

MUSEUM ETHICS

Course Information:

ARH 6930, Sect. MSET; ANT 4930, Sect. A900

Spring 2022, Thurs. 10:40 am-1:40 pm

FAC 116A

List Serve Email Address: Spring-2022-ARH6930-25346@lists.ufl.edu

Co-Instructor:

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Office Hours:

Time: Thursdays, 2:00-4:00 pm
or by appointment (in person or Zoom)
Location: Dickinson Hall
SW corner of Museum Rd. & Newell Dr., Rm. 111. You must go to the Front Desk and have me paged to come meet you.

Co-Instructor:

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School of Art + Art History
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Office Hours:

Time: Thursday 2:00pm-4:00pm, or by appointment (in person or Zoom)
Location: FAC

Course Description:

This class will examine the museum's role in society, and the ethical issues that result from a museum's core activities and the profession's response to these issues. Readings will come from textbooks, as well as case studies and current events. Although related, ethics and law are not the same. We will discuss applicable laws in certain sections of the course, but this class is not intended to be a course in museum law. Rather, it is intended to give you an understanding of the background and current best practices of museum ethics through which to form your own opinions.

Texts:

Required:

Alexander, Edward P, Mary Alexander, and Juilee Decker. *Museums in Motion: An Introduction to the History and Functions of Museums*. Rowman & Littlefield Publishers, Lanham, MD, 2017. **Third Edition.**

Malaro, Marie. *Museum Governance*. Smithsonian Institution Press, Washington, DC, 1994.

Marstine, Janet (ed.). *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum*. Routledge, London, 2011.

Yerkovich, Sally (ed.). *A Practical Guide to Museum Ethics*. Roman and Littlefield, Lanham, 2016.

Recommended:

If you have not taken a course in museum collections management or museum law, I would highly recommend getting a copy of this book. I will be listing relevant sections in the syllabus for those who need to learn about the applicable laws and those who would like to review.

Malaro, Marie C. and Ildiko Pogany DeAngelis. *A Legal Primer on Managing Museum Collections*. Smithsonian Institution Press, Washington, DC, 2012. **Third Edition.**

All texts, including Malaro and DeAngelis, *A Legal Primer on Managing Museum Collections* are on reserve at the Architecture and Fine Arts Library. Additional readings and handouts may be distributed in the Canvas course shell, other electronic methods, or in class.

Class Work and Evaluation:

- Assignment for Week 2, 1/13/22: Students will be divided into groups for this first assignment. Each group will present a brief synopsis (10 minutes maximum per chapter) of one of the following chapters, Chapters 2-7, in Part I: History, in Alexander, *Museums in Motion*. This will be an oral presentation only. (Student does not have to hand in a written document and will not be expected to do any kind of visual presentation.) (Chapters will be assigned to individual groups during the first class period [1/6/22, Week 1].) (5% of the grade)
- Three (3) one to two (1-2) page written assignments in response to the weekly readings (the listed readings [unless otherwise indicated], any other assigned readings [unless otherwise indicated], and handouts [unless otherwise indicated] are all eligible). Each reading response must be presented in class for discussion (15 minutes maximum per response). (A schedule of which students will present which weeks will be drawn up by the end of the second week [5:00 pm, 1/14/22, Week 2].) (25% of the grade)
- Two (2) presentations to the class (one during the semester and one on either the second to last week of class [4/7/21, Week 15] or the final week of class [4/14/21, Week 16]) of an ethical situation found by the student in current events. Student will be expected to lead a class discussion on the subject after the presentation (25 minutes maximum per presentation including discussion). (A schedule of which students will present which weeks will be drawn up by the end of the second week [5:00 pm, 1/13/22, Week 2].) (20% of the grade)
- Participation in class. As noted above, assignments will be presented in class for discussion. All students are expected to participate in a thoughtful and courteous manner. (10% of the grade)

- Final exam. The exam will be a “take-home” essay exam. It will be distributed electronically to each student prior to the last day of class (4/14/21). Five points will be deducted for each ½ day that the exam is late. (40% of the grade)

All written assignments are expected to be typewritten, and to exhibit proper grammar and spelling. The student may use whatever visual/multi-media format she/he wishes for the two class presentations (e.g., PowerPoint). Any citations or bibliographies included in written assignments are to follow a standard, consistent style (e.g., as presented in the *Chicago Manual of Style*).

