



2018

**COLLECTIONS MANAGEMENT POLICY**

**9/11**  
**MEMORIAL**  
**& MUSEUM**



# COLLECTIONS MANAGEMENT POLICY

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# 9/11 MEMORIAL & MUSEUM

## National September 11 Memorial Museum Collections Management Policy

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, staffing, programming, and operation of the 9/11 Memorial and the 9/11 Memorial Museum (“Museum”). The 9/11 Memorial will protect the sanctity of these spaces and own the collections acquired by the Museum. Prior to the 9/11 Memorial’s launch, the Lower Manhattan Development Corporation (“LMDC”) led the planning for the 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 preserve and present the stories of those who died, those who suffered, those who helped, and all who cared, via artifacts, film footage and videos, photographs, sonic artifacts and oral histories, digital records, and works of art.

### **Statement of Purpose**

The Museum collects, preserves, documents, exhibits, interprets and makes available as a public learning resource the material evidence, primary testimony and historical record of response to the terrorist events of February 26, 1993, and September 11, 2001, and their ongoing global repercussions.

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 digital forms. Collections shall have value for commemoration, education, display, publication and scholarship. The Collection is envisioned as a deep reservoir of historical facts, trustworthy content, and cumulative insight that will deepen over time, with uses both including and extending beyond physical exhibition.

When evaluating prospective acquisitions, the Museum will consider its institutional capacity for storing, caretaking, conserving and providing public access to such material. Museum staff may recommend items either for:

1. Legal accessioning into the Museum's **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.
2. Retention for **Reference**, such items, often duplicative in origin, having specific research and historical value to the Museum's interpretive activities but not of sufficient significance to be considered for the Collection. Such materials will be organized and made available for internal research.
3. Retention for **Study**, such materials, often duplicative in origin, which may have value as hands-on educational tools, such as in classroom settings.
4. Retention of **Tribute Collection** materials, selected from items left unsolicited at the Memorial or in the Museum that have been identified as being sufficiently unique or historically important for preservation.
5. Retention in a physical **Library Collection**, such publications having specific research value to the Museum's interpretive activities.

Oversight of these differing Collection categories falls to the Museum's Chief Curator, who may delegate staff in departments other than to handle day-to-day management of the Study and Library holdings.

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 Management Policy is available for review on the 9/11 Memorial's website: [www.911memorial.org](http://www.911memorial.org).

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## I. Scope and Intellectual Framework of Collections

1. Items acquired for the Collection 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 2,983 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 Directors, June 26, 2007)

## 2. Collections

Collections are shaped by criteria originally summarized in the 2004 *World Trade Center Site Memorial Center Advisory Committee Recommendations for the Memorial Center* ([http://www.renewnyc.com/content/pdfs/MCAC\\_Recs\\_FINAL\\_081204.pdf](http://www.renewnyc.com/content/pdfs/MCAC_Recs_FINAL_081204.pdf)), a document that outlines recommendations of the World Trade Center Memorial Center Advisory Committee ("MCAC"), representing outside expertise and stakeholder input solicited by the LMDC on behalf of the interpretive facility conceived to complement the Memorial. MCAC's recommendations advocated for 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

The Museum has further expanded these collecting parameters to include materials pertinent to:

- The investigations and legal proceedings arising 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.
- The human health toll on those who succumbed to injuries and ailments linked directly to their presence at or near the WTC site.
- The hijackings of American Airlines 77 and United Airlines 93, resulting in the attack on the Pentagon in Arlington, VA, 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 ways in which the 9/11 attacks fuel national and international debates about public security, foreign policy, civil liberties, obligations to first responders and recovery workers, and other flashpoint issues arising from a globalizing and increasingly interconnected contemporary world.

The Museum may elect to cap specific categories of Collection material and add new collecting categories pertinent to the evolving mission of the institution.

### 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 created and manages through its website the Artists Registry at the National September 11 Memorial Museum. To participate in the Artists Registry, individuals may register digital files of their creations, interpretive statements and other information. All users of the Artists Registry grant the Museum a license to display their artwork on the website. Through the Artists Registry, the Museum neither owns nor curates registered materials but performs the role of convener and steward of a collection of digital media through which artists across the world have responded to the 9/11 attacks. As per the Artists Registry Agreement and Terms of

Use, the 9/11 Memorial is the sole arbiter of the content of its website, and thus, retains the right to remove any work submitted to the website. The 9/11 Memorial has no obligation (express or implied) to use (or post) any work or, if commenced, to continue to use (or post) a submitted work. The 9/11 Memorial may at any time abandon the use (or posting) of a submitted work for any reason, with or without legal justification or excuse.

