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On the Nature of Creating Ethical Codes for Museums

Museums in today's world are continually working to further their legitimacy and credibility through structured professionalism and transparent accountability. As publicly funded entities, they face greater pressure than ever to demonstrate their effectiveness on a scale that transcends their walls. Their operations—both on the institutional and individual levels—must satisfy the ethical expectations of the community they serve and the public as a whole.¹ One of the primary steps that a museum can take towards this ideal is the formation of a documented and wholly approved ethical code to which all aspects of the institution adhere.²

Beyond the general public, there are other pressing requirements which dictate a museum's ability to function at a professional standard. Governing bodies, such as the American Alliance of Museums (AAM), monitor adherence to current industry standards through the process of accreditation. Accreditation bestows upon carefully reviewed institutions a mark of excellence which demonstrates their credibility to the public, as well as to other museums and external sources of funding.^{3,4} One of the central components of the AAM accreditation is the set of "core documents": the materials that are absolutely required of any museum seeking accreditation. These documents cover important practical aspects of museum stewardship such as disaster plans, economic goals, and collections management. Of

¹ Edson, Gary. *Museum Ethics: Theory and Practice*. Routledge, 2005. pp.117-119.

² Macdonald, RR. "Developing a Code of Ethics for Museums" *Curator* 34(3). 1991

³ AAM. "Accreditation". *Assessment Programs*. <http://www.aam-us.org/resources/assessment-programs/accreditation>

⁴ The AAM accreditation process is not suitable for all museums, as it has many requirements involving issues such as size, visitors, etc. which might not be met by smaller or radically specialized institutions, but the guidelines presented in the AAM core documents and other similar recommendations can benefit museums of all varieties when put into effective practice.

particular interest from these core documents in the face of increased professional expectations is the “Institutional Code of Ethics”.⁵ As a public serving institution, a well-guided museum requires a focused and explicit document which codifies its professional and perpetual commitment to preserving history for the greater public good over individual gain. One might assume that any entity run by specialized professionals such as a museum would behave ethically as the *de facto* standard, but unless all of the operating staff comes from an identical background of training and personal experience, their individual ethical standards and practices could differ wildly. Through the drafting and subsequent adoption of an Institutional Code of Ethics, a museum sets a solidified standard that is accessible and applicable to all affiliated individuals throughout their operations.⁶

Complications Arise: What is a code of ethics?

Unfortunately, the seemingly simple idea of creating an Institutional Code of Ethics runs much deeper than may be obvious on the surface. Even the AAM itself states that “Ethical codes evolve in response to changing conditions, values, and ideas.”⁷ What types of issues fall under the scope of an ethical code? Where is the line drawn between ethical codes, collections management policies, and disaster preparedness policies? Any of these areas could contain ethical dilemmas of their own, but the basis of the Institutional Code of Ethics is realistically a more direct approach to the fundamental risk areas which are especially pertinent in the museum field. These primary areas of concern—or *core ideals*—as identified mutli-nationally by the AAM, Museums Association, International Council of Museums, and others, include –

⁵ AAM. "Core Documents". *Assessment Programs*. <http://www.aam-us.org/resources/assessment-programs/core-documents/documents>

⁶ ICOM. "Preamble". *ICOM Code of Ethics*. http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf

⁷ AAM. “Code of Ethics for Museums”. Last updated 2000. <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics>

- Responsible stewardship of collections in public trust
- Dedication to serving the public above the self
- Responsible acquisition and deaccessioning of collections
- Provisions for educational interaction with collections
- Commitment to advancing the community as well as the institution

Each of the aforementioned organizations offers its own spin on the minimum acceptable standards for an Institutional Code of Ethics, but these primary points are evident in every interpretation. When looking to prepare or revise a code of ethics for a museum, there is one thing that is clear from these universal minimum standards: they all deal with the large-scale relationship between the institution and the community it necessarily serves. This relationship is the basis for all institutional museum ethics, and all ethical tenants considered in an Institutional Code of Ethics beyond the core elements defined above should be approached from the effects they have on this relationship, both internally and externally.