Class Schedule:

1/6/22, Week 1: Introduction; Codes of Ethics

Review details and requirements of course. Discuss the background of the non-profit/museum’s role in society, the legal and ethical obligations attached to this role and discussion of the definition of “ethics.”

Codes of Ethics. What constitutes a good museum code of ethics? What should a museum code of ethics include? How is a code of ethics developed? A look at museum organizations’ codes of ethics (e.g., AAM, ICOM) and individual museums’ codes of ethics.

Readings:

1. Alexander et al, Chapter 1: What is a Museum? pp. 1-22.
2. Malaro, *Museum Governance*, Chapter 2: “Why Ethics?” pp. 16-21.
3. Marstine, Janet, Part I, Chapter 1: “The Contingent nature of the new museum ethics,” pp. 3-25.
4. Stark, Judith Chelius Stark, Part I, Chapter 2: “The art of ethics: Theories and applications to museum practice,” In: Marstine, pp. 26-40.
5. Yerkovich, Chapter 1: “Mission, Principles, and Ethics,” pp. 1-6.
6. Yerkovich, Chapter 2, “Distinguishing Ethical Issues from Operational and Management Problems,” pp. 7-19.
7. Hall, Jason, “Blood in the Water,” *GuideStar Newsletter*, 2009.
8. Merrit, Elizabeth M. and Erik Ledbetter, “Handle with Care,” *Museum* July-August 2009. pp. 29-31.
9. Miller, Steven, “Chapter 1: “Defining a Museum,” In: *Museum Collections Ethics*. Lanham: Rowman & Littlefield. 2020. pp. 1-10.
10. Miller, Steven, “Chapter 3: “Ethics and Museums.” In: *Museum Collections Ethics*. Lanham: Rowman & Littlefield. 2020. pp. 11-21.
11. Poznak Law Firm, “Approaches to Ethical Decision Making,” 2007.
12. Alexander et al, Part I: History, Chapters 2-7, pp. 35-192. (Skim these chapters and be prepared to pick a chapter to present to the class on Week 2, Jan. 13. See first assignment [Assignment for Week 2] above for more details.)

Highly recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter I: What is a Museum? pp. 3-21; Chapter II: Museums are Accountable to Whom? pp. 22-56.

1/13/21, Week 2: Governing Bodies and Personnel

Context for ethics in museums. An examination of the role and responsibility of governing bodies (boards, universities, private) and the staff. What constitutes ethical behavior for governing boards and staff?

Readings:

1. Alexander, Chapter 13: "The Profession and Professional Practices," pp. 333-350.
2. Malaro, *Museum Governance*, Chapter 1: "On Trusteeship," pp. 3-15.
3. Bradburne, James M., Part III, Chapter 17: "Visible listening: Discussion, debate and governance in the museum," In: Marstine, pp. 275-284.
4. Yerkovich, Chapter 3, "The Ethics of Museum Governance and Leadership," pp. 21-30.
5. Boehm, Mike, "Code breaker for a Scripps College Museum exhibition," *The LA Times* January 14, 2012.
6. Edgers, Geoff, "One of the world's most respected curators vanished from the art world. Now she wants to tell her story," *The Washington Post*, August 22, 2015.
7. Frankel, Diane and Linda Sweet, "So You Want to Be a Director Someday?" *Museum* January/February 2017. Pp. 16-19.
8. Lowenthal, Constance, "A Trust Betrayed: Insider Theft," *Museum News* May/June 1994. pp. 32-35.
9. Miller, Steven, "Chapter 2: "Museum Governance." In: *Museum Collections Ethics*. Lanham: Rowman & Littlefield. 2020. pp. 11-21.
10. Wetenhall, John, "Playground for the 1%," *Museum*: January-February 2021, pp. 16-20.
11. Winkleman, Edward, "What is the sin MoCA and Jeffrey Deitch have committed?" *The Art Newspaper* 210, February 2010.

1/20/22, Week 3: Administration

Ethical operation from the top down. A discussion of responsibilities of those at the top and how they affect the actions of those below them.

