



Touring
Exhibitions
Group

Lending and Borrowing Experiences Report

Recommendations for
the improvement of loans
practice between UK
museums and galleries

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BACKGROUND

TEG believes that strategically considered lending and borrowing between museums and galleries, particularly loans from national to regional organisations, has significant benefits. Loans enable greater public access to nationally and regionally significant objects, especially in regions outside London, and in so doing can:

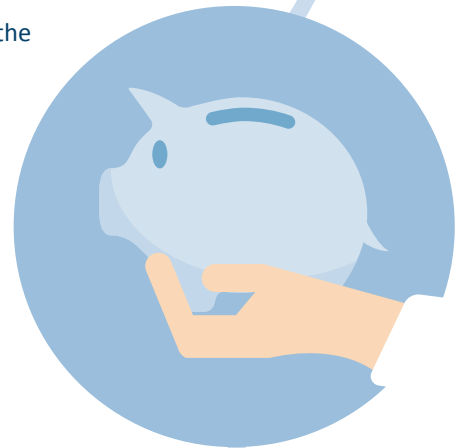
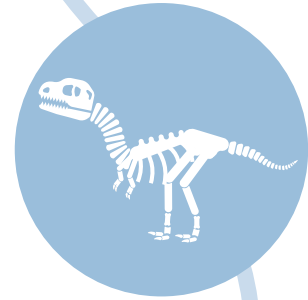
- Enhance and complement the display and interpretation of collections; showing objects in a new light.
- Catalyse research and a better understanding of collections.
- Enable the exhibition objects of interest to audiences not represented in the collections of the borrowing institutions.
- Stimulate new learning and/or community engagement programmes.
- Encourage repeat visits.
- Increase visitor numbers.
- Increase organisational profile by association with national programmes and partner organisations.
- Stimulate the strategic development of organisations.
- Stimulate the enhancement of building and exhibition facilities to meet required security and environmental standards, and consequently access the Government Indemnity Scheme (GIS).
- Leverage funding.
- Develop staff and build their confidence.
- Build partnerships, embedding and encouraging partnership working.

In April 2017 the Touring Exhibitions Group (TEG) was awarded £34,000 investment from Arts Council England's (ACE) Museum Resilience Fund, to support the delivery of the year-long training and research programme: *Preparing to Borrow: Approaches to Sharing Collections*.

The programme responds to what TEG perceives to be a training and research gap in the sector. Since 2015 ACE has enabled regional organisations to improve their buildings, infrastructure and equipment, to receive loans, through the *Ready to Borrow*¹ capital grants scheme. The scheme has been administered by the regional museum development providers² in England, who have funded more than 100 organisations to invest in improvements that include new display cases, environmental equipment and building upgrades, to meet the standards required to receive loans.

¹ Previously known as Small Scale Capital Grants.

² <http://museumdevelopmentnetwork.org>



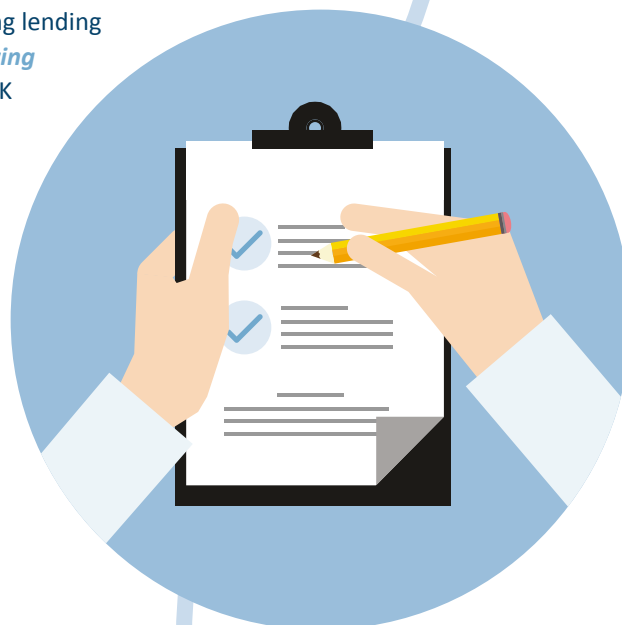
In consultation with ACE, regional museum development providers and the National Museum Directors' Council (NMDC), TEG identified that alongside this capital investment, organisations new to borrowing also require training and resources to enable them to take the strategic and practical steps required to receive a loan. Borrowing requires a range of sensibilities, procedures and processes, and involves five principal stages of activity:

1. Researching and identifying suitable loans.
2. Making a loan application.
3. Negotiating the loan agreement.
4. Meeting the loan requirements.
5. Managing the loan in and out process.



The *Preparing to Borrow* programme has made training, in each of the five stages of borrowing, available to regional organisations. The training has been delivered through workshops, devised in partnership with the National Security Advisor, the Government Indemnity Scheme (GIS) Manager and Art Fund, as well as networking seminars and sixteen seven-month mentee places for new borrowers. The development and piloting of the *Preparing to Borrow* workshops was supported by South West Museum Development.

To fill the research gap, and provide up-to-date data reflecting lending and borrowing practices, TEG devised a *Lending and Borrowing Experiences Survey*, which was open to responses from all UK sector organisations from May-July 2017. The survey looked to benchmark current trends and experiences of lending and borrowing, as a means of considering if and how loans practice might be improved, to increase access to loans, and their impact. This report presents and analyses this research and makes a range of recommendations that sector organisations are encouraged to consider and respond to, to encourage better lending.