The Museum considers acquisition of the following types of original artworks, by professional and self-taught artists, as well as by 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, in all media, responding to the themes and nature of the 1993 and 2001 attacks.
- Works of art by professional artists, the themes of which engage specifically with the 1993 and 2001 attacks and their aftermath.
- 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).
- 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 Internet 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 may decide to archive websites that illuminate this phenomenon for informational and research purposes. In addition, the Museum may choose to selectively archive sites that highlight the ways in which Internet use as a technology and global communication tool was shaped by these watershed events.

5. UNSOLICITED TRIBUTES

This spontaneously generated collection is comprised of personalized messages and miscellaneous offerings left by visitors to the Memorial or Museum.

The Museum has implemented procedures to remove offerings left at the Memorial and Museum on a daily basis, with the exception of the 9/11 anniversary, when materials will remain in place for a period of time determined by the Museum (Tribute Items Policy, Doc# 11.30). The Museum's staff may elect to photo-document and date such offerings in a systematic fashion. A selection of these materials may be accessioned into the Tribute Collection for permanent retention.

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 of collections staff to examine tribute offerings on a regular basis to determine their disposition. All perishable items such as food, flowers and plants, containers and vases, alcoholic beverages, illicit substances, or mass-produced commercial products without any perceived personalization will be discarded.

The Museum may modify this policy as the Tribute Collection grows or the practice of leaving tribute items diminishes.

6. ORAL HISTORIES

To deepen resources for interpreting the September 11, 2001 and February 26, 1993 attacks from the perspectives of survivors, first responders, witnesses, family members, recovery workers, public officials, thought leaders, artists, military responders and others directly affected, the Museum records and collects oral histories. Oral histories are recorded in both audio and videotaped formats using technologies that meet professional oral history standards.

Recordings are assigned unique accession numbers upon receipt of a signed release form approved by the Museum's General Counsel. Upon rare occasion, slight modifications to that form may be negotiated. Signed releases are preserved in the office of the Registrar, filed by accession number. Additionally, PDF copies of the form are linked to accession records in the Museum's collection management database. Catalogue entries include brief biographical information about the interviewee, a detailed summary of the interview, and notations of significant or compelling 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 remains will be placed in immediate contact with representatives of the OCME. The Museum will assume neither temporary nor permanent, legal custody of such items, until such time that a reasonable determination has been made that the item does not contain human remains.

Staff recognizes that some Collection material entrusted to the Museum's care may carry debris and evidence of damage created by the events of 9/11. The Museum staff routinely offer the OCME the opportunity to review and test all such items for the existence of human remains.

## II. Acquisition Authority

1. Responsibility for the growth, care and routine uses of the Museum's Collection resides with a staff Acquisitions & Loans Committee ("ALC") chaired by the Chief Curator. The Committee consists of voting members and non-voting colleagues from other departments whose positions may involve business related to the Museum's Collection. A staff member from the Collections Department will serve as secretary to the Committee and will record and circulate meeting minutes. One third of the ALC's voting members shall constitute a quorum. Committee actions may only be taken upon approval by a simple majority of the quorum. In instances where urgent business pertinent to the Collection occurs, the Chief Curator will have the authority to make timely decisions in consultation with the Executive Vice President and Deputy Director for Museum Programs ("Deputy Director").
2. Convened according to a regularized schedule, the ALC will consider all loan requests and prospective gifts, purchases and other acquisitions and will decline items that are outside the scope of this policy. As needed, the ALC will also discuss issues affecting the collections with the President & CEO/Museum 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 Collection rests with the President & CEO/Museum Director in consultation with the Chief Curator.
3. The 9/11 Memorial's Acquisitions Committee ("AC") functions as the Board of Directors-level collections oversight committee. The AC is provided with a report of recent acquisition highlights on a quarterly basis. The AC also provides a report of recent acquisitions at each full Board meeting. The AC may aid staff in developing standards and strategies for acquiring collections via donation, purchase, transfer and commission.
4. The Museum's curators and historians shall have authority to accept, without further Board approval, reference materials appropriate for

informational and research purposes. Such materials will not require the exchange of a Deed of Gift, but their receipt will be acknowledged via letter or electronic communication to the depositor or his/her agent, with copies retained in the files of the Registrar.

5. In compliance with the Regents Rules for Chartered Museums and Historical Societies in New York State, the Museum's Collection may not be used as collateral for a loan. Nor shall collections be capitalized as financial assets.
6. The Museum staff and its governing body will adhere to all applicable local, state and federal laws and regulations of the United States in refraining from purchasing or otherwise possessing 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.

### 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 offer, 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. Exhibition furniture, 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. Materials preserved in the Memorial's Institutional Archive shall not be comingled with or governed by this policy.

