Several major museums and institutions have begun addressing the acquisition, conservation, and deaccession of digital artworks within their collections management policies. Digital artworks, which often require special technology for display or interaction, raise unique challenges related to authorship, preservation, and exhibition. Here is some information from the following resources:   
  
[American Alliance of Museums](https://www.aam-us.org/programs/resource-library/collections-stewardship-resources/deaccessioning-disposal/)

[The Museum of Modern Art](https://www.moma.org/momaorg/shared/pdfs/docs/about/Collections-Management-Policy-2020-04-20.pdf)

[Penn Museum](https://www.penn.museum/documents/collections/Collections_Management_Policy_2024.02.22.pdf)

1. **Acquisition and Conservation of Digital Artworks**: Museums such as MoMA (Museum of Modern Art) and Penn Museum have acknowledged the need for tailored policies when it comes to digital works. The **Penn Museum** mentions that digital and born-digital materials must be in a condition where they can be transferred to other media for preservation and exhibition, ensuring that digital assets remain accessible even as technology evolves​.

Similarly, **MoMA** has detailed acquisition processes that consider the technical requirements for exhibiting and conserving digital works. In particular, their collections management policy takes into account the availability of resources for preserving and displaying the work, ensuring that acquired digital pieces can be maintained over time​.

1. **Deaccessioning of Digital Artworks**: Deaccessioning—removing an artwork from a collection—is a critical process in museums, and institutions like MoMA and the **American Alliance of Museums (AAM)** emphasize that funds from the sale of deaccessioned works can only be used for the acquisition or direct care of other works in the collection. This extends to digital artworks, where care can include digital preservation efforts​.

The AAM has recently aligned its guidelines to allow proceeds from deaccessioned works to be used for direct care, which includes the unique conservation needs of digital art.

1. **Archival and Supporting Materials**: In many institutions, archives and supporting materials related to artworks—such as documentation or digital records—may or may not be part of the official collection. At **Penn Museum**, for example, the archival materials are often handled separately from the main collection, though they are meticulously documented and preserved to ensure their relevance for future study and exhibition​.

**Suggested Language**

**Acquisition of Digital Artworks**:

1. The museum may acquire digital artworks provided that:
   * The work aligns with the museum’s mission and collection goals.
   * The museum can reasonably ensure the technological infrastructure necessary to exhibit, preserve, and maintain the artwork.
   * The artist or seller provides clear title and ownership, including any licenses or intellectual property rights required for reproduction, exhibition, or transfer of the work to future technological platforms​
   * All digital works must come with comprehensive documentation on the creation, format, and display requirements (including technical specifications), to ensure their preservation and accessibility over time​

**Conservation of Digital Artworks**:

1. Digital artworks shall be maintained in accordance with the museum's standard conservation practices, ensuring that:
   * The integrity of the artwork is preserved through migration to new formats, platforms, or storage mediums as necessary to prevent technological obsolescence​
   * The museum shall, when feasible, consult the artist or a technical expert to ensure that preservation methods uphold the artist’s original intent​.
   * The museum may reject the acquisition or exhibition of a digital work if it cannot guarantee the resources needed for its long-term care​.

**Deaccessioning of Digital Artworks**:

1. Digital artworks may be deaccessioned if:
   * The work is no longer relevant to the museum’s mission or collection goals.
   * The work’s format has become obsolete and cannot be migrated without significant alteration to its integrity or meaning​.
   * The museum cannot conserve the work due to technological, financial, or legal constraints​.
2. All proceeds from the deaccessioning of digital artworks shall be used exclusively for the acquisition or care of other works within the museum’s collection​.

**Archival Materials and Related Documentation**:

1. The museum may collect and preserve archival materials related to digital artworks, including but not limited to:
   * Artist statements, correspondence, technical specifications, and software used in the creation of the digital artwork.
   * These materials may be held separately from the primary collection but must be maintained with the same level of care as accessioned items, ensuring their availability for research and exhibition purposes​.
2. The museum reserves the right to decide whether archival materials are accessioned as part of the permanent collection or maintained as reference materials outside of it​.