you consult (e.g., *Basic Condition Reporting*; see below for reference). See the Assignments folder in Canvas or Dropbox for more details.

b) Exhibit Critique Assignment (20 points)--For this assignment you have two options:

Option 1: You may visit a museum and analyze one of its exhibits from a collections management perspective. **Please do this only if you feel safe physically visiting a museum. If not choose Option 2.** Look at the manner in which the objects are displayed. Are the objects properly supported by their exhibit mounts? Are there any potential issues related to cultural sensitivity? If so, are these issues handled appropriately? Look at the environment in which the objects are displayed. Is the temperature and humidity appropriate for the material types displayed? If not, does the storage case create an adequate microclimate for the objects? What about lighting? Do you see evidence of pests or dust? Are the objects protected from visitors? Is there appropriate security in the gallery and building?

Option 2: Describe an imaginary exhibit (perhaps one you have seen in the past, one that you have found online, or one using a collection that you have seen online). Briefly describe what the exhibit is about. Describe the type of objects that are in the exhibit. (You don't necessarily need to describe each object individually, but you can if you wish to. If you are using an exhibit that you found online or a collection that you have seen online, provide a link.) Imagine that you are the registrar/collections manager assigned to help the curator, the preparator and other exhibit staff incorporate the objects into the exhibit. What issues would you discuss with the preparator regarding how the objects should be safely mounted? Are there any potential issues related to cultural sensitivity? If so, how would you recommend that these issues be handled appropriately? What kind of environment is needed to safely display the objects? What range of temperature and humidity levels would be appropriate for the material types displayed? What kind of lighting would you suggest? What would you do to keep out pests and dust? How would you protect the objects from visitors? What kind of security measures would be needed in the gallery and building?

See the Assignments folder in Canvas or Dropbox for more details.

c) Standardized Vocabulary Term Assignment (15 points)--Determine standardized vocabulary terms for five objects of your choice. The objects may come from a museum (one you visit if you feel safe doing so, one you have visited in the past, or one online), or they may come from your own home. Discuss how you came up with each term. See the Assignments folder in Canvas or Dropbox for more details and examples.

3. Participation in class (10 points/week, total points = 130)--All students are expected to participate in a thoughtful and courteous manner. Some weeks we will be discussing specific questions that are found in the syllabus, so that you can consider your answers as you do the readings.

4. One (1) final project (40 points total):

- a) Case Study of a Collections Management Project or Dilemma. This will be an individual report of a case study collections management project or dilemma (real or imagined) that you currently face or might face in a future job. Examples include, but are not limited to, addressing concerns of a Native American tribe in the use and handling of object(s) in your collection that come from their tribe, dealing with a traveling exhibit that contains specimens of endangered species or objects containing parts of endangered species, repatriation of object(s), or dealing with object(s) of questionable provenance or “found in collection” object(s).
- b) Policy, Grant Proposal, or Request for Proposal (RFP). You may write any kind of policy, grant proposal, or RFP that is related to collections management or museum registration. Examples of policies include, but are not limited to, a collections management policy, a repatriation policy, or a disaster/emergency preparedness plan. Examples of grant proposals include, but are not limited to, an upgrade of collections storage or a digitization project. An example of an RFP includes, but is not limited to, the design of a computerized collections management system.

See the Assignments folder in Canvas or Dropbox for more details.

Grading:

In this class, each completed assignment earns points, as does discussion participation. See individual assignments for details on earning points (in the Assignments folder in Canvas or Dropbox). Please note that turning in assignments late results in points being deducted. See the individual assignments for details on why and when points may be deducted.

There are 225 total points possible in this class. Your overall grade percentage, and therefore your overall letter grade for the course, will be determined by dividing the total points that you receive over the course of the semester by the total points possible. For example, if you receive 220 total points, then your letter grade will be an A+ ($220/225 = 98\% = A+$).

Written assignments: 55 points total

Class Participation: 130 points total

Final Project: 40 points total

Grading for this course will follow the common university grading scale:

A+ = 98-100%

A = 94-97%

A- = 90-93%

B+ = 88-89%

B = 84-87%

B- = 80-83%

C = 70 - 79%

Below 70 = F

UF Policies and Protocols: Instructor Policies and Protocols

This course adheres to all University policies described in the academic catalog and on relevant UF websites. A synopsis of the policies and protocols are provided here, including my personal requirements as the course instructor. Please see the last pages of the syllabus for additional details on the policies and protocols. Please read the information below carefully; it is important for your overall performance in this class. Please also read the detailed information at the end of the syllabus. It is important for you to understand and abide by these important policies and protocols. Please contact me if you have any questions.

Zoom Policy and Protocol:

In order to join our Zoom class meetings you will have to enter our meeting ID and our meeting passcode. These appear on the first page of the syllabus and on the last pages of the syllabus. Proper Zoom Etiquette: Please treat our Zoom class meetings as if they are in-person meetings, and that we are all present in the same room. Be polite and respectful of your fellow classmates, especially during discussions.

FERPA Regulations: Our class sessions may be audio-visually recorded for students in the class to refer back to and for enrolled students who are unable to attend live. I will announce that we will be recording prior to starting the recording, so that you can turn off your video if you so choose and/or mute yourself and participate via the Chatbox or Question box only while we are recording. Unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Zoom Outage: In the event of a Zoom outage, we will use an alternative platform that is easily accessible to everyone in the course (e.g., Google Meet, Skype, Discord). I will send you the appropriate information to join if necessary.

See the last pages of the syllabus for more details and tips for making our Zoom class meetings successful.

Academic Integrity, Ethics and Plagiarism:

In this course, you must be honest and truthful. Ethical violations include cheating on exams, plagiarism, reuse of assignments, improper use of the Internet and electronic devices, unauthorized collaboration, alteration of graded assignments, forgery and falsification, lying, facilitating academic dishonesty, and unfair competition. Any violation of the Student Honor Code will result in a referral to the Student Conduct and Conflict Resolution and may result in academic sanctions and further student conduct action. You are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please contact me.

Attendance Policy and Requirements:

You are responsible for satisfying all academic objectives as defined by me as the course instructor. Absences count from the first class meeting. In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special

curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) will be excused. If you plan to be absent, please let me know as soon as possible. If you fall ill and cannot contact me before class, please let me know as soon as you can. Excused absences do not negatively affect your class participation points.

You will be permitted a reasonable amount of time to make up the material or activities covered in your absence. I will work with you to determine a mutually agreeable schedule to make up missed work.

Dropping the Course:

You are responsible for understanding the University's policies and procedures regarding withdrawing from courses. You should be aware of the current deadlines according to the academic calendar, 2020-2021 Dates and Deadlines, <https://catalog.ufl.edu/UGRD/dates-deadlines/2020-2021/>.

Course Evaluation:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. You will be notified when the evaluation period opens, and can complete evaluations through the email you receive from GatorEvals, in the Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>.

COVID-19:

Due to the COVID-19 virus, this class will be held virtually. We will use Zoom meetings to meet during the scheduled class period, Wednesdays, 10:40 am-1:40 pm. We will also use Canvas and Dropbox to access those required readings that do not come from the required texts, recommended readings and resources, and instructional material. All material will be posted in Canvas; the same material will be posted in Dropbox in case you have trouble accessing Canvas.

If you become ill due to COVID and are unable to attend class or complete the assignments, you have several options. You may officially withdraw from the course (see Dropping the Course above), you may take an incomplete, or you may arrange to make up the work during the semester and complete the course on time. I will work with you to determine a mutually agreeable schedule for resolving an incomplete or for making up work during the semester. Deadlines for resolving an incomplete are also regulated by UF, <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradestext-otp1>.

If I become ill due to COVID and am unable to continue teaching, I have made arrangements for one of my museum colleagues specializing in collections management to take over for me.

Disability Accommodations:

UF is committed to providing reasonable and appropriate accommodations to students with disabilities. If you require accommodations, please contact UF's Disability Resource Center, <https://catalog.ufl.edu/UGRD/student-life/#text>. If you feel comfortable discussing your needs with me, as the course instructor, please let me know and I will set up a private meeting for the two of us so that we can make accommodations with which you are comfortable and that meet UF regulations.

Course Schedule:

Sept. 2, 2020, Week 1: Introduction. Overview—A History of Collecting; Overview of Collections Management and Registration; Registrar/Collection Manager's Role and Functions.

Review syllabus and details and requirements of the course. Introduction. A history of collecting, an overview of collections management and registration, and the registrar/collection manager's (RCM) role and basic functions.

Please come to class prepared to answer the following questions for Week 1.

1. Introduce yourself and tell us a little about your work/school life. Please share your interest in collections management, any experience either paid or unpaid you have had in that area and tell us what other Museum Studies courses you have taken.
2. What is your favorite museum and/or what is your favorite museum collection? What is the museum about? Why is it your favorite? What sorts of objects are in your favorite collection (or group of collections within a museum)? (I will be sharing the screen during this class, so you may share your favorite museum and/or collection's website.)
3. In some respects, the Active Collection Manifesto turns some of our traditional practices (including some professional standards and best practices) on their heads. This is a new way of looking at curation and collections management. For those of us that have been in the field for many years, it can be hard to adjust to these new ways of thinking. As a student and, someday, an emerging professional, what are your thoughts?

Required Readings:

1. Mann, Virginia (1988). From Clay Tablet to Hard Disk. In: Mary Case (Ed.) *Registrars on Record: Essays on Museum Collections Management* (pp. 3-10). Washington, DC: American Association of Museums.
2. Case, Mary (1988). What Registrars Do All Day. In: Mary Case (Ed.) *Registrars on Record: Essays on Museum Collections Management* (pp. 14-33). Washington, DC: American Association of Museums.