When directed at the individuals that make up a museum's functional staff (employed or otherwise), the code of ethics takes on more than a single role. While the explicit statements in the code have universal ramifications, the nature and degree of these ramifications are subject to the scope of different staff member's working expectations. A museum director or board member will function, by nature of their role, in an environment which presents ethical conflicts different to those experienced by perhaps a conservator or a volunteer. These differences must be critically considered when drafting a code, for a code that is not wholly applicable or in some way position-exclusive does not function towards the intended goal of furthering complete, transparent, professional standards. It is however of note, that inclusive drafting does not heed only to the lowest common denominator. Past the point of equal, institution-wide implementation, it can further expand into considerations that are area-specific: it must cover, for example, the common ground between a curator and a conservator, but likewise it

must address any concerns pertinent to either specific post that are exclusive to that field. The core ideals form only the most basic standards to which an ethical code should adhere. Elaborating upon that code in ways which are particularly suited to the nature and scope of individual institutions is key to crafting an effective Institutional Code of Ethics.⁸

Universal Considerations: What all Museums Encounter

The core ideals of an ethical code are simple statements that apply to broad and often complex situations. Many ethical decisions center around issues which exist at all institutions, regardless of scope. One which *automatically* applies, above all other notions, is that museums are bound to operate under the legal requirements of their city, county, state, and nation.⁹ Any implications of an Institutional Code of Ethics can neither direct an operator to act in a manner which subordinates law nor create an environment within the institution which places their overall operations at similar risk. Any risk or suspicion of illegal conduct from a person who represents a publically driven institution immediately contradicts three of the core ideals. Illegal operations do not increase public trust, they do not demonstrate a commitment to the public above self, and they bring question to responsible acquisition practices. This standard applies to all staff and through all aspects of their work.¹⁰

Beyond the basic question of legality, all museums face the issue of maintaining their collections. Not maintaining in the conservation sense, but deciding which items to add and remove from their collections and how best to utilize the items they already possess. Under the AAM guidelines these issues fall largely under the auspices of the Collections Management Policy but present a number of flexible points which should be considered and potentially mentioned in the Institutional Code of

⁸ Bounia, Alexandra. "Codes of Ethics and Museum Research". *Journal of Conservation and Museum Studies*. 12(1). 2014.

⁹ ICOM "Museums Operate in a Legal Manner" *ICOM Code of Ethics*.

¹⁰ Boyd, WL. "Museum Accountability: Laws, Rules, Ethics and Accreditation". *Curator* 34(3). 1991

Ethics. A thorough ethical code should address the acceptable conditions and stipulations associated with acquiring new objects. In light of the core institutional ideal of dedication to serving the public, items can only be ethically acquired if they are taken free and clear of demands from the giving individual. Such demands would be an immediate conflict of interest between the museum, the public, and the person from whom the object came. Likewise, objects can only be acquired when they make a useful addition to the collection that supports the museum's ethical and mission statements. Inventory determined to be eligible for deaccessioning must also come under scrutiny, and ethical considerations should be made toward the legality and appropriateness of their disposal. If items are to be sold the returning income must be funneled back into the institution in a manner which improves their collections and its ability to exemplify the core ideals. The AAM specifies that all money raised from deaccessioning must be recycled into growing and maintaining the museum's collections and not used in any other manner. In the general museum structure these issues directly affect the director, the board of trustees (or other institutional committee), and the registrar. Curators might make specific recommendations about instruments to acquire or get rid of, and must base their decisions on the museum's goals and within their ethical purview. The board of trustees, when considering recommendations, must verify that they are in support of the greater mission towards serving the public and can be executed in a manner consistent with the necessary ethics of acquisitions. The registrar, in the capacity of tracking all things entering and leaving the museum, must document and provide evidence of the transaction which satisfies all legal and ethical requirements so that there can be no question of dubiousness in any transfer of objects.

Museums must take care to create similarly sufficient ethical guidelines regarding temporary custody of objects in cases such as loans. The objects involved in loans must be held to the same ethical standards as objects for permanent acquisition. Unlike permanent acquisitions, loans often have necessary stipulations involved—an object will be displayed in X manner, or used Y way—but these

stipulations should form an ethically agreeable consensus between the partnering institutions which aims to benefit the public through positive interaction. Ethical loan agreements have further areas of concern in the partner institution itself. Standards should be set for what types of institutions are eligible for mutual interaction. Ideally, a museum should only form partnerships with institutions that live up to the ethical standards they set for themselves. In a transparent setting, public trust could be negatively affected if a loan is linked to a disreputable origin or recipient. Items themselves could also be negatively affected if relinquished to an institution that will not maintain it to the same professional standards.¹¹ Like acquisitions, loans affect many levels of museum staff from the director and board that approve finalized plans, to the collections manager and conservator involved in the movement, packing, and examination of the objects in question.