Readings:

1. Malaro, *Museum Governance*, Chapter 8: "Exercising Oversight," pp. 60-67; Chapter 9: "Myopic Board," pp. 68-78.
2. Eliano, Liza, "The Relocation of the Barnes Foundation Gets a Second Green Light," *Hyperallergic* October 7, 2011.
3. Fisk University tries to sell Georgia O'Keefe paintings (series of articles in Canvas course shell).
4. Grant, Daniel, "Rescuing Brooklyn: Controversy from the Ground Up," *Museum News* May/June 2007. pp. 66-73, 98-99.
5. Merritt, Elizabeth E. and Erik Ledbetter, "An Ounce of Prevention," January-February 2009. pp. 31-32.
6. Nazarov, Amy Rogers, "Death with Dignity," *Museum* July-August 2009. pp. 38-43.
7. Skramstad, Harold and Susan, "A Conflict's Resolution," *Museum News* July/August 2009. pp. 25-27.

8. Oakland Museum of California. 2021a. "Oakland Museum of California Announces Organizational Transformation and Staff Reductions Due to Financial Challenges Caused by Impacts of Year-Long Closure." <https://museumca.org/press/oakland-museum-california-announces-organizational-transformation-and-staff-reductions-due>.
9. Oakland Museum of California. 2021b. "Oakland Museum of California Surpasses Five-Year Capital Campaign Goal, Exceeding \$85 Million." <https://museumca.org/press/oakland-museum-california-surpasses-five-year-capital-campaign-goal-exceeding-85-million>.

1/27/22, Week 4: Acquisitions, Active Collecting, Rapid Response Collecting

Acquisitions. What to collect and how to get it. A discussion of the ethical principles related to obtaining legal title, dealing with restrictions, and maintaining appropriate documentation. The Changing Face of Museums in the 21st Century: Active Collecting, Rapid Response Collecting. A discussion of the ethics related to the way in which museum collecting has changed in the 21st century.

Guest Speaker: Pamela Schwartz, Orange County Regional History Museum

Readings:

1. Alexander, Chapter 8: "To Collect," pp. 203-228.
2. Malaro, *Museum Governance*, Chapter 6: Controlled Collecting: Drafting a Collections Policy, pp. 43-49; Chapter 10: Restricted Gifts and Museum Responsibility, pp. 79-107.
3. Yerkovich, Chapter 4, "The Ethics of Acquiring and Managing Collections," pp. 31-47.
4. Jones, Trevor and Rainey Tisdale, "A Manifesto for Active History Museum Collections," In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (eds.), *Active Collections*. New York: Routledge Taylor & Francis Group. 2018. pp. 7-10, <http://www.activecollections.org/manifesto/>. (There is a lot of good information on the website, including case studies. I recommend perusing the site after reading the manifesto.)
5. Di Liscia, Valentina, After Condo Collapse, a Miami Museum is Preserving the Memorial Wall, *Hyperallergic*, Sept. 7, 2021, <https://hyperallergic.com/675250/after-condo-tragedy-a-miami-museum-is-preserving-the-memorial-wall/>.
6. Schwartz, Pamela, "Preserving History as it Happens," *Museum* May/June 2018, pp. 16-19. In conjunction with this article, review the Orange County Regional History Center's One Orlando Collection website, <https://oneorlandocollection.com/>.

Highly Recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter IV: The Acquisition of Objects, A-C and D, 1-4, pp.57-71; Chapter IV, E, 1: Restricted Gifts, pp. 150-165.

2/3/22, Week 5: Stewardship of Museum Collections

Holding the collections in trust. How ethics applies to appropriate care and use of the "public's" collections.

Readings:

1. Alexander, Chapter 9: "To Conserve," pp. 229-252.

2. Malaro, *Museum Governance*, Chapter 11: “Lending for Profit,” pp. 108-117; Chapter 13: “From Card File to Computer,” pp. 129-137.
3. Brooks, Mary M., Part III, Chapter 21: “Sharing conservation ethics, practice and decision-making with museum visitors,” In: Marstine, pp. 332-349.
4. Eastop, Dinah, Part IV, Chapter 26: “Conservation practice as enacted ethics,” In: Marstine, pp. 426-444.
5. Yerkovich, Chapter 5, “The Ethics of Caring for and Conserving Collections,” pp. 49-64.

2/10/22, Week 6: Deaccessioning

Deaccessioning. Considerations on removing items from the permanent collections while maintaining the public’s trust.

