

THE PHILLIPS COLLECTION MANAGEMENT POLICY
Amended and approved by the Board of Trustees
January 23, 2026

As stated in Article 2 of The Phillips Collection’s Articles of Incorporation, a key purpose of the museum is “presenting and interpreting its permanent collection of modern art and its sources, and the modern art tradition that underlies the collection, to diverse local, national and international audiences. “Modern art,” above, refers to the sort of independent artistic visual expression that came into its own in the late 19th and early 20th centuries, and to subsequent works of art that are regarded as evolutionary descendants of such expression.” Founder Duncan Phillips wished for the museum to continue to collect contemporary art by living artists of the kind he favored.

I. SCOPE OF THE COLLECTION

As the first museum of modern art in America, The Phillips Collection stewards one of the most distinguished collections of impressionist, modern, and contemporary art in the world along with an archive of correspondence, ledgers, and photographs tracing the historical connections between The Phillips Collection and the development of art over the last 100 years.

The Phillips Collection is an actively collecting institution that continues to grow its holdings through strategic purchases and gifts, in accordance with its collecting policy. Our collection has grown from approximately 2,400 works of art in 2000 to nearly 6,000 in 2026. Of these, paintings represent 27%, works on paper 34%, photography 34%, and sculpture 3%, respectively. This growth is in alignment with Duncan Phillips’s mandate that the museum “must be kept a vital living place for enjoyment and must be given...a sense of frequent rearrangement and of new acquisitions” (1965). Ongoing acquisitions reflect a commitment to enhancing and broadening the collection in a way that shows a more inclusive narrative of modern and contemporary art beyond European and American art and speaks to the changing demographics of the communities we aim to serve. The resulting collection is remarkable, both for its quality and for its distinct aesthetic character rooted in the legacy of Duncan Phillips.

II. MANAGEMENT OF COLLECTIONS: STATEMENT OF AUTHORITY

A. Board Responsibilities

The Board of Trustees must actively exercise its fiduciary responsibilities and ensure that the institution and its collections are well managed. In accordance with The Phillips Collection’s bylaws, the board is composed of trustees confirmed by the full Board. The Arts Committee, whose responsibilities are described below, periodically reports to the full Board and makes recommendations when Board approval is required.

B. Arts Committee

The Arts Committee reports to the Board of Trustees and is chaired and vice-chaired by Trustees. It works in partnership with the Director and Chief Curator. The Committee maintains contemporaneous minutes and reports its actions to the Board as required or requested.

The Arts Committee shall consist of Trustees and may include non-Trustee advisors, who shall

have no vote and shall not be counted for quorum purposes. Members are elected by the Board at its annual meeting—or between meetings to fill vacancies—and serve terms ending at the conclusion of the third annual meeting following election. Members may serve up to three consecutive terms.

The Arts Committee oversees the acquisition, disposition, accession, and deaccession of works in the Collection, as well as the loan of high-value works of art owned by or in the custody of the museum, in accordance with the museum’s Collection Management Policy.

Its approval and recommendation to the Board of Trustees are required for:

- Loans of works valued at or above \$5 million;
- Acceptance of promised or outright gifts of art;
- Purchases of works of art; and
- Accessions and deaccessions

The Committee provides guidance to museum staff on acquisitions, dispositions, loans, collecting strategies, and adherence to professional standards established by the American Alliance of Museums (AAM) and the Association of Art Museum Directors (AAMD).

Trustees serving on the Arts Committee may also participate in the Subcommittee on Commissions, which oversees the Phillips’s Commission Program as outlined in the 2025–2029 Strategic Plan. The Arts Committee may assume other duties as delegated by the Board. Any Trustee may attend its meetings.

C. Staff Responsibilities

Curatorial is charged with the responsibility of managing The Phillips Collection’s holdings, including accessioned and non-accessioned works. The director oversees acquisition decisions in general, working closely with the curatorial staff. The chief curator serves as the head of the curatorial department. The registrars, preparators, and conservators report to the chief curator. Working together, the curatorial staff coordinate all activities relating to collections. The director, together with the curatorial team, is responsible for collecting plans, care, presentation, interpretation, and research. The registration staff is responsible for maintenance of proper documentation regarding ownership and use of collections, implementation of policies and procedures relating to the collections, and conservation in consultation with the director and the curators. The installations staff is responsible for the physical handling, crating, and storage of the collection.