In terms of the objects within the collection, museum staff members have to make numerous decisions regarding their best use and upkeep in light of both the museum's mission and the core ideals of ethical museum behavior. As a public serving museum, the most direct way the collections and public meet is through the exhibits and displays. Other than aligning with the museum's individual goals and missions, there seem to be few ethical considerations involved in exhibit planning. Statements might need to be made regarding any potentially culturally or religiously sensitive or items associated with historically sensitive events such as The Holocaust, but these instances are more specific than might fall under the scope of an Institutional Code of Ethics. Exhibits must be factual to ethically present any information to the viewing public; otherwise credibility is lost. It should also be specified that items lacking in provenance should not be displayed, and only items with factual backing which meet the highest standards should be considered for use in exhibits. Exhibits of course must also in no way harm

¹¹ Museums Association. "Loans (commercial)". *Ethics Q&A*. January 2002. <http://www.museumsassociation.org/ethics/11068>

or depreciate the items themselves, either through the installation or maintenance processes.¹²

Although not directly connected to the public, the maintenance and upkeep of the collection at the micro level ties back into all of the core ideals and requires ethical delineation.

As museum objects are held in trust to be available for perpetuity, preventative and reactive conservation are necessary processes in maintaining public credibility. A museum will not be esteemed by its community and peers if it is known to continually let objects fall into states of degradation, destructively alters them, or does not otherwise adequately maintain them for future interest. Ethical codes should clearly demonstrate this need, and to this end should also make clear that any sort of conservation practices should be in the most authentic and historically informed way feasible. Damaged or neglected objects should only be altered in a way which moves them closer to their ideal or original state of being. They should not reach to “improve” artifacts or objects beyond what they were intended to be. Faithfulness is key, and clear iteration of this idea is a necessity in an Institutional Code of Ethics. The conservator is almost entirely responsible for maintaining these standards, but other staff such as curators and trustees should be acutely aware of conservation ethics so that they can have realistic suggestions and expectations for the conservator’s work.

The last universal ethical issue concerning a museum’s collection is the establishment of thorough provenance for its objects. In working under the goal of responsible stewardship, museums need to establish an understood obligation to demonstrate clear and proper title of the items in their possession.¹³ This includes not only documenting the transfer from the immediately preceding owner, but the track and history of the item from the time it was created to the time it entered the museum’s care. If there is any question as to whether or not the museum holds clear and proper title to an item, it

¹² ICOM. “Displays and Exhibitions”. *ICOM Code of Ethics*.

¹³ ICOM. “Valid Title”. *ICOM Code of Ethics*.

could lead to a situation which weakens public trust and harms the institution as a whole.¹⁴ An Institutional Code of Ethics must address this issue, and ideally would explicitly declare that no item without clear and proper title can ever ethically enter the institution's collection.

Museum Personnel: Individual Ethical Conduct

It has been said that museums primarily face two kinds of ethical dilemmas: "Governance ethics" and "Acquisitions ethics". One side deals with objects, the other with individual personnel.¹⁵ The objects of a museum's collection may be one of the universal necessities of being a museum, but the administrative structure and employee hierarchy is also always present and subject to general professional ethics. In order to maintain an ethical and effective work force, a number of points on employment are useful in an Institutional Code of Ethics. First and foremost, employment standards should be devoid of prejudice, private favor, or any other sort of preference which runs counter to fair hiring practices. In some places this is dictated by law, but in others it might not be understood or actively practiced. Positions should always be filled with consideration to an applicant's abilities to advance the museum's work and goals in a manner consistent with the expected professionalism and expertise.¹⁶

By far the most common issue in Governance Ethics is that of the *conflict of interest*. Conflicts of interest can arise at all levels of personnel, but the overarching response is the same and should be explicit within an ethical code. As stated by the AAM, "No individual may use his or her position in a museum for personal gain or to benefit another at the expense of the museum, its mission, its

¹⁴ Goldstein, C & Weitz, Y. "The Particular position of the Museum Director, Curator, and Registrar in Holocaust-Related Claims" Last updated September 2010.
<http://www.commartrecovery.org/docs/MUSEUMandETHICSPAPERSEPT2010V2.pdf>

¹⁵ Merryman, John. "Museum Ethics". *Legal Issues in Museum Administration*. Stanford Law School, 2006.

