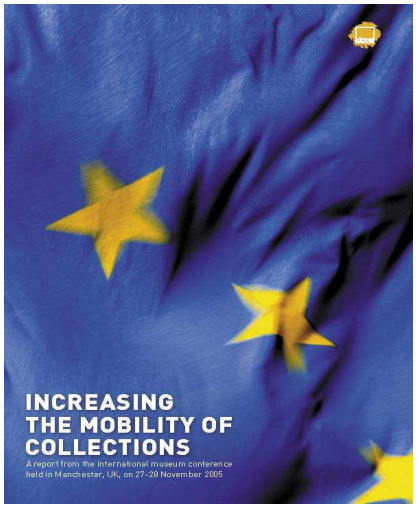
Towards simplifying lending and borrowing in the EU: the work of the OMC Expert Working Group

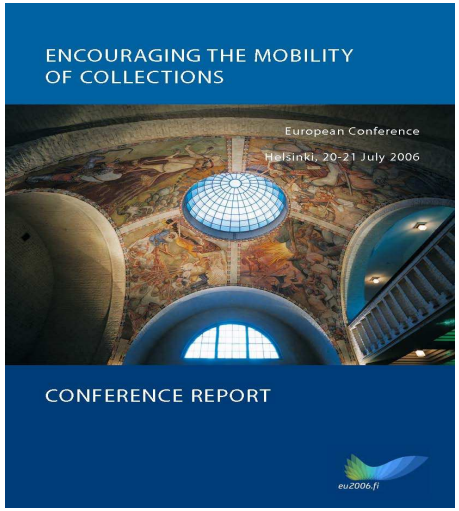
Sofia Tsilidou

20th NEMO Annual Conference

2-4 November 2012, Dublin

Background of Collections Mobility –
The context of the OMC Expert Working Group





Background of Collections Mobility –
The context of the OMC Expert Working Group

Museum Collections on the Move

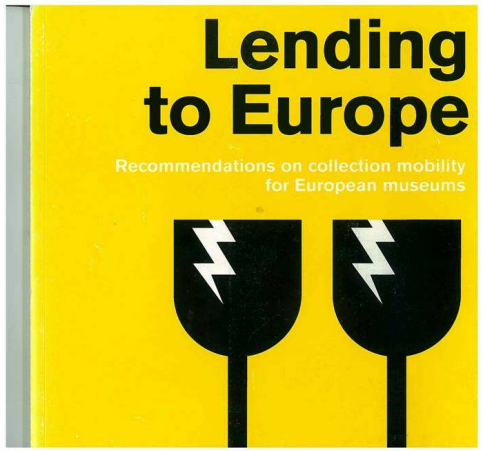
Conference Report, October, 28-29, 2004

The Hague, The Netherlands

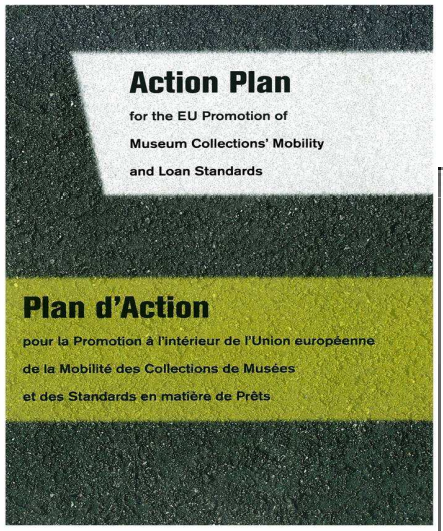
MUSEUM COLLECTIONS ON THE MOVE

Art in parliament

Taking Europe's treasures out of storage and to the people


Lending to Europe

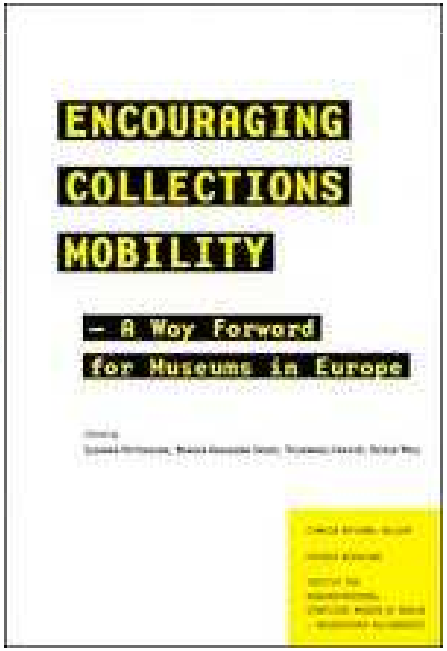
Recommendations on collection mobility for European museums


