



UK Export Licensing for Cultural Goods

**Procedures and guidance for exporters of works
of art and other cultural goods**

An Arts Council England Notice

2014

Issue 5

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A CIP catalogue record of this publication is available from the British Library

ISBN 978-1-905867-16-5

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Introduction

1. This notice provides guidance on the procedures involved in applying for an export licence for cultural goods. Part I sets out the export controls that apply to cultural goods (works of art, antiques and collectors' items etc), when an individual export licence is required and how you should apply for one. Part II details how decisions are reached on licence applications for objects of national importance. All references to the UK include the Isle of Man. The operation of the export control regime for cultural goods is the responsibility of the Acquisition, Export and Loans Unit within the Arts Council England: address and telephone numbers at Appendix A (page 27).

Part I: Export Control

This part sets out the export controls that apply to cultural goods, when an individual export licence is required and how you should apply for one.

What is the purpose of the export control?

2. The purpose of the export control is to give an opportunity for the retention in this country of cultural goods considered to be of outstanding national importance. The system is designed to strike a balance, as fairly as possible, between the various interests concerned in any application for an export licence: the protection of the national heritage; the rights of the owner selling the goods; the exporter or overseas purchaser; and the position and reputation of the UK as an international art market.

How does the export control work?

3. For cultural goods over certain age and monetary limits, an individual licence is required for export from the UK to European Union (EU) destinations and non-EU destinations (see paragraphs 4 and 5), unless one of the exceptions in **Table 1** applies (see page 23). There is both EU and UK legislation on the export control of cultural goods and either an EU or a UK licence application may be required depending on the type of object and the destination to which you intend to export. Licences may be required for both permanent and temporary exports, including when you are transferring your own property abroad.

When must I have an individual export licence?

4. If you are intending to export a cultural object, regardless of its destination (within or outside the **EU**), you must apply for an individual licence if your object is valued at or above a specified financial threshold. To determine whether you require an individual licence, please refer to the flow chart and tables on page 24. **If the object is valued below the specified threshold, no individual licence application is required.**

5. The Member States of the EU are listed at Appendix B (page 29).

I have looked at the flow chart and tables on pages 24 to 26 and have concluded that I need to apply for an individual export licence.

6. If you are intending to export an object to a final destination **outside the EU**, please ensure that you apply for an export licence on the correct form (in most cases an **EU licence** or a **UK licence (ELU Form C)** for some objects). The flow chart and tables on pages 24 to 26 should have helped you to determine which form you require. If, however, you are intending to despatch an object to a destination **in another EU Member State**, then in all cases you need to apply for a **UK licence** (again, the flow chart and tables on pages 24 to 26 should have helped you to determine whether you need to apply for an individual licence).

How do I obtain the required licence application form?

7. Telephone the Export Licensing Unit on 020 7268 9606/9635/9623/9622/9642/9614 and request either an **EU licence** application form or a **UK licence** application form. If you are unsure which you need, the staff of the Export Licensing Unit will be happy to advise you. **You should apply as soon as you know that an object is to be exported and the name and address of the consignee to whom it is going. Completed application forms, detailing the full provenance or history of the object**, should be sent to the Export Licensing Unit (address at Appendix A on page 27).

How soon will I receive my export licence once I have submitted my application?

8. This depends on whether your application is referred to an Expert Adviser in a national museum or gallery for scrutiny as to national importance (see paragraph 17). If an Expert Adviser needs to be consulted, the papers will normally be referred within five working days of the receipt of your application. We **ask** Expert Advisers to respond to us within 15 working days. The Quinquennial Review of the Reviewing Committee on the Export of Works of Art, published on 8 December 2003 (paragraph 31) expanded the definitions of the Waverley criteria, in particular, the first criterion. Therefore expert advisers will need detailed contextual information in order to decide whether a cultural object is of Waverley standard. To aid this process an adviser may also request photographs. When providing photographs please ensure they are up to date and of sufficient size and quality to show details of workmanship. In reference to clocks, an adviser may request an external photograph of the clock and another photograph of its workings. Failure to provide any of this information may result in delay, or it may result in the Export Licensing Unit not being able to process your application.
9. However, if you can provide evidence with your licence application that the object arrived in the UK within the last 50 years, your application will not normally be referred to an Expert Adviser (but see the note to Appendix B on

page 29 regarding the exclusion of imports into the UK from the Channel Islands). If there is no referral to an Expert Adviser, the licence can normally be granted within five working days from receipt of your application, **provided that all the necessary information has been submitted.**

If my cultural object has arrived in the UK within the last 50 years, what evidence should accompany the application?

10. The documentary evidence must provide details of the provenance of the object concerned. However, if the object is a recent arrival in the UK, it may be simpler to provide copies of the commercial shipping documentation or a copy of the Customs Single Administrative Document (C88) with your licence application. If there are no recent import documents it is important that an export licence application is supported by provenance dating back to 1 January 1993 or, in the case of material from Iraq, 1 August 1990. Failure to provide any of this information may result in delay, or it may result in the Export Licensing Unit not being able to process your application.
11. In addition, where an object has come from another EU Member State on or after 1 January 1993, either directly or indirectly via a third country, applicants requiring an EU licence should include evidence that the object was legally despatched from the originating Member State. The Export Licensing Unit can provide details of the evidence that is required for a particular originating Member State.

What about the special considerations that apply to manuscripts?

12. For some manuscripts, the Expert Adviser may recommend that the UK national interest can be satisfied by the retention of a copy, and that the originals should be granted an export licence. In such cases, the Export Licensing Unit will ask for a copy, so that it may be deposited at the British Library. Access to the copy is then normally denied for seven years, unless the owner of the original specifically consents to some lesser restriction. To save time, you may therefore wish to provide (where possible) a good quality copy of the original with your licence application. Illegible or poor quality copies (e.g. with parts of the text cut off in copying) are not acceptable, as they will be of no use to researchers in the future. If the manuscript in question is unsuitable for photocopying, copies can be made using a camera mounted above the manuscript. Prints made using a standard camera or a digital camera are acceptable, as is the use of microfilm. When using microfilm please ensure that it is 35mm. Digital copies are also acceptable provided they meet the standard set out in Appendix F (page 36) and are accompanied by a signed statement confirming that they meet this standard. Digital copies will be stored at the British Library.
13. You should, however, ensure that by making a copy, you are not infringing the rights of the copyright owner. If you choose not to agree to a copy being deposited at the British Library, your licence application will be referred by the Export Licensing Unit to the Reviewing Committee on the Export of Works of Art

and Objects of Cultural Interest (see paragraph 28).

Definition of when the presence of marginalia means that printed matter should be treated as a manuscript for the purposes of export

14. Where printed matter contains inscriptions whose literary, scholarly or historical interest increases the commercial value of the printed material, it will be treated as a manuscript for the purposes of export licensing.

Note: Simple ownership or presentation inscriptions will not be considered to meet this test, even when they increase the financial value of the item, unless they are of particular interest (such as an inscription giving evidence of ownership by a major writer or thinker).

What special considerations apply in Scotland?

