COLLECTIONS MANAGEMENT POLICY

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National September 11 Memorial Museum
Collections Management Policy

[Approved by the Board of Directors of the National September 11 Memorial & Museum (formerly known as the World Trade Center Memorial Foundation) on 4/17/07; revised as of 07/28/11]

The National September 11 Memorial & Museum at the World Trade Center Foundation, Inc. ("9/11 Memorial"), formerly known as the World Trade Center Memorial Foundation, a 501(c) (3) private not-for-profit corporation headquartered in lower Manhattan, was established in April 2003. The 9/11 Memorial’s goals are to oversee the fundraising, building, staffing and operation of the 9/11 Memorial and the Memorial Museum, which was conceived as a permanent institution. The 9/11 Memorial will protect the sanctity of these spaces and own the collections acquired by the Memorial Museum. Prior to the 9/11 Memorial’s launch, the Lower Manhattan Development Corporation led the planning for the 9/11 Memorial Museum. The Museum's formation was guided by the charge to create a venue where the events of September 11, 2001, and February 26, 1993, could be told and which would profile those who died, those who suffered, those who helped, and all who cared, via artifacts, film footage and videos, photographs, sound and oral histories, and digital records.

Statement of Purpose


With the goal of serving as an authoritative gateway of information about these incidents, the Museum will acquire wide-ranging materials in various media, in original as well as reproductive and born-digital forms. Collections shall have value for commemoration, education, display, publication and scholarship. Applicability for the Museum's planned primary exhibitions will prioritize acquisition search in the formative stage of the Museum’s realization. However, the permanent collection is envisioned to function as an extensive reservoir of historical facts, trustworthy content and cumulative insight that will deepen over time, with uses beyond physical exhibition.
When evaluating prospective acquisitions, the Museum will consider its institutional capacity for adequately storing, caretaking, conserving and providing public access to such material. Museum staff may recommend items either for

- **legal accessioning into the Museum’s permanent collection**, such materials being transferred into the Museum’s legal ownership through exchange of a Deed of Gift or License and the resulting assignment of a unique museum accession number to that corresponding item
- **retention in a physical reference collection archive**, such items – often duplicative in origin - having specific research and historical value to the Museum’s interpretive activities but not sufficiently rare to necessitate exchange of legal Deeds of Gift. Such materials will be given proper care, organization and finding aids to enhance their informational utility
- **retention in a digital research assets archive**, in the case that such materials contribute to the Museum’s interpretive concerns but are not sufficiently unique as research assets to justify the commitments to formal accessioning and long term preservation.

The Museum respects the efforts of other organizations to collect and safeguard visual, physical, oral, sonic and web-based records of February 26, 1993, and September 11, 2001. It is committed to working collaboratively with all such institutions and agencies toward the goal of expanding our shared understanding of these watershed events and their continuing legacies.

In the spirit of transparent operating principles, this Collections Policy is available for review on the 9/11 Memorial’s website: [www.911memorial.org](http://www.911memorial.org).

**I. Scope and Intellectual Framework of Collections**

1. Items acquired for the permanent collection and archive will support the mission statement of the Museum:

   The National September 11 Memorial Museum, located at the World Trade Center site, bears solemn witness to the terrorist attacks of September 11, 2001, and February 26, 1993. The Museum honors the 2,981 victims of these attacks and all who risked their lives to save others. It further recognizes the thousands who survived and all who demonstrated extraordinary compassion in the aftermath. Demonstrating the consequences of terrorism on individual lives and its impact on communities at the local, national and international levels, the Museum attests to the triumph of human dignity over human depravity and affirms an unwavering commitment to the fundamental value of human life. (Adopted by vote of the Program Committee of 9/11 Memorial’s Board of Trustees, June 26, 2007)

2. **COLLECTIONS**

   Collections will be shaped by content criteria summarized in the recommendations of the World Trade Center Memorial Center Advisory Committee (“MCAC”), representing outside expertise and stakeholder input solicited by the Lower Manhattan Development
Corporation on behalf of the interpretive facility conceived to complement Michael Arad and Peter Walker’s outdoor Memorial. These foundational recommendations, presented for public comment in 2004, resulted in a document advocating the incorporation of multi-layered perspectives and individual stories of victims, survivors, responders, area residents and witnesses, conveyed through exhibits and other narrative mechanisms grounded in primary sources and authentic artifacts. MCAC suggested that sources include, but not be limited to, salvaged remnants of the buildings, physical objects, oral histories, artwork, architectural elements, film, video and audio footage, photographs, posters, handbills, memorabilia, signage and personal effects. Specifically, MCAC also called for documentation of:

- Personal stories about, and tributes to each and every victim of the attacks
- The bombing of the World Trade Center (“WTC”) on February 26, 1993, including stories about those victims and the nature of the evacuation and response
- A factual presentation of the terrorist perpetrators, including their methods and means of preparation
- The contextual history of lower Manhattan, the WTC and its signature Twin Towers, evoking the importance and meaning of the site
- The everyday “life” of the WTC at the turn of the millennium, evoking the tenor of the time and human and physical character of the WTC complex
- The transformative, unprecedented nature and impact of the 2001 attacks, locally, nationally, and around the world; and the breadth and variety of response they elicited
- The evacuation of lower Manhattan on 9/11, and rescue and recovery efforts, including eyewitness stories of those involved and consideration of the multiple forms that recovery and volunteerism took
- The spontaneous memorials, improvised rituals, public commemorations, philanthropic efforts, and other demonstrations of sympathy and solidarity shown in the aftermath of the 2001 attacks
- The clean-up and rebuilding of the WTC site, chronicling the individual and collective achievements that went into clearing “Ground Zero”
- The congruent, often controversial processes of planning, designing and facilitating the site’s rebirth
- The evolving historical significance of the 1993 and 2001 terrorist attacks over time for New York City, the nation, and the world

It is here proposed that the Museum enlarge these collecting parameters to include materials pertinent to:
The investigations, court trials and legal prosecutions stemming from the terrorist attacks of 1993 and 2001
- Personal stories, images and artifacts revealing the experiences of those who evacuated and survived the terrorist attacks of 1993 and 2001, and of those who succumbed to subsequent injuries and ailments linked directly to their presence at the WTC site
- The hijackings of American Airlines 77 and United Airlines 93, resulting in the attack on the Pentagon in Washington, DC, the crash of Flight 93 near Shanksville, Pennsylvania, and actions mobilized in response to those events
- The processes and outcomes of efforts to consecrate the former World Trade Center site and to establish permanent memorials at the World Trade Center, the Pentagon, and the Shanksville crash site.
- Grassroots citizen activism, such as 9/11 family-formed organizations and other citizen-led non-profit organizations founded to address issues and perceived service gaps arising from the 2001 terrorist attacks
- Evidence of ongoing ways in which the September 11th attacks fuel national and international debates about public security, foreign policy, civil liberties, healthcare obligations to sick responders, and other flashpoint issues arising from a globalizing and increasingly interconnected contemporary world.

The Museum may elect to add or to cap specific categories of collection material with the tests of time and experience.