#### 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 President & CEO/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 BY BEQUEST, DONATION, TRANSFER & EXCHANGE

- The Museum, under the aegis of the Chief Curator, and collections staff reporting to her/him, will assess the initial appropriateness of an item under consideration for acquisition, whether by gift, purchase, bequest, transfer or exchange.. 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, staff and monetary resources to acquire and preserve the item properly over time?
  - Is the physical condition of the object such that the Museum can provide reasonable care?
  - 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?
  - Will the purchase support the strategic content priorities of the Museum?
- Upon identification or receipt of an item deemed by staff to meet the Museum's acquisition criteria, efforts will be made to confirm the item's legal status and arrange for its inspection

by the ALC. A temporary custody receipt will be issued to the depositor when objects come into Museum custody prior to being reviewed by the ALC.

- The ALC shall keep written minutes of the conduct of its meetings. Such minutes will be circulated and retained as part of the Museum's permanent institutional archives.
- When the ALC has voted to acquire an object for the Collection as a donation or promised gift, a Deed of Gift (or, depending on the circumstances, a Promised Gift form or License Agreement) is generated by the Registrar and a signed and dated form is obtained from the owner/maker or the owner's agent. That form will be counter-signed and dated by the Chief Curator, with one of the two originals sent to the donor and the other retained by the Museum's Registrar. Transfer of title to the Museum via bequest will be documented with a copy of the provision of the will concerning the gift to the Museum. Acquisitions occurring via exchange with another museum will include deaccession documentation of objects being exchanged and an agreement signed by both museums outlining the terms of the exchange. An appraisal of objects to be exchanged will ensure the equity of the trade. All donations will be acknowledged with a letter of appreciation from the Chief Curator and/or the Deputy Director. For copyrighted material acquired by the Museum, title transfer documents shall include a section for the donation of copyright or the granting of a non-exclusive copyright license for reproduction permissions that benefit the Museum's mission. Status of copyright ownership shall be ascertained in advance by curatorial staff for objects being considered for acquisition by the Museum whenever possible.
- In cases of copyrighted works such as contemporary photographs, poetry, artwork and original compositions of music, literature or film, the Museum will attempt to obtain the broadest possible reproduction permissions, including copyright where applicable. If copyright is retained by the artist or donor, the Museum will seek a license that grants the Museum reproduction permissions for archival, documentary, research, and educational purposes, including exhibition, publication, and website use, as well as publicity, fundraising and Museum-produced products. 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 database catalogue entry.
- The Museum in principle prefers not to accept 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 or study 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 Deputy Director and the AC, which may elect to seek further approval from the 9/11 Memorial's General Counsel, President, or Board of Directors.

- Information obtained about an incoming Collection item, including a physical description, notes relevant to provenance and historical context, and a reference image of the item will be entered into the collections management database under a unique number designating temporary custody. The information in these temporary custody records forms the basis of acquisition recommendations presented to the ALC. Upon receipt of approval to accession, and receipt of a signed Deed of Gift or License Agreement from the donor, the temporary custody records are converted to the object's accession record (Collection record, entered into the database).
- 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 President & CEO/Museum Director for further discussion and action resolution. At the discretion of the President & CEO/Museum Director and Chief Curator, such acquisition concerns may be referred to the 9/11 Memorial's General Counsel and/or AC for additional review and consideration. If the objects fall within the stated collection parameters of this policy, it will be the responsibility of the collections staff to make final accessioning decisions. If the item in question falls outside these parameters, approval of the President & CEO/Museum Director must be obtained prior to accessioning.
- A report highlighting items recently accessioned by the Museum will be included in materials distributed to members of the AC in preparation for its scheduled committee meetings. Acquisitions obtained and pending may be included for discussion, with any counsel or concerns voiced by the AC 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 planning process, staff will propose to the AC a funding plan for acquisition purchases during the upcoming fiscal year. A final determination for the annual budget for purchase acquisitions will be set in discussion with the AC, and reflected in the annual operating budget reviewed and approved by the Finance and Investment Committee and then by the Board of Directors. All collections 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 rolled over for the same restricted use in future years.

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

- All such requests must be submitted to the ALC, and, upon securing approval of the ALC, the Chief Curator 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 Deputy Director.
- Individual purchases ranging higher than \$25,000 up to \$50,000 require the additional approval of the 9/11 Memorial's President & CEO/Museum Director.
- 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 AC, which may elect to bring the acquisition proposal to the Board of Directors for review and approval.

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

When the ALC has voted to acquire an object for the Collection as a purchase, the Registrar will generate a purchase agreement to be signed by the vendor that includes 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. At the time of purchase, the Museum will attempt to obtain the broadest possible reproduction permissions, including copyright where applicable. If copyright is retained by the artist or donor, the Museum will seek a license that grants the Museum reproduction permissions for archival, documentary, research, and educational purposes, including exhibition, publication, and website use, as well as publicity, fundraising, and Museum-produced products. Any copyright restrictions will be kept as a matter of written record with the item's purchase agreement, and as a notation in the object's corresponding database catalogue entry.