Action Plan

for the EU Promotion of Museum Collections' Mobility and Loan Standards

Plan d'Action

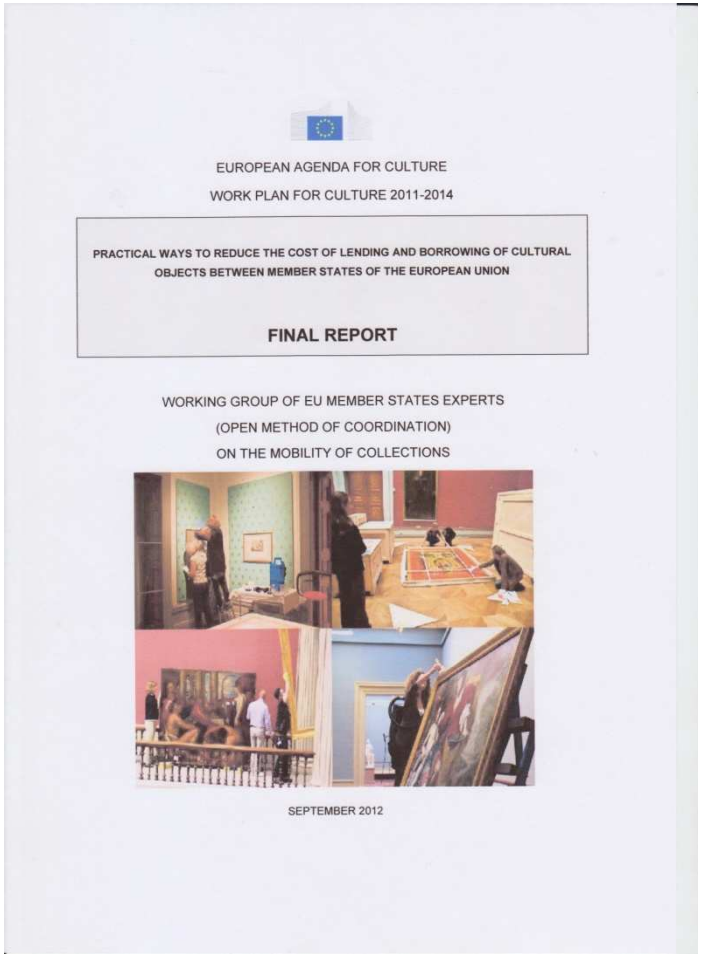
pour la Promotion à l'intérieur de l'Union européenne de la Mobilité des Collections de Musées et des Standards en matière de Prêts


ENCOURAGING COLLECTIONS MOBILITY

– A Way Forward for Museums in Europe

NEMO: Collection Mobility - Windows Internet Explorer
http://www.ne-mo.org/index.php?id=103
Live Search
Bestand Bewerken Beeld Favorieten Extra Help
NEMO: Collection Mobility
Pagina Extra
ne-mo.org/home/Collection Mobility
NEMO
Network of European Museum Organisations
Home About this site Log-in Contact Sitemap >> a a a
About NEMO
Members
Activities & News
Services
Collection Mobility
Action Plan
Publications
Conferences
OMC Working Group "Mobility of Collections"
Standard Loan Agreement
Topics
Partner Projects
Links
Collection Mobility
Museums have a long tradition of sharing the cultural heritage in their custody with other museums and institutions. To lend objects to other museums is considered one of their most important tasks. By the mobility of collections Europeans can become acquainted with, can appreciate, enjoy and understand their own and other cultures and are able to pass on this heritage to future generations.
Since 2004 EU Presidencies have been focusing on the topic of Collection Mobility: After a conference in The Hague the issue was followed up by subsequent conferences during the British and Finnish presidencies and has resulted in the 'Action Plan for the EU Promotion of Museums' Collection Mobility and Loan Standards'. It was endorsed by the Cultural Affairs Committee during its meeting in October 2006 in Helsinki.
printer friendly
http://www.ne-mo.org/index.php?id=105
Internet
100%

Outcomes of the OMC Working Group on the simplification of lending and borrowing in the EU (2012)



