

SUBJECT: Intelligence Museum

Meeting scheduled:

10:00 a.m.

23 August 72

[redacted]

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[redacted] et al

Note for the Record:

Mr. Wattles attended the meeting and received the attached draft.

DRAFT

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I hope within the next few weeks to establish a program for conserving and when appropriate exhibiting material which has been significant in the development of CIA and its operations, before such material is lost or dispersed.

In order to accomplish this I intend to appoint an Intelligence Museum Commission, which will be responsible for establishing and then supervising the following program:

- a. Identifying, cataloguing and conserving documents, photographs, hardware and other materiel, and miscellaneous memorabilia which have been significant in the development of CIA and its operations;
- b. Arranging for their progressive declassification, on terms agreed to by whichever directorate used the material operationally; and
- c. Exhibiting the material when exhibition would have a salutary effect on employee morale, on training, or on special problems the DCI identifies.

The Commission will be responsible to me, but as noted in task b. above, it must also be responsible to the operational security needs of each of the directorates. Therefore I am asking each of you to nominate one member of the Commission. Also I would like to have an additional nomination to represent each unit within your directorate which may have a special stake in assembling an historical collection

of intelligence material. NPIC, TSD, and OC seem to me to be such units, particularly because most of them already have developed similar programs on their own.

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In addition to nominees from the directorates I plan to appoint a chairman, plus two members at large. One will be the Agency Historian and one will be a member of the Fine Arts Commission in order to establish coordination between these two commissions. The Agency Historical Staff will act as secretariat for the Intelligence Museum Commission.

I do not intend that the Intelligence Museum Commission should take physical possession of all material that it identifies and catalogues for the historical collection. Offices which have the space and interest in housing their own historical material may retain custody of it so long as it remains under the ultimate control of the Intelligence Museum Commission and is not destroyed or dispersed without the Commission's sanction.

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MINUTES
AD HOC COMMITTEE ON INTELLIGENCE MUSEUM
2 August 1972

Present: Walter Pforzheimer

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Chairman

CIA Anniversary Exhibit:

Mr. Pforzheimer reviewed his plans for this exhibit which he proposes be in place on September 12.

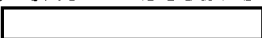
Cuban Missile Crisis Exhibit:

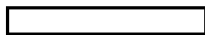
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 with his colleagues, briefed the Committee on the development of plans for this exhibit. Everything seems in good order and the committee had no comment except commendation for the work they had done.

Proposal to Locate the Intelligence Museum Function in the Historical Staff:

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Members had received copies of the memorandum from the Executive Director proposing the location of the Intelligence Museum function in the Historical Staff. Mr. Pforzheimer, speaking also for  who was on leave, was strongly opposed to the Executive Director's proposal.

After extensive discussion the Chairman proposed that he review this discussion with the Executive Director orally and that he seek to arrange with Mr. Colby for a discussion either with all of the members of the Museum Committee, or at least Messrs. Pforzheimer and  so that their point might be most effectively made.

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Chairman

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DD/S 72-3799

Executive Registry
72-3799/6

18 July 1972

MEMORANDUM FOR: Chairman, Fine Arts Commission

SUBJECT : The Intelligence Museum

REFERENCE : Memo to ExDir from C/FAC dtd 30 Jun 72,
Subj: Intelligence Museum Concept

1. Thank you for this excellent review. Your points with respect to the need to capture our material as the first priority are well taken, arranging the showing of it later as appropriate. Also, I think it important that we recognize the compartmented nature of the Agency at work and not try to centralize all the material in one Agency museum.

2. The organizational problem of how to approach this subject is closely analagous to that of the production of Agency histories. Here we have the same compartmentation problem, central indexing, early capture, etc. In addition, I confess some disinclination to seeing the establishment of separate committees or commissions when the function can be consolidated into an existing one.