3. Simmons, John E. (2020). A Very Brief History of the Profession. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 2-16). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. McKeen, Erin (2020). The Straw That Stirs the Drink. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 17-20). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Merritt, Elizabeth E. (2008). Collections Stewardship. In: *National Standards & Best Practices for U.S. Museums* (pp 46-58). Washington, DC: American Association of Museums.
6. Breitkopf, Susan (2008). Indiana Jones is Dead: The Field Museum in a Smaller World. In: *Museum*, Vol. 87, No. 1, Jan.-Feb. 2008 (pp. 54-61, 78-79).
7. Jones, Trevor and +Rainey Tisdale (2018). A Manifesto for Active History Museum Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 7-10). New York, NY: Routledge. Access it here, <http://www.activecollections.org/manifesto>. There is also an Active Collections website <http://www.activecollections.org/>.
8. Vaughan, James M. (2008). Rethinking the Rembrandt Rule. In: *Museum*, Vol. 87, No. 2, Mar.-Apr. 2008 (pp. 33-35, 71).
9. Jones, Trevor (2018). A (Practical) Inspiration: Do You Know What it Costs to Collect? In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 141-144). New York, NY: Routledge.

Recommended Optional Readings:

1. Fortey, Richard (2008). *Dry Storeroom No 1: The Secret Life of the Natural History Museum*. New York, NY: Vintage Books, Random House Inc.
2. Simmons, John E. and Toni M. Kiser (2020). Resources for Registrars and Collections Managers. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 21-22). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Catlin-Legutko, Cinnamon and Stacy Klingler (2012). *The Small Museum Toolkit Book 6—Stewardship: Collections and Historic Preservation*. Lanham, MD: AltaMira Press-Rowman & Littlefield.
4. Steketee, Gail (2018). Practical Strategies for Addressing Hoarding in Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 120-126). New York, NY: Routledge.

Sept. 9, 2020, Week 2: Collections Management Policies and Ethics.

An overview of what makes a good collections management policy and what ethical principles relate to collections management.

Please consider the following questions for class discussion:

1. Choose a museum you like and name a component that its collections management policy does or should contain. Explain why that component is important for that museum, and why it is important for an RCM (registrar/collections manager) or how it affects the RCM's (registrar/collections manager's) role.
2. In this New York Times article, several Southern California museums were investigated in 2008 for acquiring objects of dubious legal origin.
<http://www.nytimes.com/2008/01/26/arts/design/26muse.html?scp=10&sq=illegal%20sale%20of%20antiquities&st=cse>
Assume none of the museums involved had a collections management policy. If you were the new director of one of the museums, what is one thing you would want in a new collections management policy and why.
3. Describe a specific ethical issue related to collections and how an RCM (registrar/collections manager) would deal with it. You may use real-life examples if you wish.

Here is an example, a donor would like to have a historic ceramic figurine that she recently gave to the museum back at her house for an important reception. The director asks you whether or not this is advisable. How does the collections management policy guide you in making a recommendation?

Required Readings:

1. Simmons, John E. (2006). Chapter 1: Considering Collections Management Policy (pp. 1-8); Chapter 2: Compiling Collections Management Policies (pp. 9-14); Chapter 17: Ethics (pp. 147-153). In: *Things Great and Small: Collections Management Policies*. Washington, DC: American Association of Museums.
2. Malaro, Marie C. (2012). Collections Management Policies. In: *A Legal Primer on Managing Museum Collections*, (pp. 45-56). Washington, DC: Smithsonian Institution Press.
3. Gardner, James B. and Elizabeth E. Merritt (2004). Introduction: Collections Stewardship and Collections Planning (pp. 1-3); Writing the Collections Plan (pp. 11-26). In: *The AAM Guide to Collections Planning*. Washington, DC: American Association of Museums.
4. Jones, Trevor (2018). Tier Your Collections: A Practical Tool for Making Clear Decisions in Collections Management. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 103-109). New York, NY: Routledge.
5. Irwin, Susan M. and Linda A. Whitaker (2018). Reworking Collections Management Practices for How We Must Live Now. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 145-152). New York, NY: Routledge.
6. AAM Code of Ethics for Museums. Website <http://aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics>

7. ICOM Code of Ethics. Website <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>. Please read all three documents-- the Code of Ethics, the Code of Ethics for Natural History Museums, and The Ethics of Cultural Property Ownership.

8. Yerkovich, Sally (2020). Ethics for Registrars and Collections Managers. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 446-455). 6th Edition. Lanham, MD: Rowman & Littlefield.

9. Please review the following collections management policies. We will be using them as reference. You do not need to memorize them but be sure you are familiar with them and can find pertinent sections as needed. Collections Management Policies from the Florida Museum of Natural History, the Metropolitan Museum of Art, the MIT Museum, and the Nova Scotia Museum. They are in the Instructional Material, Week 2 folder in Canvas and Dropbox. (Some of these can also be accessed online, but some are hard to find once you get on the main museum website.)

Recommended Optional Readings:

1. Simmons, John E. (2020). Collections Management Policies. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 30-35). 6th Edition. Lanham, MD: Rowman & Littlefield.

WRITTEN ASSIGNMENT: Your written **Condition Report assignment** is due **September 30**.

Sept. 16, 2020, Week 3: Accessioning, Cataloging, and Record-Keeping.

An introduction to best practices and standards related to accessioning and cataloguing museum collections, and archiving collections documents.

Please consider the following questions for discussion for Week 3:

1. Name two pieces of information that you need to identify a new object coming into the collection and explain why each is important. For example, in an art museum, the name of the artist or creator of the object is important for historical, contextual, and tracking purposes.
2. What documents may be used when transferring ownership of an object to a museum? Name one and give its purpose.
3. What sort of documentation is needed when a donor is donating fractional ownership of a valuable object?
4. In the case of scientific collections (e.g., archaeological objects, fossils), what documents are necessary to accession these collections? b) In the case of living collections, what documents are specific to animals when transferring ownership.

Required Readings:

1. Malaro, Marie C. (2012). The Acquisition of Objects--Accessioning. In: *A Legal Primer on Managing Museum Collections*, (pp. 58-71; 150-165; 234-247). Washington, DC: Smithsonian Institution Press.
2. Simmons, John E. and Toni M. Kiser (2020). Acquisitions and Accessioning. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 42-48). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Reibel, Daniel (2018). Chapter 1: Why Have a Museum Registration System? (pp. 5-19); Chapter 2: Acquisition (pp. 21-30); Chapter 4: Accessioning (pp. 43-57); Chapter 5: Documentation (pp. 59-62); Chapter 6: The Catalogue (pp. 63-77). In: *Registration Methods for the Small Museum*. Fifth Edition. Lanham, MD: Rowman & Littlefield.
4. Bourcier, Paul (2018). #Meaning: Cataloging Active Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 110-116). New York, NY: Routledge.
5. Simmons, John E. and Toni M. Kiser (2020). Manual Systems. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 168-173). 6th Edition. Lanham, MD: Rowman & Littlefield.
6. Badach, Justyna and Amanda Shields (2020). Photography. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 317-324). 6th Edition. Lanham, MD: Rowman & Littlefield.
7. Buck, Rebecca (2020). Found in Collection. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 126-133). 6th Edition. Lanham, MD: Rowman & Littlefield.
8. Donnelly-Smith, Laura (2011). Dropping Off: The Blessings and Curses of Doorstep Donations. In: *Museum*, May-June 2011, 90(3): 48-53.

Recommended Optional Readings:

1. Buck, Rebecca (2020). Initial Custody and Documentation. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 38-41). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Schlemmer, Mark B. (2020). Documenting Contemporary Art. Simmons, John E. and Toni M. Kiser (2020). Acquisitions and Accessioning. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 82-87). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Morse, Laura A. (2020). Living and Natural History Collections Registration. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 88-99). 6th Edition. Lanham, MD: Rowman & Littlefield.

4. Weiss, Grace T. (2020). Managing Digital Art. 5. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 100-105). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Hersh, Lela (2020). Appraisals. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 487-497). 6th Edition. Lanham, MD: Rowman & Littlefield.
6. Buck, Rebecca A. and Jean Allman Gilmore (Eds) (2007). *Collection Conundrums: Solving Collections Management Mysteries*. Washington, DC: American Association of Museums. (This is a great book. I would recommend that you read it at some point in your early career.)

WRITTEN ASSIGNMENT: Your written **Condition Report assignment** is due **September 30**.

Sept. 23, 2020, Week 4: Physical Objects and Specimens-- Numbering, Marking, Handling, Assessing Condition.

An introduction to best practices and standards related to numbering, marking, handling, and assessing the condition of museum collections.

We will view the following videos during class:

- a) *From Here to There: Museum Standards for Object Handling*, Dixie Neilson, Art Care Tutorials, 60 minutes. This video shows the best methods for handling artworks and artifacts, using demonstrations of good practices. The video is a good training tool for registrars, curators, preparators, artists, students, shippers, or anyone responsible for handling works of art or historical artifacts.
- b) *Indianapolis Museum of Art Moves Robert Indiana's "Love" Sculpture*, Indianapolis Museum of Art, 2006. 4 minutes. <http://www.youtube.com/watch?v=HBYMts4Vdcs>. In the summer of 2006 IMA moved the iconic LOVE sculpture from its place inside the museum to its new outdoor location.