III. SCOPE AND CATEGORIES OF ACQUISITIONS

Objects may be acquired for The Phillips Collection by gift, bequest, purchase, or exchange. For the purpose of this policy, acquisition is defined as taking physical and legal custody of an object.

Art objects acquired by The Phillips Collection fall into three categories, based on the significance of the object, quality of the object, intent of the donor (if any), and their intended use by The Collection within the guidelines of the mission statement. These categories, as defined below, are: 1) permanent collection; 2) study collection; and 3) non-accessioned property available for disposition. Upon the offering or contemplated purchase of an object, except as specifically provided otherwise in this Policy document, the curators will recommend the appropriate category for the object, subject to the approval of the Arts Committee of the Board of Trustees. After its acquisition, the curators, with the approval of the director and the Arts Committee, may reclassify an object as deemed appropriate given particular

changes in circumstances, subject, in the case of deaccessions, to the Policies and Procedures for Deaccessions provided below.

1. Permanent Collection: All accessioned works of art. May include certain artworks, such as an artist's preliminary drawings, acquired primarily to enhance understanding and appreciation of important works already in the permanent collection.
2. Study Collection: Non-accessioned objects that provide research and educational material for student scholars, and may be exhibited on occasion
3. Property Art for Disposition: Non-accessioned objects already owned by The Phillips Collection that are accepted as gifts for potential resale and may be exhibited on occasion.

IV. GENERAL COLLECTING GUIDELINES

When considering the addition of an object to The Phillips Collection, the Director, the Curators, and the Arts Committee shall use the following criteria:

1. The object is consistent with The Phillips Collection's collecting strategies and priorities, otherwise referred to as the Collecting Plan, as well as collecting guidelines stated below (stated below in section III).
2. The object can be given proper care under conditions that ensure its availability for The Phillips Collection's purposes and are in keeping with professionally accepted standards. Acquisition should not result in unwarranted future expenses for The Phillips Collection in conservation or maintenance.
3. The object should have an established provenance, sufficiently complete to protect the Collection against potential questions about legal title (as discussed in AAMD guidelines).
4. The object is intended to remain in the Collection as long as it retains its physical integrity, its identity and authenticity, and as long as it remains useful for The Phillips Collection's purposes.
5. The object is without restrictions required by a donor. On the rare occasion that The Phillips Collection wishes to accept an exceptional gift with donor restrictions, then such restrictions must be approved by the Arts Committee at the time of the acceptance of the object and signed by the Director. These approved restrictions must be clearly stated on the Record of Gift and all appropriate accession records. All restrictions shall be monitored by the Registrars and the Curators.
6. The Phillips Collection abides by all federal, state, and local laws as well as any international treaty or agreement concerning the acquisition, use of, and disposal of art objects.
7. Whenever possible, ownership of the copyright shall be established at the time the object is accepted. If The Phillips Collection does not have ownership, then the museum should secure the right to reproduce the object. Any restrictions should be clearly stated on all appropriate accession records and be monitored by the Registrars.
8. If an entire collection is being offered, the museum's policy is to consider each object individually to determine which objects meet the established criteria for acquisitions.

V. SPECIFIC COLLECTING GUIDELINES

The Director and the Curators of The Phillips Collection will seek to develop the Permanent Collection in an integrated way that adds a significant dimension to areas of current concentration or enriches underrepresented areas, all within the general focus outlined above in the first paragraph of this document.

The Director and the Curators will review both the Collection Management Policy and the Collecting Plan annually and update them as needed for Board approval. The collecting goals of this institution are to augment the historical collection and to build the Collection with art of our time, which can live well and meaningfully within the existing Collection. We seek paintings, drawings, prints, photographs, and sculptures, and (mindful of the inventiveness of artists and the continual impact of new materials) we are open to other media as well. Areas appropriate for future acquisitions may include, but are not exclusively limited to, the following:

1. Objects by recognized artists that support or enrich present strengths within The Phillips Collection or expand the canon of art history.
2. Recent works of art of all media that reflect the special character of The Phillips Collection by following its threads into the twenty-first century.

VI. POLICIES AND PROCEDURES FOR ACQUISITIONS

Objects may be acquired for The Phillips Collection through gift, bequest, or purchase in accordance with the following policies and procedures.