3. I would suggest, therefore, that we use the Historical Program as the vehicle for developing a museum program. The Historical Program already has an Agency Historical Staff, Directorate Historical Officers, etc. I would thus suggest that, after these initial probes into the general subject, we bring this matter under the aegis of the Historical Staff and Program for continued movement along the excellent lines you have outlined.

4. Could you review these papers with this thought in mind, after which we will have a basis upon which to go to the Deputies.

[Redacted Signature Box]

25X1

W. E. Colby
Executive Director-Comptroller

Attachment:
Reference
cc: Chief, Historical Staff

25X1

[Redacted Box]

25X1

Approved For Release

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72.2634
Executive Registry

72-3750

30 June 1972

MEMORANDUM FOR: Director of Logistics

THROUGH:

for Deputy Director for Support *of R. Allen*

5 JUL 1972

SUBJECT:

Acquisition of Exhibit Panel
Materials

1. The Ad Hoc Committee on the Intelligence Museum has been studying the question both of a classified intelligence museum and the unclassified exhibition of museum material. It is planning to have its first major exhibit, one on the Cuban Missile Crisis, on the materials having earlier been declassified. It is proposed that this exhibit would be displayed in Corridor 1 D during October and November, following an exhibition of materials relating to the 25th anniversary of the establishment of CIA. For the Cuban Missile Crisis exhibit NPIC is now preparing a sequence of photographic and textual materials along with declassified hardware which would effectively tell the story of the Cuban Missile Crisis in terms of the layman. The panels they are preparing will be displayed on panels 4x4, 4x6, and 4x8 feet and would be suspended from the existing track in the ceiling of Corridor 1 D. The panels will require some device for containment and suspension. NPIC has made a thorough investigation of commercial materials available for this and has concluded on an extruded aluminum-magnesium framing material, the cost of which for the 32 panels necessary would be about \$3500. The material would be fabricated into the aforementioned sizes by NPIC. Their exhibit would be mounted on a masonite-formica board which will be inserted into an openable end of the frame. The same framing material will allow the use of a back board material which can accept push-pins. Furthermore if necessary in any exhibit a plastic shield can be insinuated into a groove at the front of the frame. NPIC will provide the masonite-formica material for the panels.

2. These frames, once fabricated, can be stored while not in use, can be used in whole or in part for exhibition anywhere in the Agency including at our training installations or other buildings. It is the view of the Ad Hoc Committee on Intelligence Museum that this acquisition would serve the long term interests not only of the display of museum materials but for other purposes.

3. Will you please provide \$3500 for the purchase of the frames, details for which will be provided by [redacted] Chairman of the Ad Hoc Committee on the Intelligence Museum. *

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[redacted]

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WILLIAM E. COLBY

Executive Director-Comptroller

* If any procedural variations should prove desirable, please proceed and let me know

[redacted]

DD/S Distribution:

Orig & 1 - Adse

1 - DD/S subject

TATINTL

26 June 1972

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MEMORANDUM FOR: [REDACTED]
Chairman, Fine Arts Commission

Jim:

I won't be here Tuesday for the Museum meeting, but attached is a memo I propose you send to Bill Colby. I've sent drafts of it to [REDACTED] and to [REDACTED]. Both concurred, subject to a couple of changes which I've already made.

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As a cover for the attached memoranda I suggest, in addition, an informal note to Colby from you, saying something like the following:

Dear Bill:

We had hoped to be able to come up with a specific suggestion of someone who should head up the museum/historical preservation effort which is discussed in the attached somewhat more formal paper. The best suggestion we've come up with for an historical material czar is Hugh Cunningham, who seems to be exactly the kind of senior officer who would provide the personal reassurance this program will need that carefully guarded devices (particularly those of the DDS&T and the DDP) won't rashly be declassified just so they can be exhibited. Jack [REDACTED] talked to Hugh in these terms, and learned that although Hugh would be interested he'll be retiring soon and he's already overly involved in other possible assignments dealing with history, archives, and the larger issues of declassification. I note a kinship between these topics, which in turn interrelate to the problem at hand, the problem of conserving important historical material and declassifying and exhibiting it when these latter actions are appropriate. I therefore hope that this informal suggestion that Hugh be worked into the historical material program as the man in charge can be accommodated into any plans that are being made for him.