Please consider the following questions for discussion for Week 4:

1. Describe a three-dimensional object and explain how you would mark it with an accession number. What do you need to avoid? How will you make sure the number stays on or remains associated with the object? If it is an object that is in a collection that you work with and is already numbered, describe how it is numbered, why it is numbered that way, and what you might do differently (if anything) if you had numbered it the first time.
2. Share your observations about the proper object handling techniques in the video, *From Here to There: Museum Standards for Object Handling*. What did you learn that was new? What surprised you about the art handling techniques? Have you ever seen or been involved with an incident where an object was damaged? If so, how could it have been prevented?

Required Readings:

1. Simmons, John E. and Toni M. Kiser (2020). Numbering. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 216-219). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Reibel, Daniel (2018). Chapter 3: The Accession Number. In: *Registration Methods for the Small Museum* (pp 31-41). Fifth Edition. Lanham, MD: Rowman & Littlefield.
3. Lockshin, Nora S. (2020). Marking. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 261-311). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Collections Link (2009). Labelling and Marking Guidelines (pp. 1-13).
5. Neilson, Dixie (2020). Object Handling. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 220-237). 6th Edition. Lanham, MD: Rowman & Littlefield.
6. National Park Service (2006). Handling (pp. 6.1-6.9) In: *Museum Handbook, Part I*. Chapter 6: Handling, Packing, and Shipping. On the National Park Service website: <https://www.nps.gov/museum/publications/MHI/CHAP6.pdf>.
7. Ogden, Sherelyn (2004). Chapter 8: Handling Suggestions. In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 57-61). St. Paul, MN: Minnesota Historical Society.
8. Young, Holly (2020). Measuring. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 245-248). 6th Edition. Lanham, MD: Rowman & Littlefield.
9. Demeroukas, Marie (2020). Condition Reporting. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 249-260). 6th Edition. Lanham, MD: Rowman & Littlefield.
10. Wider, Bernadine Bocker (2020). The Case for Digital Facility Reports. AAM Collections Stewardship Professional Network, [https://www.aam-us.org/2020/02/10/the-case-for-digital-facility-reports/?utm_source=American+Alliance+of+Museums&utm_campaign=fbe50d4a42-Field Notes 02-17-20&utm_medium=email&utm_term=0_f06e575db6-fbe50d4a42-37300921](https://www.aam-us.org/2020/02/10/the-case-for-digital-facility-reports/?utm_source=American+Alliance+of+Museums&utm_campaign=fbe50d4a42-Field+Notes+02-17-20&utm_medium=email&utm_term=0_f06e575db6-fbe50d4a42-37300921).

Recommended Optional Readings:

1. Thomas, Joan Celeste (2004). Chapter 2: Handling Considerations: One Person's Story. In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 7-10). St. Paul, MN: Minnesota Historical Society.
2. Odegaard, Nancy, and Alyce Sadongei (Eds) (2005). *Old Problems, New Problems: A Museum Resource for Managing Contaminated Cultural Materials*. Lanham, MD: AltaMira Press.

3. Kubiawicz, Rose and Lori Benson (Spring 2003). *Oh No! Ethnobotany: The Safe Handling and Storage of Hazardous Ethnobotanical Artifacts*. *Collection Forum* 18(1-2): 59-73 and Science Museum of Minnesota website: <http://www.smm.org/anthropology/ohnoethnobotany> .

4. Van Horn, Deborah Rose, Heather Culligan and Corinne Midgett (Eds.) (2015). *Basic Condition Reporting: A Handbook*. 4th Edition. Frankfurt, KY: Southeastern Registrars Association (SERA).

WRITTEN ASSIGNMENT: Your written **Condition Report assignment** is due **September 30**.

Sept. 30, 2020, Week 5: Preventive Conservation.

An overview of preventative conservation, conservation, and relationships between an RCM and Conservator.

NOTE: Each student will present her/his completed condition report to the class (10-15 minute presentation). Please prepare a visual presentation (e.g., PowerPoint) that we can screen share on Zoom. If your object is small enough and you are able, have it nearby to show to the class.

Please consider the following questions for discussion for Week 5:

1. Storage Methods

a) Even though improving storage methods is a more passive type of conservation, proper storage methods and materials are just as important as active (i.e., conservation treatment) measures when it comes to protecting your collection. Choose an artifact or specimen (you may use a living specimen), and describe what you would do to store it safely.

b) Talk about one agent of deterioration that would affect the object or specimen and a means for controlling it.

2. Have you ever had to deal with an accident involving an object, where the object was damaged? If so, describe what you did to take care of it.

Here is an example: As the RCM of the History Museum, you are the first person called when the museum's prized Tiffany chandelier falls to the gallery floor from the 14 foot ceiling. For example, the first thing I would do in this case is cordon off the area. The reason why is to prevent further damage to the chandelier and to protect the public from the glass. What might the RCM have to do after that and why?

3. Name one type of occasion when an RCM would call in a conservator, and explain what the conservator would be expected to do. Be as specific as possible.

For example, a pipe leaked in storage, wetting some unframed photographs which were lying out on a table. As RCM you have already moved the photographs, gently blotted them with clean cotton cloths, and had the pipe fixed. Now you call in a conservator. What would you ask the conservator to do?

Required Readings:

1. Kilgo, Robin Bauer (2020). Preventive Care. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 325-331). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Rose, Carolyn L. and Catharine A. Hawks (1995). A Preventive Conservation Approach to the Storage of Collections. In: Carolyn L. Rose, Catharine A. Hawks, Hugh H. Genoways (Eds), *Storage of Natural History Collections: A Preventive Conservation Approach* (pp 1-20). Cambridge, MA: Society for the Preservation of Natural History Collections.
3. Jacobsen, Claudia (2020). Preparation. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 348-356). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Miller, Beth J. Parker (2020). Storage. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 332-340). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Ogden, Sherelyn (2004). Chapter 7: How Should Cultural Items be Stored? In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 40-56). St. Paul, MN: Minnesota Historical Society.
6. Sadongei, Alyce (2004). Chapter 5: What about Sacred Objects? In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 17-19). St. Paul, MN: Minnesota Historical Society.
7. Macuen, Kate (2020). The Care of Culturally Sensitive and Sacred Objects. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 456-464). 6th Edition. Lanham, MD: Rowman & Littlefield.
8. Paris, Jan (2009). Choosing and Working with a Conservator. On the Northeast Document Conservation Center's website. <http://www.nedcc.org/free-resources/preservation-leaflets/7.-conservation-procedures/7.7-choosing-and-working-with-a-conservator>.
9. How to Choose a Conservator (n.d.). On the American Institute for Conservation of Historic and Artistic Works (AIC) website, <https://www.culturalheritage.org/about-conservation/find-a-conservator>.

Recommended Optional Reading and Resource:

1. Rose, Carolyn L. and Amparo R. de Torres (Eds) (1992). *Storage of Natural History Collections: Ideas and Practical Solutions*. Cambridge, MA: Society for the Preservation of Natural History Collections. (Great reference for figuring out practical ways to store objects and specimens. Ideas presented can be used for all different kinds of collections, not just natural history collections.)
2. Elkins, Lisa and Christopher A. Norris (Eds) (2019). *Preventive Conservation: Collection Storage*. The Society for the Preservation of Natural History Collections, The American Institute for Conservation, the Smithsonian Institution, and the George Washington University Museum

Studies Program. (This is an update of the 1992 book. However I still find the 1992 book useful for practical examples of storage methods. I use both books.)

3. Campbell, Bruce A. and Christian Baars (2019). *The Curation and Care of Museum Collections*. New York, NY: Routledge.

4. Caple, Chris (2011). *Preventive Conservation in Museums*. New York, NY: Routledge. (This is a good book to have in your library if you become a collections manager. There are a lot of articles that complement those in *Museum Registrations Methods MRM6* and some that go more deeply into topics covered in *MRM6*. There are also some interesting articles on preserving modern materials like DNA and the impact of climate change on cultural heritage.)

5. American Institute for Conservation, STASH: Storage Techniques for Art, Science, and History Collections, <https://stashc.com/>.

6. American Institute for Conservation, Connecting to Collections Care, <https://www.connectingtocollections.org/>.

7. Conservation and preservation publications, On the Canadian Conservation Institute website, <https://www.canada.ca/en/conservation-institute.html>.

8. National Park Service. Conserve O Grams. These are short, focused leaflets about caring for museum objects. They are available as pdfs, at the following website, http://www.nps.gov/museum/publications/conservedgram/cons_toc.html.

Oct. 7, 2020, Week 6: Insurance and Risk Management, Security, Physical Inventory, Location Tracking and Bar Coding, Pest Control, Disaster Preparedness (Another Kind of Insurance)

How do we protect museum collections? An overview of collections insurance, risk management, security, pest control, inventory, location tracking and barcoding, and disaster preparedness.

Please consider the following questions for discussion for Week 6:

1. If artifacts/objects/specimens are considered priceless and irreplaceable, why is it important to insure them? If something did happen to the artifact/object/specimen, and reparations were paid to the museum, for what could the money be used?
2. Name one thing that the RCM might be responsible for regarding safety of the objects in a museum and explain why it is important.
3. Name a component of a museum disaster preparedness plan and explain why it is important. Use an example of a various type of disaster to explain the component's significance.
4. As the RCM of a large museum, you are looking for new off-site storage space. As you consider security, climate control and square footage, what are some of the specific factors you must review from the aspect of disaster mitigation?

Required Readings:

At first glance, this looks like a lot of readings, but most of them are only 2-3 pages long.