A. General Rules

1. The Director and Curators initiate all recommendations regarding potential acquisitions and accessions to the Arts Committee. All acquisitions and all accessions are subject to the approval of the Arts Committee, and are presented to the Board of Trustees for final approval, except for acquisitions made by the Director using the Director's Discretionary Fund and funds raised by the Contemporaries. The Phillips Collection may acquire an object without accessioning the object.
2. In the case of a partial transfer of ownership of a work of art, a decision to accession the first transfer of a partial interest in an object shall serve as a decision to accession all subsequent transfers of interests in the same object.
3. In the event that the Arts Committee does not concur in acquiring an object recommended by the Director and Curators, the minutes should reflect the basis for not doing so.
4. Before meetings of the Arts Committee, the Curators will prepare a written evaluation of the significance of objects proposed for acquisition and their compatibility with The Phillips Collection.
5. All Objects proposed for acquisition are contingent upon and subject to recommendation by one of the Curators or Conservators with the concurrence of the Director.
6. Only objects of particular significance will be presented physically at meetings of the Arts Committee. Other works will be made available to the Arts Committee and Board members for viewing prior to each meeting upon request.
7. Decisions about acquisitions must be made in a timely manner.

8. A Deed of Gift, acceptance letter, and any other documents must be signed by the Director on behalf of The Phillips Collection.
9. Contemporaneous minutes of all Arts Committee proceedings shall be documented and retained.
10. The museum's Registrars are responsible for the prompt documentation of matters referred to in this Collection Management Policy following any acquisition of a new object.
11. Notwithstanding anything to the contrary in sections IV.A and IV.B, the Director may, during so much of the calendar month of December as falls after a calendar year's final Arts Committee meeting, accept gifts of objects to the Collection for that calendar year, such gifts to be accessioned upon the next meeting of the Arts Committee.

B. Specific Rules: Gifts and Bequests

1. No objects will be accepted as gifts to The Phillips Collection without the recommendation of the Director and the Arts Committee.
2. The Phillips Collection should discourage gifts that are restricted in any way. If restrictions are approved, they must be described and acknowledged in writing by the Director in the Deed of Gift, acceptance letter, and/or other written and signed documentation.
3. Upon notice of an intended donation of an object, the Curators shall obtain information about the object from the donor: viz., the artist, title, date executed, medium, dimensions, condition, provenance, and history of exhibition and publication.
4. For every object donated, a Deed of Gift must be signed by the owner or legal agent and the Director on behalf of The Phillips Collection. The Deed of Gift insures that all donations are unrestricted unless otherwise acknowledged in writing by the Director as an exception to the general rule. Acceptance of gifts that are restricted in any way is generally inadvisable.
5. All gifts must be acknowledged by a letter signed by the Director on behalf of The Phillips Collection. Any accepted restrictions on the donated object are also to be stipulated in this letter.
6. Under no circumstances will The Phillips Collection assign or communicate to the donor the fair market value of a donated object: The Phillips Collection cannot make appraisals for any object. The Phillips Collections staff may provide the names of at least two qualified appraisers or refer the donor to the American Society of Appraisers and the Appraisal Association of America. It is up to the individual donor at his/her expense to obtain an appraisal for tax purposes if they so wish.
7. Long-term loans intended for donation shall be evaluated in the same manner as a gift, yet considered in relation to the provisional circumstances of a loan.
8. No object will be accepted as a bequest to The Phillips Collection without the recommendation of the Director, the Curators, and the Arts Committee. Objects bequeathed to The Phillips Collection are reviewed in the same manner as gifts. In cases involving a group of objects, the objects shall be individually considered.
9. In general, partial gifts of objects should not be accepted unless there is a prior or contemporaneous promised gift that ensures eventual conveyance of a full interest in the object to the Collection.

10. A promised gift must be acknowledged by a letter signed by the donor; such a letter should generally be acknowledged by the signature of the Director on behalf of the Collection. Acceptance of a promised gift shall be subject to the approval of the Arts Committee.

11. A partial gift shall be treated as an acquisition, subject to the approval of the Arts Committee.

C. Specific Rules: Purchases

1. The Curators, working with the Director, initiate all proposals for acquisitions purchased for The Phillips Collection, with the exception of acquisitions made by the Director using the Director's Discretionary Fund.

2. The Arts Committee reviews all proposed acquisitions of objects to be purchased for The Phillips Collection with funds designated for art acquisitions, with the exception of acquisitions made by the Director using the Director's Discretionary Fund.

