

Government Indemnity Scheme 2022-23

Total indemnities issued in 2022-23 in numbers

731

Indemnities issued in 2022-23

29,203

Individual works of art and cultural items loaned

£21.9bn

Total indemnity value

£100m
saved

We saved the sector
between £21m & £159m*
in commercial insurance
premiums

*Commercial insurance is charged
at between 0.1 & 0.75% of the total
value of items borrowed

Without GIS many
ambitious exhibitions
and loans would be
financially unviable

Value Range (Section 16)

- (Blank)
- £1,000,001 - £10,000,000
- £1,001 - £100,000
- £10,000,001+
- £100,001 - £500,000
- £500,001 - £1,000,000

Indemnities by venue
Link to [Interactive Power-BI map](#)



Enabling ambitious exhibitions

The Government Indemnity Scheme enables museums across the UK to borrow high value cultural objects. If museums cannot obtain Indemnity cover they have to resort to commercial insurance. However, many loans could not be realised commercially.

The resulting regional, national and international exhibitions and long-term loan displays provide access to a wide variety of objects from the UK and abroad to communities across the country.

Highly regarded

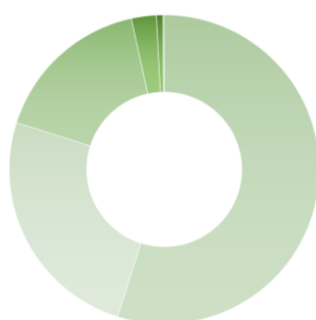
The scheme is highly regarded within the UK and internationally and has been used as a model for indemnity schemes overseas. It provides reassurance to owners and borrowers. It also contributes to raising security and environmental standards. We draw on a network of expert advisers to provide security and protection advice; environmental assessments; valuations and financial reviews.

The high standards maintained by museums and galleries helps minimise risks to loans covered by the GIS and, indirectly, to collections in general.

Balancing risk and reach

With c£20bn of cover per year GIS is a significant potential liability for the UK Government. Arts Council's works to manage this risk alongside the DCMS policy to increase the number of organisations benefitting from the Scheme.

Reason for indemnity 2022-23



- Exhibition
- Loan Renewal
- Long-term loan
- Research / Study
- Short-term loan
- Touring exhibition



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National organisations

Other organisations

Further information

[Government Indemnity Scheme](#)
[Security resources](#)
[Interactive Power-BI map](#)

National Museums

We enabled National-funded museums and the British Library to borrow artefacts valued at **£15bn** through **519** indemnities.

We also supported these National organisations to lend their collections providing **1,000** security assessments of venues and transit warehouses. **40%** of these were abroad.

Other Organisations

Non-Nationally funded museums, libraries, archives borrowed £6.2 bn through 203 indemnities.