EUROPEAN AGENDA FOR CULTURE

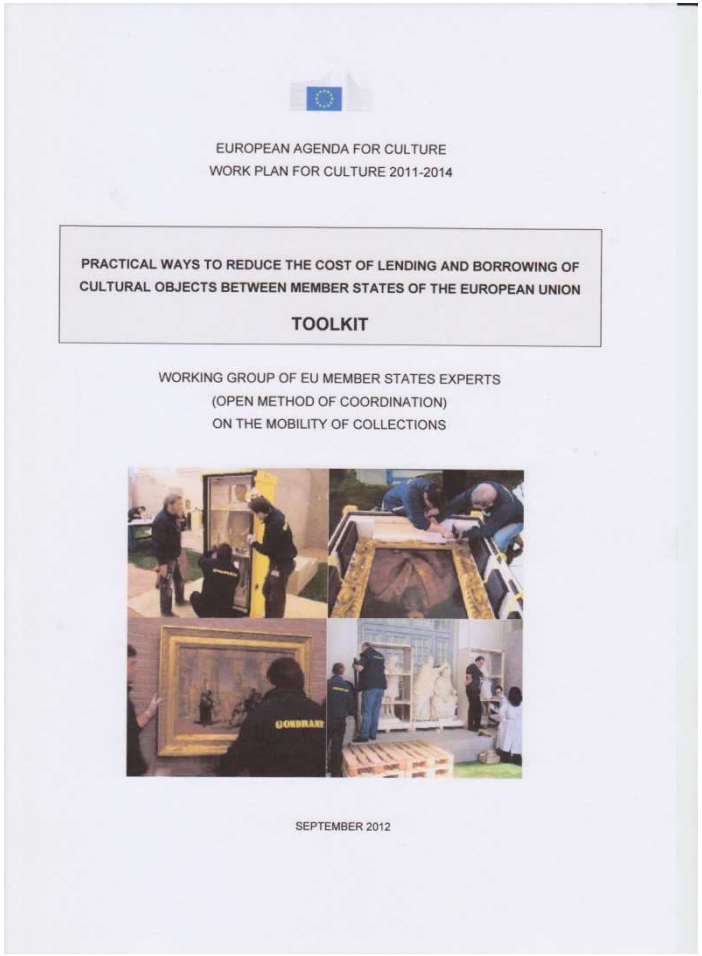
WORK PLAN FOR CULTURE 2011-2014

PRACTICAL WAYS TO REDUCE THE COST OF LENDING AND BORROWING OF CULTURAL OBJECTS BETWEEN MEMBER STATES OF THE EUROPEAN UNION

FINAL REPORT

WORKING GROUP OF EU MEMBER STATES EXPERTS
(OPEN METHOD OF COORDINATION)
ON THE MOBILITY OF COLLECTIONS

SEPTEMBER 2012



EUROPEAN AGENDA FOR CULTURE
WORK PLAN FOR CULTURE 2011-2014

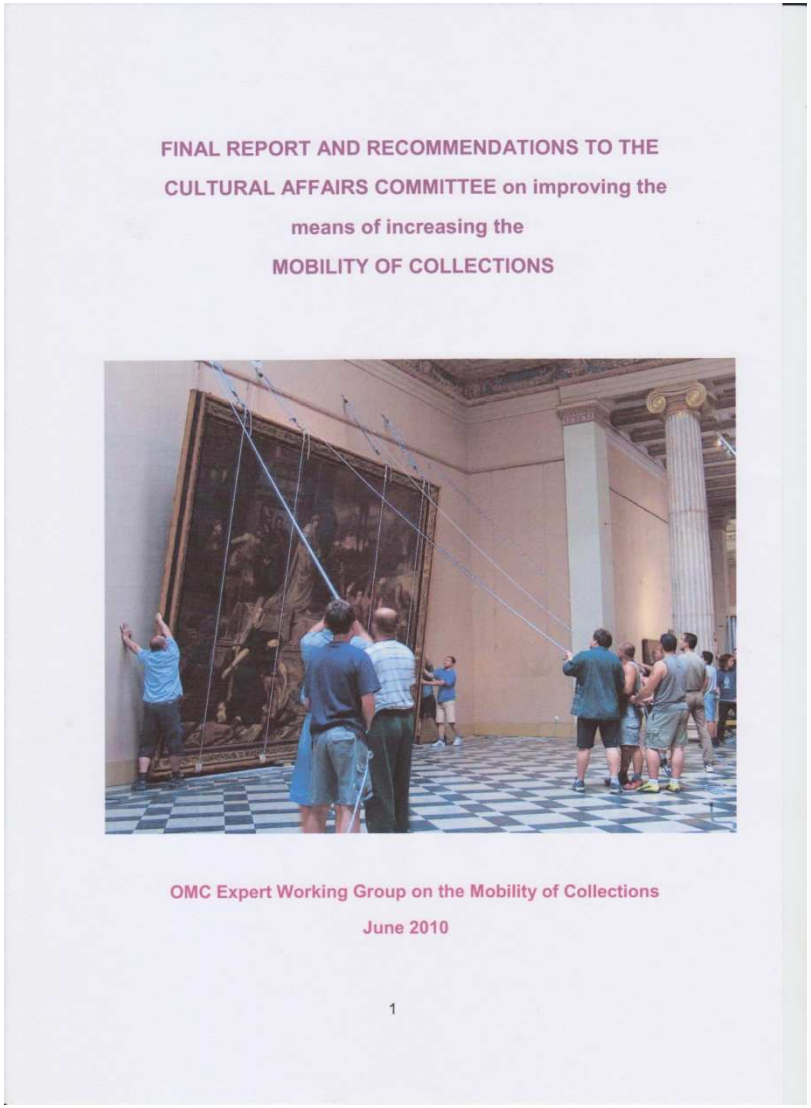
PRACTICAL WAYS TO REDUCE THE COST OF LENDING AND BORROWING OF CULTURAL OBJECTS BETWEEN MEMBER STATES OF THE EUROPEAN UNION