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If you generally agree with the approach we have taken in the attached paper we will be glad to make further recommendations about personnel, if you want, although I feel that at this point recommendations from the deputy directors, for which the paper provides, would be more appropriate.

We are proceeding with the Cuban missile crisis exhibit, timed for the 10th anniversary of the crisis, but will turn it over to an historical material commission of one is formed.



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23 June 1972/DRAFT:JS

MEMORANDUM FOR: Executive Director-Comptroller
FROM: Chairman, Fine Arts Commission

The attached concept paper by STAT identifies a set of principles connected with the establishment of an historical museum which I would like to recommend to you. They are:

1. Some offices -- Communications is an example -- have taken an historical view and already have begun to preserve technical gear which in its day raised the technology of communication to a higher plateau, or gear which has been used in notable operational cases. Other offices with less sense of history have no such program, and already may have lost or destroyed material which played a significant role in CIA's history, then became outmoded and was discarded.

3. Exhibition -- the concept of a museum -- is a by-product of preservation. At least initially emphasis should be given to the primary task of identifying historical material in order to arrange for its preservation, rather than to the luxury of exhibiting it. This sequence should help deflect a natural concern that the security of a sensitive device, even an outmoded one, machined into one or another

piece of intelligence collection may be threatened by exhibiting in a museum. For this reason we see the museum as evolving slowly, and perhaps at several security levels.

4. The basic museum as we visualize it would not be a static collection. Instead it would be a series of displays using declassified historical material which would be rotated in and out of the conservancy collection. (The forthcoming exhibit of Cuban missile crisis photographs and hardware is a good example of endlessly interesting material which once was highly classified but now can be shown in this way.)

A possible adjunct to the basic museum collection would be a small museum which we understand the DCI wants near his office, in which he could show Agency achievements to selected visitors.

Other additions to the basic museum would be the small specialized museums which already exist, such as the Communications Museum a small TSD collection at STAT

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and the OTR Museum Such satellite museums in our opinion should continue, and should not be superseded by a central museum. In fact we would expect these satellite museums to provide exhibits to the central museum, and to whatever small classified museum is created for the DCI.

5. No central repository need be established for all material which is designated as historical. Offices which have the space and the interest in housing their own historical material (Commo, OTR, and TSD are examples) should be

allowed to retain custody of it, so long as all items which have been accorded historical material status are recognized as being under the ultimate control of the central Agency collection. Nevertheless, at least one storage site will have to be established for the historical material from offices which lack storage space of their own. STAT is a possible site. Special storage arrangement may have to be made from time to time for especially sensitive items.

6. In summary we see the problem as the following:

a. Identifying, cataloguing and preserving documents, photographs, hardware and other materiel, vehicles and miscellaneous memorabilia which have been significant in the development of CIA and its operations;

b. Arranging for their progressive declassification, on terms agreed to by whichever directorate used the material operationally; and

c. Exhibiting the material when exhibition would have a salutary effect on employee morale, on training, or on special problems the DCI identifies.

We believe that a one-shot exhibit such as the Cuban missile crisis can be arranged under the aegis of the ^{MUSEUM} ~~Fine Arts~~ Commission, as is being done, but that the larger problem needs the attention of a separate commission which will attend not just to the last but to all three of the foregoing functions.

Furthermore we think it important to find a senior officer to chair the historical material commission and actively to head the program, whom the directorates will trust with the custody of historical material items which in some cases may be politically sensitive as well as highly classified. Our guess is that either the commission chairman or alternatively a curator working under his guidance will have to be employed full time.

If you agree that the foregoing principles are a reasonable basis for further action I suggest that they be distributed to the Deputy Directors for comment, and for their recommendations of candidates to take the commission chairmanship and get the program rolling.