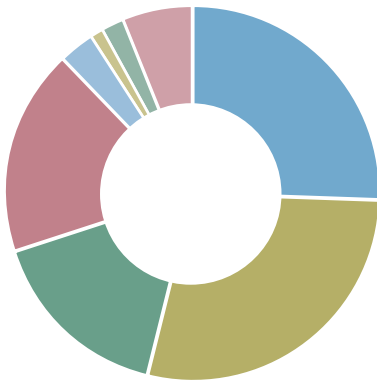
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SURVEY SCOPE AND CONTEXT

The Lending and Borrowing Experiences Survey was available to complete in a digital format from 11 May 2017- 31 July 2017. Contributions were widely solicited from museums, galleries and cultural organisations across the UK. TEG sought data from organisations that lend and/or borrow collections, as well as those who are not currently engaged in loans activity. Support to publicise the survey was received from organisations including the National Museum Directors' Council (NMDC), Art Fund, Association of Independent Museums (AIM), International Council of Museums UK (ICOM UK) and museum development providers in all English regions.

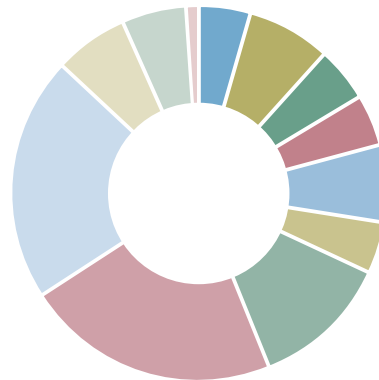
230 survey responses were received, representative of approximately 9% of UK museums and galleries (the Museums Association recognises that there are approx. 2,500 museums and galleries in the UK³), of which 124 respondents completed the full survey, from the perspective of both lender and borrower. All other respondents completed it from a single perspective.

The survey responses represent a broad range of organisational types and scales, and organisations in all UK regions took part:



Type of organisation the respondents represent:

Independent museum or gallery	25.8%
Local authority museum or gallery	28.2%
National museum, gallery or library	16%
University museum	18%
Private collection	3%
Government department	1%
Cathedral	2%
Other	6%



Location of respondent's organisation:

North East	4.6%
North West	7.3%
Yorkshire	4.6%
East Midlands	4.6%
West Midlands	6.4%
East	4.6%
South East	11.9%
South West	22%
London	21%
Scotland	6.5%
Wales	5.5%
N. Ireland	1%

All quantitative and qualitative data has been analysed in section five (page 8) of this report, the findings are summarised in section three (page 6) and the recommendations are made in section four (page 7).

The anonymity of all respondents has been preserved. TEG found that guaranteeing anonymity was key to soliciting survey responses.

³ www.museumsassociation.org/about/frequently-asked-questions

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SUMMARY OF LENDING AND BORROWING EXPERIENCES SURVEY FINDINGS

- 33% of organisations find it difficult to research and access information about suitable objects to borrow.
- 55% of organisations do not publish information on their loans application process, online or on any other platform; they make information available “on request”, or “through word of mouth and reputation”.
- The amount of time - in advance of requiring a loan - organisations require a formal loan application to be made, varies from 1-2 to 11-12 months. Most commonly (36% of responders) 5-6 months’ notice is required.
- The way the loans process is managed and by whom varies considerably between organisations.
- Borrowing experiences can differ according to the type of lender; the most commonly expressed view - by 20% of non-national museum responders - is that it is most difficult to borrow from a national museum.
- Organisations who lend describe a wide range of ways in which they work to support borrowers to fulfil loan requests, when they are less experienced and/or have limited funds or capacity.
- There is a great variance in the charging policies adopted by organisations who lend collections. Approaches range from organisations who absorb all of the lending cost (16% of responders), to the charging of fixed fees and cost recovery models. Where fixed fees or cost recovery is undertaken, the aspects of the loan activity charged for are inconsistent.
- When the loans charging data is segmented, to reveal the charging policies of national museums, a more consistent picture might be expected, but this is not the case. There is a wide variance in the charging policy for loans adopted by each national museum.
- Variable, unknown and concealed loan costs present a particular problem for borrowers.
- The most common reason for refusing a loan application - in 53.4% of cases - is that the requested object cannot be lent.
- The need for better availability of information about collections and loan policies, and the standardisation of borrowing procedures, is a recurring theme when borrowers and lenders were asked to propose ways to better facilitate lending across the sector.
- Greater investment, funding and transparency are most commonly proposed as means to facilitate better borrowing, after the standardisation of processes and procedures.
- It might be expected that responders would identify the submission of environmental and security information, and meeting of the required standards, as an onerous requirement of borrowing, but very few made reference to this; perhaps because of the availability of funds through the ACE Ready to Borrow capital grants scheme.
- The most highly rated motivation for borrowing is to “introduce objects of interest to your audience not represented in your collections” (74% of responders), and “to increase organisational profile” (67.4% of responders).
- A lower emphasis of importance is placed on using lending and borrowing activity to “develop staff skills and confidence” and to “leverage funding”, suggesting that funding and development opportunities are being missed by the sector, when engaging in loans activity.



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RECOMMENDATIONS FOR BETTER LENDING

For better lending, TEG proposes:

- 1 All museums should undertake a review of their lending processes and procedures, making consideration of the borrower experience. Practice should be benchmarked against other organisations, to streamline workload and create better lending opportunities.
- 2 The sector - led by the national museums - should consider how greater standardisation of lending processes and procedures can contribute to the better use of resources and greater access to loans.
- 3 The sector - led by the national museums - should work towards transparent, available and fair charging structures for lending, to ensure loans are accessible and have public impact across the UK.
- 4 The sector - led by the national museums - should work towards transparent, consistent lead-in times for the submission loan requests, that make clear the 'informal' discussion period required in advance of a formal application.
- 5 Lending should be considered a partnership activity, rather than a transactional process, to maximise impact and create better lending experiences for the lender and borrower.
- 6 All organisations should provide an outline of their loans policy and procedure, and the first point of contact for loan enquiries, on their website, to enable requests to be made with ease.
- 7 Sector support organisations and funders should continue to work together to provide training, resources and funding opportunities to all museums who would like to borrow.
- 8 Organisations new to borrowing should seek support and training to ensure they can make appropriate and timely loan applications.