1. Malaro, Marie C. (2012). Care of Collections. In: *A Legal Primer on Managing Museum Collections*, (pp. 444-456). Washington, DC: Smithsonian Institution Press.
2. Malaro, Marie C. (2012). Insurance. In: *A Legal Primer on Managing Museum Collections*, (pp. 457-471). Washington, DC: Smithsonian Institution Press.
3. Reid, Adrienne (2020). Insurance. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 405-412). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Merritt, Elizabeth (2005). Knowing Your Collections are Insured...Priceless. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 57-60). Washington, DC: American Association of Museums.
5. Fischer, Eric S. (2005) What Part Does Insurance Play in Overall Risk Management? In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 52-54). Washington, DC: American Association of Museums.
6. Cato, Paisley S. (2020). Risk Management Overview. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 394-396). 6th Edition. Lanham, MD: Rowman & Littlefield.
7. Waller, Robert (2005). Know Thine Enemy: Be it Fire, Pestilence, Rot, or Other. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 46-48). Washington, DC: American Association of Museums.
8. Cato, Paisley S. (2020). Security Systems and Fire Protection Systems. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 401-404). 6th Edition. Lanham, MD: Rowman & Littlefield.
9. Kipp, Angela (2020). Inventory. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 341-347). 6th Edition. Lanham, MD: Rowman & Littlefield.
10. Anderson, Gretchen (2020). Integrated Pest Management. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 413-432). 6th Edition. Lanham, MD: Rowman & Littlefield.
11. Strang, Tom (2005). "I've Got Bugs in My Pockets and I Don't Know What to Do with Them. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 33-35). Washington, DC: American Association of Museums.
12. Wilson, Courtney B. (2005). It's All in the Planning, Not the Plan. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 49-52). Washington, DC: American Association of Museums.

13. Roberts, Barbara O. (1995). Emergency Preparedness. In: Carolyn L. Rose, Catharine A. Hawks, Hugh H. Genoways (Eds), *Storage of Natural History Collections: A Preventive Conservation Approach* (pp 81-99). Cambridge, MA: Society for the Preservation of Natural History Collections.

14. Cato, Paisley S. (2020). Emergencies—Prepare, Respond, Recover. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 397-400). 6th Edition. Lanham, MD: Rowman & Littlefield.

Recommended Optional Readings:

1. Simmons, John E. (2018). Chapter 11: Collections Care. In *Things Great and Small: Collections Management Policies* (pp. 109-121). Second Edition. Lanham, MD: Rowman & Littlefield.

2. Nelson, Carl L. (1991). *Protecting the Past from Natural Disasters*. Washington, DC: Archetype Press, Inc. (The Preservation Press, National Trust for Historic Preservation).

3. National Park Service (1993). *Primer on Disaster Preparedness, Management, and Response*. On the National Park Service website:

<http://www.nps.gov/museum/publications/primer/primintro.html>

4. Phelps, Marie-Page (2020). Barcodes and RFID Tags. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 312-315). 6th Edition. Lanham, MD: Rowman & Littlefield.

5. Susan E. Fishman-Armstrong and Deborah Rose Van Horn (2008). Considerations for Implementing a Bar Code System in a Museum. In: *Collections* 4(1):333-348.

WRITTEN ASSIGNMENT: Your written **Exhibit Critique assignment** is due **October 28**.

Oct. 14, 2020, Week 7: Sex/Gender, Diversity/Equity/Inclusion

What role has sex and gender, and diversity, equity and inclusion had in the way that collections were described, curated and managed in the past? How have these issues affected 21st century collections management and what role will they play in the future?

Required Readings:

1. Schiebinger, Londa (2004). Chapter 1: The Private Lives of Plants. In: *Nature's Body: Gender in the Making of Modern Science*. New Brunswick, NJ: Rutgers University Press.

2. Hone, Dave (2013). How a new species is named. In: *The Guardian*, June 21, 2013, <https://www.theguardian.com/science/lost-worlds/2013/jun/21/dinosaurs-fossils>.

3. Anonymous (n.d.). Patronyms (For Aspiring Taxonomists), <http://entnemdept.ufl.edu/Frank/kiss/kiss24.htm>.

4. Davis, Josh (2019). "There are more male than female specimens in natural history collections." Natural History Museum, London, <https://www.nhm.ac.uk/discover/news/2019/october/more-male-than-female-specimens-in-natural-history-collections.html>.
5. Copper, Natalie, Alexander L. Bond, Joshua L. Davis, Roberto Portela Miguez, Louise Tomsett, and Kristofer M. Helgen (2019). "Sex biases in bird and mammal natural history collections." The Royal Society, <https://royalsocietypublishing.org/doi/full/10.1098/rspb.2019.2025#XbAHXUM0Jc8.twitter>.
6. Levin, Amy K. (2020). No More Platitudes. In: *Museum*, Vol. 99, No. 2, March-April 2020 (pp. 12-15).
7. Russick, John (2020). The Museum Inside Out. In: *Museum*, Vol. 99, No. 1, January-February 2020 (pp. 32-35).
8. Momaya, Masum (2018). Ten Principles for an Anti-Racist, Anti-Orientalist, Activist Approach to Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 13-0). New York, NY: Routledge.
9. Smith, Mariko (2019). Museums should become known as sites of cultural revival, not scientific racism. In: *The Guardian*, <https://www.theguardian.com/commentisfree/2019/oct/31/museums-should-become-known-as-sites-of-cultural-revival-not-scientific-racism>.
10. Davis, Josh (2019). Are natural history museums inherently racist? In: *The Guardian*, July 16, 2019, <https://www.nhm.ac.uk/discover/news/2019/july/are-natural-history-museums-inherently-racist.html>.
11. Stevens, Jonathan (2020). Museums and Indigenous Peoples: Through the Display Glass. Cultural Survival, Inc., <https://www.culturalsurvival.org/publications/cultural-survival-quarterly/museums-and-indigenous-peoples-through-display-glass>.
12. Pilcher, Jeremy (2009). Let the objects speak: online museums and indigenous cultural heritage. In: *International Journal of Intangible Heritage*, January 2009, https://www.researchgate.net/publication/229020928_Let_the_objects_speak_online_museums_and_indigenous_cultural_heritage/link/5b61ef340f7e9bc79a74e607/download.
13. Northern Plains History and Cultures: How Do Native People and Nations Experience Belonging? Smithsonian Institution National Museum of the American Indian, <https://americanindian.si.edu/nk360/resources/Northern-Plains-History-and-Cultures-How-Do-Native-People-and-Nations-Experience-Belonging.cshml>.
14. Yellis, Ken (Ed.) (2013). Museums and Race. In: *Museum*, Vol. 92., Vol. 6, Nov.-Dec. 2013 (pp. 54-59).
15. Barnett, Redmond W. and Elisa Phelps (2020). Forging Deeper Connections. In: *Museum*, Vol. 99, No. 1, January-February 2020 (pp. 36-41).

16. Jones-Rizzi, Joanne and Stacey Mann (2020). Is That Hung White? In: *Museum*, Vol. 99, No. 3, Summer 2020 (pp. 26-31).

17. Appleton, Andrea (2018). Faces from 2,400 years ago: Archaeological Museum exhibit focuses on reconstructing the faces—and dignity—of the Goucher Mummy and the Cohen Mummy. In: *The Johns Hopkins Magazine*, Fall 2018, https://hub.jhu.edu/magazine/2018/fall/mummy-facial-reconstruction/?utm_source=Hub+subscribers&utm_campaign=84f35f7ea9-EMAIL_CAMPAIGN_2018_09_18_07_03_COPY_01&utm_medium=email&utm_term=0_d8bf41c16e-84f35f7ea9-65817917.

Recommended Optional Readings:

1. AAM (2018). *Facing Change: Insights from the American Alliance of Museums' Diversity, Equity Accessibility, and Inclusion Working Group*, <https://www.aam-us.org/programs/facing-change1/>.

2. Foley, Cindy Meyers and Regan Pro (2020). Change that Matters: How can leaders—and emerging leaders—confront the core contradictions facing museums today? In: *Museum*, Vol. 99, No. 3, Summer 2020 (pp. 38-43).

3. Sleeper-Smith, Susan (2009). *Contesting Knowledge: Museums and Indigenous Perspectives*. Lincoln, NE: University of Nebraska Press.

WRITTEN ASSIGNMENT: Your written **Exhibit Critique** assignment is due **October 28**.

Oct. 21, 2020, Week 8: Exhibitions Planning, Packing and Shipping.

What is the RCM's role in exhibitions planning? An introduction to best practices related to exhibiting, packing, and shipping collections.

Please consider the following questions for discussion for Week 8:

1. Did you know that the Hope Diamond was shipped to the Smithsonian in a manila envelope by registered mail?! (see story here-- <https://www.flickr.com/photos/nationalpostalmuseum/5178848349/>.)

Name a type of object, such as a framed work on paper, a wooden chair, a fossil, a cross-mended ceramic pot*, a scientific instrument or your own example, and explain how you would pack it to travel across the country for an exhibition at a borrowing museum. What type of transit (air, truck, hand carry, etc) would you choose to ship the object and why? Describe what packing materials you would use to support the object. (It might be different depending on which shipping method you choose.)

*Some of you may know already, but for the benefit of those that do not, here is a definition of "cross-mended." When items are recovered from archaeological digs, they are usually

broken. Cross-mended means that the pieces of the object have been glued back together. Sometimes cross-mended artifacts are not complete.

2. You are the RCM at Science Museum, a small university museum. Name one of your tasks when an in-house exhibition is being organized or installed. Explain why the task you name is important and how it fits into the overall management of the exhibition.
3. Your small history museum has received a group of glass-plate negatives as a loan for an exhibition you are planning. The packaging materials are damaged and are not suitable to use for the return to the owner. Even worse, one of the negatives may be damaged. Your museum has a very small budget for this exhibition. Whom should you contact, and what will you do?