TOOLKIT

WORKING GROUP OF EU MEMBER STATES EXPERTS
(OPEN METHOD OF COORDINATION)
ON THE MOBILITY OF COLLECTIONS

SEPTEMBER 2012

Report and recommendations of the previous OMC Working Group on Collections Mobility (2010)



FINAL REPORT AND RECOMMENDATIONS TO THE CULTURAL AFFAIRS COMMITTEE on improving the means of increasing the MOBILITY OF COLLECTIONS

OMC Expert Working Group on the Mobility of Collections

June 2010

1

Key Issues – Thematic sub-groups

1. **State Indemnity/Shared Liability**

   improving and expanding indemnity schemes and shared liability agreement at EU Member-State level.

2. **Valuation**

   improving valuation processes for works of art and cultural objects and the systems/mechanisms of valuation for the purposes of indemnity (and shared liability).

3. **Risk Assessment**

   simplifying and improving the process of risk assessment when lending and borrowing.

4. **Transport**

   making transport procedures more reliable and less expensive.

Toolkit

on practical ways of reducing the cost of lending and borrowing of cultural objects between Member States of the EU

- ✓ Factsheets on state indemnity
- ✓ Guidelines on the introduction of state indemnity
- ✓ Guidelines for shared liability
- ✓ Valuation checklist
- ✓ Guidelines for risk assessment
- ✓ Best practices in risk assessment (in the context of state indemnity)
- ✓ Best practices in reducing transport costs
- ✓ Glossary of terms in English, French, German and Italian

Factsheets on State Indemnity

Finland

I. Regulation

a. Is a State Indemnity Scheme available?
Yes
Where can you find the regulation?
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
What are the institutions that are involved?
Ministry of Education and Culture
An overview of the procedure for requests:
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
What other schemes for collection mobility are available?

- X **commercial insurance**
- O **shared liability**
- O **other**

II. Coverage

What loans does the scheme cover?

- X **incoming**
- X **outgoing**
- X **for temporary exhibitions**
- X **long-term**
- X **from collections within the own country**
- X **from private collections**
- O **other:**

Are the works covered nail to nail or are certain periods excluded?
Yes
What risks are excluded?
No
Is there a waiver of subrogation clause?
Indemnity scheme includes a subrogation clause. However the right of recourse can be waived.

III. Eligibility criteria

Who can apply for State Indemnity?

- O **Only national museums**
- O **National museums and other publicly funded museums**
- X **National museums, other publicly funded museums and private museums (all)**

Is there an overview of the conditions that need to be met?
Yes
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
Is a security check required?
Yes
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
a. If yes, who is responsible for the security check?
The provider of the state indemnity
b. How will it be checked?
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
a. Is there a financial limit?
Yes
b. What is the financial limit?
1 billion euro at any one time
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
What is the term for application?
3 months before the beginning of the state indemnity
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en

IV. The way the system works

Is there special appropriation in the state budget?
No
Is the indemnity granted to the lender or the borrower?
Borrower
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
Is a formal declaration of acceptance from the part of the lender required?
Yes
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
a. If the state indemnity is not accepted, is there an alternative solution?
Private insurance
b. Can the refusal be debated?
Yes
a. Is there a limitation of the liability?
Yes
What is the limitation of the liability?
Deductible between €20 000 and €200 000
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
Is there an administrative fee?
€280
Is afterwards a final report required for the granter of the indemnity?
No