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ANALYSIS OF LENDING AND BORROWING EXPERIENCES SURVEY DATA AND RESPONSES

The lending and borrowing experiences research data is analysed in a series of thematic sections, representative of the key stages involved in loans activity. The views and practices of lenders and borrowers are considered together, to draw out the potential impact of trends and approaches by each party.

Researching and identifying suitable objects to borrow

33% of responders find it difficult to research and access information about suitable objects to borrow. The proportion of venues that find researching objects difficult remains at the same level when the national museums are excluded from the data. The most common reasons cited for difficulty in identifying objects are: “finding the right person to speak to”, the “lack of online search tools and information” (especially in smaller organisations), and that it can require “connections”.

Where organisations have had positive research experiences this is very often described as being the consequence of face-to-face interaction:

“Discussions with curators.”

“Research visits.”

“Established links and partnerships with museums and galleries.”

“External expert curators.”

“Networking schemes.”

Some organisations are mentioned by name as being used in research, including the Social History Curators Group (SHCG) and the British Society for the History of Science; no other Subject Specialist Networks (SSNs) are referred to explicitly in general or by name.

The most popular approach to researching and identifying loans are via internet and databases searches. This points to the potential for organisations and collections to be overlooked, if their online presence does not provide relevant and accessible information. Art UK’s⁴ website, enabling organisations to search the oil paintings in public art collections in the UK, presently being expanded to include sculpture, is frequently referenced as an essential tool, used in the course of researching loans. Other sources of information referred to by more than five organisations are regional museum development providers and the TEG website.

⁴ <https://artuk.org/>

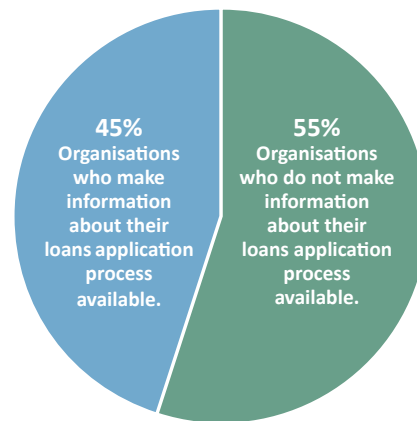


Accessing information about how to borrow

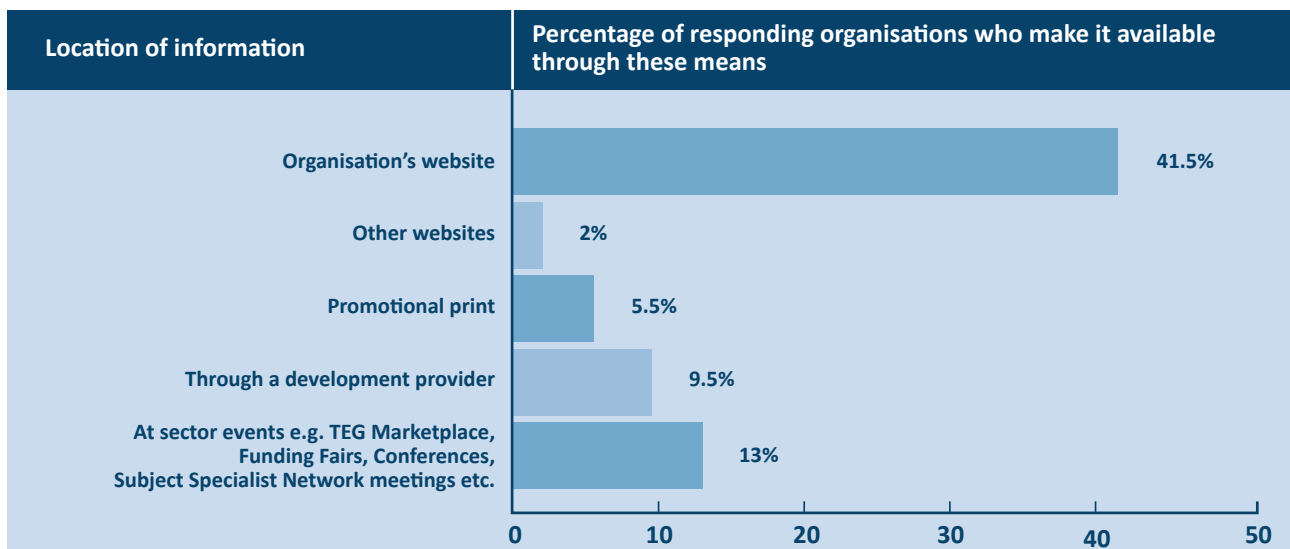
Survey responders who lend their collections were asked if, where and how they make information about their loan policy and procedure available. The results show a range of mechanisms for making information available are used, but the largest proportion of organisations (55% of responders) do not make information about their loans process available to potential borrowers:

Percentage of organisations that make information about their loans application process available:

None of the 55% of organisations who do not make information about their loans process available are National Museums; the highest proportion are local authority museums and galleries, who account for 40% out of the 55% counted.



Where loan application information is made available it is most commonly online or at networking events:



Where information about how to borrow is not made available, it is most often stated that loans activity is “on request”, that borrowers find out “through word of mouth and reputation” or “personal contact”, and that loans result from “direct enquiries”. The responses demonstrate a reactive rather than proactive approach to lending in more than half of responding organisations.



Capacity is given as a reason for not making loans information available: “we haven’t made the information available as yet, as we do not have the capacity to administer more loans at the moment”. It can be suggested that not making information available, results in more individual enquiries, requiring staff contact and time. A counter view is that encouraging potential borrowers to make contact, rather than relying on online information, is more effective in managing expectations, and provides tailored help. However, the latter view neglects to account for the confidence and experience that making such an approach requires.

The lack of information about loans policies and procedures at more than 50% of organisations, could be linked to the more than 30% of borrowers who find it difficult to identify objects suitable for loan. It could also impact loans practice more generally, particularly how the lending work-load is distributed across the sector.