¹⁶ ICOM. "Personnel". *ICOM Code of Ethics*.
http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf

reputation and the society it serves.”¹⁷ The Institutional Code of Ethics, at the very least, must make it clear that in the event of any conflict of interest, loyalty to the institution takes precedent above all else. Museum personnel are also always representing their institution through their actions and interactions, and it behooves the institution to make it clear that it is unethical in serving the museum to portray negatively upon the institution, its personnel, or its collections in any public setting, whether “on the clock” or otherwise.

Another nearly universal topic for museums employees is that ethically, no member of a museum staff should be in competition with the museum itself for the acquisition of desired objects. As professionals who devote their career to a discipline of collections, it is often found that museum personnel are collectors in some regard. This on its own is largely permissible—a curator at an art museum is not conflicted if they are a collector of video game consoles—but the area becomes increasingly gray the closer their collections stray into the realm of the museum’s collection. This issue can be boiled down back to the previous tenant—loyalty to the museum above self—and museum personnel should always be transparent and honest in their own collecting endeavors, and should always yield first rights to the museum when a chance to acquire a desirable object presents itself.¹⁸

These issues might present at any level of the museum structure but the standard positions in a museum also have their own individual ethical considerations. The scope and individual organization of museums can affect these positions, but their conduct will always be subject to ethical standards. These standard positions—registrar, collections manager, curator, conservator, educators, volunteers, and board of trustees—should be addressed and familiar with an Institutional Code of Ethics in a way that makes their ethical expectations clear and unquestionable within the organization.

¹⁷ AAM. “Code of Ethics for Museums”.

¹⁸ AAMD. *Code of Ethics*. Last updated 2011. <https://aamd.org/about/code-of-ethics>

The museum registrar is at the least, in charge of overseeing the movement and registration of objects in the museum's care.¹⁹ This role however is rapidly expanding and in many instances today encompasses a much broader niche. Registrars might be responsible for loans, shipment packing, exhibits, legal consul, policy application, and ethical oversight.²⁰ The registrar is in a sense the front-lines operative for implementing and monitoring conduct within the museum to make sure that it satisfies professional and ethical standards.²¹ The registrar is also subject to the same ethical standards within their scope of work, which might include issues such as proper storage procedures, shipment of objects, proper research into acquisition provenance, and exhibition planning. In many ways the position of registrar often overlaps with that of the collections manager or curator.²² Regardless of the specific title, the ethical considerations are largely the same. Are objects being used in any way which negatively affects the institutions ability to credibly serve the public in both the present and the future? Are the operations of the museum in adherence to explicit and implied internal and external standards of professional, ethical behavior? Registrars are also important in the financial safety of the collections within a museum: are items properly insured in a way that a disaster or otherwise unforeseen incident will leave the museum able to effectively continue its mission?

The collections manager, in conjunction with the registrar, manages the proper care and use of objects in a museum. They are responsible for monitoring and documenting how and when objects are used, as well as setting standards for what objects fit the museums mission and what to do if pieces in the collection do not fit these standards.²³ The collections manager must make sure that every facet of

¹⁹ Museums Association. "Registrar". *Careers*. <http://www.museumsassociation.org/careers/9916>

²⁰ MET. "Office of the Registrar". *Museum Departments*. <http://www.metmuseum.org/about-the-museum/museum-departments/office-of-the-director/office-of-the-registrar>

²¹ Goldstein, C & Weitz, Y. pp5

²² Museums Association. "Registrar".