15. Under Scottish law certain public records, such as court related records, are considered to be *extra commercium*. This means that they are held for the benefit of the community at large and cannot become private property by sale or gift. In practice, the Keeper of the Records of Scotland has a responsibility for such records and can take action to reclaim those that may have passed into private hands.
16. If you consider that you may have Scottish public records which may potentially be defined as being *extra commercium*, you should contact the Keeper's Office at the National Archives of Scotland for advice.
Telephone number: 0131 535 1311 or email: keeper@nas.gov.uk

How does an Expert Adviser decide what is of national importance?

17. An Expert Adviser may object to the granting of a licence if he or she believes that an object satisfies one or more of the **Waverley criteria** (see paragraphs 29-31). This can include an object by a living manufacturer or producer. Expert Advisers are entitled to view an object before reaching a decision.
18. If the Expert Adviser objects, the Export Licensing Unit refers the licence application to the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (see paragraph 28).

What happens if the Expert Adviser makes no objection under the Waverley criteria?

19. If no objection is lodged, the export licence will normally be granted. Usually, our Expert Advisers collectively object to the granting of licences for about 25 to 50 objects each year out of a total of approximately 3,000 applications (covering approximately 20,000 items) referred to them.

Do museums and galleries need to apply for export licences?

20. Yes, museums and galleries must apply for export licences. A museum or gallery is more likely to be arranging a temporary loan of an object for an exhibition abroad rather than seeking a permanent export. A temporary licence application by a national museum or gallery is not normally referred to an Expert Adviser.

Can an export licence be revoked once it has been issued?

21. Yes. The Secretary of State may modify or revoke an issued export licence at any time.

I have been granted a temporary licence for an object, but now wish to export it permanently. Do I need to make a fresh application?

22. Yes. Temporary licences are issued on the basis that an object will be returned to the UK by a specified date. An Expert Adviser may decide not to object to the granting of a temporary export licence where he or she would have objected to a permanent licence for the same object. You must inform the Export Licensing Unit in writing of the return of all objects granted a temporary export licence, quoting the licence number and the expiry date.

I have my export licence. What other export paperwork do I need?

23. You should contact your local HM Revenue and Customs Advice Centre (telephone number in the Yellow Pages or on the internet at www.yell.co.uk) for advice and copies of HM Revenue and Customs publications. You should also be aware that there are prohibitions on the export of certain species of animals and plants and their derivatives (e.g. works of art incorporating ivory or plumage) covered by the Convention on International Trade in Endangered Species (CITES). For advice as to whether CITES export permits are required and how to apply, contact the Animal Health CITES Team (details in Appendix C on page 30). An export licence may also be required from the Department for Business, Innovation and Skills for cultural goods classified as firearms, military or paramilitary equipment, regardless of monetary value (details in Appendix C on page 30). For advice, contact the Export Control Organisation within the Department. Before considering submitting a licence application for manorial documents, applicants must consult the Secretary of the Royal Commission on Historical Manuscripts, on whether the Master of the Rolls will consent to their export (details in Appendix C on page 30).

What should I do if I lose my export licence?

24. You should write to the Export Licensing Unit explaining the circumstances of the case and request a replacement licence.

What should I do if I discover that I have inadvertently exported an object without the required licence?

25. You should make a voluntary written disclosure of the facts and circumstances to the Export Licensing Manager. Arts Council England may then refer your written disclosure to HM Revenue and Customs who is responsible for the enforcement of the export control. It is then for HM Revenue and Customs to consider what action is appropriate.
26. You should be aware that if an object is presented to Customs for export without an export licence where one is required, the exporter and any other party concerned with the unlicensed exportation may be subject to penalties including criminal prosecution under the Customs and Excise Management Act 1979. The unlicensed object may also be subject to seizure under the provisions of the same Act.

What if I learn that HM Revenue and Customs has stopped the export of my object?

27. You should speak to the office of HM Revenue and Customs concerned.

Part II: Objects of national importance

This part sets out how decisions are reached on licence applications for objects which are potentially of national importance and describes the role of the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest.

What is the role of the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest?

28. The Reviewing Committee is a non-statutory independent body set up to advise the Secretary of State on whether a cultural object which is the subject of an application for an export licence is of national importance under the Waverley criteria. The Committee consists of eight members appointed by the Secretary of State for Culture, Media and Sport, each of whom has expertise in one or more fields (paintings, furniture, manuscripts etc). The terms of reference of the Committee and details of the present membership are given at Appendix D (page 31). Correspondence for the Chairman of the Committee should be sent via the Secretary (see Appendix A on page 27 for details).

What are the Waverley criteria?

29. Objects are assessed against the following three criteria (named after the 1950 committee chaired by Viscount Waverley which was appointed to consider and advise on an export policy). These are:

History	Aesthetics	Scholarship
Is it so closely connected with our history and national life that its departure would be a misfortune?	Is it of outstanding aesthetic importance?	Is it of outstanding significance for the study of some particular branch of art, learning or history?
<i>Waverley 1</i>	<i>Waverley 2</i>	<i>Waverley 3</i>

30. The three Waverley criteria which are used to measure an item's importance are not, and never have been, mutually exclusive, nor is any one criterion more important than the others. All items that meet the Waverley criteria are designated national treasures whose departure from the country would be a misfortune. An object need only meet one criterion to be deemed of Waverley standard. The first criterion is concerned with historical importance, the second with aesthetic importance and the third relates to importance for scholarship. References to 'Waverley one', 'Waverley two' and 'Waverley three' should not be interpreted as indicating a hierarchical ranking.
31. A revised description of the Waverley criteria set out in the Quinquennial Review of the Reviewing Committee on the Export of Works of Art, published on 8 December 2003, provides a helpful elucidation of the criteria. This is as follows:

I - History

Is it so closely connected with our history and national life that its departure would be a misfortune?

This criterion refers to national treasures whose departure from the country would be a misfortune since they possess outstanding artistic, historical, or archaeological value to this country. This category can include items which have been produced abroad, but which have acquired national importance by association with an important person, location or event. The first criterion was originally intended to catch such objects as the 'Alfred jewel' or the manuscript of Gray's *Elegy* but we interpret it in a somewhat wider context to include items which are of major importance for local history, or which have been part of collections which are of great historical significance, or which are associated with significant historical events, people or places. Examples of 'Waverley History' items have included: the archive of manuscripts relating to the editing of Newton's *Principia Mathematica*, a pair of paintings entitled *View of the Grand Walk, Vauxhall Gardens and the Rotunda, Ranelagh* by Canaletto, a 'jadeite' Neolithic axe-head and a copy of the warrant for the execution of Mary Queen of Scots.

II - Aesthetics

Is it of outstanding aesthetic importance?

This criterion refers to national treasures whose departure from the country would be a misfortune since they possess outstanding aesthetic value. The assessment of outstanding aesthetic importance involves a subjective judgment. The Committee does not restrict this criterion to great works of painting or sculpture. It might, for instance, conclude that an exquisite snuff box met this criterion as well as a painting by Poussin. In the case of works by great artists it may be claimed that anything from the hand of Rembrandt is outstanding. However, the Reviewing Committee is not always swayed by such arguments and may take into account the condition as well as the quality of the work in question and the extent of the damage or restoration to which it may have been subjected. Examples of 'Waverley Aesthetics' items have included the paintings *Venus and Adonis* by Titian, a pair of George II open armchairs by William and John Linnell, Henry Moore's sculpture, *Bird Basket*, a watercolour painting by J M W Turner, *The Blue Rigi, Lake of Lucerne, Sunrise*, the 'jadeite' Neolithic axe-head also listed above and a felt appliqué and patch-worked album coverlet made by Ann West in 1820.