It may:

- Encourage borrowers - especially the less experienced - to select objects from organisations whose lending procedures are clear, potentially resulting in a greater lending burden for those organisations and/or objects that may be better suited to the exhibition, or less expensive to borrow, being overlooked.
- Result in borrowers - especially the less experienced - approaching organisations who do publicise information, ahead of those that don’t.

National and other large museums are most likely to provide information about their loan policy and procedures.

The following examples of online loans information were submitted:

Birmingham Museums	River and Rowing Museum	Science Museum Group
National Army Museum	The National Archives	Tate
National Museums Scotland	The National Gallery	Victoria & Albert Museum
National Portrait Gallery	The Museum of London	

One challenge, particularly for smaller organisations considering how to present loans information online, is that their websites are designed to be public facing and relate to visitor needs, rather than being for peer to peer contact.

The need for the improved availability and standardisation of loans and collections information is a recurring theme when responders were asked what could be done to better facilitate borrowing across the sector:

“Uniform system of making information available about loans processes for each organisation.”

“More detailed information about collections on websites.”

“More publicity regarding what is available.”

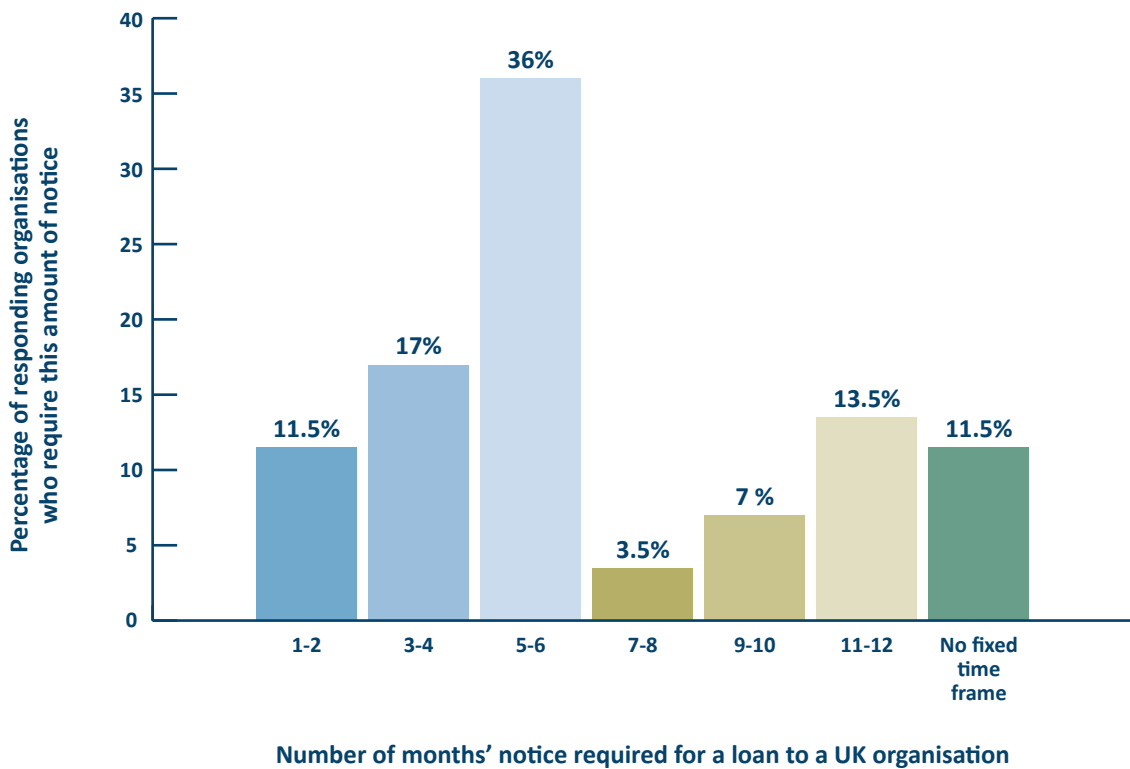
“Publicise what is in the collections, and the fact the material is potentially available for loan.”

“More collections online would assist with exhibition planning at an early stage and ensure timely loan requests were made.”



Borrowing lead-in times

The amount of time - in advance of requiring a loan - organisations require a formal loan application to be made, ranges from 1-2 to 11-12 months. Most commonly (36% of responders) 5-6 months' notice is required:



Where organisations stated that they do not have a fixed time frame for loan applications, they explained:

“We are fairly flexible and it depends on what work is involved.”

“Shorter turnaround periods will be considered on a case by case basis according to the perceived ‘value’ to the organisation.”

“We are as flexible as we can be.”

The data presented refers to loans between UK organisations; a small number of organisations – predominantly national museums - outlined longer lead-in times for international loans, than for national loans. One organisation has different notification periods based on the type of borrower: “we have multiple deadlines, for London non-nationals 6 months, for all other museums 9 months, and for complex dress and textile loans or very large loans 12 months”.

When the data is segmented, isolating lending lead-in times for loans by organisation type - for example separating the data from national museums - the results show that there is still considerable variation in the notification periods. Lead-in times for national museums range from 3-4 months to 11-12 months, with the largest proportion requiring 5-6 months' notice.

The considerable difference in notification periods can make exhibition planning and development more difficult than would be the case if lead-in times were standardised. For example, when loans for a single exhibition are brought in from a range of lenders, it is unlikely the lead-in times will synchronise. This variation puts those new to borrowing at a disadvantage; a good understanding of the requirements specific to each organisation is needed. It may lead to oversight, if, for example, there is the assumption of parity across all national museums.

Lead-in times were not commonly referred to specifically when responders were asked what would better facilitate lending across the sector, however, the standardisation of processes was a recurring theme, of which a standardisation of the notification period may be considered part.