3. **ART**

As a public service, and to support the study of visual response and retrospective art triggered by the events and memories of 2001, the Museum has launched and will continue to manage through its website an initiative called the *Artists Registry at the National September 11 Memorial Museum*. To participate in the *Artists Registry*, individuals may self-register digital image files of their creations as well as an interpretive statement, bio/resume, contact information and specifications about media and dimensions of original works. The Museum notifies prospective registrants that it cannot police or serve as a third-party agent for protecting or negotiating copyrights. All users of the Artists Registry grant the Museum a license to display their artwork on the site. Through a partnership with Creative Commons, registrants have added options to choose one of seven public copyright licenses. The default license, “All Rights Reserved,” notifies the viewing public that the artist retains all rights associated with his or her artistic copyright. The six additional Creative Commons licenses allow artists to set specific terms for public use of the digital pictures of their artwork. Through the Artists Registry, the Museum neither owns nor curates but performs the role of steward of an expandable virtual collection of electronic images and other media files surveying the breadth
of media, imagery and sentiments through which artists across the world have responded to the September 11th terrorist attacks.

The Museum also will consider acquisition of the following types of original artworks, by professional and self-taught artists, as well as by contemporary eyewitnesses and remote observers of the events. Curatorial discretion will be exercised to avoid taxing the Museum’s capacity to store and exhibit such material.

- Interpretive tributes – including “memory” or retrospective paintings of the WTC - created within ten years of the events, in all media, responding to the themes and nature of the 1993 and 2001 attacks
- Artwork, documentation and fragments of artwork original to the public spaces and offices of the WTC
- Work, and documentation of work created by artists who held studio residencies in the Twin Towers (e.g., PANYNJ and LMCC’s “World Views” and “Studioscape” programs)
- Pre-September 2001 cityscapes in which the WTC figures as a significant aesthetic theme
- Work responding to the terrorist attacks of 1993 and 2001 by eyewitnesses and by artists who were residing in lower Manhattan during these incidents
- Artwork by children expressing sympathy and support for those impacted by the 2001 attacks and for those involved in the rescue, recovery and clean-up operations at Ground Zero
- Therapeutic and tribute artwork made by those considered to be collateral victims of the 2001 attacks, such as relatives, survivors who evacuated from the stricken buildings, and downtown NYC residents and schoolchildren
- Artwork crafted from WTC steel or from debris and ephemera associated with the destruction of the WTC
- Artwork commissioned by the Museum for its exhibits, facilities and ceremonial functions at the 9/11 Memorial site

4. **WEBSITES**

In the aftermath of September 11, 2001, the Internet experienced an historic upsurge in activity as individuals used the Web to offer or find assistance, locate loved ones, express their grief, and shock, and share speculations. Recognizing the unprecedented role played by the Internet as a result of these seismic events, the Museum will archive Websites that illuminate this networking phenomenon. In addition, the Museum will selectively archive sites that highlight the ways in which Internet use as a technology and global communication tool was shaped by these watershed events.

Such archiving will be achieved through scheduled “crawls” of Websites, a process enabling capture of technical snapshots of the overall structure and functionality of a list of sites identified by Museum curators. These captured electronic documents are then compressed into “.arc files,” a standard format recognized
internationally by the Web archiving community. The Museum contracts the service of crawling, compressing, and storing the selected sites from Archive-It, a subscription service provided by the Internet Archive. Collected files are retained on the Internet Archive’s geographically distributed servers. The Museum may import all files generated by the crawls to its own dedicated server on a twice-yearly basis.

Archive-It will notify Website developers of targeted sites about the Museum’s archiving interests and offer to remove the site from the Museum’s digital collection, should objections be raised. Copyrights to the style and substance of the Website will remain with its author. It is the goal to make the Museum’s digital collection fully accessible to researchers via a live Web-based interface provided by Archive-It or a comparable service provider.

5. **UNSOLICITED TRIBUTES**
This spontaneously generated collection will reflect personalized messages and miscellaneous offerings left by visitors making pilgrimages to the WTC site, attending anniversary observances of the 2001 and 1993 attacks, or choosing to pay their respects by directing tribute material to the 9/11 Memorial by mail, delivery by elected officials and representatives of other cities and nations, and other means of conveyance.

The Museum will implement procedures to remove offerings left at the outdoor Memorial, Memorial Plaza and inside the Museum by anonymous parties on a daily basis – or less frequently as circumstances indicate, subject to security protocols in place for these sites. The Museum’s staff may elect to photo-document and date such offerings in a systematic fashion and retain this documentation for the Museum’s archive.

Any unsolicited material left on 9/11 Memorial premises may be disposed of at the sole discretion of the 9/11 Memorial. However, it will be the practice for the Museum curators to examine unsolicited tribute offerings on a regular basis to determine their disposition. All perishable items such as flowers and plants, containers and vases, alcoholic beverages, illicit substances, or mass produced commercial products without any perceived personalization or message affixed to them, will be discarded. The Museum may choose to preserve or accession samplings of unsolicited tributes into the collection, with the prefix “T=Tribute” associated with the catalog numbers assigned to those items designated for permanent retention.

It is likely that the Museum may modify this policy as the tribute collection grows and replenishes itself.
6. **ORAL HISTORIES**

To deepen content resources for interpreting the September 11, 2001 and February 26, 1993 attacks from the perspectives of survivors, first responders, eye-witnesses, family members, and others directly affected, 9/11 Memorial records and collects oral histories. Oral histories are recorded in both audio and videotaped formats. Museum staff may elect to use a digital recorder designed for field recordings, a professional sound studio, or engage the services of professional filmmakers, as circumstances dictate.

Resulting recordings are assigned a unique accession number upon receipt of a signed Audio / Video Release Form as approved by 9/11 Memorial General Counsel. Upon rare occasion, slight modifications to that form may be negotiated at the discretion of the Chief Curator. Signed releases are preserved in the office of the Collections Manager / Registrar, filed by last name of the interviewee. As the number of 9/11 Memorial oral histories multiplies, consideration will be given to storing these originals in the office of the General Counsel, with electronic copies in PDF format kept by the Collections Manager. Additionally, PDF copies of the form are linked to the accession records in *Collective Access*. Catalogue entries include brief biographical information about the interviewee, a summary of the interview, and notations of narrative highlights.

7. **HUMAN REMAINS**

The nature of the violence that obliterated the World Trade Center on September 11, 2001, killing 2,753 individuals is core to understanding the history and legacy of grief inflicted on victims’ relatives. Since 2001, the majority of World Trade Center relatives have received only fragmented remains of loved ones, sometimes receiving successive notifications from the City of New York's Office of Chief Medical Examiner (OCME).

Donors offering items to the Museum suspected of, or confirmed as, harboring human tissue or bone fragments will be placed in immediate contact with representatives of the OCME. The Museum will assume neither temporary, physical nor permanent, legal custody of such items, until such time that a reasonable determination has been made that the item does not contain human tissue or bone fragments.