Readings:

1. Malaro, *Museum Governance*, Chapter 7: “Deaccessioning: The American Perspective,” pp. 50-59.
2. Yerkovich, Chapter 6, “Ethical Dilemmas of Deaccessioning,” pp. 65-77.
3. Miller, Steven, Appendix VII: “The Ethics of Deaccessioning.” In: *Museum Collections Ethics*. Lanham: Rowman & Littlefield. 2020. pp. 185-190.
4. Miller, Steven, Appendix VIII: “Corcoran Board of Trustees Announces One of the Largest Free Art Distributions in U.S. History. More than 10,750 Works of Art Going to 22 Institutions in Washington.” In: *Museum Collections Ethics*. Lanham: Rowman & Littlefield. 2020. pp. 191-193.

Highly recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter V: The Disposal of Objects, pp. 248-272.

2/17/22, Week 7: Imaging, Reproductions (Physical and Digital)

Imaging-- What can we photograph/digitize? What should we photograph/digitize?

Reproductions-- What can be reproduced and how can it be done? Understanding “how to” ethics in the digital age.

Guest Speaker: Ed Stanley, Associate Scientist, Florida Museum of Natural History

Readings:

1. Bartle, Jennifer, “Copyright Clearance for Online Images: A Lesson Learned,” *Museum News* March/April 2004. pp. 27-29.
2. Crews, Kenneth D., Walter G. Lehmann, Melissa Levine, and Nancy Sims, Chapter 1: “Intellectual Property,” sections on “Traditional Knowledge and Cultural Expressions” and “Human Remains,” In: Anne M. Young (ed.), *Rights and Reproductions: The Handbook for Cultural Institutions*. Lanham: Rowman & Littlefield. 2019. pp. 29-32.
3. Hoffman, Barbara, “Do You Copy?” *Museum News* January/February 2005. pp. 25, 57.
4. Miller, Steven, Appendix V: “The Cleveland Museum of Art News Release on Open Access.” In: *Museum Collections Ethics*. Lanham: Rowman & Littlefield. 2020. pp. 167-170.
5. <https://www.babao.org.uk/assets/Uploads/BABAO-Digital-imaging-code-2019.pdf>
6. <https://journals.sagepub.com/doi/10.1177/1359183512454065>

7. <https://www.manchesteropenhive.com/view/journals/hrv/4/1/article-p3.xml>

Highly recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter IV, E, 2: Copyright Considerations, pp. 165-211; Chapter IV, E, 3: Trademarks, pp. 211-213; Chapter IV, E, 5: Other Restrictions on Use: Artists' Rights and Content-Related Rights, pp. 216-234.

2/24/22, Week 8: Exhibitions

A discussion of the ethical principles related to choosing what to display and what to say about it.

Guest Speakers: Carol McCusker, Curator of Photography, Harn Museum of Art, and Porchia Moore, Program Director, UF Museum Studies

Readings:

1. Alexander, Chapter 10: "To Exhibit," pp. 253-280.
2. Lynch, Bernadette T., Part II, Chapter 9: "Collaboration, contestation, and creative conflict: On the efficacy of museum/community partnerships," In: Marstine, pp. 146-163.
3. Lee, Lisa Yun, Part II, Chapter 11: "Peering into the bedroom: Restorative justice at the Jane Addams Hull House Museum," In: Marstine, pp. 174-187.
4. Ocello, Claudia B., Part II, Chapter 12: "Being responsive to be responsible: Museums and audience development," In: Marstine, pp. 188-201.
5. Gladstone, Mara and Janet Catherine Berlo, Part IV, Chapter 22: "The body in the (white) box: Corporeal ethics and museum representation," In: Marstine, pp. 353-378.
6. Steiner, Christopher B., Part IV, Chapter 24: "Museum censorship," In: Marstine, pp. 393-413.
7. Funch, Bjarne Sode, Part IV, Chapter 25: "Ethics of confrontational drama in museums," In: Marstine, pp. 414-425.
8. Yerkovich, Chapter 10, "Museum Visitors: Ethical Issues Concerning Diversity and Access," pp. 143-153.
9. Miller, Steven, "Chapter 10: "Exhibition Ethics." In: *Museum Collections Ethics*. Lanham: Rowman & Littlefield. 2020. pp. 103-116.
10. Beane, Kate, Amber Annis, and Rita Walaszek Arndt, "Native Resilience," *Museum*: May-June 2021, pp. 30-35.

3/3/22, Week 9: Education

The museum is seen as a social service with social responsibility. What seminars, lectures, and other types of programming should be provided?