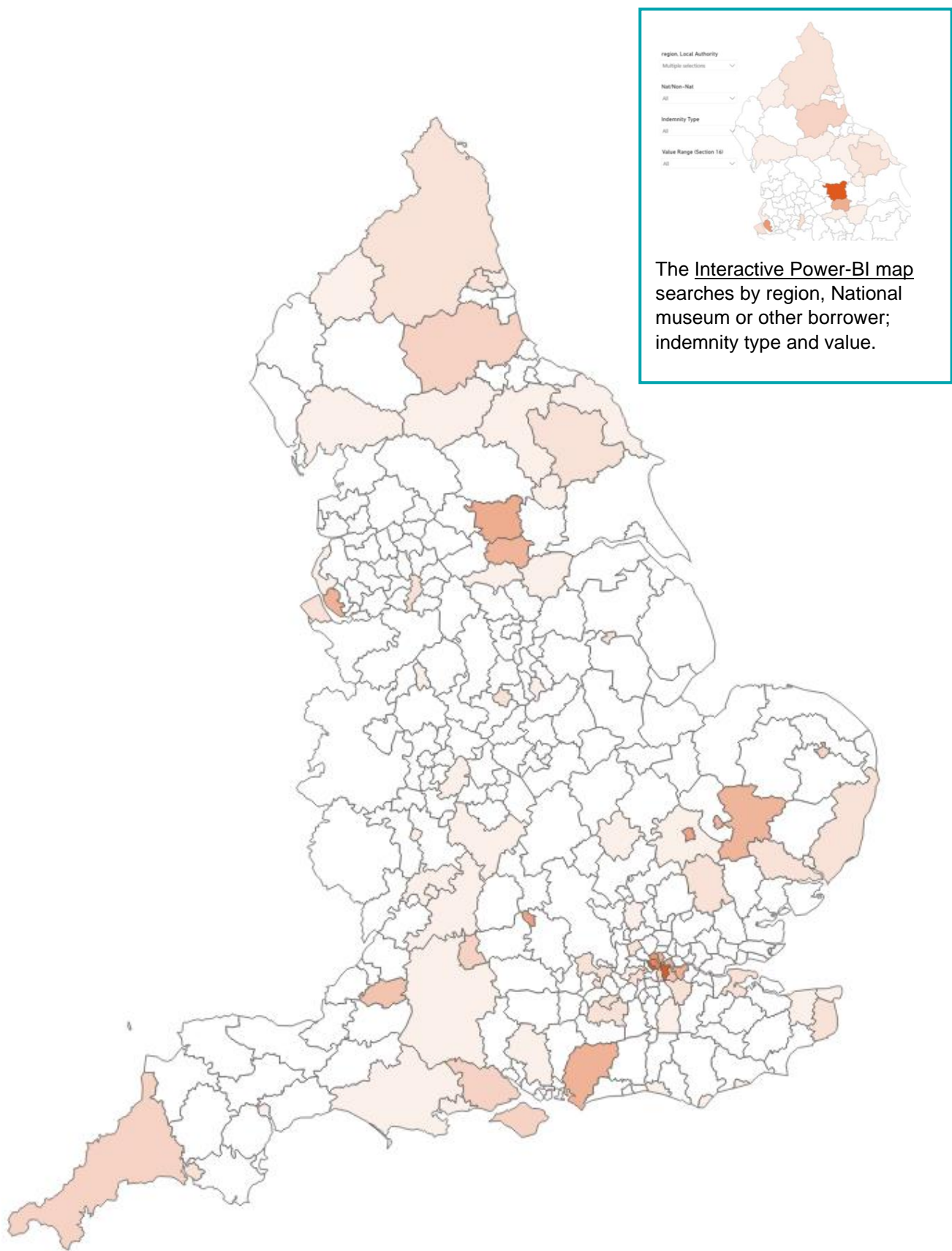


Independent Local authority National Trust University

Borrowing from Royal Collections

We supported organisations to borrow £576m worth of items from the Royal Collections.

Reach of current indemnities by local authority



Highlights from 2022-23



© The Trustees of the British Museum, by kind permission of the Archaeological Museum of the American University of Beirut

Further information

Shattered Glass Beirut

Beirut Glass Exhibition

August 2022 – March 2023

British Museum

London

Indemnity Cover £199,000

This unique project opened opportunities for conservation, learning, and sharing between the British Museum and the Archaeological Museum of the American University of Beirut, following the devastating port explosion in Beirut. The blast affected the University's Roman and Islamic glass gallery and destroyed, in a matter of moments, a collection that had survived for 2,000 years.

Eight vessels were identified as potentially restorable. The British Museum offered expertise, funding and materials which enabled puzzle work on the vessels; and training for a Lebanese trainee conservator. Once restored the vessels were put on temporary exhibition, with accompanying audio visual installations.

Working with the British Museum we were able to provide indemnity for the reconstructed vessels whilst in storage, on temporary display, and during return transit to Beirut.

This case is an excellent example of how indemnity enables opportunities for loans with wider impact and saves the sector from commercial insurance premiums.

Highlights from 2022-23



Image courtesy of Gainsborough's House
Photographer: Anne Purkiss

Further information

[Painting over Flanders](#)

Painting Flanders

December 2022 – March 2023

**Gainsborough's House, Sudbury, Suffolk
South East**

Indemnity Cover £76 million

Gainsborough's House's reopening show after three years' closure for major redevelopment was impacted by the war in Ukraine.

It had to rework its planned programme at short notice. Providing indemnity meant Gainsborough's House could afford to deliver an international-quality exhibition with 44 works from The Phoebus Foundation.

Responding to this urgent situation we worked with our team of advisers to manage tight turnarounds and other challenges associated with assessments.

The resulting exhibition was enjoyed by 12,620 visitors, and ensured the House reopened with appropriate fanfare. It was The Phoebus Foundation's first UK exhibition, providing new access for UK audiences. Through this Gainsborough's House grew their relationships and reputation.

Highlights from 2022-23



Photo: St Edmundsbury Cathedral
Photographer: Catherine Rayson

Further information

St Edmundsbury Cathedral

Secrets of the Abbey - History Returns

28 April 2022 – 8 June 2023

St Edmundsbury Cathedral, Suffolk

South East

Indemnity Cover £8.5 m

The Cathedral is an infrequent GIS user with limited institutional expertise in security and environment.