Staff recognizes that some collection material entrusted to the 9/11 Memorial Museum’s custodial care may carry tracings of dust and evidence of damage created by the events of 9/11. The 9/11 Memorial Museum staff routinely offers the OCME the opportunity to review and test all such items.
II. Acquisition Authority

1. Responsibility for the growth, care and routine uses of the Museum’s permanent collection resides with an internal Staff Collections Committee (“SCC”) chaired by the Chief Curator. The Museum’s Collections Manager/Registrar will serve as secretary to that Committee and will record minutes. Convened according to a regularized schedule, the SCC will consider prospective gifts, purchases and other acquisitions and will decline items that do not meet collection standards or are outside the scope of this policy. As needed, the SCC will also discuss issues affecting the collections with the Museum’s Director and colleagues on the 9/11 Memorial’s staff. Final authority for acceptance of objects, documents and works of art into the Museum’s permanent collection rests with the Museum’s Director in consultation with the Chief Curator.

2. The 9/11 Memorial’s Program Committee (“PC”) shall function as the interim trustee-level collections oversight committee until such time that the 9/11 Memorial’s Board of Directors amends its by-laws to designate a Collections Committee as a standing committee of the Board of Directors. The PC reviews the SCC’s recommendations on not less than a quarterly basis and aids staff professionals in developing standards and strategies for acquiring collections via donation, purchase, transfer and commission.

3. The Museum’s curators and historians shall have authority to accept, in their own right, without further Board approval, reference materials appropriate for the Museum’s archive. Such materials will not be accessioned formally via the exchange of Deeds of Gift. Instead, their receipt will be acknowledged whenever possible via letter or electronic communication to the depositor or his/her agent, with copies retained in the files of the Museum’s registrar.

4. In compliance with the Regents Rules for Chartered Museums and Historical Societies in New York State, the Museum’s permanent collections may not be used as collateral for a loan. Nor shall the collections be capitalized as financial assets.
III. Procedures for Collecting and Registration

1. **Means of Acquisition**
   Items comprising the Museum collection may be acquired from individuals, organizations, agencies and institutions through proactive search and outreach, as well as by unsolicited donation and bequest, purchase, commission, transfer from other museums, archives, public agencies and affiliate organizations, and “field” finds consisting of tributes left by visitors at the 9/11 Memorial or Museum.

2. **Acquisition Eligibility**
   Items eligible for accessioning will support the interpretive mission of the Museum, as reflected in the Museum’s *Scope and Intellectual Framework of Collections* statement.
   The expendable non-collection property of the Museum is not a part of this policy. Such materials should be accounted for in a manner recommended by the Museum’s auditors. Exhibit props and reproductions of authentic objects used in exhibits or commemorative events are considered properties and should not be accessioned. In the event a property is recommended by Museum staff for transfer to the collection, it shall be accessioned in the standard manner and given the same care as any other item in the collection.

3. **Appraisals**
   Under no circumstances will members of the Museum staff or governing Board of Directors of the 9/11 Memorial provide monetary appraisals of objects offered to the Museum or reveal such values assigned to an object by the Museum except when essential for adequate insuring of outgoing loans. (See U.S. Tax Reform Act of 1984, as amended, and Internal Revenue Service regulations relating to the Act.) In the case of gifts to the Museum, when requested the Museum will refer the donor to organizations representing independent licensed appraisers for recommendations of qualified outside appraisers, with appropriate content expertise, and the Museum will endeavor to cooperate with any professionally licensed appraiser the donor selects. The Museum reserves the right to request a copy of that independent appraisal for its permanent records.
   The Museum will not pay for an appraisal or reimburse a donor for appraisal costs unless the Chief Curator determines that making such an exception is in the Museum's best interests, in which case the Museum Director must approve such payment in writing prior to its release. The 9/11 Memorial staff may not appraise objects under the Museum’s custody as incoming loans, but will rely upon the valuation supplied by the owner or lender's approved agent.

4. **Acquisition Process**
   a. The Museum, under the aegis of the Chief Curator, and those professionals reporting to her/him with assigned collection acquisition and management responsibilities, will assess the initial appropriateness of a collection item under consideration, either for accessioning or deposit in the archive. Questions guiding such analysis may include, but are not limited to, the following:
• Does the object support the Museum’s mission and fit within the Scope and Intellectual Framework of Collections Statement?
• Does the item have value in fulfilling one or more of these four primary areas of use:
  1. Exhibition
  2. Education
  3. Research/scholarship
  4. Remembrance?
• Is the item free of legal encumbrance? Is ownership of the item clear?
• Does the Museum have adequate space and resources to acquire and preserve the item properly over time?
• In the case of a proposed purchase, is the price fair and reasonable? Does the purchase appear merited when compared to other requests? Is a similar item likely to be donated at no expense to the Museum?

b. The SCC shall keep written minutes of the conduct of its regular meetings, recorded by the Museum registrar or by an alternate Museum staff member designated by the Chief Curator. Such minutes will be retained as part of the Museum’s permanent institutional archives.

c. Upon identification or receipt of a prospective collection item deemed by staff to meet the Museum’s acquisition criteria, efforts will be made to confirm the item’s availability, ascertain its legal status and arrange for its inspection by the SCC.

d. When an object appropriate for the collection is offered to the Museum as a donation or promised gift, a signed and dated gift agreement (or, depending on the circumstances, a signed, dated and witnessed Promised Gift form or License Agreement) will be obtained from the owner/maker or the owner’s agent. That form will be counter-signed and dated by the Museum Director, with one of the two originals sent to the donor and the other retained by the Museum’s Office of General Counsel. (A copy may be kept in the Donor Files of the Office of the Collections Manager/Registrar). All donations will be acknowledged with a letter of appreciation from the Museum Director and/or the Chief Curator.

e. In cases such as contemporary photographs, artwork and original compositions of music, literature or film, it will be the Museum’s policy to request transfer of copyright to the Museum. However, if the creator will not transfer copyright outright, the Museum may determine that it is in the best interests of the public and the Museum to negotiate limited or non-exclusive rights to that image or composition for programmatic use, promotional activities, publications and products that benefit the Museum’s mission. Any copyright restrictions will be kept as a matter of written record with the item’s Deed of Gift, and as a notation in the object’s corresponding Collective Access catalogue entry.

f. The Museum in principle prefers not to accept collection materials if their use is restricted in any manner likely to prove an enforcement
burden or that are judged by staff to be inconsistent with the Museum’s mission or operations. Collections will not be accepted if the donor limits the Museum from exercising discretion in further organizing or sub-dividing parts of the collection into categories designated for accession, archival retention, or reasonable, alternative disposition. However, the Museum occasionally may decide to enter into life tenures, limited ownerships or sharing of custodial title or physical possession for unique historical items that represent exceptional interpretive additions to the collection. Any modified ownership conditions will require advance, written approval from the Museum Director and the PC, which may elect to seek further approval from the 9/11 Memorial's General Counsel, President, or Board of Directors.