Guest Speaker: Megan Ennes, Assistant Curator, Museum Education Research, Florida Museum of Natural History

Readings:

1. Alexander, Chapter 11: To Interpret and to Engage, pp. 281-308; Chapter 12: To Serve and to Act, pp. 309-332.

2. Sandell, Richard, Part II, Chapter 8: "On ethics, activism and human rights," In: Marstine, pp. 127-145.
3. Yerkovich, Chapter 8, "Controversy and Censorship," pp. 101-109.
4. Dewhurst, Marit and Keonna Hendrick, "Dismantling Racism in Museum Education," *Journal of Folklore and Education*. 3:25-30. 2016, <https://jfepublications.org/article/dismantling-racism-in-museum-education/>. (pdf copy also in Canvas Course shell)
5. Ennes, Megan, Amanda Wagner-Pelkey and Meghan McVey, "Museum-Based Online Learning One Year after Covid-19 Museum Closures," *Journal of Museum Education* 46(4):467-480. 2021.
6. Rende, Kathryn, et al., "The Privilege of Low Pay: Informal Educators' Perspectives on Workforce Equity and Diversity," *Journal of Museum Education* 46(4):430-440. 2021.

3/10/22, Week 10: Spring Break, No Class

3/17/22, Week 11: Development

"Museum for sale." Dealing with donors and fundraising.

Guest Speaker: Kelly C. Harvey, Director of Development, Harn Museum of Art

Readings:

1. Gardner, James, B, Part III, Chapter 18: "Ethical, entrepreneurial or inappropriate: Business practices in museums," In: Marstine, pp. 285-297.
2. Yerkovich, Chapter 7, "Ethical Problems Related to Fundraising and Other Income-Producing Activities," pp. 79-99.

Highly Recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter XI: Promised Gifts, pp. 396-404; Chapter XII, : Tax Considerations Relevant to Gifts, Part 1, A: The Tax Status of the Donee Museum, pp. 405-406; Chapter XII, Part 1, G: The Museum's Position on Donor Deductions, pp. 415-416; Chapter XIII, A: Appraisals, 1: The Museum's Position, pp. 420-424; Chapter XIII, A, 2: When Appraisals are Required, pp. 424-425; Chapter XIII, A, 4: The "Qualified Appraisal," pp. 427-429; Chapter XIII, A, 6: Recommending Appraisers, pp. 430-431; Chapter XIII, B: Authentications, pp. 431-432; Chapter XIII, B, 4: Release Forms and Other Precautions, pp. 440-443.

3/24/22, Week 12: Cultural Heritage, Memorial Sites

A look at national and international organizations and laws and ethics related to the protection of cultural property, including movable property, culture heritage sites, and archaeological and paleontological sites. Understanding ethics related to museums and difficult histories.

Readings:

1. Stanton, Emily R. (2021) "Waking the Dead, Speaking to the Living: The Display of Human Remains in Museums," *Field Notes: A Journal of Collegiate Anthropology*: Vol. 11 , Article 12. Available at: <https://dc.uwm.edu/fieldnotes/vol11/iss1/12>

2. Williams, Paul, Part II, Chapter 14: “Memorial museums and the objectification of suffering,” In: Marstine, pp. 220-235.
3. Linenthal, Edward. Excerpts from, *Preserving Memory: the Struggle to Create America’s Holocaust Museum (2001)*, p. 168-170; 57-107; 210-216
4. Micieli-Voutsinas, Jacque, Chapter 1: “Manic Memories, Contested Meanings of Place,” In: *Affective Heritage and the Politics of Memory after 9/11: Curating Trauma at the Memorial Museum*, New York: Routledge Taylor & Francis Group. 2021. pp.
5. Poma, Barbara, Pam Schwartz, Mark Knott, and Anne Voshel, “onePULSE, Many Perspectives: Collaborating with Diverse Stakeholders to Develop the National Pulse Memorial & Museum,” AAM Alliance Blog, posted on Nov. 30, 2020, <https://www.aam-us.org/2020/11/30/onepulse-many-perspectives-collaborating-with-diverse-stakeholders-to-develop-the-national-pulse-memorial-museum/>.

Highly Recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter IV, D, 6, a-i: Objects Improperly Removed from their Countries of Origin, pp. 83-128; Chapter IV, D, 8: Laws Protecting Antiquities and Historic Properties, pp. 142-150.