3. Before objects are purchased for The Phillips Collection, the fairness of the purchase price as well as the possibility of getting a comparable object donated to The Phillips Collection are to be considered by the Director and the Curators.

4. The purchase of objects that are restricted in any way is generally inadvisable.

5. All purchases made with donated acquisition funds are to be appropriately credited to the donor(s) of these funds.

VII. POLICIES AND PROCEDURES FOR DEACCESSIONS

For the purpose of this policy, deaccessioning is defined as the process by which a work of art or other object (collectively, a "work"), wholly or in part, is permanently removed from a museum's permanent collection. Disposal is defined as the transfer of ownership by the museum after a work has been deaccessioned; in the case of false or fraudulent works, or works that have been irreparably damaged or cannot practically be restored, removal from the collection and disposition are determined by the museum and may include destruction of the work (as defined by AAMD Professional Practices in Art Museum, 2011 Edition, revised 2022).

By virtue of Article II, (C) of the Collection's Articles of Incorporation, none of the art objects included in "the core of the museum's permanent collection" can be considered for deaccession. The "core collection" means the works of art in the museum's 1985 "The Phillips Collection: A Summary Catalogue," excluding in all cases the works of art deaccessioned (or approved to be deaccessioned) prior to October 31, 2025. Works of art in the core of the permanent collection may be deaccessioned from and after October 31, 2025, only by a vote of the Board of Trustees, subject to the approval of at least two-thirds of the Members serving at the time of such vote.

The Arts Committee may recommend to the entire Board of Trustees additions to the above core collection of the museum.

The Phillips Collection is an irreplaceable entity that is distinguished by its special character and exceptional quality. The purpose of deaccessioning is to refine and improve where possible the quality, distinction, and relevance of the Permanent Collection to better serve the museum's mission. The

disposal of an artwork, whether by sale or exchange, shall be conducted with a view toward maximizing the yield and benefit to the institution.

The museum's policy complies with the requirements of the Association of Art Museum Director's policy on deaccessioning and disposal set out in the AAMD Professional Practices in Art Museums document (2011 Edition, revised 2022).

Net proceeds received directly from the sale of works of art will be used only for the purpose of acquiring or commissioning works of art for the permanent collection that are consistent with the Board of Trustees' approved strategic plan, or for direct care of works in the permanent collection. Such funds, including any earnings and appreciation, shall be tracked separately from other acquisition funds. The Phillips Collection adheres to the AAMD's policy (see below) regarding the use of proceeds from art sales.

Following from Section 25 of AAMD's "Professional Practices in Art Museums (2011; rev. 2022)," direct care is defined to mean the direct costs associated with the storage or preservation of works of art. Such direct costs include for example those for (i) conservation and restoration treatments (including packing and transportation for such conservation or restoration) and (ii) materials required for storage of all classifications of works of art, such as, acid-free paper, folders, matboard, frames, mounts, and digital media migration. Funds received from the disposal of a deaccessioned work of art shall not be used for operations, annual and ongoing expenses, or capital expenses except as provided above. Direct care does not include (a) salaries of staff, consultants, or fees for specialists, or (b) costs incurred for the sole purpose of temporary exhibition display.

The director in consultation with the chief curator and chief financial officer will review and approve the use of acquisition funds towards all direct care costs.

Deaccessioning an object from the Permanent Collection is a serious issue but a proper function of collection management. Its purpose is not to generate operating revenue but rather to provide funds to enhance the quality, distinction, and relevance of the Permanent Collection, without violation of any legal or ethical obligations. Objects may be deaccessioned when the above conditions no longer prevail, or if it is determined that such action would ultimately improve or refine the Permanent Collection. The deaccessioning of objects should be carefully considered, and subject to the criteria listed below. In applying these criteria, The Phillips Collection recognizes the need to follow a judicious course that avoids the influence of sentimentality or personal taste, and/or the substitution of current taste for that of previous generations.

A. Criteria for Deaccessioning an Object

One or more of the following criteria must apply before an object can be considered for deaccession:

1. The object is neither in keeping with nor furthers the mission of the Phillips.
2. The object does not play a significant role in establishing the unity and special character of the Permanent Collection.
3. The work lacks sufficient aesthetic merit or art historical importance to warrant retention.
4. The object has lost its integrity through significant damage or deterioration such that it cannot be used for purposes of exhibition, education, research, or publication.