g. Information obtained about an incoming collection item, including a physical description, notes relevant to provenance and historical context, and a digital image of the item (when useful) will be entered into the *Temporary Custody File* in the Museum's Collections Management Program. These temporary custody reports form the basis of acquisition recommendations presented to the SCC. Upon receipt of approval to accession, and receipt of a signed Deed of Gift or License Agreement from the donor, the reports convert to baseline cataloguing information for the object’s *Accession Document File* (permanent collection record, entered into Collective Access).

h. Items under consideration for accessioning that pose challenges relating to their sensitive content, condition, ownership, cost or complex provenance will be referred by the Chief Curator to the Museum Director for further discussion and action resolution. At the discretion of the Museum Director and Chief Curator, such acquisition concerns may be referred to the 9/11 Memorial’s General Counsel and/or PC for additional review and consideration. If the objects fall within the stated collection parameters of this policy, it will be the responsibility of the professional staff to make final accessioning decisions. If the item in question falls outside these parameters, approval of the PC must be obtained prior to accessioning.

i. A report of items recently accessioned by the Museum will be included in materials distributed to members of the PC in preparation for its regular committee meetings. Acquisitions obtained and pending may be included for discussion, with any counsel or concerns voiced by the PC recorded in the minutes of that committee’s meeting unless confidentiality requires that such notes not be included.

5. **ACQUISITION BY PURCHASE**

Annually during the Museum’s budget preparation process, staff will propose to the PC a level of funding for acquisition purchases during the upcoming fiscal year. A final determination for the annual budget for collections acquisitions will be set in discussion with the PC, and reflected in the annual operating budget reviewed and approved by the Finance and Investment Committee and then by the full Board of Directors. All collection purchase activities by 9/11 Memorial staff must fall within the Board-authorized budget number. The amount budgeted
annually for collections acquisitions will be separately approved by the Board and restricted for that purpose. Such approval will provide that any unspent funds at the end of the budget year will be held for collections acquisitions in future years.

The same criteria determining acceptance of prospective donations will apply to justifications for collection purchases. The system for approvals is as follows:

- All such requests must be submitted to the Chief Curator/Director of Collections, who, upon securing the majority approval of the Staff Collections Committee (SCC), may proceed to authorize the purchase of individual objects priced at less than $15,000.
- Individual purchases ranging from $15,000 up to $25,000 require the additional approval of the Museum Director.
- Individual purchases ranging higher than $25,000 up to $50,000 require the additional approval of the 9/11 Memorial’s CEO/President.
- For purchases greater than $50,000, or if the total purchase price of an acquisition exceeds the annual, authorized budgetary allotment for collection purchases in a given fiscal year, approval must be received from the PC, which may elect to bring the acquisition proposal to the full 9/11 Memorial Board of Directors for review and approval.

In addition, the 9/11 Memorial holds funds received as designated bequests or donor-restricted gifts specifically earmarked for collections acquisition, in a Restricted Museum Fund that has no timed expiration. Funds are released when the intended action is taken according to the donor’s expressed intent.

The purchase agreement or invoice must include the vendor’s name and contact information, an exact description of what is being purchased, the purchase price, and the terms of payment. A purchase or procurement order signed by the appropriate authorizing Museum or 9/11 Memorial agent, accompanied by an invoice initialed for payment by the Chief Curator, will serve as the legal instrument of transference.

6. **REGISTRATION RATIONALE**

The Museum will maintain accurate, comprehensive registration records for all collections and loans under its care, establishing and updating such records in a timely fashion.

a. The purpose of registration of collection materials is:

- To preserve any associations with historic events, places, persons or significant actions that any object may have or represent
- To promote the preservation of the object itself
- To establish the Museum’s right of title to the object and safeguard legal documents relating to the ownership, insurance and license agreements
- To aid in the interpretation of the object
• To allow the Museum to identify and account for every object in the collections through accurate, detailed descriptions and locations

b. SAFEGUARDING RECORDS
• The Museum’s registrar is charged with maintaining and updating all records of collection acquisition, transactions, insurance, location and legal status. It is therefore essential that such data -- whether generated electronically or confidential in nature -- be secured against theft, fire, loss, misuse and unapproved access.
• The Museum’s software for the collections management database application program (Collective Access) will be stored in a locked, fireproof container or cabinet, or in a manner recommended by the 9/11 Memorial’s Information Technology specialists. Daily back-ups will be made of the Museum’s collection data. Routine back-ups of the Museum’s electronic data also will be secured in a retrievable manner off-site to facilitate access or replication in the event of a local emergency at the Museum or premises surrounding it.
• Paper back-ups will be produced and archived in associated physical files. PDF files of every completed Deed of Gift, representing an electronic facsimile of that countersigned document, will be uploaded into respective Acquisition Lot records in the collections and asset management database. Arrangements will be made through the 9/11 Memorial's Administrative Department for redundant emergency storage separate from the Museum’s on-site registration records.

c. REQUIRED RECORDS FOR RETENTION
The following accession and loan-related documents, held by the Museum’s Registrar in a secure, fireproof file cabinet, should be in the paper Permanent Object File and Donor folders for each accession:
• A copy of the signed and dated Deed of Gift, appropriate documentation for transfer, or a valid bill of sale
• In the case of loans, a signed copy of the Loan Agreement, including effective dates and instructions about return transit and notifications
• An updated hard copy print-out of the master Accession Cataloguing Form
• An Insurance Appraisal Form, if available
• Physical condition report, if applicable
• Conservation treatment proposals and reports, including those for work executed prior to the Museum's ownership
• Supporting research information, donor correspondence and/or a copy of the curator’s processing notes

d. ACCESSION NUMBERING
• Each accessioned object, document, or image, and serial or related materials, will be assigned a unique Museum catalog number. Catalog acquisition numbers are used successively, beginning with one and continuing to infinity, and will bear a
prefix indicating the year in which the gift was registered, and its chronological registration within that year of receipt (e.g., 2006.1 = first gift accessioned in the calendar year 2006). Additional suffix numbers and letters are used as needed to indicate relatedness of objects within a discrete collection (e.g., 2006.1.100).

- A manual list of available catalog acquisition numbers is maintained in the registrar’s logbook, as well as automatically assigned in the Museum’s electronic collections cataloguing program (Collective Access). Catalog entries for each acquired lot will bear the prefix C, followed by the year in which the lot was acquired, and numbered accordingly. Standard museum nomenclature and key words, such as those developed by Robert Chenhall, Revised Nomenclature [1996], may be used as a guide to cataloguing.

- In accordance with customary accession numbering protocol, materials that have been licensed to the Museum but not formally accessioned will bear the prefix D, for “Digital Archive.”