Chairman, Fine Arts Commission

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DISPLAY COSTS

PROPOSAL #1

Frames, 1½" aluminum.....	\$3,416.00
Panels, 1/16 formica cemented to 1/8" tempered masonite (wt. 46 lbs. per 4' X 8' panel).....	832.75
	SUBTOTAL \$4,248.75
Plastic protective panel, .093' thick.....	1,216.60
	TOTAL COST \$5,465.35

Total weight per panel.....83 lbs.

PROPOSAL #2

Frames, 4" wide aluminum w/round corners.....	\$15,350.00
Panels, ¼ tempered masonite w/plactic finish.....	519.65
	TOTAL COST \$15,869.65

NOTE: Frame cost includes plastic protective cover.
Total weight per panel.....117 lbs.

PROPOSAL # 3

Frames, 4" wide, wood, square corners.....	\$8,525.00
Panels, tempered masonite - we finish.....	505.05
	SUBTOTAL \$9,025.05
Plastic protective panels, .093 thick.....	1,216.60
	TOTAL COST \$10,241.65

Total weight per panel.....97 lbs.

NOTE: All proposals are for a total of 35 panels - 30 each 4' X 8' and 5 each 4' X 6'. All framing includes hardware and bracing for hanging.

23 JUN 1972

STAT MEMORANDUM FOR: [REDACTED]
SUBJECT : Draft Re Historical Museum

Your note of 21 June 1972 appears to me to make all the points needed to get the program under way. Page 2, line 10 and 11 should read: "the Communications museum [REDACTED]

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[REDACTED]

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[REDACTED]
Executive Assistant, OC

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DRAFT: J.S.

21 June 1972

MEMORANDUM FOR: Executive Director-Comptroller
FROM: Chairman, Fine Arts Commission

The attached concept paper by identifies a set of principles connected with the establishment of an historical museum which I would like to recommend to you. They are:

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1. Some offices -- Communications is an example -- have taken an historical view and already have begun to preserve technical gear which in its day raised the technology of communication to a higher plateau, or gear which has been used in notable operational cases. Other offices with less sense of history have no such program, and already may have lost or destroyed material which played a significant role in CIA's history, then became outmoded and was discarded.

2. The task we must undertake then, well before we talk about a museum, is to identify, and tag for non-destruction, all material which is important to the history of CIA's operational development, before the material finally vanishes. This effort would involve documents, photographs, hardware and other materiel, vehicles and miscellaneous memorabilia, all henceforth called "historical material."

3. Exhibition -- the concept of a museum -- is a by-product of preservation. At least initially emphasis should be given to the primary task of identifying historical material in order to arrange for its preservation, rather than to the luxury of exhibiting it. This sequence should help deflect a natural concern that the security of a trade secret, machined into one or another piece of intelligence collection gear, may be threatened by exhibiting it in a museum. For this reason we see the museum as evolving slowly, and perhaps at several security levels.

4. The basic museum as we visualize it would not be a static collection. Instead it would be a series of displays

using declassified historical material which would be rotated in and out of the conservancy collection. (The forthcoming exhibit of Cuban missile crisis photographs and hardware is a good example of endlessly interesting material which once was highly classified but now can be shown in this way.) A possible additional installation would be a small museum which we understand the DCI wants as an adjunct to his office, in which he could show Agency achievements to selected visitors. Other additions to the basic museum would be the small specialized museums which already exist, such as the Communications Museum [redacted] and the OTR Museum [redacted]. Such satellite museums in our opinion should continue, and should not be superseded by a central museum. In fact we would expect these satellite museums to provide exhibits to the central museum, and to whatever small classified museum is created for the DCI.

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5. No central repository need be established for all material which is designated as historical. Offices which have the space and the interest in housing their own historical material (Commo and OTR are examples) should be allowed to retain custody of it, so long as items which have been accorded historical material status in these subsidiary collections is recognized as being under the ultimate control of the central Agency collection. In addition, however, at least one storage site will have to be established for the historical material from offices which lack storage space of their own. [redacted] is a possible site. Special storage arrangement may have to be made from time to time for especially sensitive items.