Borrowing processes and requirements

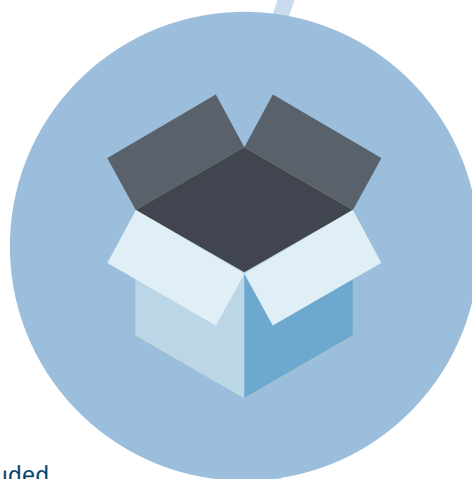
The process of borrowing is punctuated by a series of standard processes and procedures, which include:

- A verbal or written expression of interest or enquiry.
- A formal written loan request or application.
- The submission of environmental and security information (often using the UK Registrar's Group (UKRG) facilities and security reports, and display case supplement⁵).
- The negotiation, issuing, signing and counter-signing of a loan agreement.
- Condition checking.
- Scheduling and booking of services and couriers.
- Undertaking the planned packing, transportation, installation, display and return of the object(s).

Recommended procedural approaches for some of these activities are included in SPECTRUM⁶.

⁵ www.ukregistrarsgroup.org/resources/ukrg-docs/

⁶ <http://collectionstrust.org.uk/spectrum/spectrum-5/>



Whilst in broad terms organisations are all undertaking these steps when administering and receiving loans, the research data shows that the way, time and person who manages each process varies between organisations, and this variation can increase workload and cause misunderstandings and delays, particularly for less experienced borrowers. It may also point to a lack of streamlining and joined-up working within organisations dealing with loan requests.

Before commencing the formal loan application process, responders cited finding the right person to speak to and response times a particular challenge: “it can take a while to get a response” and “it takes time with different departments and personnel within an organisation”.

The descriptions of individual loan application processes submitted by responders show that there is an expectation of “informal” discussion with curators and/or collections staff and/or a registrar and/or another member of staff, prior to the formal loan request being submitted, and that this aspect of the process is not accounted for in the stated lead-in times. Publicised times, in general, refer to when a formal, written loan request or application should be made. Confusion may arise from the lack of standardisation in contact points and processes.

The following responses illustrate a range of ways in which responders describe how an application to borrow commences at their organisation:

“Informal requests are discussed by curators, before a formal request is given in writing to the Head of Collections.”

“No specific process - just communication between curator and borrower.”

“Initial approach to relevant collections curator.”

“Email general enquiry - then sent an enquiry form.”

“A request is submitted following conversations between curators, this is reviewed initially by the Collections Manager.”

“Varies with nature of work and projects.”

“Informal conversation with appropriate curator, followed by more formal request if appropriate.”

“Write to the curator and we’ll enter into a dialogue.”



Responders also reveal that borrowing experiences can differ according to the type of lender:

“National museums take longest to reply and the point of contact often changes, which can be confusing.”

“National and larger museums have very specific procedures to go through; some institutions which don’t lend very often need a lot more explanatory information and assurances about how the items will be looked after.”

“There are different priorities with different lenders, nationals are problematic due to the size of the institution and costs involved, individual owners, artists and commercial galleries tend to be more flexible.”

“Lower requirements for non-national museums.”

“It is harder to deal with artists and private lenders, as they are not familiar with loan requirements and insurance.”

“The larger institutions take a long time to make a decision. Sometimes the confirmation comes too late for the exhibitions.”

“The variance is vast depending on the type of lender. As a rule, borrowing from a larger institution is easier as they will undertake much of the preparation as a matter of course. Private loans are usually more resource heavy as you have to lead on every angle of the preparation.”

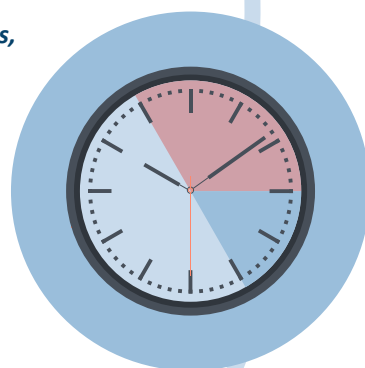
“Nationals tend to be the hardest to deal with - quite bureaucratic, the least flexible with times, often give the impression that they are doing you a favour by considering the loan and their staff can sometimes seem condescending.”

“Smaller organisations tend to be much more flexible about the terms of their conditions and are understanding about how costs mount up.”

“Everyone I speak to about a loan seems to be different! I’ve worked with some very efficient private lenders and artists, and some who have no clue. Same for museums.”

“A great deal depends on the member of staff you are dealing with.”

The selected quotes are representative of the principal viewpoints expressed by responders, and include a range of contradiction; good and poor experiences can occur whatever the type of lender, and the challenges faced are variable, from a lack of experience to a perceived lack of understanding of process and/or the circumstances of either the lender or borrower. The most commonly expressed view - by 20% of non-national responders - is that it is most difficult to borrow from a national museum.



It might be expected that responders would identify the submission of environmental and security information, and meeting of the required standards, as an onerous requirement of borrowing, but very few made reference to this; perhaps because of the availability of funds through the ACE Ready to Borrow capital grants scheme.

The borrowing experience is a complex issue; the difficulties experienced by some responders expressed in the survey data, could relate to their level of experience and training. Responders who lend describe a wide range of ways in which they work to support some borrowers to fulfil loan requests, when they are less experienced, and/or have limited funds or capacity:

“We advise on display methods and environment, especially for smaller organisations borrowing items they don’t usually work with.”

“We try to be flexible with smaller local and regional institutions, in particular the timescale of loan requests.”

“Mentoring through the loan process.”

“Smaller, local institutions require some advice, we also try to offer transport where we can and often waive the loan admin fee for local partners.”