- Items designated for the Library will not carry permanent accession numbers. However, they will be processed in accordance with standard acquisition of lots procedures and will bear the prefix R, for “Reference Collection.” Such materials will be maintained by the Collections Manager/Registrar or another designated Museum staff member, and be made accessible by alphabetical surname of author/creator and title.

e. **Computerized Catalog Records**

Once each item has received a unique accession number, the pertinent information is entered by the Collections Manager/Registrar into the Museum’s electronic collections management program. This computerized database (Collective Access) contains a complete catalog record for each accessioned object sufficient to give the Museum easy access to the collections for preservation, exhibit, education, security tracking and research purposes. The Collections Management Program can be accessed to produce, at a minimum, the following reports:

- All records by accession number in numerical order
- All objects alphabetically by object name
- All objects by known maker
- All objects relating to a descriptive category or cataloguing classification, such as “WTC Steel” or “Memorial Quilts”
- All collections by source/donor
- A priority list of conservation needs
- All objects/documents/photographs by location
- Objects on loan or special exhibition

f. **Photography of the Collections**

It is the Museum’s goal to compile a photographic record of all artifacts and artworks in its permanent collection for the purposes of identification, condition, study, security, and reference. In addition:
• All incoming loans shall be photographed upon their arrival, unless lender restrictions apply.
• Outgoing loans shall be photographed prior to their packing.
• Digital images, identified with the corresponding Museum accession number, will be taken as part of the in-cataloguing process and then incorporated into the collections management software digital imaging feature.
• Photography or videography of collection items on exhibition or in storage will be permitted only by special arrangement, with advance clearance received from the Museum’s registrar and/or curators, when such activity poses no harm to the materials. All photography and videography by the media must be supervised by the 9/11 Memorial’s Public Relations and Communication staff in consultation with the Museum’s registrar and/or curators. It is anticipated that the Museum will formulate and post for public knowledge a separate Photography Policy specifying terms under which photography is permitted within the Museum galleries.

g. LOCATION RECORDS
Objects will be assigned specific interim holding locations during the cataloging process by the Museum’s Collections Manager. A permanent location will be recorded for the object once it has been placed on exhibit or in offsite storage. Locations of objects temporarily lent to other museums also will be entered into the Museum’s collections management database. Any movement of objects must be reported to the Registrar/Collections Manager and promptly updated in the Museum’s electronic collections management program.

IV. Digital Preservation Practices

The 9/11 Memorial acquires objects and historical evidence in all media, including born-digital artifacts and select artifacts or image files that have been scanned, reproduced and transferred into electronic formats. Because digital media and the strategies for storing such media are constantly evolving, the 9/11 Memorial is committed to reviewing its digital preservation practices on an annual basis to make certain that they meet the latest professional standards for ensuring the integrity, health and accessibility of historically significant digital library and museum collections. The digital preservation policy practiced by the Museum for its permanent collection may differ from, or exceed institutional data back-up systems in place for safeguarding business data and other electronically generated documents and information.

To date, the 9/11 Memorial’s digital collection includes audio, visual, moving image, and text based assets in various sizes and file formats. The Museum acquires digital assets stored on various media storage formats, including CDs, DVDs, external hard drives and thumb drives. Additionally, the Museum frequently digitizes analog formats, including VHS and BetaMax tapes, as well
as audio cassette tapes. Examples of formats we collect and preserve as digital artifacts include, but are not limited to, the following:

Audio: Format examples: AIFF, Wave, MP3; Video: Format examples: MPEG-2, MPEG-4, AVI, MOV; Images: Format examples: JPEG, TIFF

Aware of the changing nature of digital assets, the 9/11 Memorial also commits to monitoring the stability of the assets constituting its digital collection to assure that these assets do not become obsolete due to technological advances that make it impossible to open or access particular files.

**Preservation copy:**
The Preservation Copy will be considered the “archival original” and will be accessioned by the Museum. The preservation copy is the currently best available, highest resolution version of the digital artifact. The preservation copy of each asset will be migrated to a cloud server storage system. The cloud storage provider will replicate copies of the asset across two or more geographically dispersed locations. One replica of our media collection will be considered a “dark archive” for which no access is granted except in the event of an emergency. The integrity of the files will be frequently monitored by specialized software programs designed for this activity and in the event that files are found to be compromised, they will be replaced with a copy of the original, stored both locally and at an alternative data network facilitated by the cloud storage provider.

**Access copy:**
The Access Copy shall be stored locally on the 9/11 Memorial’s internal servers, and backed up to tape on a regular basis. The Access Copy will be accessible to approved Museum staff and outside parties for the purposes of exhibition design development.

**Reference copy:**
The Reference Copy, generated by uploading a copy to the Museum’s collections management database (known as Collective Access), is created for research use and consultation as needed by Museum staff and others under staff supervision. The Museum shall use its professional discretion in making one or more such copies at low resolution, storing them on-site, and making them available to staff for content review.
V. Deaccessioning and Disposition

Deaccessioning is the permanent removal of an item or group of items from the Museum’s collection. Since materials accepted into the custody of the Museum are held as part of the public patrimony with the expectation of permanent retention for multiple uses, removing such items from the collection must be undertaken only after careful, reasoned deliberation. Thus, the Museum staff will exercise its collective professional expertise and prudence when evaluating and recommending all prospective gifts to the Museum collection, also taking into consideration the unique sentiments entwined in an object’s provenance that may be lost to future understanding, if not adequately recorded at the time of donation.

1. **Authority**
   In keeping with best practices of the American museum profession, the Museum shall periodically review its collections with an eye toward judicious deaccessioning for strengthening, refinement or safeguarding the collections and those in contact with them. The Museum’s Chief Curator and the SCC, when appropriate, may recommend items for deaccessioning, but no such actions may be taken without written authorization from the Museum Director. In turn, the Museum Director must request that decision-making on deaccessioning be forwarded for discussion and approval to the PC or its successor standing committee of the Board of Directors of the 9/11 Memorial. All records relating to deaccessioning recommendations and actions taken will be retained permanently in the registrar’s files of the Museum.

2. **Criteria for Deaccessioning**
   To be considered for deaccessioning, items must meet one or more of the following criteria:
   - Item falls outside the scope of the Museum’s mission
   - Item is beyond the physical or financial capability of the museum to maintain
   - Item has no foreseeable use for research, exhibition, educational programs or remembrance, in the judgment of Museum’s curatorial staff
   - Item excessively replicates other examples or duplicate copies in the collection in superior condition
   - Item has deteriorated to the point of losing its structural or intellectual integrity, rendering it useless for exhibition or study
   - Item is made of hazardous elements that cannot be safely contained or stored, making disposal necessary to guarantee the health and safety of Museum staff, the visiting public, or the remainder of the collection
   - Item is found to have been illegally or unethically acquired
   - Item has proven to be inauthentic in its reported provenance, content, date or significance
   - The Museum can no longer meet a restriction originally imposed by the donor as the condition of the item’s gift
• Possession of the item contravenes the laws or regulations of New York City, New York State, the United States, and/or a treaty to which the United States is a signatory.

3. **APPROVAL PROCESS**
   • Identification by the Museum's Chief Curator and/or the SCC of an item that should be scheduled for deaccession
   • Demonstration by the Museum that is has clear and unrestricted title to the object
   • Approval of a written rationale for deaccessioning by the Museum Director, who must refer a final decision to the PC because of the fiduciary nature and implications of deaccessioning
   • When the PC is consulted for a decision, the outcome of its deaccessioning recommendation will be reflected in dated, written minutes of the meeting at which a vote approving deaccession was reached. Copies of such minutes will be furnished to the 9/11 Memorial's President and Board of Directors, with a copy of the minutes and photographic documentation of the item scheduled for deaccessioning retained in perpetuity in the files of the Museum's registrar.