5. It is found that the object has been incorrectly documented, described, or attributed and/or is found to be a reproduction, fake, or forgery. If The Phillips Collection disposes of any object that is a fake or forgery, the object must be documented thoroughly and labeled as such prior to its disposal.
6. A better or comparable example is in the collection or is being considered for acquisition.
7. The museum is unable to care adequately for the work due to requirements for storage or display or its continuing need for special treatment.
8. The object is redundant or duplicative of an object in the collection.
9. The Museum is ordered to return an object to its original and rightful owner by a court of law; The Museum determines that another entity is the rightful owner of the object; or the Museum determines that the return of the object is in the best interest of the Museum.

B. Deaccessioning Process

1. The Director initiates all proposals to deaccession an object from the Permanent Collection. All proposals to deaccession must be approved by the Arts Committee. Any proposals to deaccession from the Core Collection must be approved by the by a vote of the Board of Trustees, subject to the approval of at least two-thirds of the Members serving at the time of such vote.
2. In areas where staff expertise is minimal, appropriate professional advice is to be solicited from a qualified, independent consultant.
3. The Phillips Collection must seek to obtain the highest market value for any deaccessioned object that is to be sold, and must document that process.
4. If any legal questions exist concerning the right of The Phillips Collection to dispose of an object or if there is no written documentation confirming The Phillips Collection's absolute and unconditional ownership of the object, the Director must seek an opinion from The Phillips Collection's legal counsel.
5. During the review process the Curators must prepare a statement for consideration that gives current information on the object proposed for deaccession and the justification for deaccessioning it. This statement must include information on how the object came into the Permanent Collection, proof of title, proof that there are no restrictions prohibiting its removal, a description of the object, a report on its condition, and the proposed means of disposal.
6. If approved by the Arts Committee, recommendations on deaccessioning are presented to the Board of Trustees for final approval.
7. Minutes of all Arts Committee proceedings on deaccessions shall be documented and retained.
8. In the event that the Board of Trustees does not approve the deaccession of an object recommended by the Director and the Arts Committee, the minutes shall reflect the rationale for not deaccessioning the object.
9. Unless the donor objects, the donor name as cited on the originally accessioned object(s) will be carried forward on the object(s) acquired with the applicable deaccession exchange funds. The resulting credit lines will specify, "Purchased with exchange funds from..."

10. The Registrars implement arrangements for the deaccession and disposal of the object.
11. The Registrars keep a record of all deaccessioned objects and their disposal. These records shall include the original accession papers as well as all papers regarding the deaccessioning and a photograph of the object.
12. The Phillips Collection should make every reasonable effort to inform donors or their heirs in writing and in advance of the proposed deaccession of their object and of The Phillips Collection's policies governing the use of funds from the deaccessioned object and subsequent acknowledgement. When possible, donors shall be advised of any deaccession.

C. Disposal of Deaccessioned Objects

In disposing of deaccessioned objects, The Phillips Collection acknowledges its obligation as a public institution to weigh any financial advantages relative to collection management against any ethical and/or moral benefits to be derived from keeping such objects in the public domain and/or immediate region. The museum shall act to maximize the financial yield to the museum without compromising the highest standards of professional ethics when works of art are to be sold, rather than, for example, traded or gifted.

The deaccession process will be based on the following options and criteria:

1. The preferred method of disposing a deaccessioned object is by sale through a public auction or private sale through a reputable, established dealer .
2. Sale of the deaccessioned object will be accomplished by securing proposals from at least three independent dealers or auction houses.
3. The final decision regarding the means by which to dispose of a deaccessioned object is made by the Director and chair and vice chair(s) of the Board in consultation with the Arts Committee chair and vice chair. The director shall inform the Board of Trustees of the results of disposal of deaccessioned objects.
4. Donation of the deaccessioned object, if it has limited market value or if the deaccessioned object is seriously damaged and/or deteriorating beyond usefulness to The Phillips Collection.
5. Exchange of the deaccessioned object with another museum or public institution.
6. Transfer of the deaccessioned object to another public institution to keep it in the public domain.
7. In cases where the deaccessioned object is by a living artist, the museum may choose to dispose of the object by exchange with the artist.
8. In cases where a deaccessioned object has particular local or historic interest for the community, special consideration should be given to an avenue of disposal that allows the deaccessioned object to remain within the community.
9. Under no circumstances shall ownership of a deaccessioned object be transferred to any benefactor, potential benefactor, volunteer, employee, or member of the Board of Trustees or Council of The Phillips Collection. Disposal of a deaccessioned object should avoid any resolutions that in any way suggest a conflict of interest, as interpreted within the current ethical codes set forth by the American Alliance of Museums and the Association of Art Museum Directors.