Required Readings:

1. Ryan, Mark (2020). Displays from Within—Consideration for Collections-Based Exhibitions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 156-160). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Ogden, Sherelyn (2004). Chapter 4: Display in a Proper and Respectful Way (pp 15-16) and Chapter 11: How Should Cultural Items be Used for Display (pp 82-98). In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide*. St. Paul, MN: Minnesota Historical Society.
3. Bakke, Julia (2020). Organizing Loan and Traveling Exhibitions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 149-155). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Kiser, Toni M. (2020). Hosting Traveling Exhibitions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 524-529). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Brill, Jacqueline (2008). Jockeys and Juleps. In: *Museum*, Vol. 87, No. 1, Jan.-Feb. 2008 (pp. 25-26, 72).
6. Malaro, Marie (2012). International Loans. In: *A Legal Primer on Managing Museum Collections* (pp. 355-384). Washington, DC: Smithsonian Institution Press.
7. National Park Service (2006). Packing and Shipping. In: *Museum Handbook, Part I*. Chapter 6: Handling, Packing, and Shipping. On the National Park Service website, (pp. 6.11-6.30). <https://www.nps.gov/museum/publications/MHI/CHAP6.pdf>
8. Powell, Brent, John Molini, T. and Ashley McGreu (2020). Packing and Crating. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 363-372). 6th Edition. Lanham, MD: Rowman & Littlefield.

9. Taurins, Irene (2020). Shipping by Land, Air, and Sea. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 373-377). 6th Edition. Lanham, MD: Rowman & Littlefield.
10. Berkow, Racine (2020). Import and Export: Guidelines for International Shipping. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 378-382). 6th Edition. Lanham, MD: Rowman & Littlefield.
11. AIC 2009 Conference presentation: TSA Certified Cargo Screening Program.
12. Rea, Naomi (2020). Museums Can Learn From the Entertainment Industry: Why the Van Gogh Museum Is Launching an Experiential Pop-Up in London. In: *Artnet News*, Feb. 17, 2020, https://news.artnet.com/art-world/van-gogh-museum-experience-london-1777419?utm_source=American+Alliance+of+Museums&utm_campaign=1b43891498-EMAIL_CAMPAIGN_2020_02_19_01_20&utm_medium=email&utm_term=0_f06e575db6-1b43891498-37300921.
13. Jolly, Eric J. (2013). The Risks and Rewards of "RACE." In: *Museum*, Vol. 92, 92, No. 6, Nov.-Dec. 2013 (pp. 60-63).
14. Merritt, Elizabeth (2018). Are Museums the Rightful Place for Confederate Monuments? AAM Center for the Future of Museums Blog, Apr. 3, 2018, <https://www.aam-us.org/2018/04/03/are-museums-the-rightful-home-for-confederate-monuments/>.

Recommended Optional Readings:

1. Rebecca A. Buck, Jean Allman Gilmore, and Irene Taurins (2020). *On the Road Again: Developing and Managing Traveling Exhibitions*. Second Edition. Lanham, MD: Rowman & Littlefield.
2. Lord, Barry and Gail Dexter Lord. (2014). Planning and Managing Temporary Exhibitions. In Barry Lord and Maria Piacente (Eds), *Manual of Museum Exhibitions*. Second Edition. Lanham, MD: Rowman & Littlefield.

WRITTEN ASSIGNMENT: Your written **Exhibit Critique** assignment is due **October 28**.

Oct. 28, 2020, Week 9: Loans, Courier Functions, and Abandoned Loans.

What is the RCM's role in arranging, preparing, and recording loans of museum objects and specimens? What is the role of the RCM as a courier? How do RCM's deal with abandoned loans?

Note: Each student will present her/his exhibit critique to the class (10-15 minute presentation) during Week 9. Please prepare a visual presentation (e.g., PowerPoint) that we screen share on Zoom.

Please consider the following questions for discussion during Week 9:

1. Ms. Influential Donor is considering lending a valuable full-sized 18th-century harp to your museum for an exhibition, but before she will sign the loan form, you must convince her that the harp will be safe and secure from the time it enters the museum's door until it is returned to her. Explain one measure you are going to take to make sure that nothing happens to the harp while it is on loan to your museum.
2. Why are couriers sometimes needed for loans? What does a courier do?
3. Your museum has a prehistoric ceramic pot loaned by Mildred and Harry Bennett in 1950. Does it qualify as an abandoned loan in your home state and why or why not?

Required Readings:

1. Malara, Marie (2012). Loans, Incoming and Outgoing. In: *A Legal Primer on Managing Museum Collections* (pp. 273-318). Washington, DC: Smithsonian Institution Press.
2. Wood, Rose and Andrea Gardner (2020). Loans. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 134-148). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Reibel, Daniel (2018). Chapter 7: Loans. In: *Registration Methods for the Small Museum* (pp 79-87). Fifth Edition. Lanham, MD: Rowman & Littlefield.
4. Burke Museum of Natural History and Culture, Seattle, WA. Standard Facility Report. See the Instructional Materials folder in Dropbox. A facilities report is standard equipment for all RCMs. Many museums use the AAM Standard Facilities Report template. In your career you will review such reports from institutions who apply to your institution for loans, and you will review and update such reports for your own museum.
5. Summers, Cherie and Anne Mersmann (2020). Couriering. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 383-386). 6th Edition. Lanham, MD: Rowman & Littlefield.
6. Malara, Marie (2012). Unclaimed Loans. In: *A Legal Primer on Managing Museum Collections* (pp. 319-354). Washington, DC: Smithsonian Institution Press.
7. DeAngelis, Ildiko Pogany (2020). Old Loans and Museum Property Laws. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 106-117). 6th Edition. Lanham, MD: Rowman & Littlefield.
8. Dean, Catherine E. (2003). New Tools for an Old Problem: Old Loans and the Internet.

Recommended Optional Reading and Resource:

1. Rose, Cordelia and Anna C. Blomfield (2002). *Courierspeak: A Phrase Book for Couriers of Museum Objects*. 2nd Edition. Washington, DC: Smithsonian Institution Press.

WRITTEN ASSIGNMENT: Your written **Standardized Vocabulary Term assignment** is due **November 18.**

Nov. 4, 2020, Week 10: Collections Management Systems, Data Standards and Interoperability, Sharing Collections Online.

An overview of what constitutes a good Collections Management System for the computerization and digitization of museum collections, including a discussion of data standards and metadata.

Please consider the following questions for discussion for Week 10:

1. Answer the following questions:
 - a) In what ways might collections information be utilized electronically that would not be possible with a paper system?
 - b) If you have worked with both types of records (paper and electronic), what are some of the pros and cons of each?
 - c) Are there some records which would never be digitized? Name one type and explain why.
 - d) (1) Are there some collections or records that should never be made available online? (2) What kinds of information about a collection should never be published online? (3) What kinds of information contained in collections documents or records should never be published online? In your answer, explain why.
2. Name one issue that an RCM must consider when designing a computerized collections management system (e.g., designing a collections management database in Microsoft Access) or buying “off-the-shelf” collections management software (e.g., Past Perfect, ReDiscovery).
3. Your museum began collecting in the late 1800s. The science collection was based on field collection records of the time. You have cards organized only by species and vague collecting notes. Your history collection, however, was numbered consecutively from 1 to the current record, accession files are in place, and the catalog has followed the Chenhall system since the early 1970s. It is now 2015, and you are faced with integrating the system for computerization. Where do you begin? How do you proceed?

Describe one or two issues that you would have to consider or one or two activities that you would have to undertake to make this project work successfully.

4. Computerized collections management systems can become an integral part of managing the collections overall. Name a museum department other than registration/collections management, and give an example of some activity for which the department needs the collections management system. You may assume that all departments in the museum that need the system have access to it and sufficient training to use it. For example, the front desk uses the system to answer visitors' questions about which objects are on display.

Required Readings:

1. Quigley, Suzanne and Christina Linclau (2020). Computer Systems and Data Management. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 174-196). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Reibel, Daniel (2018). Chapter 8: A World of Computers. In: *Registration Methods for the Small Museum* (pp 89-104). 5th Edition. Lanham, MD: Rowman & Littlefield.
3. Stone, Vickie (2018). Question the Database! In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 117-119). New York, NY: Routledge.
4. Arnone, Olivia and Susan Wamsley (2020). Digital Asset Management System. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 197-204). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Harpring, Patricia (2009). Introduction to Controlled Vocabularies, http://www.getty.edu/research/publications/electronic_publications/intro_controlled_vocab/
6. Chandler, Robin (2002). Museums and the Online Archive of California. In: *First Monday*, volume 7, numbers 5-6. Available online, <http://firstmonday.org/ojs/index.php/fm/article/view/952/873>
7. Park Canada (2013). *Harmonization of Nomenclature 4.0 and Parks Canada Descriptive and Visual Dictionary of Objects*, <https://app.pch.gc.ca/sgc-cms/nouvelles-news/anglais-english/?p=10400>.
8. Curry, Andrew (2019). Virtual copy of ransacked museum comes to Mosul. In: *Science*, Vol. 363, No. 6427, Feb. 8, 2019 (p. 573), <https://science.sciencemag.org/content/363/6427/573>.
9. Solly, Meilan (2017). This Replica of a Tlingit Killer Whale Hat Is Spurring Dialogue About Digitization. In: Smithsonianmag.com, Sept. 11, 2017, <https://www.smithsonianmag.com/smithsonian-institution/replica-tingit-killer-whale-hat-spurring-dialogue-about-digitization-180964483/>.