²³ Museums Association. "Collections Manager". *Careers*. <http://www.museumsassociation.org/careers/9914>

an object's stay in the museum is regulated in adherence to the ethical core ideals, and develop strategies to rectify any situation which prevents ethical conflicts in the use, storage, or preservation of the publically trusted collection. Some common issues faced by the collections manager include tracking where all items are located, deciding how to implement storage facilities, and monitoring the use of objects by other personnel to ensure that they meet the standards set in the collection and institutional policies. Collections managers serve as the primary institutional advocate for the collection itself, and are responsible for ensuring its proper treatment in concurrence with all other museum activities²⁴

Curators are the link between objects in a museum's collection, the historical or cultural information about those objects, and the avenues through which the information is disseminated.²⁵ Traditionally, they are responsible for interpreting the items in the collection, but like many other museum positions their role is constantly expanding and fluctuation within the industry.²⁶ In interpreting objects, curators must be clear and objective in order to generate culturally useful information that is without biased deformity. In some cases, the curator is also responsible for directly interacting with the public or representing the museum to various other institutions. When functioning in this capacity, it would be unethical for curators to transmit opinions, unverified information, or otherwise fictional information unless it is directly clear they are doing so. Any chance for statements to be misconstrued as facts presents a violation of the public trust. Curators are also involved in the planning of exhibits and the care of collections in the sense that they must make recommendations about which objects are suitable and how they can be integrated. These decisions again must be made to the highest ethical standards of serving the public through the perpetual and professional care of objects, heeding caution

²⁴ Zimmerman, Larry. "Our Collective Responsibility: The Ethics and Practice of Archaeological Collections Stewardship". *American Anthropologist* 107(2). 2005. pp.280-181

²⁵ AAM "A Code of Ethics for Curators" *Curators Committee*. Last updated 2009. <http://www.aam-us.org/docs/continuum/curcomethics.pdf?sfvrsn=0>

²⁶ Conway, Jemma. "What is the Role of the Curator in Museums Today?" *The Conversation*. 115(4). 2015. pp17

when objects might be fragile, culturally sensitive, or otherwise unsuitable for use in certain ways. As the interpreters of the collection, curators work directly with objects when cataloging them to ascertain necessary information. When cataloging, further ethical judgment must be used to determine the validity of sources, the precision of recording, and historical/cultural evaluation. If questionable information is used as the basis of cataloging, then the information becomes suspect for all future use and interpretation. Not only does it make work more difficult for anyone looking to expand upon the available corpus, but detracts heavily from public credibility if this information is presented. The public expects that information from a museum is generated by ethical, trained experts in their respective fields who uphold the highest of academic standards.²⁷

When it comes to the condition of individual objects, the conservator faces the most concrete ethical challenges. Museum objects, like all things in our world, slowly decay with time. The conservator is tasked with countering this ongoing phenomenon so that the items held in a museum are as viable when serving the public a hundred years from now as they are today. Ethical conservation has already been discussed, but ethical behavior of the conservator stands a second mention. If the objects in a museum's collection—many of which are irreplaceable—fall into a state which limits their effectiveness as tools of research and education, the museum cannot possibly fulfill its service to the public. Restorative conservation work can be split into two areas: items which come into the museum's collection in a degraded state, and items which reach a degraded state while in the collection. Both areas are of primary concern to a conservator, but have their own implications. The museum has a responsibility to maintain its items, and any damage which occurs under the museum's care should be immediately and carefully rectified to the fullest extent possible. Determining the feasibility of such repairs is the responsibility of the conservator. Repairs must not be performed in a way which detracts from the cultural and historical significance of an item. Damages which occur before the item arrives at

²⁷ Andrea, MA. "Museum Ethics". *Curator* 40(1). 1997. pp6-12

the museum face another level of examination. Is the reason for, or type of, damage relevant to the significance or value of the item? Would repairing the damage make the item less useful in advancing the museum's mission? If so, is the advancement of that mission without ethical contradiction to the public's expectations of collection care? In other words, the conservator must always consider if their work meets the professional and ethical standards of the institution and the community it serves.²⁸

Museum educators, more so than the curators, design and distribute information for public digestion. They hold classes, give tours, design exhibits, and present those exhibits to interested patrons. They face the same ethical considerations—is their information factually educational—as well as others. Are they utilizing the resources of the institution in the most effectively educational way that also upholds ethical and professional standards? Educational pursuits in a museum setting must also encourage diversity within the community in a way which advances the community as a whole. Curriculums and exhibits can be designed that reach all levels of a community, from young to old and rich to poor. Care of the objects themselves must also be considered, especially if personnel are demonstrating or handling items in an educational setting.