III - Scholarship

Is it of outstanding significance for the study of some particular branch of art, learning or history?

This criterion refers to national treasures whose departure from the country would be a misfortune since they possess outstanding significance for

scholarship. The object might be considered of outstanding significance either on its own account or on account of its connection with a person, place, event, archive, collection or assemblage. Such objects serve as benchmarks for assessing other items since they can throw new light on the study of their type. The Reviewing Committee believe that 'learning' in relation to culture should cover a wide number of disciplines e.g. art history, archaeology, ethnography, anthropology, palaeontology (subject to definition of 'fossils'), science, engineering, architecture or literature, etc. We would emphasise that this is an illustrative list and not necessarily a comprehensive one. Examples of 'Waverley Scholarship' items include: a lady's secretaire by Thomas Chippendale, mathematical instruments associated with Charles, Earl Stanhope, three albums comprising photographs of Indian architecture and scenery by Samuel Bourne, Shepherd and Robertson c.1870, a 13th-century gold and sapphire clasp and a 17th-century lead merchant's ledger from the Peak District.

General statement applying to all criteria

The Reviewing Committee may take into account the condition as well as the quality of the item in question and the extent of the damage or restoration to which it may have been subjected.

What happens if my application is referred to the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest?

32. When an export licence application is objected to by an Expert Adviser it is referred to the Reviewing Committee. A meeting of the Committee is convened at which the appointed members are usually joined by three independent assessors chosen for their expertise on the object in question. These independent assessors are treated as (temporary) members of the Committee for the application under consideration. Officials from Arts Council England are also present to advise the Committee. Prior to the meeting you are invited to submit a written statement to the Committee giving reasons why, in your opinion, the object does not satisfy any of the Waverley criteria (if you feel it does not). You may also wish to advance any other arguments as to why the licence should be granted. The Expert Adviser likewise submits a written statement as to why he or she believes the object satisfies one or more of the Waverley criteria. The Secretary to the Committee ensures that all parties see both statements one week before the meeting.
33. At the meeting, there is an opportunity for both you and the Expert Adviser to add to your written statements and to ask questions of each other. The Committee members may also ask you some questions. You may be accompanied by any adviser who you feel may help you in relation to some aspect of your case. You will also need to arrange for the object under consideration to be transported to the Committee venue, unless, exceptionally, the Committee agrees to undertake a visit because the object is too large or fragile.

34. Once questions have been answered, you and the Expert Adviser leave the meeting while the Committee members vote on whether the object satisfies any of the Waverley criteria. If the Committee finds that this is the case, it **recommends** to the Secretary of State that a decision on the licence application should be **deferred** for a specified period to enable an offer to purchase to be made at or above the fair market price, which will also be recommended by the Committee. (Normally an item is deferred for between two and six months although the Committee can recommend a longer or shorter deferral period – see paragraph 36.) If the object does not satisfy any of the Waverley criteria, the Committee recommends that the export licence should be granted.

What is the purpose of a deferral period?

35. The purpose in recommending a deferral period is to allow time for an offer to purchase to be made at or above the fair market price to keep an object in the UK. In most cases, such offers are likely to come from public sources (museums, galleries or other heritage bodies such as the National Trust).

How does the Committee decide the length of the deferral period?

36. The Committee has wide discretion. The criteria on which the length of deferral is normally based include:
- the value of the object;
 - the likelihood of a fundraising attempt being launched;
 - the proximity of the beginning of the deferral period to a new financial year;
 - the proximity of the beginning of the deferral period to the summer and, to a lesser extent, the Christmas and New Year holiday periods;
 - whether the owner of an object which has been conditionally exempted from capital taxation has given Arts Council England the requested three months' notice of an intention to sell the object; and
 - whether the owner is willing for the object to be publicly displayed (in appropriate conditions) to assist any fundraising appeal that might arise as a result of a deferral period.
37. The deferral period may consist of a single period of time, known as a 'straight deferral' or a two-stage period, known as a 'split deferral'.

What is a 'straight deferral' period?

38. In the past, the Committee sometimes recommended a straight deferral period, thus recommending that the Secretary of State should defer a decision for a

period of time to enable an offer to purchase to be made at or above the fair market price (also recommended by the Committee). In recent years, however, the Committee has normally recommended a split deferral period.

What is a 'split deferral' period?

39. In a split deferral, the Committee recommends that the Secretary of State should defer a decision for an initial period (two months is the most common) to enable institutions to consider whether they wish to make an offer to purchase the object. If, at the end of the initial period, there is a potential purchaser who expresses a **serious intention** of raising funds with a view to making an offer to purchase, the Committee recommends that the Secretary of State should normally extend the deferral period by a further amount of time (usually two, three or four months). The reason the Committee normally recommends a split deferral period is so that if there is no expression of serious interest in purchasing the object and raising the necessary funds at the end of the initial deferral period, the licence may be granted at that point (see paragraph 63).

How does the Committee arrive at a recommended fair market price?

40. The objective of the Committee is to recommend a valuation which is fair and reasonable to the owner and national heritage interests alike by examining carefully the elements included in the valuation. Therefore, you will be asked to provide evidence to support the valuation before the Reviewing Committee meeting, and at the meeting the Committee will normally ask what the value as stated on the application form represents. This valuation is likely to fall into one of three categories:
- the price at which the present owner has bought, either at auction or through a private sale; or
 - the price at which the present owner has agreed to sell (either unconditionally or subject to the granting of an export licence); or
 - an estimated price with supporting evidence, such as recent prices fetched by other important objects in the same field.
41. Without the information requested, the Committee may not be able to consider the case at the meeting and this will cause delay in considering your licence application.
42. In addition to the base price the Committee may include several additional elements in the recommended fair market price. These are:
- buyer's premium;
 - reasonable conservation costs (those incurred by a new owner as being

necessary to stabilise the condition of an object); and

- dealer's commission on a sale to a third party (which will not normally include a commission on a sale to a connected party). The Secretary of the Committee can provide further advice on this policy in specific cases.

43. The Committee may also exclude certain elements in arriving at the recommended fair market price. The Committee considers that an overseas purchaser of an object that might satisfy the Waverley criteria should be aware, or should be made aware by his agent, that there is a risk that a decision on the export licence application might be deferred. Such purchasers should be prepared to take account of that risk and, therefore, the following factors are not normally included in the Committee's recommended fair market price:

- interest charges;
- transport and storage costs; and
- insurance costs.

44. To assist the Committee in arriving at a recommended fair market price, you should be prepared at the meeting to answer the Committee's questions in respect of valuation.

What questions are the Committee likely to ask me in relation to valuation?

45. Questions could include the following:

For recent auction sales:

- When was the auction?
- What was the hammer price?
- What does the value on the export licence application represent? Is it the hammer price plus auctioneer's commission inclusive of VAT?