## 6. REGISTRATION RECORDS

- 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.
  - 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 to safeguard legal documents relating to the ownership, insurance and license agreements.
    - To aid in the interpretation of and access to the object.
    - To allow the Museum to identify and account for every object in the Collection through accurate, detailed descriptions and locations.

## 7. 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 be secured against theft, fire, loss, misuse and unapproved access.
- The ability to create and edit Collection records shall be limited to the Registrar and members of the collections management staff.
- Routine back-ups of the Museum's collections management database will be made. Back-ups 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 in secure cabinets with access limited to designated staff. PDF files of completed Deeds of Gift will be uploaded to respective acquisition lot records in the collections management database.

## 8. REQUIRED RECORDS FOR RETENTION

The following accession and loan-related documents, held by the Museum's Registrar, will be included in the donor file 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 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, if applicable.
- Supporting research information, donor correspondence and/or a copy of the curator's notes.

#### 9. ACCESSION NUMBERING

- Each accessioned object, document, or image, will be assigned a unique Museum accession number. Catalog accession 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 are used to indicate individual objects within the gift (e.g., 2006.1.100).
- Accession numbers are automatically generated by the collections management database. An electronic annual accession ledger is maintained by the Registrar. Catalog entries for each lot acquired for the Collection 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.
- After an object has been acquired for the Collection, and at the time of cataloging, it will be physically numbered by collections staff with its accession number following professional standards. Physical object numbering is crucial for identifying objects, maintaining inventory control and tracking object location.
- Items designated for the Library Collection will not carry permanent accession numbers. However, they will be processed in accordance with standard acquisition of lots procedures and will bear the prefix L, for "Library Collection." Library materials will be maintained by a designated Museum staff member, and be made accessible by alphabetical surname of author/creator and title.

#### 10. COMPUTERIZED CATALOG RECORDS

- Once each item has received a unique accession number, pertinent information is entered by the Registrar into the collections management database, which contains a complete catalog record for each accessioned object. The database can be accessed to produce, at a minimum, the following reports:
  - All records by accession number in numerical order.
  - All objects by object name.
  - All objects by known maker.
  - All objects relating to a standard naming protocol or cataloguing classification, such as "Books and Manuscripts" or "Audio, Digital."
  - All collections by source/donor.

- A priority list of conservation needs.
- All objects by location.
- Objects on loan or special exhibition.

#### 11. PHOTOGRAPHY OF THE COLLECTIONS

- It is the Museum's goal to compile a photographic record of all artifacts and artworks in its 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 cataloguing process and uploaded to the collections management database.
  - 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 communications and marketing staff in consultation with the Museum's Registrar or other collections staff.

#### 12. LOCATION RECORDS

- Objects will be assigned interim locations during the cataloging process by the Museum's Registrar. A permanent location will be recorded for the object after it has been accepted for the Collection, rehoused and placed in storage. Locations for objects lent to other museums will be entered into the collections management database. Any movement of objects must be promptly updated in the Museum's collections management database.

### IV. **Digital Preservation Practices**

The 9/11 Memorial acquires objects and historical evidence in all media, including digital artifacts and items that have been scanned, copied and transferred into electronic formats. Because the strategies for preserving digital media are constantly evolving, the 9/11 Memorial is committed to periodically reviewing its digital preservation practices in an effort to make certain they meet or exceed professional standards for ensuring the integrity, health and accessibility of its digital collections. The 9/11 Memorial is committed to monitoring the stability of its digital Collection to assure that items are both preserved and migrated to new formats as older formats become unsupported or obsolete.

To date, the 9/11 Memorial's digital Collection includes audio, visual, moving image, and text-based materials of various sizes and file formats. The Museum acquires digital assets stored on various media carriers, including CDs, DVDs, external hard drives and thumb drives. It also receives items that are transferred electronically, i.e. via email. Additionally, the Museum frequently digitizes analog formats, including VHS, BetaMax, and audio tapes.

The Museum strives to be in compliance with digital preservation standards set forth by the National Digital Stewardship Alliance, an initiative of the National Digital Information Infrastructure and Preservation Program of the Library of Congress. To that end, the Museum will ensure that two complete copies of its digital collections are stored in at least two separate geographical locations and backed up on a regularized schedule; designate staff with the authority to read, write, move and delete files and implement necessary access restrictions; ensure that each object's unique signature (checksum) is documented at the point of ingest and does not change or become corrupted over time; maintain a complete inventory with descriptive and location information for each digital object; and ensure file types are limited to a set of known open file formats, while reviewing existing file formats for obsolescence.

Digital collections are tracked and described in the Museum's collections management database. Unique accession numbers are assigned for tracking digital object files and their related cataloging information.

## 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 Collection are held in the public trust, removing such items from the Collection must be undertaken only after careful, reasoned deliberation. Thus, Museum staff will exercise its collective professional expertise and prudence when evaluating and recommending Collection items for deaccession.