Volunteers make up an important part of the museum workforce, especially in smaller institutions that don't have significant endowments or other funding. Volunteers can fill a variety of roles, assisting any personnel when needed and capable.²⁹ Since volunteers have no permanent affiliation or appointment it is hard to explicitly address their operations in an Institutional Code of Ethics, but they are in no way any less subject to ethical guidelines than paid staff. Volunteers at all stages are representatives of the institution and must act in full professional faith. They should always be familiar with the ethical code of the museum they work for and how it affects the various staff, so

²⁸ Matero, Frank. "Ethics and Policy in Conservation". *GCI Newsletter* 15(1). 2000.

²⁹ AAMV. "Standards and Best Practices for Museum Volunteer Programs". Last updated May 2012. <http://www.aamv.org/resources/standards-and-best-practices/>

that they can appropriately assist in whatever area requires their aid. Staff members must also be diligent in their oversight of volunteers to make sure that their conduct holds to the expected standards, especially when dealing with objects or public interactions.³⁰

Unlike volunteers, a museum's Board of Trustees has direct control over many functional aspects of the institutions operations. They have the final say in large-scale decisions that can have significant and widespread ethical implications. The Board is responsible for approving acquisitions, staff changes, deaccessions, loans, exhibitions, special events, and many other instances. The importance of an ethical Board cannot be understated, and can be addressed on two fronts in an Institutional Ethical Code. Firstly, the code should consider that no Board appointments can be made on un-ethical grounds in the case that there is any suspicion or proof of conflicts of interest, self-serving agendas, or other schemes in which the Board member would use their position to place personal benefit above that of the public. Political, financial, or personal motivations within the Board represent immediate and dangerous conflicts of interest. Secondly, it should be clear that those on the board must make all decisions in a manner consistent with the ethical standards of the institution and work without hesitation towards the advancement of the community and serving the public. A code should also consider that the Board should comprise a broad cross-section of individuals that represents the community as a whole. If a museum is in a community with a large minority population, and none of the Board members are affiliated with that minority, they are likely under-represented in the museum's efforts to serve the public. The Board of Trustees is often involved in highly ethics-driven decisions, and as such must be held to the highest expectations of ethical and professional conduct.

Expanding Beyond the Core Ideals: What Works for Your Museum

³⁰ ICOM. "Personnel" *ICOM Code of Ethics*.

Not limited to a specific type of museum (i.e. Art, History, Natural Science), The AAM oversees accreditation of all participating museums from all disciplines that are based in the United States. While they offer extensive guidelines and resources, one thing that their process lacks is a pre-defined format for the core documents. They give the minimum recommendations, and go into some detail on the content of these baselines, but beyond those specifics the scope of works such as the Institutional Code of Ethics is largely open-ended and must be tailored directly to the institution which seeks to put them in effect. This ambiguity is not without good reason. It is impossible to create a universal code that applies to all museums. Every institution, in drafting their own code, should only use the recommended standards as launching boards to spawn discussion that weeds out all further ethical considerations applicable to their own mission. Museums might have secondary affiliations with a university or large cultural institute, and these affiliations should be addressed in their code. Museums might find that various roles among their staff are combined or defined differently than the typical divisions, and their code will need to adequately lay out these differences. A museum dealing in antiquities might need different standards of care or storage procedures than one which focuses on modern artifacts. All of these discrepancies from the “norm” are just as important as the common ground, if not more so. They are essential elements of concern when creating an Institutional Code of Ethics.

What Really Matters: The Take-away

If one tried to write a reference book of ethical issues in museums as a whole, it would quickly become a tome of biblical proportions. Without such a reference available, individual museums must use their best and most well-informed judgment, drawing on as wide a breadth of resources as possible, to carefully and critically create a thorough Institutional Code of Ethics which not only satisfies all of the most basic professional standards, but addresses the specialized distinctions of their unique composition and mission. Drafting an Institutional Code of Ethics is in no way an easy task. Every thought mentioned here is one that could be considered in the process, but this summary only scratches

the surface of the ethical issues faced by those in the museum world. In the end it seems to come down to one simple tenant: do the right thing. This is of course, easier said than done. While it may be a perfectly clear as a theoretical axiom, writing an ethical code to this end that adequately covers all levels of a museum's operations is an ongoing challenge. Demand for credibility and public accountability places this challenge at the forefront of modern museum policies and procedures.

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