10. Neither the deaccessioning nor disposal may violate the provisions of a gift, will, bequest, deed, or other contract in those cases where such documents are involved

VI. POLICIES AND PROCEDURES FOR OUTGOING LOANS

~~1. Recognizing the importance of its exceptional collection of modern and contemporary art, The Phillips Collection cooperates with other institutions on local, national, and international levels through an outgoing loan program that increases public access to objects in its Collection.~~

~~2. Objects under consideration for loan are examined for condition by the Conservators and must be judged in stable condition for travel and for display.~~

~~3. The Director, following the recommendation of the Curators and Conservators, approves outgoing loans whose insurance value is less than \$5 million.~~

~~4. All outgoing loans with insurance values of \$5 million and above must be approved by the Arts Committee and presented to the Board of Trustees for final approval.~~

VII. COLLECTIONS CARE

VIII. POLICIES AND PROCEDURES FOR LOANS

A. Outgoing Loans

Recognizing the importance of its exceptional collection of modern and contemporary art, The Phillips Collection cooperates with other institutions on local, national, and international levels through an outgoing loan program that increases public access to objects in its Collection.

1. All Loan requests shall be addressed to the Director and then reviewed by the appropriate Collections Stewards, including Registrars, Curators, Conservators, and the Director. The borrowing institution shall provide a current American Alliance of Museums standard facilities report to ensure the safety of the Loan. All Loans shall be for a specific period of time, and the Object's condition shall be documented and monitored through condition reports completed by a Conservator. Such documentation shall include recent images of the Object. Loans must be governed by written loan agreements between The Phillips Collection and its borrowers, which shall be signed by both parties prior to shipment. No Object shall leave The Phillips Collection's storage unless adequate insurance coverage is provided. Long-term Loans are subject to regular review and renewal by a Registrar and the appropriate Collections Steward(s).
2. The Director, following the recommendation of the Curators and Conservators, approves outgoing loans whose insurance value is less than \$5 million.
3. All outgoing loans with insurance values of \$5 million and above must be approved by the Arts Committee and presented to the Board of Trustees for final approval.
4. All Loans shall be reported to the Board of Trustees at the full Board of Trustees meeting on a quarterly basis.

B. Loans to the Museum

The Phillips Collection shall exercise the same standard of care for borrowed Objects as it exercises for its own collection.

1. All incoming Loans shall be documented and monitored in accordance with the collections record policy outlined in Section XI Collection Documentation

2. Loans to The Phillips Collection shall be governed by written loan agreements between the Museum and its lenders, which shall be signed by the lender prior to delivery to the museum.
3. All incoming Loans shall be requested by the Director on behalf of Curator(s) and shall be administered by a Registrar. Recognizing that The Phillips Collection's exhibition of an Object may increase its value and financially benefit its owner, the museum will carefully consider all incoming Loans.
4. The Phillips Collection will examine whether there are any potential conflicts of interest, or the appearance of a conflict with lenders. Trustees lending works to The Phillips Collection shall do so in accordance with the American Association of Museum's Ethical Guidelines for Trustees and The Phillips Collection's Conflict of Interest Policy. The Phillips Collection will maintain full decision-making authority over the content and presentation of the exhibition of all Objects, but may consult with a potential lender on Objects to be selected from the lender's collection and the significance to be given to those Objects in the exhibition. The Phillips Collection shall make public information about its sources of funding where the lender is also funding the exhibition. The Phillips Collection shall deny requests for anonymity if such anonymity would conceal a conflict of interest (real or perceived).

IX. ACCESS TO THE COLLECTIONS

Museums and collecting organizations recognize both the responsibility and the opportunity to provide public access to their collections. Access is facilitated through exhibitions, reference systems, and other resources that make objects widely available. Requests for access to specific objects are handled by the appropriate staff member—such as a Curator, Librarian, Archivist, or Registrar—depending on the nature of the request. The Phillips Collection Library is open to the public by appointment. The Phillips Collection itself is open to the public on a regular schedule, with hours of operation clearly posted. Certain factors, including resource limitations, security concerns, privacy considerations, intellectual property restrictions, and the need for collections care, may restrict access in some cases. The Museum is committed to providing reasonable accommodations for individuals with disabilities to ensure accessibility in accordance with the Americans with Disabilities Act (1990).