### 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. The Museum's Chief Curator and the ALC, when appropriate, may recommend items for deaccessioning, but no such actions may be taken without written authorization from the President & CEO/Museum Director. In turn, the President & CEO/Museum Director must request that decision-making on deaccessioning be forwarded for discussion and approval to the AC. All records relating to deaccessioning recommendations and actions taken will be retained permanently in the Registrar's files.

## 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 collections 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 or was acquired as a result of erroneous donor representation of authority or desire to donate.
- 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 ALC of an item that should be scheduled for deaccession.
- Demonstration by the Museum that it has clear and unrestricted title to the object.
- Approval of a written rationale for deaccessioning by the President & CEO/Museum Director, who must refer a final decision to the AC because of the fiduciary nature and varied implications of deaccessioning.
- When the AC 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.
- One or more outside appraisals, especially for objects of value and those which might be sold or exchanged with another institution.

#### 4. METHODS OF DISPOSITION

Items deaccessioned from the Museum's Collection will be removed by one of the following means:

- Transfer to or exchange with another 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 method).
- Transfer or exchange with another credible museum, facilitated through postings in the online Collections Exchange column of the American Alliance 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.
- Transfer to the Museum's reference holdings, for internal scholarly use.
- 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 and copies of digital collections materials, including any and all copies stored in remote servers or on magnetic tape.
- Sale in a public auction. No deaccessioned item may be sold in the Museum's retail outlets.
- Due to the sensitive personal nature of the Museum's collection and 9/11's still unfolding repercussions, material identified for deaccessioning originally donated to the Museum by family members of a 9/11 victim may in extraordinary cases be offered back to the family donors of record or to their legal heirs at the Museum's discretion. In these cases, before returning collection material in this manner, the Chief Curator, President & CEO/Museum Director, General Counsel and tax advisors will evaluate whether the estimated monetary value of the material, if any, as well as any potential tax implications and reporting requirements would preclude the return of the material.

#### 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 read: "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." The Museum's Chief Curator and Deputy Director for Museum Programs in consultation with the ALC will recommend a legitimate use of proceeds derived from deaccessioning,

guided by the highest institutional priorities for collection enhancement and/or direct care of collections to the President & CEO/Director of the Museum. In turn, the President & CEO/Museum Director will request that the AC approve the proposed use. The AC will forward its recommendations for vote and approval to the 9/11 Memorial Board.

- Methods of disposition prioritize transfer of material to other non-profit educational institutions, whenever possible. Items consigned to an auction house or third-party agent for public sale may not be purchased by 9/11 Memorial & Museum employees to avoid any appearance of private gain through the Museum's deaccessioning decisions.
- Museum policy dictates that any funds obtained from deaccessioning be restricted for the purchase of comparable new acquisitions or the direct conservation of extant collections.
- Disposal of previously-accessioned material is done solely for the strengthening of the collection or when an object has deteriorated beyond remedy, rendering it unexhibitable.

## VI. Loans

The purpose of incoming loans is to serve the educational, exhibition and research interests of the Museum. The Museum 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 of the 9/11 Memorial, the Museum's AC, outside consultants and with the 9/11 Memorial's legal counsel.

### 1. INCOMING LOANS

- Long-term loans without end dates or procedures for seeking loan renewals or termination shall be avoided. However, it is understood that a collection of materials originating from various New York City agencies are featured in the Museum exhibitions and will continue 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 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 be negotiated by the Museum with efforts made to record

as much explicit detail as possible about the loan's duration and recall procedures.

- New York City Agency Materials

- It is the Museum's policy to determine the legal provenance of property often thought to be personal but which may, in fact, be material issued to prospective donors by agencies under the budgetary control of the City of New York. As it is the City's policy that its employees are prohibited from giving away City-owned property, the Museum will inform donors if it believes the items offered are not legally theirs to give.
- As of 2013, all City-owned objects and digital assets erroneously donated to the Museum by individuals and organizations will remain in the Museum's custody on long-term loan or license, to serve a range of educational, exhibition and commemorative purposes, arranged through agreements with each respective agency. Accordingly, previously donated City-owned objects have been deaccessioned from the Collection and re-classified as long-term loans, while digital assets such as photographs and audio have been licensed for long-term use.
- While City-owned objects and digital assets may still be accepted by the Museum with the condition that they are held as objects on long-term loan or license from the respective City agency, Museum staff shall, going forward, avoid accepting any City-owned objects or digital assets for long-term loan or license unless the offered item will, without question, be exhibited.
- On an annual basis, collections staff will review its loan agreements and licenses with City agencies to determine if items must be added to the agreements, either because they were identified as City property during routine inventories or were accepted from individuals or organizations after the initial City agency loan agreements and licenses were finalized. To account for these additions, an amendment to the original agreement or license will be executed and signed by both parties that will reference the original loan or license and the artifacts or digital assets added to the loan or license.
- As a guideline, City-owned materials may be defined as those items that would continue to be used by the agency beyond the tenure of an individual employee. Examples of City-owned property include vehicles, radios, safety