For privately agreed sales and other situations:

For items where the valuation provided represents a privately agreed sale or agreement to sell, you will be asked to provide, in advance of the meeting, the original signed written agreement or a certified copy of it. You will also be asked for confirmation whether the sale agreement is a single transaction or whether the agreement (and in particular the amount payable under it) will be affected by any other existing or subsequent transactions between the owner and the purchaser. For items where the valuation provided represents an estimate, you will be asked to provide, in advance of the meeting, a written explanation of how

the value was reached. You may be asked the following questions at the meeting:

- What does the value on the export licence application represent?
- Is there a sale agreement between the owner and the overseas purchaser? If so, what are the payment terms?
- Is the owner in any way connected in business with the overseas purchaser?
- Has the object been sold at auction in the last ten years? If so, when and what was the auction price?
- If the object was bought by a dealer at an auction, was the dealer purchasing for stock or bidding on behalf of the present overseas purchaser?
- If a UK purchaser wishes to buy the object, what would the price be inclusive of VAT, bearing in mind the price you quoted on your export licence application?

46. If the Committee accepts your valuation, the licence application is likely to be deferred at that value.

What will happen if the Committee is not satisfied that the valuation provided is adequately substantiated?

47. If, after hearing your answers to the questions at the meeting, the Committee is not satisfied that the valuation provided is adequately substantiated, it may request that you provide further information to dispel any remaining concerns. If the Committee has grounds for considering that there is evidence to substantiate a value other than the value given on the export licence application (for example a recent price at auction, or an agreed sale price that differs from the value on the licence application) it may recommend that the Secretary of State bases the fair matching price on this evidence. If the Committee does not consider that the valuation is adequately substantiated and considers that further independent advice is needed, it may recommend to the Secretary of State that an independent valuation be sought.

How do I get to know the Committee's recommendation?

48. Once the Committee has completed its discussions on the Waverley criteria, deferral period and price, and has voted, you and the Expert Adviser are invited back into the meeting room and are informed of the Committee's recommendation, including, where relevant, the recommended length of the deferral period and the recommended fair market price. You will have been

asked in preparation for the hearing whether the owner is prepared to accept an offer at the fair market price (a “matching offer”) recommended by the Committee and you will be asked to confirm this. (If a matching offer is refused, the Secretary of State will normally refuse a licence - see paragraph 53). You are also told which of the criteria the Committee considers have been satisfied. If you have any further questions, they are dealt with at this stage.

What happens to the Committee's recommendation after the Committee meeting?

49. Following the meeting, the Secretariat informs the Secretary of State of the Committee's recommendation. The Secretary of State then makes a decision on the deferral period and fair market price, taking into account the Committee's recommendations. Once the Secretary of State has made a decision, the Secretariat will inform you in writing of that decision. If there is to be a deferral period, this runs from the date of the press notice announcing the decision, not the date of the Committee hearing. If the licence is to be granted, it will normally be issued within five working days of receipt of the Secretary of State's decision.

What does the press notice say?

50. The press notice invites interested parties to make an offer to purchase through the Secretary to the Committee. It explains why the object is of national importance and details the length of the deferral period and the fair market price. The press notice is circulated to museums and galleries, the Heritage Lottery Fund, the National Heritage Memorial Fund, the National Art Collections Fund and other interested parties, as well as to the media.

What happens once I have received the Secretary of State's decision on my export licence application?

51. When you receive a letter informing you that the decision on your export licence application has been deferred, you should consider how you wish to proceed and/or advise the owner accordingly. Any offers to purchase will be communicated to you through the Secretary to the Committee, as will any serious intention to raise funds with a view to making an offer to purchase where there is a split deferral period.

What happens when a deferral period is extended into the second period?

52. If the deferral period is extended because a potential purchaser has made a serious expression of interest in raising funds with a view to making an offer to purchase (see paragraph 39), the Secretary to the Committee will write to you informing you and asking you to complete a form confirming that the owner is still prepared to accept a matching offer. Failure to complete and return a confirmation form will be assumed to indicate an unwillingness to accept a matching offer.

What happens if I receive an offer to purchase from a public body?

53. If an owner receives an offer to purchase from a public body, he or she is free to accept or reject it. (See paragraph 55 for a definition of a public body.) There is no compulsion on an owner to sell. However, where an owner does not accept an offer from a public body, the Secretary of State will take the existence of the offer into account when making a decision on the licence application, and will normally refuse a licence. Similarly, where an owner makes known his or her intention to refuse an offer from a public source, the Secretary of State will normally refuse a licence.
54. It is for the Secretary of State to decide if a body is a public body for the purposes of this guidance. Broadly speaking, this will be if the body is listed below. This list is not exhaustive, but does indicate the sort of body that the Secretary of State is likely to treat as a public body.
55. The National Gallery; The British Museum; The National Museums of Scotland; The National Museums and Galleries of Wales; The National Museums of Northern Ireland and other national museums and galleries:
 - any museum or art gallery in the UK which exists wholly or mainly for the purpose of preserving for the public benefit a collection of scientific, historic or artistic interest and is maintained by a local authority or university in the UK;
 - any library the main function of which is to serve the needs of teaching and research at a university in the UK;
 - English Heritage (officially known as the Historic Buildings and Monuments Commission for England); the National Trust; the National Trust for Scotland; The Art Fund (formerly known as the National Art Collections Fund); the Trustees of the National Heritage Memorial Fund; the Friends of the National Libraries; the National Churches Trust (formerly known as the Historic Churches Preservation Trust); Natural England (formerly known as the Nature Conservancy Council);
 - any local authority (including National Park Authorities); and
 - any Government department; any university or university college in the UK.

What happens if I receive a private offer to purchase?

56. If an owner receives a private offer to purchase, again he or she is free to accept or reject it. There is no compulsion on an owner to sell. However, where an owner does not accept an offer from a private source, the Secretary of State will determine whether to grant the licence. In so doing, the Secretary of State will

normally take the existence of an offer into account only where the private offer is combined with a signed undertaking that the offeror guarantees reasonable public access and satisfactory conservation and security arrangements. It is for the Secretary of State to decide whether the undertaking is adequate, but as a guideline, the following will be expected:

- a) reasonable public access to the object in a public institution. As a guideline, access for a minimum of 100 days a year (except in exceptional circumstances) will normally be considered to constitute reasonable public access;
- b) satisfactory conservation conditions and security arrangements;
- c) agreement not to part with ownership within ten years without obtaining an undertaking from the purchaser guaranteeing comparable requirements on access, conservation, security and re-sale; and
- d) confirmation by the public body concerned that it will facilitate the access guaranteed by the undertaking.

57. Copies of the undertaking should be supplied to the Secretariat.
58. Where a private offer is combined with such an undertaking, the Secretary of State will normally take this offer into account when deciding whether or not to issue an export licence. This means that if the owner refuses the offer, the licence application will normally be refused. If no undertaking is given, the Secretary of State will not take the existence of the offer into account and will normally grant an export licence.

How do I go about arranging such an undertaking with a public body?

59. You can, of course, approach a public body direct. Alternatively, the person appointed as Champion for the case may be able to help you with this. The Secretariat will be able to provide you with contact details for the Champion.

What happens if I accept an offer to purchase?