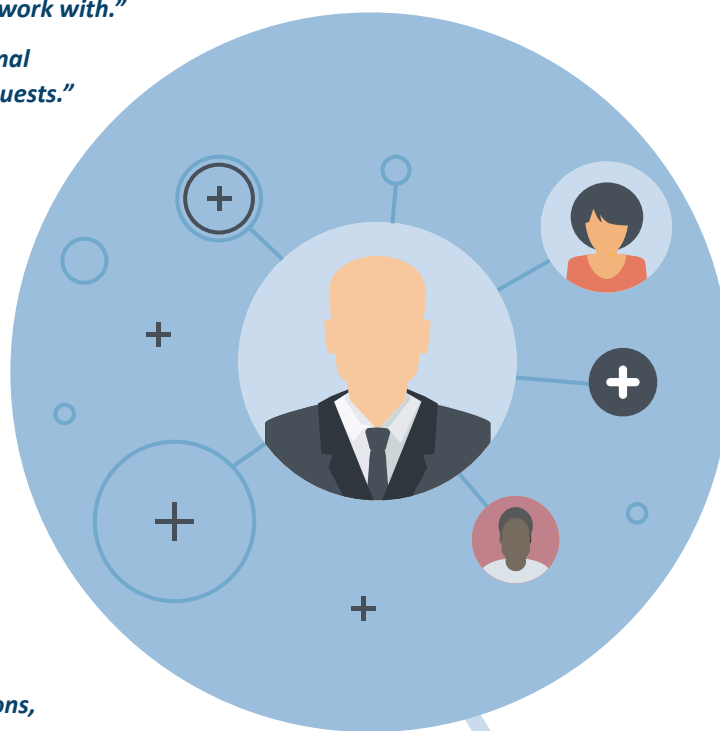
“We often advise on insurance arrangements.”

“Some less experienced borrowers need help with environmental controls, monitoring, improving their space, or filling in UKRG reports etc.”

“We frequently give advice about the care and display of our objects, particularly to smaller organisations who are borrowing from us.”

“We deal with most aspects of the loan including condition checking and reports, obtaining valuations, packing and supply of images, all for free.”

Lenders who responded express a strong sense of commitment to supporting organisations who are new to borrowing or lacking experience. This contrasts sharply with borrowing challenges described, emphasising that experiences are particular to individual circumstances. The challenge to the sector is to consider how the number of negative experiences can be reduced, utilising the evident good-will of colleagues in lending organisations, to optimise borrowing opportunities.



Unfulfilled loan applications

Loan applications are turned down for a range of reasons:

Reason a loan application is turned down	Percentage of organisations in which it is very common	Percentage of organisations in which it is common	Percentage of organisations in which it is uncommon	Percentage of organisations in which it is not encountered
The application is submitted too late	12.3%	24.5%	40.5%	22.7%
Borrower does not meet environmental requirements	7.6%	22.9%	59%	10.5%
Borrower does not meet security requirements	7.7%	24%	55.8%	12.5%
Borrower cannot afford loan costs	6.8%	18.5%	43.7%	31%
Object requested cannot be lent	13.3%	41%	39%	6.7%
Staff capacity to administer the loan request	10.5%	22.8%	45.7%	21%

The most common reason for refusing a loan application - in 54.3% of cases - is that the requested object cannot be lent. This describes loans that have to be refused because the object is not in a suitable condition, if it is committed to another project, if it too fragile to travel or if it is a core exhibit in a permanent display. In some cases, these issues may not be identified until an enquiry is made, but if they are known, it points to the benefit of making this information more freely available, to avoid time spent on untenable applications.

The number of loans that have to be refused because the application is made late may be reduced if information about lead-in times and procedures is made available by a higher percentage of organisations.

Each loan refusal represents wasted time and effort and emphasises the importance of ensuring that the viability of a potential loan is assessed as quickly as possible.





The Cost of Borrowing

There is a great variance in the charging policies adopted by organisations who lend collections. Approaches range from organisations who absorb all of the lending cost (16% of responders), to the charging of fixed fees and differing cost recovery models. In some instances, the charge is not made by the lender, but the borrower pays for the service directly; this is most common for transportation (67% of responders) and packing costs (45% of responders).

Where fixed fees or cost recovery is undertaken, the aspects of the loan activity charged for are inconsistent. Some organisations only charge where there has been a direct expenditure, for example for transportation, others recover direct expenditure, as well as staff time, through administration, condition checking and reproduction charges, and the like. The second approach sees the organisation recouping the full and real costs of lending. With the exception of the administration fee, a cost recovery approach to charging is favoured, over a fixed fee, by the majority of organisations:

The items charged for and/or cost-recovered by the 84% of organisations who charge the borrower:

Type of loan charge	Percentage of responding organisations who make the charge as a fixed fee	Percentage of responding organisations who recover the specific cost
Administration	15%	10%
Condition Checking	8.5%	24.5%
Mounts	2%	37%
Packing	3%	38%
Transport	4%	26.5%
Courier	9.5%	44%
Images / Reproductions	18%	19%

The recovery of the specific costs associated with a loan may be considered fairest, but can create uncertainty for the borrower, who is unlikely to know the precise charges until the loan preparation or project is complete. Recharging costs can create resentment, if the borrower perceives the lender to be better funded, so potentially more able to absorb the costs, rather than passing them on to the borrower. Small organisations perceive charges to be a particular barrier to borrowing. The inexperience of many smaller organisations means that they do not charge when lending to national or other organisations, but are charged if they wish to borrow.

Answers demonstrated that charging policies can differ, dependent on the type of borrower, for example if the borrower is located in the same region as the lender, or if the loan is travelling nationally or internationally. Late loan requests in some instances incur a higher fee, than those made in a timely way: “we charge admin costs for late loan requests, when the borrower is still keen to borrow”.

Sometimes the approach to leveraging costs can relate to how the borrower would approach charging for a reciprocal loan: “We tend to mirror the borrowing institution, if they charge a fee for an element, we would charge them” and “paid directly by the borrower, subject to fees in line with reciprocal arrangements”.

When the charging data is segmented, to reveal the approach to charging for loans undertaken by national museums, as opposed to regional ones, a more consistent picture might be expected, but this is not the case. There is a wide variance in the charging policies for loans adopted by each national museum. Policies can also vary according to the department administering the loan within a single museum, for example if it is a 'standard' loan, or part of a project or programme.