3/31/22, Week 13: Decolonization—Ownership, Restitution, and Repatriation

A discussion of legal and ethical issues related to ownership and indigenous rights, WWII provenance research and restitution, NAGPRA and repatriation.

Guest Speaker: Cinnamon Catlin-Legutko

Readings:

1. Catlin-Legutko-Cinnamon, “History That Promotes Understanding in a Diverse Society,” In: *In Diversity, Equity, Accessibility, and Inclusion in Museums*, J.B. Cole and L.L. Lott (eds.), Lanham: Rowman & Littlefield. 2019. pp. 41-48.
2. Catlin-Legutko-Cinnamon and Chris Taylor, Chapter 2: “The Three-Body Problem of Museums,” In: *The Inclusive Museum Leader*. Lanham: Rowman & Littlefield. 2021, pp. 9-20.
3. Kreps, Christina, Part II, Chapter 5: “Changing the rules of the road: Post-colonialism and the new ethics of museum anthropology,” In: Marstine, pp. 70-84.
4. Tapsell, Paul, Part II, Chapter 6: “‘Aroha mai: Whose museum?: The rise of indigenous ethics within museum contexts: A Maori-tribal perspective,” In: Marstine, pp. 85-111.
5. Pickering, Michael, Part III, Chapter 16: “Dance through the minefield: The development of practical ethics for repatriation,” In: Marstine, pp. 256-274.
6. Yerkovich, Chapter 9, “Restitution, Repatriation, or Retention? The Ethics of Cultural Heritage,” pp. 111-142.
7. Malaro, *Museum Governance*, Chapter 14: Repatriation and the Law, pp. 138-142.
8. Jaskot, Paul, “The Politics of Plunder,” *Museum* Jan-Feb. 2009. pp. 27-29, 74-75.
9. Lonetree, Amy, “Introduction: Native Americans and Museums,” In: *decolonizing museums: Representing Native Americans in National and Tribal Museums*. Chapel Hill: The University of North Carolina Press. 2012. pp. 1-28.

10. Lonetree, Amy, "Conclusion: Transforming Museums into 'Places that Matter for Indigenous Peoples,'" In: *decolonizing museums: Representing Native Americans in National and Tribal Museums*. Chapel Hill: The University of North Carolina Press. 2012, pp. 168-175.
11. Pala, Christopher, "Paradise Almost Lost: Hawaii's Bishop Museum Graples with NAGPRA," *Museum* March-April 2008. pp. 44-53.
12. Poole, Robert M., "Monumental Mission," *Smithsonian* February 2008. pp. 44-54.
13. VanRollins, Patricia, "Long After the War is Over, the Controversy Remains: Looting of Cultural Properties by the Nazis during World War II," *Collections* 2(4):299-330.

Highly Recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter IV, D, 5: Stolen Property, pp. 71-83; Chapter IV, D, 6, i: Native American Graves Protection and Repatriation Act, pp. 128-134; Chapter IV, D, 6, j: What Might the Future Hold? pp.134-135; Chapter IV, E, 4: Protection for Indigenous Traditional Knowledge, pp. 213-217.

4/7/21, Week 14: Plants and Wildlife; Environmental Sustainability; Presentations

A look at national and international organizations and laws and ethics related to the protection of plants and wildlife.

Individual student presentations and class discussion.

Readings:

1. Malaro, *Museum Governance*, Chapter 12: Poor Sue, pp. 118-128.
2. Besterman, Tristram, Part III, Chapter 15: "Cultural equity in the sustainable museum," In: Marstine, pp. 239-255.
3. Rich, Nathaniel, "The New Origin of the Species," *The New York Times Magazine*, March 2, 2014, pp. 24-31, 48-49.
4. Duin, Sonia, "Contextualization of Amazonia Artefacts," In: *Communities in Contact: Essays in Archaeology, Ethnohistory & Ethnography of the Amerindian Circum-Caribbean*, Corinne L. Hofman & Anne van Duijvenbode (eds.). Leiden: Sidestone Press. 2011, pp. 475-488.

Highly Recommended:

Malaro and DeAngelis, *Legal Primer*, Chapter IV, D, 7: Laws Protecting Plants and Wildlife (and Parts Thereof), pp. 135-142.

4/14/22, Week 15: Presentations and Review

Individual student presentations and class discussion. Review of any issues and/or material presented over the course of the semester. Go over any questions regarding final exam. (Final exam will be distributed electronically just before this final class.)