4. **METHODS OF DISPOSITION**
   Items deaccessioned from the Museum's Collection will be removed by one of the following means:
   • Transfer or exchange with another memorial museum or history collecting institution, with offers to acquire through transfer first given to other potentially interested museums in New York State (*note: Regents rules encourage this)
   • Transfer or exchange with another credible museum, facilitated through postings in the online Collections Exchange column of the American Association of Museums ("AAM")
   • Donation to another educational not-for-profit institution or agency when the item has no saleable value and has generated no demonstrable interest from peer museums
   • Witnessed destruction, if the item has lost its physical or intellectual integrity or promises to perpetuate a deception, if returned to the marketplace
   • Witnessed destruction of all back-ups, access copies, and preservation copies made of digital collections materials, including any and all copies stored in remote servers or on magnetic tape
   • Sale in a public auction
   • Collection material identified for deaccessioning originally donated to the Museum by family members of a 9/11 victim may be offered back to the family donors of record or to their legal heirs.

5. **DEACCESSIONING RESTRICTIONS**
   • In connection with any anticipated deaccessioning of its collections, the Museum shall adhere to the Rules of the New York State Board of Regents, which reads: “Proceeds derived
from the deaccessioning of any property from the collection of a museum shall be placed in a temporarily restricted fund to be used only for the acquisition, preservation, protection or care of collections. In no event shall proceeds derived from the sale of collections be used for purposes other than the acquisition, preservation, protection or care of the collection."

• No deaccessioned item will be transferred in any manner to a member of the 9/11 Memorial's Board of Directors, Museum staff or a volunteer, nor to the spouse or relative of such a person. It is the Museum's policy to avoid any personal or organizational conflict of interest or even the semblance of any conflict of interest.

• No deaccessioned item may be sold in the Museum's retail outlets.

VI. LOANS

The purpose of incoming loans is to serve the educational, exhibit and research interests of the Museum. The Museum also may borrow materials of historic interest from institutions, agencies and private individuals, and will exercise due diligence in evaluating issues of condition, legal ownership and title before borrowing. The Museum will not knowingly borrow objects in violation of applicable U.S. laws and treaties or accepted ethical guidelines for the museum profession. In case of doubt, the Museum will consult with knowledgeable staff and trustees of the 9/11 Memorial, consultants and with the 9/11 Memorial's legal counsel.

1. INCOMING LOANS

• Long-term loans without end dates or written procedures for seeking loan renewals or termination shall be avoided. However, it is understood that a core collection of materials from the WTC site now in the custody of the Port Authority of New York and New Jersey and the National Institute of Standards and Technology will constitute a prominent feature of the Museum exhibitions and are likely to be placed on deposit at the Museum as so-called “permanent loans.” The explicit terms of renewal and criteria for termination relating to such deposits will be governed by a written Long Term Loan Agreement.

• In addition, the Museum anticipates that negotiating long term loans from other institutions may represent a unique opportunity to secure interpretive material that fulfills or extends the Museum's mission of public education. Such loans will also be negotiated by the Museum with efforts made to record as much explicit detail as possible about the loan’s duration and recall procedures.

• All loans to the Museum require a written agreement specifying the duration of the loan and the rights and responsibilities of the borrower and lender. Incoming loans are primarily accepted for use in special exhibitions. The Museum will adhere to the AAM Guidelines on
Exhibition of Borrowed Objects, as they exist today or may be modified in the future

- It is the Museum’s preference that all incoming loan items be insured. However, in specific cases in which assigning valuation may be considered burdensome for the lender, or the item itself is too ephemeral or duplicative to carry marketplace replacement value, the Museum agrees to extend care to that object comparable with that accorded to its own permanent collections.

- In situations that may arise indicating that conservation intervention is necessary to stabilize a borrowed object for shipment or display, the Museum will communicate those concerns to the lender as soon as possible. Any decision by the lender to permit the Museum to pursue conservation treatment will be formalized as a dated, written attachment to the loan form signed by the lender. The Museum will determine the best option for insuring the item against loss or damage while under treatment by a conservator, including, but not limited to, carrying coverage under the Museum’s fine arts insurance policy.

The Museum’s incoming loan form will include:

- Terms of the loan
- Purpose of the loan
- Loan duration
- Specific credit language for acknowledging the lender in exhibit labels, catalogue, press materials and other linked information
- Insurance specifications
- Transit, handling and special installation instructions
- Object condition report prepared by a qualified conservator and/or receiving registrar
- Any conditions imposed by the lender affecting an item’s use or display
- Written assessment of the loaned item’s physical condition at the time of receipt
- Photo documentation of received loan object.

2. **Outgoing Loans**

The Museum may choose to lend items from its collections for exhibition and educational purposes to other non-profit cultural and educational institutions, archives and museums meeting accepted standards for protecting collections against fire, theft, vandalism, infestation, environmental hazards, and other natural disasters, and upon receipt of a facilities report indicating that those standards are met.

It is anticipated that 9/11 family-founded organizations, and organizations serving 9/11 community constituents, may occasionally request to borrow collection materials from the Museum. Loans to such organizations will be considered on a case-by-case basis and may be approved at the Chief Curator’s discretion, provided that the intended purposes of the loan are educational or commemorative in nature, of specified limited duration, with assurances received from the borrowing
organization that it stands prepared to meet the Museum’s customary standards for transit, security, insurance and safe art handling, lighting and installation.

- The Museum does not lend to individuals, nor will it lend original collections material to elected or appointed officials for the primary purpose of furnishing offices.
- The borrower will make loaned items accessible to the public pursuant to the provisions of Title VI of the Civil Rights Act of 1964 and the Equal Protection clause of the Fourteenth Amendment of the U.S. Constitution.
- Any exception to full public accessibility must be brought to the Museum’s attention in advance of the loan’s release, with approval for the loan rationalized in writing by the Museum’s Chief Curator and/or staff Collections Committee.
- A current facilities report completed by the borrowing institution must be provided to the Museum’s registrar or collections manager for review and filing prior to the completion of a loan request.
- The Chief Curator may require that a qualified staff person from the Museum accompany the loan as a courier to supervise its transit, unpacking and installation. All travel and per-diem costs for the courier will be paid by the borrower except for unusual situations previously presented to, and accepted by, the SCC which may vote to waive borrower payments in whole or in part.

3. **PROCESS OF LOAN REVIEW**

Loan requests will be reviewed for suitability by the Museum’s Chief Curator in consultation with the Museum Director and Museum Registrar/Collections manager. The SCC will review loan requests based on their pooled expertise and knowledge and make a committee decision to approve or decline a loan request.