Recommended Optional Reading:

1. Bourcier, Paul, Heather Dunn, and the Nomenclature Committee (Eds) (2015). *Nomenclature 4.0 for Museum Cataloging: Robert G. Chenhall's System for Classifying Man-Made Objects*. 4th Edition. Lanham, MD: Rowman & Littlefield.
2. Malaro, Marie C. (1994). From Card File to Computer. In: Marie C. Malaro, *Museum Governance*. Washington, DC: Smithsonian Institution Press.

WRITTEN ASSIGNMENT: Your written **Standardized Vocabulary Term assignment** is due **November 18**.

Nov. 11, 2020, Week 11: Holiday, No Class

Due to COVID, the University's decision to shorten the Fall 2020 academic semester by one week, and the fact that there are two official University holidays on Wednesdays this semester, we are losing three weeks of this course this semester. This means that I am not able to cover all of the topics that I feel are essential for a museum collections management course.

I was able to combine a couple of topics into one week, but there is one topic that I am not able to fit in this semester--Cultural Property, Plants and Wildlife. I will be covering this topic this week, Wednesday, Nov. 11. Since this day is an official University holiday, **this event is optional**. I will not deduct points for those who do not wish to participate. I do wish to point out that this topic is not just for those that hope to work in a natural history museum. Almost all museums, from art museums to zoos, contain cultural property, flora and fauna in some manner, be it an object or specimen (alive or dead) or parts of a specimen that are covered by local, state and federal laws and regulations, and international conventions that govern how they are collected, curated, and managed.

Cultural Property, Plants and Wildlife

A study of laws, regulations, and international conventions related to cultural property, and plants and wildlife. What must the RCM know so that a museum will be in compliance with these laws, regulations, and conventions to which museum collections are subject?

Please consider the following questions for discussion during Week 11.

1. You are the RCM at the River Styx Museum and Environmental Education Center. One morning, you are the first one to show up for work. On the doorstep of the main entrance to the museum you find a mounted bald eagle. There is no information with it (no donor name, no information on where it came from, no information on the shop that did the taxidermy). It is a beautiful specimen, and your museum director might like to keep it. (This is a true story, but the name of the museum has been changed for confidentiality.)

Answer one of the following questions:

- a) Is your museum going to get in trouble (i.e., get fined or worse) for having it left on your doorstep? Why or why not?
- b) Will your museum get in trouble if you do not report it? Why or why not?
- c) Is it legal for the museum to keep it? Why or why not? What could you do to make it legal for the museum to own it.
- d) How do you proceed if the museum director wants to keep it? How do you proceed if the director wants to get rid of it?
- e) If you keep the mount, what are some of the activities that you could use it for? Name one and explain what the museum would have to do to stay within the bounds of the law.

2. A prominent U.S. museum has a piece of the Elgin marbles (also known as the Parthenon marbles) in its collection. The museum acquired the piece through an exchange with the British Museum in the early 1900s. The museum director receives an official request from the Acropolis Museum in Greece for the return of the piece. How should the museum proceed and what would be the RCM's role in the process?
3. Your curator of Native American Arts wishes to acquire a headdress that contains feathers of an endangered species (not eagle). The feathers were legally obtained by the current owner. How do the following situations affect the acquisition's process and legality? Pick one of the following scenarios and answer the question.
 - a) The headdress is more than 100 years old.
 - b) The headdress is less than 100 years old.
 - c) The headdress is offered as a gift.
 - d) The headdress is offered by a vendor in Canada.
 - e) The headdress is offered by a vendor in your state.
 - f) The headdress is offered by a vendor who is also the artist and who is a Native American.

Required Readings:

1. Malaro, Marie C. (2012). Laws Protecting Plants and Wildlife (and Parts Thereof) (pp. 135-142); Laws Protecting Antiquities and Historic Properties (pp. 142-150). In: *A Legal Primer on Managing Museum Collections*. Washington, DC: Smithsonian Institution Press.
2. Tompkins, William G., Elaine L. Johnston, and Julie L. Haifley (2020). Biological Material—Fish Wildlife and Plants. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 508-521). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Simmons, John E. (2018). Appendix C: Laws and Regulations. (pp. 213-220). In: *Things Great and Small: Collections Management Policies*. Second Edition. Lanham, MD: Rowman & Littlefield.
4. Malaro, Marie C. (1994). Chapter 12: Poor Sue, pp. 118-128. In: *Museum Governance*. Washington, DC: Smithsonian Institution Press.
5. Cohen, Patricia (2012). Art's Sale Value? Zero. The Tax Bill? \$29 Million. In: *The New York Times*, July 22, 2012, <https://www.nytimes.com/2012/07/22/arts/design/a-catch-22-of-art-and-taxes-starring-a-stuffed-eagle.html>. You may have to access this using Google, Facebook, or Apple.
6. Vogel, Gretchen (2019). Countries demand their fossils back, forcing natural history museums to confront their past. In: *Science*, March 27, 2019, <https://www.sciencemag.org/news/2019/03/countries-demand-their-fossils-back-forcing-natural-history-museums-confront-their->

[past?utm_source=American+Alliance+of+Museums&utm_campaign=1cd6890c95-EMAIL_CAMPAIGN_2020_02_11_02_24&utm_medium=email&utm_term=0_f06e575db6-1cd6890c95-37300921](https://www.americanallianceofmuseums.org/campaign/1cd6890c95-EMAIL_CAMPAIGN_2020_02_11_02_24&utm_medium=email&utm_term=0_f06e575db6-1cd6890c95-37300921).

Recommended Readings:

1. Johnson, Kirk Wallace (2018). *The Feather Thief: Beauty, Obsession, and the Natural History Heist of the Century*. New York, NY: Penguin Books, Penguin Random House LLC.
2. Pittman, Craig (2012). *The Scent of Scandal: Greed, Betrayal, and the World's Most Beautiful Orchid*. Gainesville, FL: University of Florida Press.
3. Lazrus, Paula A. and Alex W. Barker (Eds) (2012). *All the King's Horses: Essays on the Impact of Looting and the Illicit Antiquities Trade on Our Knowledge of the Past*. Washington, D.C.: The Society for American Archaeology.

WRITTEN ASSIGNMENT: Your written **Standardized Vocabulary Term assignment** is due **November 18**.

Nov. 18, 2020, Week 12: Intellectual Property-- Rights and Reproduction, Copyright, Trademark.

An introduction to issues related to collections and intellectual property, copyright, and trademark.

Please consider the following questions for discussion during Week 12.

1. Why should museums care about copyright?
2. You have just received an email request from someone who wants to reproduce your Andy Warhol painting of soup cans. Answer one of the following questions:
 - i. Does the museum have authority to grant permission? Why or why not?
 - ii. What would you do to protect the museum legally and still help the person/organization who made the request?
3. Copyright is often not an issue for natural history and science museums due to the nature of their collections. Describe one type of activity or incident where a natural history or science museum must be concerned about copyright or fair use.

Required Readings:

1. Levine, Melissa and Christine Steiner (2020). Copyright. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 465-475). 6th Edition. Lanham, MD: Rowman & Littlefield.

2. Malaro, Marie (2012). Copyright Considerations and Other Restrictions on Use: Artists' Rights and Content-Related Rights. In: *A Legal Primer on Managing Museum Collections* (pp 165-234). Washington, DC: Smithsonian Institution Press.
3. Young, Anne M. (2020). Rights and Reproductions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 476-486). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Aoki, Keith, James Boyle, and Jennifer Jenkins (2006). Bound by Law (pp 1-72). Durham, North Carolina: Duke University School of Law. This is an illustrated publication, done graphic novel style, <https://law.duke.edu/cspd/comics/>.

Recommended Optional Reading:

1. Young, Anne M. (2019). *Rights and Reproductions: The Handbook for Cultural Institutions*. 2nd Edition. Lanham, MD: Rowman & Littlefield.
2. Pantalony, Rina Elster (2013). *Managing Intellectual Property for Museums*. Geneva, Switzerland: World Intellectual Property Organization (WIPO).
3. Steiner, Christine et al. (Eds) (1999). *A Museum Guide to Copyright and Trademarks*. Washington, DC: American Association of Museums.

Nov. 25, 2020, Week 13: Student Holiday, No Class

I would like to take this day to view the following video:

- a) *The Rape of Europa*. 2008. 1 hour 57 minutes.
http://aapmedia.jhu.edu/AAPmedia/play/?file=aapmedia/courses/460_666_LeCompte/RAPE_OF_EUROPA.mp4. This video explores the Nazi plunder of looted art treasures from occupied countries, and the consequences. It covers a range of associated activities: Nazi appropriation and storage, patriotic concealment and smuggling during World War II, discoveries by the Allies, and the extraordinary tasks of preserving, tracking and returning by the American Monuments officers and their colleagues.

It is an excellent documentary. **This event is optional**, but highly recommended. I will not deduct points for those who do not wish to participate. We will discuss mutually agreeable times for everyone that wishes to view this video. I can run the video several times during the day if that works best.

FINAL PROJECT: All students—Your written **final project** is due **December 17**.

Dec. 2, 2020, Week 14: Provenance, Ownership, Restitution, Repatriation, and Decolonization.

An overview of issues related to collections provenance research, Nazi-era provenance, ownership, restitution, NAGPRA and other forms of repatriation, and decolonization of collections.

Please consider the following questions for discussion during Week 14.

1. Have you ever been involved in a provenance research project. If so, briefly describe the project and what your job was.