60. If you accept an offer to purchase, from either a public body or private source, your licence application will automatically be treated as withdrawn.

What happens if I withdraw my application after receiving an offer to purchase from a public source?

61. You are likely to be considered to have refused the purchase offer. Any subsequent licence application will normally be treated as if there had been a licence refusal and the procedures in paragraphs 69-72 will apply.

What happens if I receive both a public offer and a private offer with the undertaking as set out in paragraph 56?

62. You are free to choose between the offers made to you. The Secretary of State hopes that you will accept the offer which provides the greater public benefit.

What happens if I do not receive an offer to purchase?

63. If you do not receive an offer to purchase, your export licence will normally be granted at the end of the deferral period, (or possibly earlier if a split deferral applies – see paragraph 39) although in some circumstances the Secretary of State may decide to defer a decision on your licence application for a further period.

In what circumstances has the Secretary of State decided to defer a licence for a further period?

64. There have been cases where the Secretary of State has agreed to a further deferral period at the end of the deferral period originally set where a public body attempting to acquire the object had a real possibility of finding the outstanding funds required for purchase. However, additional deferral periods are rare and normally only granted where there is a reasonably certain prospect of raising the residual sum within a prescribed timescale.

Who is the ultimate authority to decide whether I get an export licence?

65. The Reviewing Committee only provides advice and recommendations to the Secretary of State. It is for the Secretary of State to make a decision on your licence application. The Secretary of State has discretion when making decisions on licence applications, but that discretion must be exercised reasonably.

Which offers, in the context of paragraphs 53-58, will the Secretary of State take into account when making a decision on an export licence application?

66. When making a decision on an export licence application in the context of paragraphs 53-58, the Secretary of State will take into account the existence of a **compensating offer to purchase**. A compensating offer should not normally disadvantage owners, or put them in a worse position than they would have been in had they accepted a fair market price. An offer from a public body under the private treaty sale arrangements for less than the recommended fair market price can, in certain circumstances, be considered to be a compensating offer to purchase.

What are the private treaty sale arrangements?

67. A private treaty sale of a cultural object to a qualifying public body may be exempt from capital taxation (i.e. Inheritance Tax, Capital Gains Tax and

Corporation Tax on Companies' chargeable gains). Where the exemption does apply, the vendor will receive the sale proceeds without any liability to tax. If applicable, a tax exemption on sale proceeds can enable a purchasing public body to make (and the Secretary of State to take into account as an effective compensating offer) an offer which is lower than the fair market price (i.e. the fair market price less the allowance against capital taxation). These tax concessions are not available on private treaty sales to private purchasers.

68. This is only a general outline of the arrangements that exist for a private treaty sale of a cultural object to qualifying public bodies. For further information contact your local HM Revenue and Customs tax office (telephone number in the Yellow Pages).

What happens if an export licence has been refused in the past and I wish to re-apply for a licence?

69. Where a subsequent application is made for a licence to export an object of Waverley standard belonging to a person who, at the time of the first application, refused (or declined to consider) an offer to purchase, it will be subject to the normal licensing procedures as set out in this notice. If the Expert Adviser objects to the granting of the licence under the Waverley criteria, the application will be referred to the Reviewing Committee for consideration as to whether the object still satisfies the Waverley criteria.
70. If a subsequent application is being made within ten years or so of a licence application which was refused, the applicant for the fresh licence should include, in their written statement to the Committee, details of any change of circumstances since the earlier application, or other arguments in support of the new application. In particular, the applicant should set out any arguments they wish to advance as to why the Committee should not recommend a further licence refusal, without a deferral period, given the history of the previous application (assuming the object is still found to be of Waverley standard). If the Committee sees no change of circumstances to justify recommending approval of the licence, it will normally recommend that the licence be refused without a deferral period.
71. If the applicant argues that, since the previous application, the owner has made the object available for sale to a public body (or a private owner within the context of paragraph 56), the Committee can advise on all relevant factors, such as whether the price was reasonable, the identity of the prospective purchaser, the time since the offer and the time since the previous licence refusal. The Secretary of State will take these into account. If there has been no such purchase offer, the Secretary of State will take this into account when making a decision, but it will not necessarily be a decisive factor.
72. An application by, or on behalf of, a person closely connected with the person who was the owner at the time of the earlier application (for example the spouse of the previous owner or a company controlled by the previous owner) will

normally be treated in accordance with paragraphs 69-71.

To whom should I speak if I am not content with the handling of my licence application?

73. Staff in the Export Licensing Unit and the Reviewing Committee Secretariat are happy to answer queries by telephone about export licensing. We encourage people to contact us about any problems so that we can try to remedy them. If you are not happy with the service provided, please tell the person who is dealing with your enquiry why you are dissatisfied with the way in which it is being handled. He or she will try and address the problem there and then or refer you to someone who can help. Alternatively, you can contact the Head of Enquiries. If you want to do this in writing please address your letter to the Head of Enquiries, Arts Council England, 21 Bloomsbury Street, London, WC1B 3HF. The telephone number is: 0845 300 6200 or email: enquiries@artscouncil.org.uk . If you are not happy with the response to your complaint, you can ask for a review of how it has been dealt with by the Chief Executive – same contact details as The Head of Enquiries.
74. You can seek to have your complaint reviewed by the Parliamentary Ombudsman, an officer of the House of Commons who is wholly independent of the Government, at any time, by asking your MP to put your complaint to the Ombudsman.

What is the Advisory Council on the Export of Works of Art?

75. The Reviewing Committee is guided in its policy advice by the membership of the Advisory Council on the Export of Works of Art. The Council was established to provide a forum for the discussion of the principles and operation of the export control system and usually meets once a year. Museums and galleries, representatives of art trade organisations and various 'heritage' bodies are represented on the Council. A full list of members is at Appendix E (page 34).

Can I get an advance ruling from an Expert Adviser or the Reviewing Committee on whether my object meets the Waverley criteria?

76. No. The recommendations of the Reviewing Committee cannot be pre-judged. Each licence application is treated on its own merits.

Does the Reviewing Committee publish details of its past recommendations?

77. Yes. The Reviewing Committee has an Annual Report which is published by the Stationery Office Publications Centre (see Appendix C page 30). The Report, which is presented to Parliament, outlines the Committee's policy discussions and gives detailed accounts of the cases considered.

What further guidance is available from the Acquisitions, Export and Loans Unit?

78. A copy of this guidance is available free of charge.

What guidance is available on the internet?

79. This guidance is on the Arts Council England website at:

<http://www.artscouncil.org.uk/about-us/museums-and-libraries/cultural-property/export-controls/export-licensing/>

80. Notes of Reviewing Committee case hearings, together with associated papers, are on the Arts Council England website at:

<http://www.artscouncil.org.uk/about-us/museums-and-libraries/cultural-property/export-controls/reviewing-committee/>

81. Press notices about export licensing decisions by the Secretary of State are on the DCMS website at:

http://www.culture.gov.uk/reference_library/media_releases/default.aspx

From whom can I obtain further copies of this guidance?