V. Compensation mechanism

a. Who makes the assessment of the damage?
Borrower, lender and the State Indemnity Board
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
b. Can the assessment be debated?
Yes
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en
Is there a timeframe for the payment of the compensation?
No

VI. Additional information

National Website including information concerning State Indemnity
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/index.html
Is there a translation of the legislation?
Yes in Swedish, English, French, Russian, Spanish and Greek
http://www.minedu.fi/OPM/Kulttuuri/Museot_ja_kulttuuriperintoe/taidenayttelyiden_valtiontakuu/?lang=en

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Guidelines on the introduction of state indemnity

- **Arguments for introducing state indemnity**

"For museums, the implementation of state indemnity ***makes it easier to exchange, and particularly to borrow museum objects. As a result, museums are enabled to make more intensive use of their collections, as well as more frequent staging of major exhibitions. ..***

…most importantly, the introduction of state indemnity contributes significantly to raising museum safety and professional standards: due to the necessity of underpinning any such scheme by ensuring the highest standard of care for the indemnified borrowed objects at every stage in their journey".

- **Checklist of items to be included in national legislation regarding the state indemnity**

- **Recommendations based on best practice**

"*Compensation for damage: It is of the utmost importance for Lenders to be fully informed on how the procedure of damage assessment works, with special regard to the procedures for agreeing any repairs and the timeframe for the payment in case of an eventual compensation (for example for depreciation if this is provided for)…"*

Statistics on the use of state indemnity and claims made

Question 2: Total value of objects covered by the indemnity scheme

	2007	2008	2009	2010	2011
AT	€ 1.250.000.000	€ 1.460.000.000	€ 1.220.000.000	€ 1.110.000.000	€ 1.570.000.000
BG	€ 0	€ 0	€ 0	€ 0	€ 88.337.334
CZ	€ 12.000.000	€ 0	€ 0	€ 122.067.000	€ 2.218.000
DE	€ 64.130.678	€ 462.680.796	€ 679.882.160	€ 1.080.117.263	€ 300.451.166
ES	€ 2.841.142.703	€ 4.424.212.284	€ 4.703.983.545	€ 2.657.190.382	€ 2.623.419.846
FI	€ 131.666.638	€ 251.078.834	€ 1.159.693.730	€ 173.076.943	€ 407.969.247
FR	€ 988.020.726	€ 2.661.165.923	€ 3.114.859.845	€ 2.866.259.275	€ 3.504.673.856
HU	€ 383.058.236	€ 60.731.650	€ 1.327.587.978	€ 156.298.830	€ 9.488.564
IE	€ 229.164.728	€ 210.526.477	€ 190.723.442	€ 221.359.565	€ 94.953.150
IT	€ 0	€ 0	€ 401.966.900	€.1.368.216.991	€.2.500.927.050
LT	€ 1.448.100	€ 0	€ 5.224.936	€ 0	€ 0
LU	€ 538.561*1	€ 14.000	€ 1.511.250	€ 0	€ 349.810
NL	?	€ 281.000.000	€ 685.000.000	€ 439.000.000	€ 350.000.000
PL	€ 5.706.200	€ 0	€ 0	€ ?	€ 81.416.080
RO	€ 0	€ 0	€ 0	€ 16.350.000	€ 2.432.700
SE*2	?	€ 295.352.975	€ 649.487.231	€ 856.538.242	€ 1.510.682.470
UK*3	€4.693.968.043	€6.821.902.795	€4.998.182.659	€6.444.292.892	€6.878.099.231
	0				
Canada *4	€ 707.111.100	€ 563.199.600	€ 777.900.000	€ 608.317.800	€ 776.344.200

Question 3: Cost savings realized compared to the cost of commercial insurance premium (estimate)

	2007	2008	2009	2010	2011	Total
CZ	€ 7.000	€ 0	€ 0	€ 60.000	€ 1.240	€ 68.240
FR	€ 201.005	€ 1.090.413	€ 1.351.581	€ 968.300	€ 1.241.749	€ 4.853.048
HU	€ 383.058,24	€ 60.731,65	€ 1.327.587,98	€ 156.298,83	€ 9.488,56	€ 1.937.165,26
IT	-	-	€ 2.813.768	€ 9.577.518	€ 17506489	€ 29.897.776
LT	€ 202.734	-	€ 731.491	-	-	-
NL	-	-	-	-	-	€ 1.776.165
RO	-	-	-	€ 163.500	€24.327	€ 187.827
UK*1	€ 72.803.550	€ 105.807.866	€ 77.521.925	€ 99.951.128	€ 106.679.475	€ 462.763.944
*Canada*2	€ 2.100.330	€ 1.633.590	€ 2.333.700	€ 1.789.170	€ 2.333.700	€ 10.190.490