Variable, unknown and concealed costs present a particular problem for borrowers; responders stated that borrowing across the sector could be better facilitated if organisations are "open, transparent and up front with all processes and costs"; if there was a "standardisation of charges"; "more certainty about what the costs will be" and a "flexibility with loan fees and associated costs for smaller museums". A number of responders referred specifically to the disparity between the charging policies of national museums and encouraged: "agreed costs that are charged by national museums". Some lobbied for "no charges" or conversely "more funding".

Addressing the barriers to borrowing created by charging was frequently proposed as a means to better facilitate borrowing across the sector by responders:

"More funding opportunities."

"Anything that could reduce costs, especially transport."

"Increased funding to allow museums to meet GIS security and environmental standards."

"Lower insurance costs and ease of gaining relevant insurance."

"Reduced costs and clearer indication that institutions want to help."

"Removal of loan/administration fees – return to cost recovery only."

"No charges between museums."

"Grant funding for transport and insurance costs."

"Funds for organisations that are small and do not have the budget to borrow in loans for exhibitions."

The large number of applications to the first round of the Weston Loan Programme with Art Fund ⁷ demonstrates the desire to borrow, if funding is made available. Support is available from a range of other funders for partnership projects or to cover aspects of the borrowing process, such as conservation⁸. There is also the potential to borrow at low or no cost through subsidised borrowing schemes. The sector needs to ensure these opportunities are well signposted to potential borrowers, so they can be accessed, where they are needed.

⁷ www.artfund.org/supporting-museums/weston-loan-programme

⁸ http://www.teg.org.uk/docs/TEG_Toolkit_-_Developing_an_Economic_and_Production_Strategy_for_Touring_Exhibitions_January_17.pdf





Programmes to support borrowing

18.9% of responding organisations run programmes to support borrowing; 81.1% do not. The majority of these programmes are touring initiatives, involving an exhibition, or a single or group of objects.

Other programmes responders who borrow have participated in include:

[Ready to Borrow Capital Grants](#)

[British Library Living Knowledge Network](#)

[Museum of London Fusion Training](#)

[National Portrait Gallery National Programmes](#)

[Aberdeen Art Gallery Alchemy: Art Inspiring Science](#)

[National Museum Wales Sharing Treasures](#)

[Art UK Masterpieces in Schools](#)

[Plus Tate](#)

[British Museum National Programmes](#)

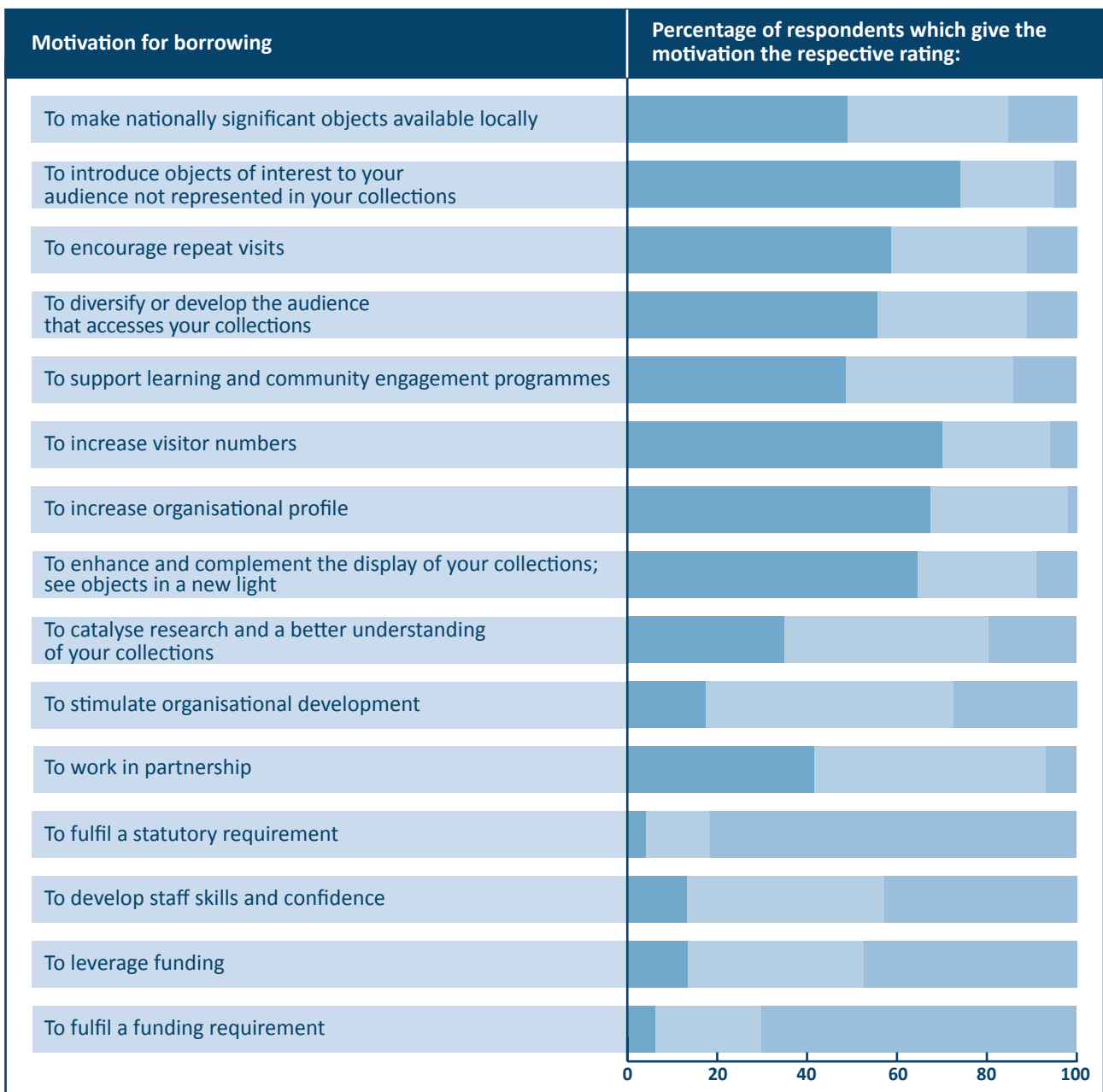
Programmes that enable smaller organisations to borrow at reduced cost, and access collections from national museums, were cited as being of great benefit to museums keen to borrow, who have limited resources and experience. Where the programmes are closed, and participation is by invitation only, excluded organisations feel frustrated at not having an opportunity to engage.