harnesses, headsets and photographs or footage taken by City employees while engaged in their regular City agency employment responsibilities. Items used by City agency employees but classified as personal property generally include any items worn on the person, such as clothing, helmets and shoes or boots. Items that would not continue to be used by the agency after the employee's tenure, or those that were purchased with their own personal funds, also fall into the category of personal property. If it is doubtful whether or not an item is City-owned property, it may be included on the loan agreement or license amendment for review by the respective agency. Objects considered personal property received from current or former City agency employees may be accepted using the standard Deed of Gift form.

- 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.
- All incoming loan items must be insured. Insurance values for each object shall be determined by the lender.
- In situations that may arise indicating that conservation is necessary to stabilize a borrowed object for shipment or display, the lender will communicate those concerns to the Museum as soon as possible. Any decision by the lender to permit the Museum to pursue conservation treatment will be documented in writing. 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.
  - Packing, transit, handling and installation specifications.
  - Any conditions imposed by the lender affecting an item's use or display.
  - In addition to a fully-executed loan agreement, the loan file will include an object condition report prepared by a qualified conservator and/or receiving registrar, a written assessment of the loaned item's physical

condition at the time of receipt, and photo documentation of the received loan object.

## 2. OUTGOING LOANS

To help fulfill its mission, 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.

The Museum strives to approve outgoing loans that have the most potential for advancing the Museum's educational and commemorative purposes while at the same time considering the preservation, security, safety and public access to the Museum's collections.

It is anticipated that non-museum entities such as 9/11 family-founded organizations, government agencies and organizations serving 9/11 community constituents may request to borrow Collection materials from the Museum.

Loaning Collection material to non-museum entities may create opportunities for diminished care and documentation of the items, as well as limit public access, which may constitute a breach of the Museum's responsibility to maintain items in trust for the public. Therefore, loans to non-museum entities will be considered and approved on a case-by-case basis. All borrowers of objects from the Collection must meet the following criteria:

- The Museum does not lend to individuals, nor will it lend Collection material to elected or appointed officials for the primary purpose of decorating 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 when the outgoing loan request is made. Approval for such loans will be rationalized in writing by the Museum's Chief Curator and/or ALC.
- A current facilities report completed by the borrowing institution must be provided to the Museum's Registrar 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 object conservation, preparation, packing, crating, shipping, and courier costs will be paid by the borrower except for situations presented to, and accepted by, the ALC, which may vote to waive borrower payments in whole or in part.

- The Museum will evaluate all loan requests on an individual basis, and reserves the right to decline a request for any reason.

### 3. PROCESS OF LOAN REVIEW

- Loan requests will be reviewed for suitability by the Museum's Chief Curator in consultation with the Deputy Director, Conservator and Registrar. The ALC will recommend approval or denial of outgoing loan requests based on a careful review of the following criteria:
  - Value of the potential commemorative, scholarly, or educational impact.
  - Ability of the borrower to meet object display requirements including mounting and lighting, as well as accepted standards for protecting collections against fire, theft, vandalism, infestation, environmental hazards, and natural disasters.
  - Ability of the borrower to meet the Museum's standards for transit, security, insurance and safe art handling.
  - The exceptional value, rarity, physical condition or centrality to the Museum's core exhibitions, and therefore deemed to be unsuitable for loan, as determined by the Chief Curator.
  - Availability of the Museum's resources required for fulfilling the loan by the requested date.
  - Suitability for travel and display, based upon the Museum Conservator's assessment. Prior to granting the loan, the Museum will discuss potential treatment and preparation expenses with the borrower. The Museum reserves the right to make its loan contingent on the borrower's covering the costs of object assessment and/or any necessary treatment or preparation recommended as essential for safeguarding the object for travel or display.
- Outgoing Loan Agreements require the signature of the Chief Curator. All approved and denied loans will be reported on a periodic basis to the AC. All incoming and outgoing loan forms and associated tracking systems will be processed through the Museum's Registrar. Condition reports and arrival/exit record images will be completed for all 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 information
  - 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
- Object condition report
- Written assessment of the loaned object's physical condition at the time of release
- Borrowing institution's facilities report