*1 Currency converted from British Pound Sterling (GBP) to Euro on 11 June 2012.
*2 Currency converted from Canadian Dollar (CAD) to Euro on 11 June 2012

Guidelines for Shared Liability

Shared liability risk scheme

Conduct causing the damage (and implications of this conduct for the liability of the museum that caused the damage)		**Sub processes**		**Levels of liability for the museum** that **caused damage** (may vary in each sub process)
Willful If the damage was caused willfully, no matter how the parties agreed on sharing responsibility, the party that caused the damage will always be exclusively liable to compensate the full measure of damages and losses OR **gross negligence** If the damage was caused due to gross negligence, it depends on the prior signed shared liability-agreement by the parties, to decide if the borrowing museum should bear the damage/pay compensation	→	- removal of the object from the museum exhibition space /the museum storage - packing at the lenders premises - transport - unpacking at the borrowers premises - internal transport - installation of the work in the exhibition space - de-installation - packing at the borrowers premises - transport - unpacking at the lenders premises - installation in the exhibition space or storing at the museum storage	→	**Fully liable** The museum that caused damage is fully liable for the damage: - restoration costs - diminution in value - compensation for the full financial value in cases of loss
gross negligence If the damage is caused grossly negligently, it depends on the prior signed shared liability agreement by the parties, to decide if the borrowing museum should bear the damage/pay compensation	→			**Liable for restorable damage and diminution in value only** In this case the lending museum agrees that it will not claim compensation in the event of total loss (for instance in case of theft, destruction)

Valuation checklist

3. VALUATION CHECKLIST[7]

Number of object:

.....

Title of object:

.....

Description of object:

.....

1. What is the date of the object?
2. Who is the artist/maker?
3. Is this an artist likely to attract a high value?
4. Is the object authentic?
5. Is this a type of object liable to attract a high value?
6. Is there a good provenance for the object? (give details)
7. What is the condition of the object? Are there any previous damages? If so, are they likely to affect value (area of damage, size of damage, etc.)
8. What materials is it made of? Are there any precious materials?
9. Is it of high cultural significance?
10. Are there any important associations, such as a famous owner or event?
11. Is it rare / unique?
12. Is it well-made or demonstrating high craftsmanship?
13. Are objects of this type currently in demand?
14. Is it aesthetically pleasing and likely to attract attention by its appearance?
15. Can the current owner provide any proof of value?
16. Have any comparable objects been sold recently? If so, what was the price? Is this object better, larger, finer than that sold recently?

Suggested Valuation:

Give details of any expert consulted:

.....

Give details of any resources used:

.....

Person completing this form:

.....

Date:

.....

[7] Dr Cornelia Dümcke and Freda Matassa, Short Analytical Report On the Valuation of Works of Art for Lending and Borrowing Purposes, October 2011, p.45 (Report commissioned by the European Commission within the European Expert Network on Culture (EENC))

Guidelines / Best practices for Risk Assessment

*"A **clear and transparent risk assessment procedure** should be formulated by the government body that grants state indemnity cover…Requirements should be based on international standards. However, they should be **realistic and achievable** to ensure that medium and smaller size cultural institutions with limited resources are not automatically excluded because they cannot meet the minimum standards"*

"As expert advisors have a national overview they can be of great assistance in providing arguments for improvements on a national level. For example, in Finnish museums the state indemnity system and associated risk management have had a significant impact on improving the level of safety in museums. Without the requirements posed by the State Indemnity Board and the state indemnity system, sufficient funds would probably not have been found for the safety arrangements of museums".