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6. In summary we see the problem as the following:

a. Identifying, cataloguing and preserving documents, photographs, hardware and other materiel, vehicles and miscellaneous memorabilia which have been significant in the development of CIA and its operations;

b. Arranging for their progressive declassification; and

c. Exhibiting the material when exhibition would have a salutary effect on employee morale, on training, or on special problems the DCI identifies.

We believe that a one-shot exhibit such as of the Cuban missile crisis can be arranged under the aegis of the Fine Arts Commission, as is being done, but that the larger problem needs the attention of a separate committee who will attend not just to the last but to all three of the foregoing functions. Furthermore we think it important to find a senior officer to chair the historical material committee and actively to head the program, whom the directorates will trust with the custody of historical material items which in some cases may be politically sensitive as well as highly classified. Our guess is that either the Committee chairman or alternatively a curator working under his guidance will have to be employed full time.

If you agree that the foregoing principles are a reasonable basis for further action I suggest that they be distributed to the deputy directors for comment, and for their recommendations of candidates to take the committee chairmanship and get the program rolling.

Chairman, Fine Arts Commission

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STAT Called [redacted] relating to him

[redacted] plans in support of Mr Colby's Museum. Tex suggested R. Wattles interested in this area and might be interested as the DD/S rep- on [redacted] group. (Bob Wattles [redacted])

Contacted R. Wattles and gave him a resume of events to date. He will contact [redacted] and let him know of WOE's retirement date, 30 June. Mr Wattles will make arrangements to have replacements for WOE and [redacted] on this group. OC will assist as possible in aiding the museum.

22/6/72

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ILLEGIB

MINUTES OF MEETING
AD HOC COMMITTEE ON INTELLIGENCE MUSEUM
13 June 1972

1. Cuban Missile Crisis Exhibit: [] along with his colleagues, ran through a flip chart book showing the organization and content of a proposed exhibit on the above subject. Their presentation also included a drawing of Corridor 1 A and the number of panels required for the exhibit. STAT

The committee discussed problems of lighting and mode of hanging. The Chairman requested Mr. Pforzheimer to obtain information available from the National Gallery or Archives with regard to appropriate light for the preservation of documents, but with proper illumination.

2. Functional Statement: [] distributed a concept paper which will be looked at at the next meeting along with a functional statement which he and [] will prepare. STAT
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A G E N D A
AD HOC COMMITTEE FOR
CIA INTELLIGENCE MUSEUM
13 June 1972
1000 Hours, Room 2 E 62

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1. Planning for first exhibition - Cuban missile crisis. [redacted] will have a layout of their proposal for the exhibit for your criticism.

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2. Review drafts of an Executive Director announcement or regulation relating to the Intelligence Museum function and program. (Messrs. [redacted] and [redacted])

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MEETING OF THE AD HOC COMMITTEE FOR
CIA INTELLIGENCE MUSEUM

1 June 1972

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Present: [redacted] Commo.

25X1

[redacted] SD
PIC
, DCI/IC
DDP
Chairman

Absent but invited: [redacted] DDS&T
Walter Pforzheimer, ODCI

25X1

1. The Chairman explained that the Executive Director had initiated the exploration of the possibility of establishing a CIA Intelligence Museum and initially he had agreed to use Corridor 1 A on the first floor, moving the cases now in Corridor 1 D to 1 A. Displays in this area would of course have to be unclassified because they would be subject to viewing by visitors as well as Agency employees. Mr. Colby had requested, the Chairman said, that he discuss with Mr. Angleton ideas which he had regarding a classified intelligence museum, a mission not yet accomplished.