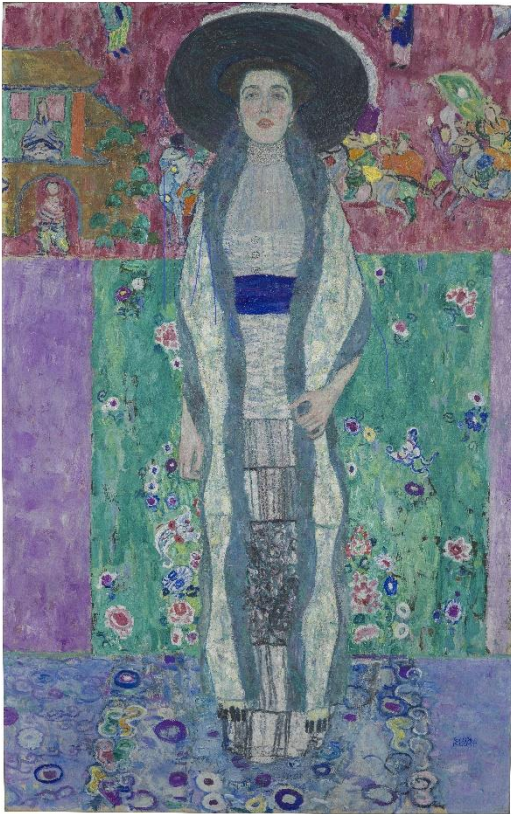
They wished to borrow seven manuscripts as part of anniversary celebrations of the Abbey's founding by King Cnut. These manuscripts held particular significance for the local community, having been written at the Abbey. Through the exhibition they returned home after almost 500 hundred years.

Our team worked closely with the applicant to support them in meeting indemnity requirements and avoiding costly insurance premiums. By using indemnity, the applicant was able to offer entry to the exhibition free of charge, which increased its reach and impact.

The exhibition was extremely popular, attracting over 2,500 visits "*which means more people have seen them here in the last 5-6 weeks than in Cambridge in the last five centuries*".

The organisation is now more confident in bringing in other loans for exhibitions contributing to the overall objective of Let's Create.

Highlights from 2022-23



Gustav Klimt
Portrait of Adele Bloch-Bauer II, 1912
Oil on canvas
Private Collection, Courtesy of HomeArt
Image © Fung Tsang

Further information

After Impressionism

After Impressionism: Inventing Modern Art

March 2023 –August 2023

National Gallery, London

London

Indemnity Cover £1.8bn

The exhibition was originally curated in partnership with the Pushkin Museum, but this partnership was dissolved following the Russian invasion of Ukraine in February 2022.

The National Gallery had to re-focus the exhibition narrative, source alternate loans and secure lender agreements with very little lead time. Usually exhibitions are several years in the planning. The Gallery applied for indemnity while loan negotiations were ongoing. Nine applications were submitted for 78 paintings, which the team processed at speed to enable works to move and meet the difficult installation schedule.

Indemnity enabled the Gallery to secure two key loans transferring from a temporary exhibition at the Van Gogh Museum. However, changes in loans meant changes in transport logistics too. GIS worked closely with DCMS and Treasury to agree the over £180m of items to be transported in a single consignment, which guaranteed the loans' inclusion in the exhibition.

By working flexibly, we supported the Gallery in minimising risks and costs as the institution adapted to unforeseen circumstances.

Highlights from 2022-23



Photographer: Stuart Walker Photography

Further information

Tullie
Falmouth Art Gallery

The Legend of King Arthur: A Pre-Raphaelite Love Story

Tullie: February - June 2023

Falmouth Art Gallery: June- September 2023

North; South West

Indemnity Cover £26m for each venue

Conceived by Falmouth Art Gallery, this ambitious touring exhibition highlights how GIS can support institutional borrowing and benefit audiences in multiple locations across the country.

Tullie was a returning user to GIS when it applied for indemnity to cover 55 artworks for its part of the tour.

The indemnity process has enabled Tullie to borrow many significant works while our expert advisers provided clear, concise feedback, providing opportunities for the applicant to consider how improve the security and environmental conditions in their space for the long-term.

Tullie's curator reported final audience figures of 12,112. She shared one visitor's words:

'A miracle to have an exhibition of such quality and beauty in Carlisle! Stunning exhibition, moved to tears by the beauty of the tapestry.'

The exhibition inspired Tullie's half-term and Easter programming. This included activities for families, and sold-out gallery talks.

Tullie is the lead organisation of the Cumbria Museum Consortium, an Arts Council NPO.

Highlights from 2022-23



The Lindisfarne Gospels,
c.700
British Library
Photographer: Colin Davison

Lindisfarne Gospels

August - December 2022

Laing Art Gallery, Newcastle

North East

Indemnity Cover £54 million

Our support in the exhibition of the Lindisfarne Gospels highlights how indemnity can reunite culturally significant loans with their place of origin. In preparation to display the Lindisfarne Gospels at the Laing Art Gallery in 2022, we assessed the conditions necessary for the loan to be considered under GIS.

Our security and environmental advisers provided bespoke options to meet the lenders requirements without compromising the Grade II-listed venue and within an achievable budget. As a result, the physical, technical, and operational security of the exhibition space was enhanced.

The Gospels have huge significance for people living in North East England and the exhibition attracted 55,000 visits - three-times the number of the Laing's previous exhibitions.