Best practices in reducing Transport Costs

"***Ship in combination*** *is a usual procedure at a national level, especially in the case of major exhibitions with many different lenders. Following a beforehand planned route to the exhibition venue as final destination, and picking-up different objects or batches from each particular lender using the same truck, would have a significant impact in reducing costs if transferred to international loans".*

"*Most of the damage claims introduced by lenders arise out of negligence or damage occurred during transportation and* ***handling*** *of the objects on loan. Risk assessment processes show that* ***training*** *initiatives on this subject are of great importance to avoid accidents and reduce the risk".*

Glossary

security fixing with a key hole which results in a very tight fit between wall and frame.	avec un trou de serrure qui se traduit par un ajustement très serré entre le mur et le cadre.	diskrete Sicherheitsaufhängung mit Schlüsselloch, die eine enge Passgenauigkeit zwischen Wand und Rahmen gewährleistet.	filo di estrema discrezione con un'incavo che crea un ridottissimo spazio di risulta tra parete e cornice.	
Risk assessment:	**Evaluation des risques:**	**Risikobewertung:**	**Valutazione del rischio:**	**???**
Scissor-lift: A platform that raises to a height not exceeding its length or width. Scissor refers to the design of the mechanism beneath the platform. Larger examples are fixed, smaller versions can be portable. The best example of a scissor supported platform is the domestic ironing board.	**Ascenseur-ciseaux:** plate-forme qui soulève à une hauteur ne dépassant pas la longueur ou la largeur. Le terme "ciseaux" se réfère à la conception du mécanisme sous la plate-forme. Les grands modèles sont fixés, les plus petits peuvent être portés. Le meilleur exemple d'une plate-forme à ciseaux est la planche à repasser domestique.	**Scherenlift:** Plattform, die bis zu einer Höhe ausfährt, die ihre Länge oder Breite nicht übersteigt. „Schere" bezieht sich auf die Form des Mechanismus unterhalb der Plattform. Größere Geräte werden fixiert, kleinere Versionen sind tragbar. Bestes Beispiel eines Scherenlifts ist das häusliche Bügelbrett.	**Piattaforma elevatrice a forbice:** piattaforma che può sollevarsi a un'altezza non superiore alla sua lunghezza o ampiezza. Il termine forbice si riferisce alla forma del meccanismo al di sotto della piattaforma. Le versioni di ampie dimensioni vengono fissate, quelle minori sono mobili. Il miglior esempio di piattaforma a forbice è l'asse da stiro domestica.	
Self-insurance: The owner / lender agree to bear the risk instead of taking out insurance.	**Assurance en propre:** le propriétaire/prêteur accepte de porter les risques plutôt que de souscrire une assurance. Dans certains pays, l'Etat est son propre assureur.	**Selbstversicherung:** Eigentümer/Leihgeber verständigen sich darauf, das Risiko zu tragen, statt eine Versicherung abzuschließen.	**Auto-assicurazione:** il proprietario / prestatore accetta l'assunzione dei rischi invece di sottoscrivere una polizza assicurativa.	
Shared Liability: Lender and borrower agree to share responsibility for any loss or damage and to settle any such loss or damage by negotiated agreement. (Shared liability is an agreement between two museums with the	**Responsabilité partagée:** accord entre prêteur et emprunteur pour partager la responsabilité en cas de perte ou de dommages.	**Geteiltes Haftungsrisiko:** Leihgeber und Leihnehmer stimmen darin überein, die Verantwortung für jeglichen Verlust oder Schaden mittels eines ausgehandelten Vertrages zu besiegeln. (Geteiltes Haftungsrisiko ist eine Übereinkunft	**Responsabilità condivisa:** il prestatore e il mutuatario accettano di condividere la responsabilità per ogni danno o sinistro e risolvere eventuali danni o sinistri con un accordo negoziato. (Si tratta di un accordo tra due musei con	