82. Contact the Export Licensing Unit on 020 7268 9606/9635/9623/9622/9642/9614.

Table 1: Objects excluded from the export control (referred to in paragraph 3)

How to use this table

If you intend to export an item which falls fully within one of the categories described below, an export licence application is **not** required for the destination shown in the heading:

For any destination:

category of item

1. Postage stamps and other articles of philatelic interest.

For despatch to another EU Member State:

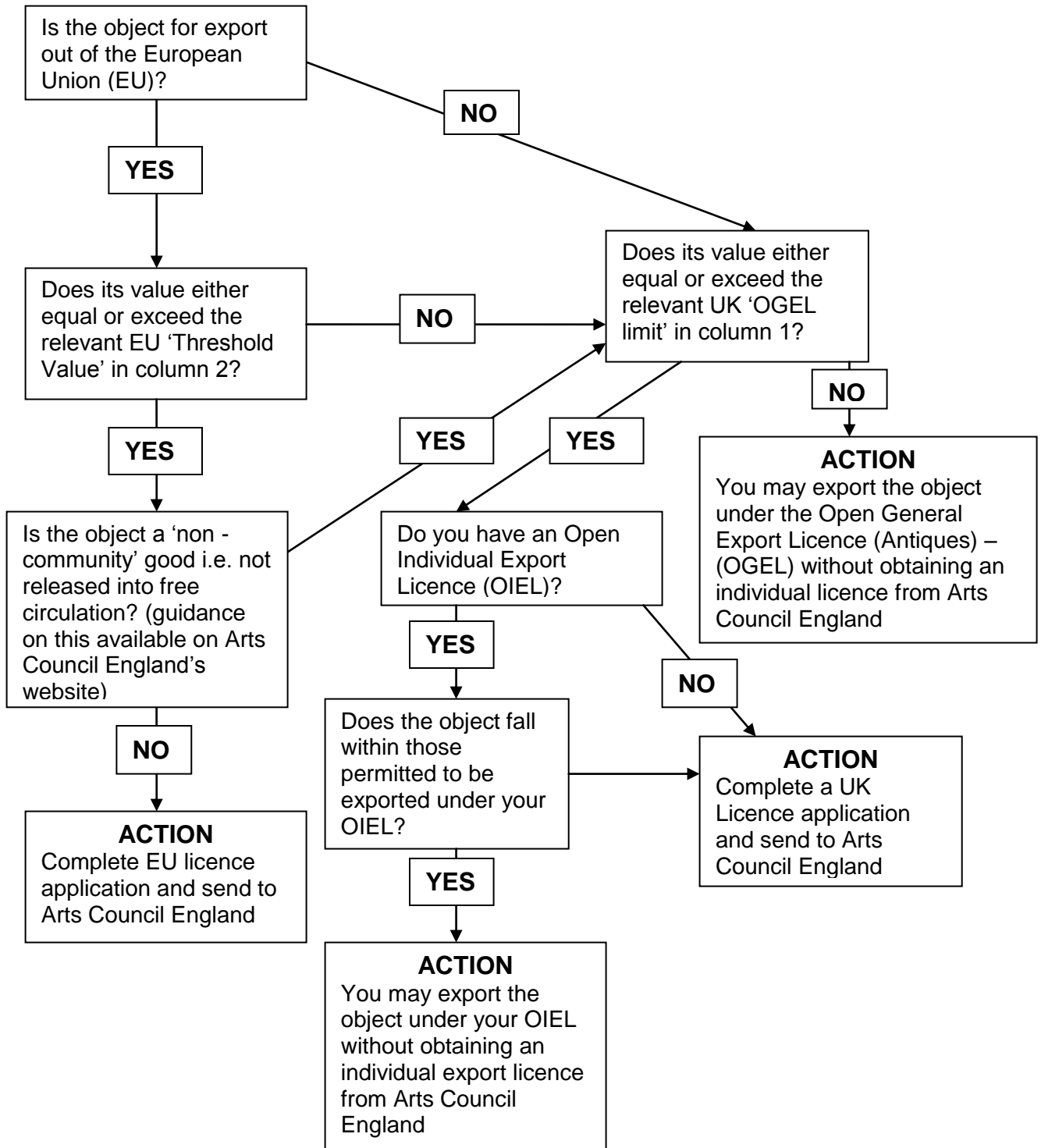
category of item

2. Birth, marriage or death certificates or other documents relating to the personal affairs of the exporter or the spouse of the exporter.
3. Letters or other writings written by or to the exporter or the spouse of the exporter.
4. Any object exported by, and being the personal property of, the manufacturer or producer thereof (does not apply to companies), or the spouse, widow or widower of that person.
5. Any object less than 50 years of age at the time of export.

For export to a destination outside the EU:

category of item

6. Letters or other writings written by or to the exporter or the spouse of the exporter.
7. Any object less than 50 years of age at the time of export.



Flow chart (as referred to in paragraphs 4-8)

What type of licence do I require for export?

(Please ensure that you read any relevant footnotes and take account of the age limits applicable in Tables 2 and 3 on pages 25 and 26.)

Table 2: EU categories for the export of cultural goods

Category of Cultural Object	Threshold value
1. Archaeological objects more than 100 years old which are the products of: <ul style="list-style-type: none"> • excavations and finds on land or water • archaeological sites • archaeological collections 	£Zero
2. Elements forming an integral part of artistic, historical or religious monuments which have been dismembered, of an age exceeding 100 years	£Zero
3. Pictures and paintings, other than those included in categories 4 or 5, executed entirely by hand in any medium and on any material ¹	£125,011
4. Watercolours, gouaches and pastels executed entirely by hand on any material ¹	£25,002
5. Mosaics in any material executed entirely by hand, other than those falling in categories 1 or 2, and drawings in any medium executed by hand on any material ¹	£12,501
6. Original engravings, prints, serigraphs and lithographs with their respective plates and original posters ¹	£12,501
7. Original sculptures or statuary and copies produced by the same process as the original ¹ , other than those in category 1	£41,670
8. Photographs, films and negatives thereof ¹	£12,501
9. Incunabula and manuscripts, including maps and musical scores, singly or in collections ¹	£Zero
10. Books more than 100 years old, singly or in collections	£41,670
11. Printed maps more than 200 years old	£12,501
12. Archives, and any elements thereof, of any kind or medium which are more than 50 years old	£Zero
13. (a) Collections ² and specimens from zoological, botanical, mineralogical or anatomical collections; (b) Collections ² of historical, palaeontological, ethnographic or numismatic interest	£41,670
14. Means of transport more than 75 years old	£41,670
15. Any other antique items not included in categories 1 to 14 (a) between 50 and 100 years old toys, games glassware articles of goldsmiths' or silversmiths' wares furniture optical, photographic or cinematographic apparatus musical instruments clocks and watches and parts thereof articles of wood pottery tapestries carpets wallpaper arms (b) more than 100 years old	£41,670

¹ Which are more than 50 years old and do not belong to their originators

² As defined by the Court of Justice in its judgement in Case 252/84, as follows: 'Collectors' pieces within the meaning of heading No 97.05 of the Common Customs Tariff are articles which possess the requisite characteristics for inclusion in a collection, that is to say, articles which are relatively rare, are not normally used for their original purpose, are the subject of special transactions outside the normal trade in similar utility articles and are of high value.