No incident or damage was recorded, and the advice and guidance provided during the indemnity process also strengthened conditions at the venue for future loans.

The Laing Art Gallery is part of Tyne and Wear Archives and Museums, an Arts Council NPO.

Further information

[Lindisfarne Gospels impact](#)

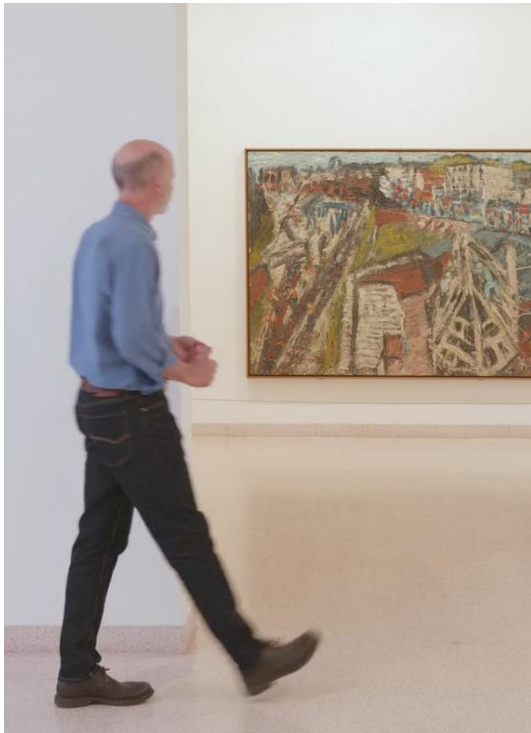


Image courtesy of Hastings Contemporary.
Photo by Pete Jones.

Further information

[Soutine Kossoff](#)

Soutine Kossoff

April - September 2023

Hastings Contemporary

South East

Indemnity Cover £119 million

Soutine Kossoff is the first ever museum exhibition to explore the artistic relationship between British artist Leon Kossoff (1926-2019) and Belarus-born painter Chaim Soutine (1893-1943).

To illustrate this, Hastings Contemporary wished to borrow 31 paintings that have rarely been displayed in the UK.

As most of works were from foreign lenders, participating in GIS, the Gallery was able to benefit from international confidence in the Scheme to secure key loans. The total value of the paintings would have made commercial premiums prohibitively expensive and limited the ambition of the exhibition.

The positive national attention received and response to the opening is being reflected in visitor numbers (more than double this time last year).

Hastings Contemporary is a new GIS user and an Arts Council NPO.



©NCMM, Nigeria

Benin Bronzes, Benin Restitution

November 2022- 2023

Horniman Museum and Gardens

London

Indemnity Cover £986,200

On 28th November 2022 the Horniman Museum and Gardens transferred the ownership of 72 Benin objects to the National Commission for Museums and Monuments, Nigeria. Six items were sent to Nigeria, whilst 66 items remained in the museum as a loan from the National Commission to the Horniman.

Throughout the duration of the loan, the Horniman will facilitate physical and digital access to the items. This will support research, formal learning and engagement and is a central part of the collaborative decision making for a proposed redisplay in the Horniman's World Gallery.

Within a month of receiving a request, we were able to put indemnity in place on a rolling one-year basis for the 66 objects that are on loan.

We are also facilitating cover for similar items following transfer of ownership.

Further information

[Horniman Museum and Gardens](#)

Highlights from 2022-23



© English Heritage Trust

Further information

[Osborne House](#)

Royal Collection Trust loans

March 2022-25

**Osborne House, English Heritage
South East**

Over 10,000 works from The Royal Collection, including paintings, books, furniture, sculpture and ethnographic items, have been on loan to Osborne House for over a century.

Due to the scale and nature of the property and the displayed collections, obtaining indemnity was a complex and layered process. Object values, security and environmental measures were reviewed. This took a level of involvement and assessment beyond the standard process for considering indemnity applications.

Osborne House attracts hundreds of thousands of visitors a year and is in the care of English Heritage.

Highlights from 2022-23



Image courtesy of National Portrait Gallery, London and Getty

Further information

[National Portrait Gallery](#)

Portrait of Mai (Omai) by Sir Joshua Reynolds
September 2022 – April 2023
National Portrait Gallery
London
Indemnity Cover £50m

Considered a British masterpiece, the 'Portrait of Mai (Omai)' was in danger of being privately sold abroad when a temporary export bar was put in place.

This allowed the National Portrait Gallery to begin a process of raising the necessary funds in order to acquire and preserve it for public benefit.

Indemnity was put in place to enable the Gallery to put the painting on display as part of a major fundraising campaign to raise the £50m needed.

Use of GIS avoided additional costs of commercial insurance premiums that would negatively impact their fundraising goals.

The Gallery successfully acquired the portrait in April.