X. COLLECTIONS CARE

The Phillips Collection will hold and manage all Permanent Collections and loans under conditions that meet or exceed professional museum standards for long-term preservation, handling, storage, display, and security. Preventive conservation and monitored risk assessment are key management tools used to extend the life of the collections. By identifying inherent instabilities and common agents of deterioration, and understanding their interactions, the museum minimizes potential damage.

To ensure preservation, staff adhere to established conservation standards when selecting methods and materials for handling, storage, and packing, as well as during exhibitions, considering factors such as display duration, light levels, and microclimate requirements. The day-to-day care, monitoring, and tracking of collections are the responsibility of the Curatorial department. Staff, including Conservators and Registrars, collaborate to stay current with best practices, standards, and emerging technologies in collections care and ensure these are integrated into procedures and training.

A. Storage, Handling, and Maintenance

The Curatorial department has primary responsibility for the stewardship, care, and long-term preservation of The Phillips Collection's collections in accordance with professional museum standards. Direct management of the collection—including documentation, storage, handling, movement, and preventive care—is carried out by the Office of the Registrar and Conservation staff within their respective areas of responsibility.

The Registrar oversees collection storage, inventory control, object movement, and the administration of all on-site and off-site storage facilities, in consultation with Conservation and Curatorial staff. Conservation provides professional guidance on preventive conservation, storage conditions, and preservation strategies.

Collection storage areas shall provide adequate space for the safe arrangement and movement of objects, maintain clear aisles at all times, and utilize conservation-standard storage furniture, equipment, and materials. Collection objects may be handled only by trained professional personnel from the Curatorial department, in accordance with the Museum's art-handling protocols and best practices.

XI. COLLECTION DOCUMENTATION

The Phillips Collection recognizes that collection records and their management, from institutional systems to detailed entries, are a vital part of collections care. The Museum maintains accurate, timely, secure, and complete records, physically protected and systematically preserved. This includes timely cataloging of artworks; a centralized electronic Collections Management System with backup; accession files; conservation records; provenance and research documentation; movement and location tracking; photographic and digital images; and other relevant records.

Collection records are maintained by the Curatorial department. The Registrar's Office oversees documentation of the legal status of artworks, as well as their movements and care while under the Museum's control. All records reference artworks by a unique Museum number (e.g., accession or loan number) and allow easy retrieval of information, including current location. Documentation includes catalog records, ownership history, and all activity (e.g., loans, exhibitions, conservation, deaccession). Records for loaned artworks reflect all activity while under The Phillips Collection's care. Conservation documents care and treatment decisions, techniques used in repair and maintenance, treatment proposals and reports, permissions, testing, and photographic records. Signed treatment documents are integrated into an object record.

A. Access to Records

Access to collection records is granted at the discretion of the departments responsible for maintaining them, and only with the permission of the appropriate Curatorial Department or the Registrar's Office. Under no circumstances may loan or lender information be released without approval from the Curatorial Department. While some materials from the files or the Collections Management System are available to the public, many documents contain sensitive information and must not be disclosed. Hard files maintained by the Registrar's Office, including original forms and legal documents, may not be removed from the records repository. Temporary removal of curatorial files is permitted only at the discretion of the Curatorial Department.

B. Records Modification

Digital collection records or paper files may be updated by the Curatorial department. These changes will be noted in the Collection Management System and the paper files (Object Record).

C. Inventory Policy

The Phillips Collection maintains several collection identification systems—including physical numbering and tagging—to support best practices, enhance accuracy, and ensure accountability in collections movement and inventory. Regular inventories help The Phillips Collection fulfill its legal and ethical responsibilities for safeguarding collections both on- and off-site. A current, reconciled inventory is the primary tool for maintaining accountability and facilitating access, and periodic comparisons between the collection management system and the physical collections are essential for prudent collections management. All artworks, whether in the museum’s collections or on loan, are subject to inventory. The Curatorial Department, under the direction of the Collection Registrar, implements a regular inventory program with reporting, reconciliation, and resolution of location discrepancies. Full onsite inventories of the collections are conducted every 2–3 years, while spot checks occur annually. The Registrar’s Office manages inventories of works on loan.

The Phillips Collection’s inventory program also includes an annual review of its temporary off-site storage, as well as project-based inventories, conducted as needed.