Table 3: OGEL limits for the export of cultural goods

Category of Object	OGEL limit
1. Any item over 50 years of age (excluding objects listed in categories 2-10 below) ³	£ 65,000
2. Archaeological material found in UK soil or UK territorial waters over 50 years of age	£ Zero
3. Manuscripts, documents and archives (excluding printed matter) ⁴ over 50 years of age	£ Zero
4. Architectural, scientific and engineering drawings produced by hand over 50 years of age	£ Zero
5. A photographic positive or negative or any assemblage of such photographs over 50 years of age	£10,000
6. A textile (excluding carpets and tapestries) over 50 years of age	£12,000
7. A portrait or likeness of a British Historical Person ⁵ over 50 years of age	£10,000
8. A firearm over 100 years of age and any other arms or armour ⁶	£ 35,000
9. A firearm between 50 and 100 years of age ⁴	£ 65,000
10. A painting in oil or tempera (excluding portraits of British Historical Persons) over 50 years of age	£180,000

³ **An individual export licence is not required to export goods to another EU Member State for the following:**

- i. musical instruments exported for less than 3 months by a professional musician for use in the course of work;
- ii. musical instruments exported following importation for less than 3 months by a professional musician for use in the course of work;
- iii. motor vehicles (other than those designed or adapted for military or paramilitary use) exported for less than 3 months for use for pleasure purposes;
- iv. foreign registered motor vehicles (other than those designed or adapted for military or paramilitary use) exported following importation for less than 3 months for pleasure purposes.

An individual export licence is not required to export goods to a non-EU destination for the following:

- v. motor vehicles more than 50 and less than 75 years of age (other than those designed or adapted for military or paramilitary use) exported for less than 3 months for use for pleasure purposes;
- vi. foreign registered motor vehicles more than 50 and less than 75 years of age (other than those designed or adapted for military or paramilitary use) exported following importation for less than 3 months for pleasure purposes.

⁴ Before considering submitting a licence application for manorial documents, applicants must consult the Secretary of the Royal Commission on Historical Manuscripts (RCHM) on whether the Master of the Rolls will consent to their export.

⁵ A British Historical person is someone listed in the *Dictionary of National Biography*, *Who's Who*, or *Who was Who*.

⁶ An export licence from the Export Control Organisation at the Department for Business, Innovation & Skills may be required for cultural goods classified as firearms, military or paramilitary equipment manufactured or produced less than 100 years before the date of exportation, regardless of monetary value.

Appendix A

Export Licensing Unit and the Secretariat to the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest

Export Licensing Unit

Address licence applications to:

**Export Licensing Unit
Arts Council England
21 Bloomsbury Street
London
WC1B 3HF**

Telephone numbers:

Export Licensing Assistants

Laura Lupska	020 7268 9622
Meron Mekonnen	020 7268 9642
Roisin Lacey-McCormac	020 7268 9614

Export Licensing Officers

Margaret Cates	020 7268 9635
Laurence Counter	020 7268 9623

Export Licensing Manager

James Morrison	020 7268 9606
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Secretariat to the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest

Address export policy questions and correspondence for the Reviewing Committee to:

The Secretary
Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest
Arts Council England
21 Bloomsbury Street
London
WC1B 3HF

Telephone numbers:

Secretary

Peter Rowlands 020 7268 9671

Assistant Secretary

Lucie van Kuffeler 020 7268 9695

Appendix B

Member States and territories of the European Union

Member States of the European Union (EU) are:

Austria	Belgium	Bulgaria
Croatia	Cyprus	Czech Republic
Denmark	Estonia	Finland
France	Germany	Greece
Hungary	Ireland	Italy
Latvia	Lithuania	Luxembourg
Malta	The Netherlands	Poland
Portugal	Romania	Slovakia
Slovenia	Spain	Sweden
United Kingdom		

The following territories are also in the EU for export licensing purposes:

Andorra

Canary Islands

Channel Islands (**see note**)

French Overseas Departments of Guadeloupe, French Guiana, Martinique, and Reunion.

Monaco

Mount Athos (Greece)

Note

The policy in respect of the referral of applications to Expert Advisers is set out in paragraphs 8 and 9. For the purpose of Paragraph 9, the Channel Islands are regarded as part of the UK. Therefore, objects which have arrived in the UK within the last 50 years from the Channel Islands are normally referred to an Expert Adviser for scrutiny as to national importance.

Appendix C

Useful addresses:

TSO (The Stationery Office)

PO Box 29

Norwich

NR3 1GN

Telephone orders/General enquiries: 0870 600 5522

Fax orders: 0870 600 5533

Email: book.orders@tso.co.uk

Animal Health CITES Team

1/17 Temple Quay House

2 The Square

Temple Quay

Bristol

BS1 6EB

General enquiries: 0117 372 8774

Email: wildlife.licensing@animalhealth.gsi.gov.uk

Website: <http://www.defra.gov.uk/animalhealth/cites>

Export Control Organisation

Department for Business, Innovation and Skills

3rd Floor

1 Victoria Street

London

SW1H 0ET

Telephone: 020 7215 4594

Fax: 020 7215 2635

Email: eco.help@berr.gsi.gov.uk

Website: <https://www.gov.uk/government/organisations/export-control-organisation>

The Secretary of the Royal Commission on Historical Manuscripts

National Advisory Services

The National Archives

Kew

Richmond

Surrey TW9 4DU

Telephone: 020 8392 5330 x 2619

Fax: 020 8487 1970

Email: nas@nationalarchives.gov.uk

Website: <http://www.nationalarchives.gov.uk>
<http://www.nationalarchives.gov.uk/policy/other/manorial.htm>

Appendix D

Terms of reference and membership of the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest

Terms of reference

The Committee was established on 1952, following the recommendations of the Waverley Committee in its Report in September of that year. Its terms of reference are:

- (a) to advise on the principles which should govern the control of export of objects of cultural interest under the Export Control Act 2002 and on the operation of the export control system generally;
- (b) to advise the Secretary of State on all cases where refusal of an export licence for an object of cultural interest is suggested on grounds of national importance;
- (c) to advise in cases where a special Exchequer grant is needed towards the purchase of an object that would otherwise be exported.

Membership

Membership of the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest

SIR HAYDEN PHILLIPS GCB DL (CHAIRMAN)

Sir Hayden Phillips is the Independent Reviewer of the Adjudications of the Advertising Standards Authority. He is also a Director of the Energy Saving Trust and of St Just Farms Ltd; and Chairman of the Digital Cinema Funding Partnership and of the Apsley House Management Committee. He is a Deputy Lieutenant of Wiltshire, a Lay Canon of Salisbury Cathedral and Chairman of its Fabric Advisory Committee. He was Chairman of the National Theatre from 2004 to 2010. Sir Hayden's previous career was in the Civil Service, latterly heading two Departments as Permanent Secretary – the Department for Culture, Media and Sport from 1992 to 1998, and the Lord Chancellor's Department (now the Ministry of Justice) from 1998 to 2004. He has recently been invited to chair the selection process for the board of the new Independent Press Standards Organisation.