A Program for Identification and Preservation of Intelligence Objects of Historical Interest:

2. A central theme of the discussion in the meeting, on which there was unanimous agreement, was the importance of proceeding promptly to develop a program to conserve materiel which has developed historical value because it has played a significant role in any of CIA's missions, or in foreign counter-actions against CIA. The elements of such a program would involve alerting all offices to be attentive to identifying and preserving objects of historical intelligence or other operational interest without prejudice to their eventual classification status and their ultimate displayability. It was noted that already Commo at [redacted] and DDP [redacted] in regard to PM gear had in effect

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25X1 established such collections. The Chair was requested to look into whether offices such as Security, Training, Logistics, [] or Medics had, however informally, been conscious of the historical implications of their activities.

3. It was also the view of the group that any program, to be effective, would require some instruction from the Executive Director and some central and full-time conservator who would provide the energy and supervision leading to the systematic and thoughtful preservation of objects of historical interest, and to their progressive declassification to the extent that security and public image permits.

25X1 4. It was recognized that from time to time from such satellite museums, as illustrated by the Commo museum at [] materials could be drawn to supply a Headquarters classified museum or, if security permitted, for public display in the open museum. Attention was called to the fact that the basic program of conservation might be adversely affected by emphasizing the possibility of future use in an unclassified museum.

5. Action: Messrs. [] were requested 25X1 to prepare draft papers outlining the concept of the conservation program as well as necessary papers which would initiate such a program. Deadline - June 20.

Immediate Possibilities for Exhibits in the Open Intelligence Museum:

6. Action: It was agreed that [] NPIC, would 25X1 report to the committee in two weeks on the possibility of using the materials available in NPIC regarding the Cuban crisis of 1962, along with suggestions as to sources outside of NPIC which might be relevant. [] was requested 25X1 to prepare for initial discussion a stock-taking list of objects which might be included. Furthermore it was tentatively agreed that October this year being the 10th anniversary of the Cuban crisis, as well as there being available materials which had already been declassified, would make this possibility attractive as a first venture in the open intelligence museum.

7. Action: Messrs. [] agreed to explore 25X1 within their respective areas intelligence objects of foreign origin acquired by the United States which might be of historical interest as an exhibit. As reported at the meeting the finder is the keeper. Thus, such objects might be in the ?

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custody of the State Department or FBI, for example, and it was recognized that at some point one would need to explore whether the custodial agency would be willing to loan the object for an exhibit. It was noted that in certain cases there are duplicate mockups which are not discernibly different from the original. Lists are requested for the meeting two weeks hence.

Satellite Museums:

25X1 8. Action: [] is to visit the satellite museum at
[] and elsewhere if he can identify
25X1 such as background to getting a line on the kinds of things
that have been collected. He will turn to Messrs. [] and 25X1
25X1 [] for making such arrangements. [] will also investi- 25X1
gate whether Security, Training, Logistics, [] and Medics 25X1
have materials which might be of likely interest for such
museums.

SECRET

12 June 1972

CIA HISTORICAL MUSEUM

If a CIA Historical Museum is to be established, prompt action is required to collect significant material before it is discarded. As each day passes, it becomes clearer that positive steps must be taken if such intelligence hardware and related items of historical interest are to be preserved.

As an example consider audio surveillance equipment. When integrated circuits in the last few years replaced transistorized equipment which in the late fifties had rendered vacuum tube devices obsolete, it was only natural that as this evolution took place earlier equipment was cannibalized or disposed of. While some of the original audio gear can perhaps still be located, as each month goes by it becomes more and more difficult to assemble an historical collection of eavesdropping equipment used or designed by CIA during the past 25 years. If another 10 years is allowed to pass the earliest equipment will certainly have vanished.

Only the establishment of a CIA Historical Museum can lead to the orderly identification of significant historical items and their proper preservation. The problem permeates all directorates of the Agency since candidate material would come from TSD, Commo, NPIC, and perhaps offices which would not immediately come to mind, such as Medics, Logistics, and even General Counsel.

Security considerations impose constraints which do not apply to conventional museums. Some unclassified CIA material could surely be brought together for immediate display in the main lobby of the Headquarters building where it would be visible to uncleared visitors. By far the bulk of the items, however, is classified and these presumably would not be candidates for exhibition for several or even a great many years. In some instances it would be difficult to imagine that certain items could ever be displayed to uncleared personnel, but this fact should not prevent the material from being identified and preserved for classified exhibitions.