UF Policies and Protocols:

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 or Dr. Jacque Micieli-Voutsinas, as the course co-instructors. For more information, please visit <http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf>.

Academic Dishonesty -- Academic dishonesty includes plagiarizing, cheating, turning in counterfeit papers, stealing academic materials, knowingly falsifying academic documents, accessing confidential academic records without authorization, disclosing confidential academic information without authorization, and turning in the same work to more than one class without the expressed permission of the instructors involved. An online plagiarism checker service may be used to screen papers. Please note that recording class discussions will not be permitted under any circumstances. Students are, however, allowed to record video or audio of class **lectures only**, but please note that the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.¹ In ARH 6938, all of the above are prohibited. Any student deemed to have engaged in academic dishonesty will be subject to disciplinary action from the University and will also receive a “no credit” (i.e., a zero) for the assignment.

Academic Honesty: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this

¹ A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student.

assignment.”” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please ask me. UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html> and “Misuse of Sources” on the course web site. If you have any questions, please ask me.

Software Use

All faculty, staff, and students at the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see: <http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Additional Academic Resources:

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: <https://career.ufl.edu/>, Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: <https://cms.uflib.ufl.edu/ask>, various ways to receive assistance with using the libraries or finding resources.

Teaching Center: <https://teachingcenter.ufl.edu/>, Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: <https://writing.ufl.edu/writing-studio/> 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Attendance Policy and Requirements:

You are responsible for satisfying all academic objectives as defined by me and Dr. Jacque Micieli-Voutsinas, as the course co-instructors. 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 Museum Ethics Syllabus

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 or Dr. Micieli-Voutsinas know as soon as possible. If you fall ill and cannot let us know right away, please let us 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. We 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, Dr. Jacque Micieli-Voutsinas, 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 or the appropriate department official 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, Dr. Micieli-Voutsinas or I 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, 2021-2022 Dates and Deadlines, <https://catalog.ufl.edu/UGRD/dates-deadlines/2021-2022/#spring22text>.

Course Evaluation:

Instructions for evaluating the course and the instructors will be shared near the end of the semester. If you have concerns or comments at any time, you may share them with me or Dr. Jacque Micieli-Voutsinas, as the course co-instructors, if you feel comfortable doing so. If you do not feel comfortable sharing your concerns or comments with me or Dr. Micieli-Voutsinas, you may share them with Dr. Porchia Moore, Museum Studies Program Director.

Course evaluations: Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Student Accommodations: Students with diverse abilities and learning needs requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructors when requesting accommodation. Students with diverse abilities and learning needs should follow this procedure as early as possible in the semester. 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 or Dr. Jacque Micieli-Voutsinas, as the course co-instructors, please let us know and we will set up a private meeting for the three of us so that we can set up accommodations with which you are comfortable and that meet UF regulations.

Health and Wellness:

COVID-19:

Add COVID information for classes from UF website.

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. We 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 both of us become ill due to COVID and are unable to continue teaching, we will make arrangements for one of our museum colleagues to take over for us.

UF COVID-19 policies: In response to COVID-19, the following University-wide practices are in place to maintain your learning environment, to enhance the safety of in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- Vaccines against the COVID-19 virus are readily available to all UF students at no cost and have been demonstrated to be safe and effective. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.uflhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested

positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.

- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit [coronavirus.UFHealth.org](#) and [coronavirus.ufl.edu](#) for up-to-date information about COVID-19 and vaccination.

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu or (352) 392-1575 or visit the U Matter, We Care website to refer or report a concern, and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

Basic Security Needs: Any student who is facing challenges securing food or housing is urged to contact the Dean of Students for support. Please do not hesitate to contact me directly for additional assistance in the event that these external stressors are also affecting your performance in the course.

Diversity Statement:

The Museum Studies Program at UF is committed to an engaged, responsive practice. We embrace intellectual rigor and center principles of Equity, Inclusion, Access, and (Social) Justice in our curricula and learning. As such, our ongoing approach to curricula prioritizes expansive intersectionality, exemplifying the diversity of identities present in the world. In addition, we embrace diverse ideologies of thought and ask that our students respect the fluidity of ideas and exchange that occurs in and outside of the classroom. We hold deep regard and respect for the positionality and lived experiences of others. As agents of change, we practice and encourage ongoing personal assessment of bias and create compassionate learning and space-making for educational and intellectual growth.