- The Chief Curator may determine that an object is unsuitable for loan based upon its exceptional value, rarity, physical condition or centrality to the Museum’s core exhibitions.
- If necessary, professional conservators may be requested by the Museum to provide expert opinions about the item’s suitability for travel and display elsewhere. Prior to engaging a conservator, the Museum will discuss potential consulting and treatment expenses with the borrower. The Museum reserves the right to make its loan contingent on the borrower’s paying for the costs of securing conservation assessment and/or any necessary treatment recommended as essential for safeguarding the object for outside travel or display.
- Outgoing Loan Agreements require the signature of the Museum Director. All approved and denied loans will be reported on a periodic basis to the PC.
- All loan forms (incoming and outgoing) and associated tracking systems will be processed through the Museum’s Registrar. Condition reports and arrival/exit record images will be completed for approved loans unless a lender specifically forbids photography of the property.
The Museum's *outgoing loan* form will include:

- Terms of the loan
- Specific credit language to acknowledge the Museum’s ownership of the loaned item and/or the original donor
- Complete borrower information, including institutional contact and venue facilities report
- Purpose of loan
- Loan duration
- Insurance and transit specifications
- Any limiting conditions, such as special installation or security instructions
- Photographic documentation of the outgoing object.

4. **Temporary Custody**

The Museum may accept objects into its temporary custody for consideration as loans, for acquisition and for special research requests. Under routine circumstances, no object accepted into temporary custody shall remain with the Museum for longer than six months without resolution regarding its longer term disposition. Under certain circumstances, the Museum may elect to temporarily hold property entrusted by a prospective donor for the purpose of transferring such objects to outside experts for further evaluation, which may have bearing on the disposition of a loan or acquisition under consideration by the Museum. The Museum’s Collections Manager will issue a dated Temporary Custody Receipt for all material accepted into its temporary custody, track the receipt of materials (the lot) in the collection and asset management database, and prefix the catalog entry “CT.” The Museum will provide reasonable care for items in its temporary custody, unless otherwise specified in the receipt. All items in temporary custody should be insured either by the Museum or by the lender, who may be asked to furnish proof of insurance.

VII. **Management and Care of Collections**

The Museum will fulfill its responsibilities to provide reasonable professional care for its collections to ensure that these assets survive for the edification of future generations. The goal, purpose, priority or product of any Museum or 9/11 Memorial activity will not compromise, or take priority over, the safety, physical integrity or care of the collections.

1. **Preventive Care**

The Museum will:

- utilize staff and consulting experts trained in the correct handling of museum collections and their proper housing, packing, transportation, environmental controls and security. To ensure the safety of the collection, only trained and authorized personnel may handle collection objects.
- display and provide physical access to collections according to professional museum standards
consider, and undertake to accommodate, specific environmental and housing needs for different collection materials
• conduct inventories of the collections located on the Museum's premises and in off-site storage on an established schedule to account for, and assess the condition of, all items in its legal possession
• perform routine maintenance checks on collection materials installed in the Museum's core exhibits, adjusting mounts, surface cleaning artifacts, and rotating light sensitive objects according to schedules recommended by conservators and collection management staff
• develop, implement and periodically update a digital preservation policy outlining the ongoing care and technological infrastructure necessary to insure the integrity and intellectual value of the Museum's digital collections materials
• develop, rehearse and periodically update an emergency preparedness plan for the protection of the collections, on site and off site.

2. INSURANCE AND RISK MANAGEMENT
• The Museum’s permanent collection and long term loans will be insured through a blanket fine arts policy. Valuations will be reviewed with the underwriter for accuracy and possible adjustment not less than once every three years.
• The Museum’s Collections Manager/Registrar will manage these insurance procedures and underwriter compliances in consultation with the 9/11 Memorial’s senior financial administration and Chief Curator.
• The Museum’s collection will be insured during transit, on exhibit and while housed at any off-site storage facility.
• Incoming loan items to the Museum for exhibit, research or gift consideration will be insured by the Museum, unless the lender waives this requirement or requests use of the lender's insurance coverage. Waiver of insurance coverage for outgoing loans, considered exceptional for standard collection risk management, is subject to review and approval by the Chief Curator in consultation with the Museum Director.
• All preservation copies of the master files of digital collections materials will be audited on an annual basis for the purpose of detecting any deterioration or pending technological obsolescence.

3. STORAGE
• Collections not scheduled for display will be stored in clean, secure, climate-controlled conditions that will be maintained at approximately 65 degrees Fahrenheit and 50% humidity. The environmental conditions of remote/off-site storage spaces leased or owned by the Museum for its collections will be monitored around the clock through computerized data loggers and other instruments.
• If the Museum’s consulting conservator agrees, certain components of the collection may be housed in non-climate controlled storage. These facilities should be secure, clean, routinely inspected and without anticipated risks to the stability of those objects. In addition to temperature and humidity, the Museum will strive to continually monitor the storage facilities where collections are housed for such factors as light, particulates, pollutants, pests, and the integrity of the building envelope. All master files of digital collections materials are secured in
dedicated locations on the Museum’s server, which is backed-up onto magnetic tape on a regular basis and stored offsite by a service provider. The Museum aspires to further strengthen the safety of its electronic storage by utilizing geographically distinct servers networked with automatic file-auditing and checksum software capable of detecting and replacing any deteriorating files.

- All wrappings, containers, cabinetry and shelving used for storage should meet professional museum standards for collections care.
- Any museum storage space leased or acquired by the 9/11 Memorial will follow an Integrated Pest Management policy and a Critical Incident and Emergency Preparedness Plan consistent with professional standards outlined in the AAM’s *The New Museum Registration Methods* and the *National Park Service Museum Handbook*.

4. **Conservation and Treatment**

- Recognizing that preventive care and conservation are the most effective means of preserving the cultural material under its protection, the Museum will periodically assess the condition and stability of each accessioned artifact in its permanent collection at intervals established and implemented by the Registrar/Collections Manager. Condition observations will be entered into the object’s catalog record.
- Regular audits of digital collections materials will be conducted, with results recorded in the object’s catalog record.
- If warranted, conservation measures will be taken to stabilize or treat an object at risk. Such treatments will be performed only by those with appropriate conservation credentials.
- The purpose, anticipated benefits and potential risks of treatment shall be identified and assessed by the Chief Curator, Collections Manager and other curatorial staff, in consultation with conservation professionals, if necessary, prior to the commencement of proposed work. Consulting conservators must present a written work plan to the Museum before authorization to proceed can be given. “Before” and “after” condition reports and photographic documentation will be retained in that object’s primary catalog file.
- Conservation proposed for any borrowed object in temporary or long-term custody of the Museum requires advance permission, in writing, from the responsible agent, legal owner or lending organization, who shall receive an informative explanation of treatment need from the Museum.
- Any staff person observing damage to or loss of physical collections must report such findings immediately to the Chief Curator, Director of Museum Security, and Museum Registrar/Collections Manager, to be followed by digital photo documentation and a written or oral incident report issued within 48 hours of initial detection. It will be the determination of the Chief Curator and Museum Director to report such loss to the Museum’s fine arts insurer. Substantial loss or damage appearing to be of a malicious or suspicious nature will be reported to the Museum Director, who may elect to notify the 9/11 Memorial’s President and the PC. Incident reports will be maintained as part of the affected collection item’s catalog record.
VIII. **Public Access**

The Museum holds its collection in trust for the public good and owes a special obligation to those who have transferred precious materials and memories to its stewardship. The Museum thus assumes the obligation to provide reasonable access to its collections and archives for educational purposes and research.