These peculiar security considerations surrounding espionage material require a correspondingly unusual organizational set-up for the Museum. While it would be better to assemble material in a central location, the sensitive nature of some items might be such that the directorate wherein they originate may wish to retain custody of them. In this case, the curator would be responsible for locating and identifying items which must be preserved and may not be destroyed without approval of the Museum.

Less sensitive material could be assembled in a holding area where the passage of 5, 10, or 50 years could be expected to result in their gradual declassification. During World War II members of OSS would have shuddered at the suggestion that their equipment could ever be openly displayed to the public. While this is not yet true in all cases, many items such as the crossbow and one-shot pistol certainly are no longer SECRET. Sabotage techniques used by OSS have appeared many times in the press, TV, and movies and the original security classifications certainly no longer need apply. This question unfortunately is academic since it is highly unlikely that any of this gear has survived and could be added to the Museum.

STAT With a few exceptions such as the U-2 reconnaissance plane of the TSD [] most of the material would not pose a warehousing problem. It will be necessary, however, to store the material selected for the Museum so as to avoid deterioration. In all cases it will be mandatory to catalog and document the items and establish their provenance.

It would be impossible for the establishment of the Museum and organization of periodic exhibitions to be handled by an individual on a part-time basis. A full-time curator with access to clerical assistance, Printing Services, maintenance personnel, etc., is required. An experienced museum curator or conservator would find no difficulty in setting up the Agency collection. Since it is unlikely that such a person is already employed by CIA, it may be necessary to identify a candidate for the position and detail him or her to the Smithsonian Institution for several months of familiarization and training. Alternately, the Smithsonian would no doubt be willing to furnish a consultant who would, of course, require clearance.

The curator of the Museum would work closely with the Curator, Historical Intelligence Collection (HIC), to avoid overlooking certain materials. It should be decided whether passports, travel documents, and propaganda material manufactured by TSD should come under the jurisdiction of the Museum or the HIC. Some items of importance including perhaps early directives or instructions received from the White House most certainly should be preserved, as should photographs or portraits of senior executive personnel.

Candidate material would include captured Soviet equipment such as audio surveillance devices, photographic gear, or assassination weapons. Material issued to a CIA agent and returned after a successful operation is obviously of great interest, as would be his actual photographs, microdots, or deaddrop concealments. The list of desiderata is long, but before it can be drawn up the Museum must be established to prevent further loss of desirable items.

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10 May 1972

MEMORANDUM FOR: Deputy Director for Plans
Deputy Director for Intelligence
Deputy Director for Science & Technology
Deputy Director for Support ✓

SUBJECT: CIA Intelligence Museum

1. The Executive Director has asked me to take the leadership in exploring the possibilities in developing a CIA Intelligence Museum. He has agreed as a first step to utilize the display cases now in Corridor 1 D of Headquarters which we would move to Corridor 1 A. For our thinking purposes this settles where it is and the size of the objects. (The working measurements of a case are 15x58", two of which have an inside height of 15", and two with an inside height of 31".) These cases can be locked.

2. Any objects displayed will have to be either declassified or declassifiable. We must assume that the un-cleared public will be seeing these materials, whatever they may be.

3. Within the above parameters I am inviting the addressees to give consideration to those objects involved in an intelligence activity of some importance and general interest within their purview which might be considered for the museum.

4. With this introduction, and given some time to consider the matter, I would like to invite Messrs. Gottlieb, [redacted] Lundahl, [redacted] and others whom you may suggest, to meet with the steering group composed of Messrs. [redacted] Pforzheimer, [redacted] and myself for a discussion of the possibilities for a museum. I propose such a meeting on 1 June at 10:00 a.m. in Room 6 E 60, Headquarters Building.

[redacted]

Chairman, Fine Arts Commission

cc: Dr. Gottlieb
Mr. Lundahl

[redacted]

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