4. TEMPORARY CUSTODY

The Museum may accept objects into its temporary custody for consideration as loans, for acquisition and research purposes. Under routine circumstances, no object accepted into temporary custody as a loan shall remain with the Museum for longer than 12 months without resolution regarding its longer term disposition. Under certain circumstances, the Museum may elect, under the aegis of the Chief Curator, 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 Registrar will issue a dated Temporary Custody Receipt for all material deposited in the Museum's custody, track the receipt of materials (the lot) in the collection management database, and assign a temporary custody number. The Museum will provide reasonable care for items in its temporary custody. All items in temporary custody will be insured either by the Museum or by the depositor, 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 objects 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 professional consultants trained in the correct handling, housing, packing and transportation of museum objects and permit only trained and authorized personnel to handle Collection objects.
- Maintain clean and secure collections storage facilities with proper environmental controls, regularly monitored through an integrated pest management program.
- 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 collections located on the Museum's premises, off premises on outgoing loan, and in off-site storage to account for the location and physical condition of all items in its legal possession. Wall-to-wall inventories will be carried out in five-year intervals, following the completion of the most recent inventory.
- Perform routine maintenance checks on Collection materials installed in the Museum's galleries, adjusting mounts, surface cleaning artifacts, and rotating light sensitive objects according to schedules recommended by conservators and collections 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 collection materials.
- Develop, rehearse and periodically update an emergency preparedness and response plan for the protection of the collections, on site and off site.

## 2. INSURANCE AND RISK MANAGEMENT

- The Museum's Collection and long-term loans will be insured through a blanket fine arts policy. Coverage amounts will be reviewed with the underwriter for accuracy and possible adjustment not less than once every three years.
- The Museum's Registrar will manage these insurance procedures 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.

## 3. STORAGE

- Collections not scheduled for display will be stored in clean, secure, climate-controlled conditions that will be maintained at a temperature and relative humidity in line with professional standards. The environmental conditions and security of remote/off-site storage spaces leased or owned by the Museum for its collections will be monitored around the clock with data loggers and other instruments. If the Museum's Head of Conservation agrees, certain components of the Collection may be housed in non-climate controlled storage.
- All storage facilities should be secure, clean, routinely inspected and without anticipated risks to the safety of objects. In addition to temperature and humidity controls, the Museum will strive to continually monitor storage facilities for such factors as light, pollutants, pests, and the integrity of the building envelope.

- Digital collections will be backed up on a regularized schedule and maintained in geographically distinct locations. Checksums will be documented and reviewed for detecting and replacing deteriorated files.
- All housing materials, cabinetry and shelving for storing objects should meet professional museum standards for collections care.

#### 4. CONSERVATION AND TREATMENT

- Conservation ethics at the Museum adhere to those established by the American Institute for Conservation of Historic and Artistic Works. Recognizing that preventive care and conservation are the most effective means of preserving the cultural material under its protection, the Museum will endeavor to assess the condition and stability of artifacts in its Collection. Condition assessment and treatment documentation will be maintained by the Museum's Conservator.
- If warranted, conservation measures will be taken to stabilize or treat objects at risk. Such treatments will be performed only by those with appropriate training.
- The purpose, anticipated benefits and potential risks of treatment shall be identified and assessed by the Chief Curator and Conservator. 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 activities are attentive to the unique provenance and character of those segments of the Collection bearing evidence of trauma resulting from the 9/11 attacks. When intervention is required to stabilize these objects, Museum conservators are committed to devising treatment options that will preserve their damaged appearance.

#### 5. SPECIAL HANDLING

- Recognizing that the Museum will continue to receive for its Collection and as incoming loans, recovered personal property and other items originating from the WTC and Fresh Kills sites and the Pentagon that may harbor contaminants, the Museum shall, in accordance with its Operations and Maintenance Plan, provide training for essential staff authorized to process and handle such material, which shall consist of asbestos and other COPC (Constituents of Potential Concern) awareness. Any training courses will be approved in advance by outside specialists who serve as Museum advisors on hazardous materials issues. Such donated material shall only be accepted by pre-designated Museum staff that have completed the requisite training courses.
- Museum staff will request that donors pack and seal items that may harbor pollutants in clear plastic for delivery to the Museum's off-site storage facility. Upon delivery of the

donated or loaned material into Museum custody, a trained staff member will inspect and document the incoming materials following procedures outlined in the Operations and Maintenance Plan. The objects shall then be rehoused in appropriate, sealed plastic or other housing. Containers shall only be opened subsequently by qualified staff wearing appropriate personal protective equipment.

- Museum staff will share photographs of any artifacts with visible dust or debris larger than 3/16” with representatives of the OCME at this in-take stage, to obtain OCME clearance for potential human remains in compliance with OCME testing standards for World Trade Center debris. Should OCME wish to inspect an artifact first-hand, that object will be set aside and will not be further processed until OCME has arranged for the inspection.
- No objects on loan to the Museum or from its Collection originating from the WTC or Fresh Kills sites or the Pentagon and scheduled for exhibition on open mounts (i.e., unencased or un-encapsulated) will be displayed without preliminary testing for COPCs and, if necessary, cleaning. COPC testing and encapsulation methods will be approved by outside specialists who serve as Museum advisors on hazardous materials issues.
- Potentially contaminated objects originating from the WTC or Fresh Kills sites or the Pentagon requested and approved for outgoing loan will be tested for contaminants. Those that may not be tested due to their media or fragile condition, and those testing positive that may not be cleaned for curatorial reasons, must be installed by trained museum staff. Borrowers receiving untested or contaminated objects must agree to not hold the Museum responsible for any claims whatsoever that might arise in connection with their use of the objects.