Motivations for Borrowing and Lending

Responders rated a range of motivations for borrowing and lending collections:

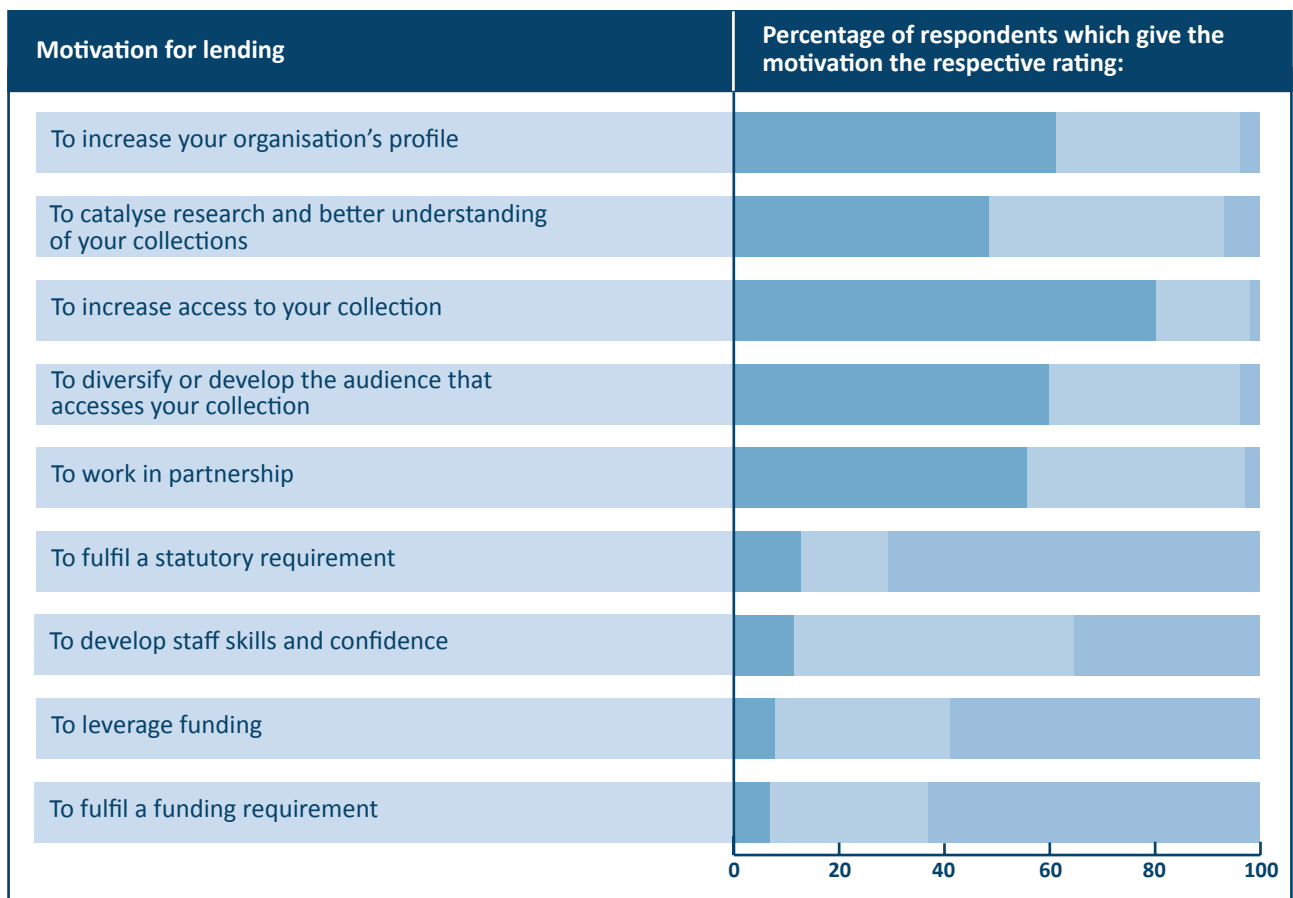
Rated motivations for borrowing:





The most highly rated motivation for borrowing is to “introduce objects of interest to your audience not represented in your collection” (74% of responders), and “to increase organisational profile” (67.4% of responders). The importance of raising organisational profile through borrowing points to the potential for loans to be selected because of who they are being lent by, as much as for what they are. For example, a greater burden may be placed on national museums to lend, because hosting an object from a national museum may be more likely to attract press and prestige, than a loan from a smaller lender.

Rated motivations for lending:



A lower emphasis of importance is placed on using lending and borrowing activity “to develop staff skills and confidence” and to “leverage funding”, suggesting that funding and development opportunities are being missed by the sector, when engaging in loans activity.

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ABOUT TEG

TEG is the national network for touring exhibitions: an independent, not-for-profit membership group, for organisations and individuals involved in touring and partnership exhibitions. Membership is open to everyone involved in originating, presenting and facilitating exhibitions and loans. Members include professionals from galleries, museums, libraries, art and science centres, as well as sector service providers. The organisation is run by a volunteer committee drawn from museums and galleries across the UK, supported by a small secretariat. We support organisations of all scales and types to tour exhibitions as widely as possible, to extend public awareness, knowledge and enjoyment of historical and contemporary culture.





www.teg.org.uk