conditions. Temp/% RH. Before unpacking, a case should acclimatise to ambient conditions, preferably in the exhibition area. 24hrs is the standard period applied, but may be commuted depending on the circumstances.	(temp/%RH). Avant de déballer, le contenant doit s'adapter aux conditions ambiantes, de préférence dans la zone d'exposition (pendant une période de 24 selon la norme mais qui peut être adaptée en fonction des circonstances).	Umgebungsbedingungen. Temp/% RH. Vor dem Entpacken sollte eine Transportkiste sich den Umgebungsbedingungen anpassen, vorzugsweise am Ausstellungsort. Der Standard liegt bei 24 Stunden, kann aber je nach Umständen geändert werden.	alle condizioni ambientali esterne. Temp / % UR. Prima di procedere al disimballaggio, la cassa deve acclimatarsi alle condizioni ambientali, preferibilmente nell'area dell'esposizione. Secondo gli standard ci si attiene ad un periodo di 24 ore, che può essere modificato a seconda delle circostanze.	
Acquisition value: The value assigned upon acquisition by the museum, could be a purchase price, tax valuation or insurance valuation.	**Prix d'acquisition:** prix fixé dans le cadre d'une transaction entre l'acheteur et le vendeur.	**Anschaffungswert:** Der bei einer Anschaffung durch das Museum zugeordnete Wert, sei es ein Kaufpreis, steuerlicher Wertansatz oder Versicherungswert.	**Valore d'acquisizione:** il valore stabilito dal museo per un'acquisizione può essere il prezzo d'acquisto, il valore imponibile o la valutazione assicurativa.	
Agreed value: A price agreed between both parties in the transaction e.g., buyer and seller, lender and borrower.	**Valeur estimative:** valeur estimée par le musée, que ce soit pour un achat, une évaluation fiscale ou d'assurance.	**Vereinbarter Wert:** Zwischen zwei Parteien im Zuge der Übergabe vereinbarter Preis, d.h. zwischen Käufer und Verkäufer, Leihgeber und Leihnehmer.	**Stima accettata:** valore concordato da entrambe le parti nell'operazione commerciale, per es. tra l'acquirente e il venditore, il prestatore e il mutuatario.	Ne concerne pas les prêts.
Airline container: A metal box with unique serial numbers, the size of which varies according to aircraft type, in which cargo is loaded and secured with straps.	**Conteneur pour fret aérien:** Boîte en métal avec numéros de série uniques, dont la taille varie selon le type d'avion, dans laquelle la cargaison est chargée et fixé avec des sangles.	**Airline Container:** Mit Riemen gesicherte Metallkiste mit individueller Seriennummer, deren Größe sich je nach Art des Luftfahrzeugs, in welchem die Fracht geladen ist, unterscheidet.	**Container aereo:** contenitore metallico con numero di serie univoco, la cui dimensione varia a seconda della tipologia dell'aeromobile in cui il carico viene alloggiato e assicurato con cinghie.	
Airline pallet: Large flat tray-like base with	**Palette pour le transport aérien:** caisses à fond	**Luftfrachtpalette:** Große flache Frachtpaletten	**Bancale aereo:** ampia e piatta base simile a una	

Conclusions – Key Recommendations

to the European Institutions:

- to consider establishing a standing committee of Member State experts on the mobility of collections in order to monitor the implementation of the recommendations of this report and the use of the toolkit, and to find ways to keep the information up to date;

- to make sure that funding for future culture programmes takes due account of the museum dimension, allowing for better accessibility to shared European heritage through increased lending and borrowing;

- to investigate potentially anti-competitive practices among the limited number of fine arts transporters with a view to reducing costs;

- to facilitate and encourage exchange programmes between museums for museum professionals similar to the Erasmus programme, in particular for Registrars and other staff directly involved in loan management.

Conclusions – Key Recommendations

to the Member States:

- to introduce a state indemnity scheme, backed by central government and underpinned by a strong regime of security inspections of all venues and processes involved in the lending and borrowing of cultural objects;
- to persuade all lenders and borrowers to make use of such a scheme and to prevent the anti-competitive behavior practiced by some commercial insurers, who misrepresent the security offered by state indemnity schemes by stating for example that governments do not pay up quickly on a genuine claim;
- when no state indemnity schemes are applicable, to consider shared liability schemes between frequent lenders and borrowers;
- to introduce and apply risk assessment procedures which are well understood ;
- to introduce and apply common standards and procedures of valuation, the overall aim being to avoid unnecessary inflation in values;
- to introduce and use as many standard and internationally accepted forms and documents as possible;
- to support museums in establishing a National Registrars' organisation to bring together all the staff in museums who are responsible for controlling incoming and outgoing loans with a view to considering shared problems and examples of best practice.

Conclusions – Key Recommendations

to museum professionals:

- to keep up to date with new developments, actively participate in relevant networks and stay informed of new contact points for the latest information;
- to avoid contracts with companies that offer specific benefits not directly related to the actual service provided or that seriously disadvantage another player in the market.

Conclusions – Key Recommendations

At all levels:

- to encourage museum professionals (as well as government officials) to establish and maintain personal contacts because personal trust is one of the main factors in the successful lending and borrowing of collections;
- to inform and train museum professionals through regular seminars and the distribution of relevant literature at a national level;
- to establish exchange/Erasmus programmes between museums for museum professionals directly involved in loan management;
- to appoint a contact person in the relevant museum to whom all museum professionals at national level in other Member States may address questions;
- to appoint a national museum organisation or individual museum to be responsible for organising practical training sessions for museum professionals at a national level;
- to incorporate the lending and borrowing process into university education programmes for future museum professionals (e.g. museology courses).

Download the OMC WG final documents at:

http://ec.europa.eu/culture/news/20121029-omc-reports_en.htm

Thank you for your attention!

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