If not, answer the following question:

Why is tracking provenance important? For example, you may explain what legal issues might have been avoided by having provenance records.

2. What is the importance of a resource like the Art Loss Register, INTERPOL's Stolen Works of Art site, or the FBI's Art Theft site? Describe one way in which an RCM could use this resource, or list one piece of information that would be important in identifying a stolen museum object.
3. Your museum's collections include a group of Native American objects excavated locally in the 19th century and donated to the museum in the 1950s. A group of individuals who claim descent from the original tribe have asked the museum to return the objects to them. You and your colleagues at the museum support repatriation, recognizing the right of a people to have control over their cultural heritage, but there is another side to this-- you are concerned about the ability of the requesting group to care for these fragile objects.

As the museum's RCM, how would you deal with this case? What would be your role in helping to resolve this case, as opposed to that of the curator or director (e.g., describe one or two activities that you might have to undertake as RCM)?

You may wish to consider some of the following questions to help you answer the question above:

- i. What are some of the legal and ethical issues to consider in this case?
- ii. What are some of the ways, if any, you might deal with your dilemma (i.e., your concern about the ability of the requesting group to care for these fragile objects)?

Required Readings:

1. Daly, Karen D. (2020). Provenance Research in Museums—An Overview. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 68-81). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Hale, Suzanne (2020). Of Law and Ethics: What do Museums need to know in this new era of cultural property ownership disputes? In: *Museum*, Vol. 99, No. 3, Summer 2020 (pp. 32-36).

3. Associated Press. "California to return paintings to Holocaust victims' heirs." *Guardian News and Media*, April 10, 2009, <http://www.theguardian.com/artanddesign/2009/apr/10/california-art-holocaust-victims>.
4. Besterman, Tristram (2016). *Crossing the Line: Restitution and Cultural Equity*. In: *Museums and Restitution* (pp. 19-36). New York, NY: Routledge.
5. Fouseki, Kalliopi (2016). *Claiming the Parthenon Marbles Back: Whose Claim and on Behalf of Whom?* In: *Museums and Restitution* (pp. 163-175). New York, NY: Routledge.
6. Malaro, Marie C. (2012). *Stolen Property* (pp. 71-83); *Objects Improperly Removed from their Countries of Origin* (pp. 83-128; 134). In: *A Legal Primer on Managing Museum Collections*. Washington, DC: Smithsonian Institution Press.
7. Art Loss Register, <https://www.artloss.com/>.
8. The Getty Museum *Introduction to Object ID* (1999). *Object ID and Object ID Checklist*, <http://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0892365722.pdf>.
9. Arroyo, Leah (2008). *There's Gold in Copper*. In: *Museum*, Vol. 87, No. 2, Mar.-Apr. 2008 (29-31).
10. Malaro, Marie C. (2012). *Native American Graves Protection and Repatriation Act*. In: *A Legal Primer on Managing Museum Collections*, (pp. 128-134). Washington, DC: Smithsonian Institution Press.
11. O'Brien, Melanie and Anne Amati (2020). *Implementing NAGPRA*. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 498-507). 6th Edition. Lanham, MD: Rowman & Littlefield.
12. Meier, Allison C. (2013). *Minik and the Meteor*. *Narratively*, <https://narratively.com/minik-and-the-meteor/> or if you have trouble accessing that site, *Pocket Worthy*, <https://getpocket.com/explore/item/minik-and-the-meteor>.
13. Parzen, Micah (2020). *Knowing Better, Doing Better: The San Diego Museum of Man takes a holistic approach to decolonization*. In: *Museum*, Vol. 99, No. 1, January-February 2020 (pp. 26-31).
14. Shoenberger, Elisa (2020). *What Does it Mean to Decolonize a Museum?* *Museum Next*, <https://www.museumnext.com/article/what-does-it-mean-to-decolonize-a-museum/>.
15. Howarth, Frank (2018). *Decolonizing the Museum Mind*. *American Alliance for Museums, Center for the Future of Museums Blog*, <https://www.aam-us.org/2018/10/08/decolonizing-the-museum-mind/>.
16. Jorgenson, Daryl and Mae Sevedge (2019). *Two Case Studies in Decolonization*. *American Alliance for Museums, Center for the Future of Museums Trend Watch*, <https://www.aam-us.org/2019/12/12/two-case-studies-in-decolonization/>.

17. Smith, Ashleigh (2019). Listen to the Interns: The Importance of the “Budding” Scholar for Museum Decolonization. American Alliance for Museums, <https://www.aam-us.org/2019/01/16/listen-to-the-interns-the-importance-of-the-budding-scholar-for-museum-decolonization/>.

Recommended Optional Readings and Resource:

1. Yeide, Nancy H., Konstantin Akinsha, and Amy L. Walsh (2001). *The AAM Guide to Provenance Research* (especially pp 9-35). Washington, DC: American Association of Museums.

2. *Stolen* (2018). An authorized publication regarding the heist of thirteen artworks from the Isabella Stewart Gardner Museum. Carlisle, MA: Benna Books-Applewood Books.

3. Boser, Ulrich (2010). *The Gardner Heist: The True Story of the World’s Largest Unsolved Art Theft*. New York, NY: Harper Paperbacks/Harper Collins Publishers.

4. Cultural Property Repatriation News and Issues Blog, <http://culturalpropertyrepat.blogspot.com/2017/05/indigenous-groups-in-canada-call-for.html>. (Articles and information on repatriation of indigenous materials from non-US museums.)

5. Strand, John (2010). Twenty Years and Counting: James Pepper Henry’s Multi-Faceted View of NAGPRA. In: *Museum*, Vol. 89, No. 6, November-December 2010 (pp. 50-57).

6. Lawler, Andrew (2010). Grave Disputes. In: *Science* 8 October 2010, 330:166-170; A Tale of Two Skeletons. In: *Science* 8 October 2010, 330:171-172.

7. Travis, John (2010). In Search of Sitting Bull. In: *Science* 8 October 2010, 330:172-173.

8. Ferguson, T.J., Roger Anyon, and Edmund J. Ladd (2000). Repatriation at the Pueblo of Zuni: Diverse Solutions to Complex Problems. In: Devon A. Mihesuah (Ed.), *Repatriation Reader: Who Owns American Indian Remains* (pp 239-265). Lincoln, NE: University of Nebraska Press.

9. Pala, Christopher (2008). Paradise Almost Lost: Hawaii’s Bishop Museum Grapples with NAGPRA. In: *Museum*, Vol. 87, No. 2, Mar.-Apr. 2008 (pp. 44-53).

10. Indigenous Voice in Repatriation. NAGPRA Community of Practice website, Denver University Museum of Anthropology, <https://liberalarts.du.edu/anthropology-museum/news-events/all-articles/indigenous-voices-repatriation>.

11. Repatriation. Association on American Indian Affairs, <https://www.indian-affairs.org/repatriation.html>.

12. Chapter 11: Repatriation (2009-2010). In: *Smithsonian National Museum of the American Indian Program and Services Guide* (pp. 63-70 in document, either scroll down to pp. 63 or type 65 in the pdf page index to get to p. 63 of the document). Website: http://nmai.si.edu/sites/1/dynamic/downloads/downloads_filename_67.pdf.

13. Caitlin-Legutko, Cinnamon (2016). We Must Decolonize Our Museums. TEDxDirigo, YouTube, <https://www.youtube.com/watch?v=jyZAgG8--Xg>.
14. Colwell, Chip (2017). Museums have a dark past, but we can fix that. TEDxMileHigh, YouTube, https://www.youtube.com/watch?v=DJYS9C06_qY.
15. Cairns, Puawai (2018). Decolonisation: we aren't going to save you. American Alliance for Museums, Center for the Future of Museums Blog, <https://www.aam-us.org/2018/12/17/decolonisation-we-arent-going-to-save-you/>.
16. Lonetree, Amy (2012). *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Raleigh, NC: The University of North Carolina Press.
17. McCarthy, Conal (2011). *Museums and the Maori*. Walnut Creek, CA: Left Coast Press.

FINAL PROJECT: All students—Your written **final project** is due **December 17**.

Dec. 9, 2020, Week 15: Deaccessions--Collections Management Procedures and Practices; Ethics.

An overview of best practices, standards, and procedures related to deaccessioning museum collections. A discussion of ethical practices related to deaccessioning collections.

Please consider the following questions for Week 15:

1. Why would a museum choose to deaccession objects from its collections?
2. There are special issues that a natural history museum, science museum, botanical museum, zoo, or aquarium needs to consider when they are going to deaccession an artifact, specimen, or collection. Describe one such issue and what special procedures the institution would have to take to deaccession the artifact, specimen, or collection because of this issue.
3. During the research phase prior to deaccessioning, museums will sometimes decide not to proceed with the deaccession. Give one reason why the museum would abandon the idea of deaccessioning an object, artifact, specimen, or collection, and explain what might happen if the museum decided to proceed anyway.

Required Readings:

1. Malaro, Marie (2012) The Disposal of Objects – Deaccessioning. In: *A Legal Primer on Managing Museum Collections* (pp 248-272). Washington, DC: Smithsonian Institution Press.
2. Moser, Antonia (2020). Deaccessioning and Disposal. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 118-125). 6th Edition. Lanham, MD: Rowman & Littlefield.