## 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, research, and outgoing loans.

### 1. METHODS OF PROVIDING ACCESS

The Museum generally makes its collections available through:

- exhibitions
- audio, video and docent-led tours
- publications
- educational and public programs
- loans to approved institutions
- the Internet, and other electronic formats that may evolve over time, including the Museum’s online collections catalog

Hours will be maintained to allow access to Collection resources via appointment. Access to collections may be arranged for donors, credentialed researchers, and members of the general public by advance appointment, through the Museum curators, conservators or Registrar. Arrangements for access to collections not on exhibition shall be made only by a member of the Museum's collections staff authorized by the Chief Curator.

2. FINDING AND REFERENCE AIDS

The Museum will produce finding aids, inventories and photographic reproductions of collections to facilitate research access. Researchers must complete a request form 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 copies. Research access to the digital Collection will be restricted to access copies that the Museum will make from original files. Relevant Collection records and collateral files may also be shared with qualified researchers under the supervision of Museum staff.

3. HANDLING LIMITATIONS

While accepting the obligation to provide public access to its Collection, the Museum also must evaluate such requests by considering its paramount responsibilities to 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 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 & OTHER MUSEUM STAKEHOLDERS

Relatives and friends of victims of the 2001 and 1993 attacks, as well as survivors of the attacks, may request the opportunity to view materials that they or other family members have donated to the Museum at times when those materials are not on view to the public. Whenever possible, Museum staff will arrange supervised viewing space for those individuals. Those requesting to view materials privately will receive instruction in proper handling procedures from Museum staff.

5. PROTECTION OF INTELLECTUAL ASSETS

For the purposes of this policy, the intellectual assets of the Museum consist of objects in its Collection and any reproductions or copies of this material. When permission is given to photograph, copy, reproduce or otherwise use this intellectual property, permission shall be limited to terms outlined in a licensing agreement. The Museum will stipulate that all uses of images of Collection items carry credit lines and accession numbers provided by the Museum,

where applicable. The Museum allows no photography of collections that are restricted by the terms of their gift or loan and will not accommodate outside photography requests that may pose physical risk to objects, works of art or documents in its care.

## **IX. Ethical Obligations**

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. To that end, the Museum maintains an Institutional Code of Conduct and Ethics, to which the staff and governing body of the Museum are expected to adhere.

## **X. Policy Review and Revision Procedures**

1. The efficacy and scope of this Collections Policy will be reviewed formally by the Chief Curator and ALC at least once every three years or as needed. Any recommended changes to this Collections Policy will be brought to the attention of the President & CEO/Museum Director for review. Upon the Director’s approval, the policy proposed with revisions highlighted will be circulated for consideration and approval to members of the AC. Once approved by the AC, the AC will recommend approval of the revised policy by vote of the 9/11 Memorial Board. Once approved by the Board, the revised document will be shared with all 9/11 Memorial Board members, employees and others upon request.
2. Minor changes of a non-substantive or procedural nature that do not change the policy may be made from time to time upon the recommendation of the ALC. The Chief Curator will explain the rationale for, and seek the consent of, the President & CEO/Museum Director before implementing such non-substantive revisions to this document.
3. Proposed revisions impacting collecting policy and/or decision-making authority proposed between scheduled staff reviews must be presented to the President & CEO/Museum Director with a written rationale. If the President & CEO/Museum Director endorses their merit, such modifications will be submitted for review to the AC, 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 forms are updated as needed and made available upon request.

This policy was formally approved and adopted by the Board of Directors of the National September 11 Memorial and Museum at the World Trade Center Foundation, Inc. (the "Board of Directors") at a meeting held on 4/17/2007; and revisions to this policy were approved on 7/28/2011 and 10/17/2013 by the Board of Directors. Subsequently, this policy was formally approved and adopted by the Board of Trustees of the National September 11 Memorial and Museum at the World Trade Center (the "Board of Trustees") at a meeting held on 7/31/2014. Additional revisions to this policy were approved by the Board of Directors and the Board of Trustees at meetings held on 5/3/2016 and 11/15/2018.

Signed: Noelle Lilien  
Name: NOELLE LILIEN  
Title: EVP, General Counsel, Secretary

**Notes:**





**NATIONAL SEPTEMBER 11 MEMORIAL & MUSEUM**  
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