1. **METHODS OF PROVIDING ACCESS**
   The Museum generally makes its collections available through:
   
   - exhibitions
   - gallery guides
   - audio, video and docent-led tours
   - publications
   - public programs
   - loans to approved institutions
   - the Internet, and other electronic formats that may evolve over time – including the Museum’s online collections catalog and website
   - informational materials centralized in the Museum’s Digital Resource and Education Center.

   Regular visiting hours will be maintained to allow public access to collection resources on site. Access to collections housed off-site may be arranged for credentialed researchers and members of the general public with clearance from the Chief Curator by advance appointment through the Museum curators or Registrar/Collections Manager. All access to collections not on exhibition shall be made only by an authorized member of the Museum’s staff.

2. **Finding and Reference Aids**
   The Museum will produce finding aids, inventories and photographic and other reproductions to facilitate research access. A Request for Copies form containing a notice of copyright restriction, whenever applicable, shall be signed by each user before copies are made. Copies may not be used for any purpose other than private study, scholarship or research. In its sole discretion, the Museum may charge fees for copying such materials or providing photographic copyprints. Research access to the digital collection will be restricted to “user” copies that the Museum will make from master files, to protect original file formats. Relevant collection records and collateral files also may be shared with qualified researchers under the supervision of an available staff member or trained volunteer.

3. **Handling Limitations**
   While accepting the obligation to provide public access to its collections, the Museum must evaluate such requests by also considering its paramount responsibilities to protect and preserve these irreplaceable assets as well as to respect donor confidentiality and restrictions that may be imposed on certain materials. Consequently, the Museum may choose to limit or forbid handling, duplication or
casual inspection of materials deemed highly sensitive, fragile or posing a possible health risk. The Museum also reserves the right to refuse access to any individual believed, reported or observed to have demonstrated carelessness or destructiveness toward collection materials.

4. **ACCESS FOR 9/11 FAMILIES**

Materials donated to the Museum by relatives, friends and loved ones of victims of the 2001 and 1993 attacks, as well as those donated by survivors of the attacks, will be made available for inspection upon the request of these parties by the Museum’s staff. Whenever possible, expedited research appointments and a secure viewing space will be arranged for the requesting family members. Instructions will be given to families intent on handling items in private.

5. **PROTECTION OF INTELLECTUAL ASSETS**

For the purposes of this policy, the intellectual assets of the Museum consist of the images of objects and documents in the collection and the physical copies of objects in the collection. When permission is made to photograph, copy or otherwise use this intellectual property, permission is usually limited to a one-time use for specific purposes. The Museum will stipulate that all uses of images of items comprising its collection carry credit lines, accession numbers and maker information provided by the Museum. The Museum allows no photography of collections that are restricted by the terms of their gift and will not accommodate outside photography requests posing any physical risk to the objects, works of art or documents in its care.

**IX. Ethical Obligations**

1. **GENERAL**

   Employment by the Museum and the 9/11 Memorial represents a significant intellectual and moral responsibility and is often the subject of public scrutiny. In all activities the Museum staff and its governing body must act with integrity, sensitivity and in accordance with ethical standards codified by the AAM, The American Association for State and Local History (“AASLH”), the International Council of Museums (“ICOM”), and the practices for professional conduct subscribed to by other scholarly and museum bodies as appropriate.

   The staff and governing body of the Museum will adhere to all applicable local, state and federal laws and regulations of the United States in refraining from purchasing or otherwise acquiring collections that it suspects to have been stolen, forged, improperly acquired by the putative owner, or exported illegally in violation of international laws and UNESCO’s conventions concerning the protection of cultural heritage.

2. **STAFF DEPORTMENT**

   At all times, Museum employees and volunteers will:
• Act in accordance with the approved policies and codes of conduct of the Museum and the 9/11 Memorial
• Be respectful to colleagues, staff, Board members, the Museum’s constituents and stakeholders, Museum and Memorial visitors, and to the standards of the museum profession as a whole
• Be aware of all personal actions and workplace communications, ever mindful of how these might be construed to reflect upon the Museum as an entity of public trust
• Conduct all negotiations concerning the acquisition of artifacts or documents with scrupulous objectivity and fairness to the donor or seller, avoiding making independent promises to exhibit or utilize such property in a manner contrary to the Museum’s customary standards and protocols
• Ensure that all items accepted temporarily or permanently by the Museum are properly and fully documented to facilitate provenance, identification, condition and treatment
• Share expertise and non-sensitive information with colleagues, the general public served by the Museum, and representatives of the press and media covering its activities
• Self-consciously avoid all actions or activities which may be construed as a potential conflict of interest with the Museum as a public trust.

3. **PERSONAL COLLECTING AND GIFTS**

Employees of the 9/11 Memorial will:

• Decline any gifts, favors, loans or other dispensations or things of value that may be offered in connection with their duties for, or affiliation with, the 9/11 Memorial
• Accept gifts of minimal value only when acceptance does not appear to influence decisions concerning the receiver’s specific institutional activities and responsibilities. If such a gift originates from someone who may be a potential benefactor of the Museum, the Chief Curator of the Museum must be informed in writing of the nature of the gift and the identity of its presenter. In instances when such gifts are offered to the Chief Curator, she/he will communicate this information in a similar fashion to the Museum Director.
• Refrain from buying, collecting or selling for profit any objects similar or related to the historical materials collected by the Museum. Personal collections similar to those held by the Museum acquired previous to a staff member’s employment should be identified, in writing, to the Chief Curator of the Museum.
• Transfer for acquisition consideration any gifts of books, videos, DVDs, souvenirs and other ephemera specific to the content field of the Museum received from business contacts. If these are redundant to items already in the Museum’s permanent collection or archive, they will be returned to the staff member who received them originally.
X. **Scheduled Policy Review and Revision Procedures**

- The efficacy and scope of this Collections Policy will be reviewed formally by the Chief Curator and SCC once every three years. Any recommended changes arising from this process will be brought to the attention of the Museum Director for review. Upon the Director’s approval, the policy with revisions highlighted will be circulated for consideration and approval to members of the PC. When approved, the revised document will be shared with all 9/11 Memorial Board members, employees and others upon specific request.
- Minor changes of a non-substantive or procedural nature that do not affect policy may be made from time to time upon the recommendation of the SCC. The Chief Curator will explain the rationale for, and seek the consent of, the Museum Director before implementing such procedural revisions to this document.
- Proposed revisions impacting collecting policy and/or decision-making authority proposed between scheduled staff reviews must be presented to the Museum Director with a written rationale. If the Museum Director endorses their merit, such modifications will be submitted for review to the PC, which has sole authority to endorse the revision.

XI. **Forms**

Forms have been created for the various procedural steps related to Museum acquisition, copyright and license permissions, accession, loan transactions, and conservation treatment. These are available upon request.