3. Weil, Stephen E. (1997). Introduction. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 1-9). Washington, DC: American Association of Museums.
4. American Alliance of Museums Information Center (2005). Information Center Fact Sheet: Ethics of Deaccessioning.
5. American Alliance of Museums Information Center (2003). Information Center Fact Sheet: Guidelines for Discussion of Deaccessioning.
6. Association of Art Museum Directors (2010; amended 2015). AAMD's Policy on Deaccessioning.
7. Garfield, Donald (1997). Deaccessioning Goes Public. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 11-21). Washington, DC: American Association of Museums.
8. Miller, Steven H. (1997). Selling Items from Museum Collections. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 51-61). Washington, DC: American Association of Museums.
9. Miller, Steven H. (1997). 'Guilt-Free' Deaccessioning. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 93-97). Washington, DC: American Association of Museums.
10. Barr, David W. (1997). Legacies and Heresies: Some Alternatives in Disposing of Museum Collections." In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 99-106). Washington, DC: American Association of Museums.
11. Ainslie, Patricia (1997). The Deaccessioning Strategy at Glenbow: 1992-97. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 125-142). Washington, DC: American Association of Museums.
12. Jordan, Anne (2018). Tidying Up Museum Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 127-129). New York, NY: Routledge.
13. Pogrebin, Robin (2010). Museum Sells Pieces of its Past: Reviving a Debate. In: *The New York Times*, Dec. 5, 2010, <https://www.nytimes.com/2010/12/06/arts/design/06sales.html>. You may have to access this using Google, Facebook, or Apple.

Recommended Optional Readings and Resources:

1. Weil, Stephen E. (1997). Deaccessioning in American Museums: I. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 63-70). Washington, DC: American Association of Museums.
2. Collections Management Disposal Policies (1997). In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 167-202). Washington, DC: American Association of Museums. Contains various disposal policies from selected museums.
3. AAMD's statements to various museums regarding their decisions to deaccession collections, <https://aamd.org/search/#deaccession>.

FINAL PROJECT: Your written **final project** is due **December 17**. I have to turn in grades by December 21. Therefore, you need to turn your final project in **no later than 11:55 pm, December 17**.

UF Policies and Protocols:

Zoom Policy and Protocol:

Proper Zoom Etiquette: Please treat our Zoom class meetings as if they are in-person meetings, and we are all present in the same room. Be polite and respectful of your fellow classmates, especially during discussions.

Here are some tips for making our Zoom class meetings successful:

- If you have not used Zoom before click the link to download Zoom, <https://video.ufl.edu/conferencing/zoom/>, prior to the day of the meeting and familiarize yourself with any features you may need to use, including mute/unmute microphone, stop/start video, screenshare, the Chatbox, and the Question box.
- Join early – up to 5 minutes before the meeting start time.
- Mute your microphone.
To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking.
- Find a quiet place.
When your microphone is not muted, avoid activities that could create additional noise, such as shuffling papers.
- Have your video on unless you are experiencing connection issues.
Have a plain background. Avoid backlight from bright windows or lights, especially overhead lights. Have good lighting on your face so you can be seen clearly.
- Position your camera properly.
If you choose to use a web camera, be sure it is in a stable position and focused at eye level, if possible. Doing so helps create a more direct sense of engagement with other participants.
- Look at the person to whom are you speaking.
- Limit distractions.
You can make it easier to focus on the meeting by turning off notifications, closing or minimizing running apps (especially your email), and muting your smartphone.
- Avoid multi-tasking.
You will retain the discussion better if you refrain from replying to emails or text messages during the meeting and wait to work on any other tasks until after the meeting ends.
- Prepare materials in advance.
If you will be sharing content during the meeting, make sure you have the files and/or links ready to go before the meeting begins.
- Try to avoid talking over or at the same time as other participants.
Wait to comment until the other person is finished speaking. This is especially important for Zoom meetings since multiple people trying to talk at one time creates a cacophony of sound so that no one can be understood.

- If you have questions:
During a presentation, put them in the Chatbox or the Question box. The presenter can then address your questions after he/she/they finish the presentation.
After the presentation, ask questions by raising your hand or just speaking out.

FERPA Regulations: Our class sessions may be audio-visually recorded for students in the class to refer back to and for enrolled students who are unable to attend live. I will announce that we will be recording prior to starting the recording. If you participate with your camera engaged or utilize a profile image, you are agreeing to have your video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, if you un-mute during class and participate orally, you are agreeing to have your voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the Chatbox or Question box, which allows you to type questions and comments live. The chat and questions will not be recorded or shared. Unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Zoom Outage: UF Instructors have been warned that there have been nationwide Zoom outages. In the event of a such an outage, we will use an alternative platform that is easily accessible to everyone in the course(e.g., Google Meet, Skype, Discord). I will send you the appropriate information to join if necessary.

Academic Integrity, Ethics and Plagiarism:

The strength of the University depends on academic and personal integrity. In this course, you must be honest and truthful. Ethical violations include cheating on exams, plagiarism, reuse of assignments, improper use of the Internet and electronic devices, unauthorized collaboration, alteration of graded assignments, forgery and falsification, lying, facilitating academic dishonesty, and unfair competition. The University of Florida holds its students to the highest standards and encourages students to read the University of Florida Student Honor Code and Student Conduct Code (Regulation 4.040), so that they are aware of UF's standards. Any violation of the Student Honor Code will result in a referral to the Student Conduct and Conflict Resolution and may result in academic sanctions and further student conduct action. You are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please contact me as the course instructor. For more information please visit <http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf>.

Attendance Policy and Requirements:

You are responsible for satisfying all academic objectives as defined by me, as the course instructor. Absences count from the first class meeting. In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. If you plan to be absent, please let me know as soon as possible. If you fall ill and cannot let me know right away,

please let me know as soon as you can. Excused absences do not negatively affect your class participation points.

You will be permitted a reasonable amount of time to make up the material or activities covered in your absence. I will work with you to determine a mutually agreeable schedule to make up missed work.

If you do not participate in at least one of the first two class meetings, and you have not contacted me or Dr. Porchia Moore, the UF Museum Studies Program Director, to indicate your intent, you can be dropped from the course. I will make every effort to contact you before bringing the matter before Dr. Moore, the Museum Studies Program Director, or the appropriate department if you are not part of the Museum Studies Program. You must not assume that you will be dropped, however. The School of Art + Art History or your department will notify you officially if you have been dropped from the course.

The University recognizes the right of the individual professor to make attendance mandatory. After due warning, I, as course instructor, can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Dropping the Course:

You are responsible for understanding the University's policies and procedures regarding withdrawing from courses. You should be aware of the current deadlines according to the academic calendar, 2020-2021 Dates and Deadlines, <https://catalog.ufl.edu/UGRD/dates-deadlines/2020-2021/>.

Course Evaluation:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. You will be notified when the evaluation period opens, and can complete evaluations through the email you receive from GatorEvals, in the Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to you at <https://gatorevals.aa.ufl.edu/public-results/>. The evaluation period opens on Nov. 24 and closes on Dec. 11.

COVID-19:

Due to the COVID-19 virus, this class will be held virtually. We will use Zoom meetings to meet during the scheduled class period, Wednesdays, 10:40 am-1:40 pm. We will also use Canvas and Dropbox to access those required readings that do not come from the required texts, recommended readings and resources, and instructional material. All material will be posted in Canvas; the same material will be posted in Dropbox in case you have trouble accessing Canvas.

If you become ill due to COVID and are unable to attend class or complete the assignments, you have several options. You may officially withdraw from the course (see Dropping the Course above), you may take an incomplete, or you may arrange to make up the work during the

semester and complete the course on time. I will work with you to determine a mutually agreeable schedule for resolving an incomplete or for making up work during the semester. Deadlines for resolving an incomplete are also regulated by UF, <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradestext-otp1>.

If I become ill due to COVID and am unable to continue teaching, I have made arrangements for one of my museum colleagues specializing in collections management to take over for me.
Disability Accommodations:

UF is committed to providing reasonable and appropriate accommodations to students with disabilities. If you require accommodations for this course please contact UF's Disability Resource Center, <https://catalog.ufl.edu/UGRD/student-life/#text>, at their earliest convenience to discuss your specific needs. If you feel comfortable discussing your needs with me, as the course instructor, please let me know and I will set up a private meeting for the two of us so that we can set up accommodations with which you are comfortable and that meet UF regulations.

Useful Campus and Academic Resources:

See the handout, **Useful Campus and Academic Resources**, in Canvas or Dropbox.

Zoom Meeting Information:

Topic: Elise LeCompte's Zoom Meeting
Time: This is a recurring meeting Meet anytime

Join Zoom Meeting
<https://ufl.zoom.us/j/6678118703?pwd=N21VUHpjazVsNUtjZWdpc25HVXJJUT09>

Meeting ID: 667 811 8703
Passcode: 2964

One tap mobile
+13126266799,,6678118703# US (Chicago)
+16465588656,,6678118703# US (New York)

Dial by your location
+1 312 626 6799 US (Chicago)
+1 646 558 8656 US (New York)
+1 301 715 8592 US (Germantown)
+1 346 248 7799 US (Houston)
+1 669 900 6833 US (San Jose)
+1 253 215 8782 US (Tacoma)

Meeting ID: 667 811 8703
Find your local number: <https://ufl.zoom.us/j/6678118703>
Join by SIP
6678118703@zoomcrc.com

Join by H.323

162.255.37.11 (US West)
162.255.36.11 (US East)
115.114.131.7 (India Mumbai)
115.114.115.7 (India Hyderabad)
213.19.144.110 (EMEA)
103.122.166.55 (Australia)
64.211.144.160 (Brazil)
69.174.57.160 (Canada)
207.226.132.110 (Japan)
Meeting ID: 667 811 8703
Passcode: 2964

Join by Skype for Business
<https://ufl.zoom.us/skype/6678118703>