Appointed 17 March 2014: appointment expires on 16 March 2019

RICHARD CALVOCORESSI

Richard Calvocoressi, Director of The Henry Moore Foundation since 2007 and former Keeper, and then Director, of the Scottish National Gallery of Modern Art

(1987-2007), was originally a curator at the Tate Gallery (1979-87), where he was responsible for building up the collections of pre - and postwar European art. He also organised major exhibitions of Jean Tinguely (1982) and Oskar Kokoschka (1986). In Scotland he acquired important international collections of dada and surrealist art from the estates of Roland Penrose and Gabrielle Keiller and was instrumental in attracting the Anthony d'Offay gift to Edinburgh and London. In 2004 the SNGMA was awarded the Gulbenkian Museum of the Year Award (now the Art Fund Prize) for its commissioning of Charles Jencks's Landform. Richard Calvocoressi has also published on various artists including Francis Bacon, Georg Baselitz, Reg Butler, Lucian Freud, Anselm Kiefer, Paul Klee, René Magritte, Lee Miller and Henry Moore. He is an Expert Member of the Comité Magritte, a Member of the Francis Bacon Catalogue Raisonné Committee and a Trustee of The Art Fund. In 2008 he was awarded a CBE for services to the Arts, particularly in Scotland.

Appointed 13 November 2013: appointment expires 12 November 2016

PHILIPPA GLANVILLE

Philippa Glanville FSA is currently a trustee of the Geffrye Museum, a member of the Westminster Abbey Fabric Commission, Curatorial Adviser to the Harley Foundation and President of the Silver Society. An historian & curator at the London Museum, Museum of London and Victoria & Albert Museum, she was Keeper of Metalwork at the V&A from 1989 to 1999. From 1999 to 2003 she was Academic Director at Waddesdon Manor (the Rothschild Collection), and Associate Curator at the Gilbert Collection, Somerset House. She writes regularly on silver, social history and the history of collecting; her books include *Silver in Tudor & Early Stuart England* (V&A 1990), *London in Maps* (Connoisseur/Ebury Press 1972), *Women Silversmiths 1697-1845* (with J.Goldsborough, Thames & Hudson 1991), and for the V&A, *Silver, Elegant Eating & The Art of Drinking* (1996, 2002, 2007). She has contributed to many publications including *City Merchants & the Arts 1670 -1720* (Oblong/Corporation of London 2004), *Feeding Desire* (Cooper Hewitt 2006), *Les tables royales en Europe & Quand Versailles était meuble en argent* (RMN & Chateau de Versailles 1993 & 2001), *Treasures of the English Church* (Goldsmiths Company/Holberton 2008) and *Baroque* (V&A 2009). She serves on the Advisory Council of the Mellon Centre for British Art and on the editorial board of *Apollo*.

Appointed 2 April 2010: appointment expires 1 April 2018

LOWELL LIBSON

Lowell Libson is an art dealer and Managing Director and Proprietor of Lowell Libson Ltd. which specialises in British paintings, watercolours and drawings of the seventeenth to twentieth centuries. His specialist area of expertise is the art market and British works of the 17th – 20th centuries.

Appointed 3 June 2011: appointment expires 2 June 2015

SIMON SWYNFEN JERVIS

Currently a Director and Trustee of the Burlington Magazine, Chairman of the Furniture History Society, Chairman of the Walpole Society and Chairman of the Leche Trust. He previously held the posts of Acting Keeper and then Curator of

the Department of Furniture at the Victoria & Albert Museum, before becoming Director of the Fitzwilliam Museum, Cambridge (1989 to 1995). He then served as Director of Historic Buildings at the National Trust (1995 to 2002). He is also an Honorary Vice-President of the Society of Antiquaries of London, a Life Trustee and currently Chairman of the Trustees of Sir John Soane's Museum and a member of the Advisory Council of the Art Fund.

Appointed 10 April 2007: appointment expires on 9 April 2015

LESLIE WEBSTER

Formerly Keeper (Head) of the Department of Prehistory and Europe, Leslie Webster has spent her career as a senior curator at the British Museum, overseeing the early medieval collections and specialising in Anglo-Saxon and Viking material culture. She is currently an Honorary Visiting Professor at the Institute of Archaeology, UCL. She has co-curated four major exhibitions on early medieval themes at the British Museum, and also commissioned and co-ordinated a series of five thematically linked exhibitions in five major European museums, as part of the European Science Foundation's Transformation of the Roman World AD 400-900 Project. Since her retirement from the British Museum in 2007, she has continued to publish and lecture on Anglo-Saxon art and archaeology, on which she is an internationally acknowledged authority. Her latest book, published in 2012, is *Anglo-Saxon Art: a new History*. She has served as a Trustee and in an advisory capacity on many academic and specialist bodies, including the Society of Antiquaries of London, of which she is currently a Trustee; and the Society for Medieval Archaeology, where she served as President from 2007-10. Other advisory work has included the Bede's World Museological and Academic Advisory Committee, the English Heritage Museums and Archives Advisory Panel, and the Portable Antiquities Advisory Group. She is currently the Chair of the Staffordshire Hoard Research Advisory Panel, which has been set up to oversee the research and publication of this major Anglo-Saxon find, and has recently been appointed to the National Heritage Memorial Fund Advisory Panel.

Appointed 18 February 2013: appointment expires 17 February 2017

AIDAN WESTON-LEWIS

Aidan Weston-Lewis has worked at the National Gallery of Scotland since 1992, where he is Chief Curator, with responsibility for the Italian and Spanish collections. Before that he was Assistant Librarian at the Witt Photographic Library at the Courtauld Institute in London. He has organised a series of major exhibitions and has published widely in his area of specialism, particularly on North Italian painting and drawing of the sixteenth and seventeenth centuries. In 2005 he received from the Italian Republic the honour of Cavaliere dell'Ordine della Stella della Solidarietà Italiana in recognition of his contribution to the study of Italian art.

Appointed 10 May 2011: appointment expires 9 May 2015

DR CHRISTOPHER WRIGHT

Dr Christopher Wright joined the Department of Manuscripts, British Library, in 1974 and was Head of Manuscripts from 2003 until his retirement in

October 2005. He is a Fellow of the Society of Antiquaries (2002) and a Fellow of the Royal Historical Society (1982). His publications include *George III* (2005) and, as editor, *Sir Robert Cotton as Collector: Essays on an Early Stuart Courtier* (1997). From 1989 to 1999, he was editor of the *British Library Journal*. He served as a Trustee of the Sir Winston Churchill Archives Trust, Cambridge (2001 to 2005) and was on the Council of the Friends of the National Libraries (2003 to 2006). From August 2005 he has been a Trustee of 'The Handwriting of Italian Humanists'. In October 2005, he was appointed to the Acceptance in Lieu Panel of the Museums Libraries and Archives Council.

Appointed 20 November 2006: appointment expires on 19 November 2014

Appendix E

Composition of the Advisory Council on the Export of Works of Art and Objects of Cultural Interest

The Chairman of the Reviewing Committee is the Chairman of the Advisory Council and the membership is as follows:

- (a) the independent members of the Reviewing Committee *ex officio*;
- (b) the departmental assessors on the Reviewing Committee (representatives of the Department for Culture, Media and Sport, Department for Business, Innovation and Skills, HM Treasury, Foreign and Commonwealth Office, HM Revenue and Customs, Scottish Executive Department for Culture, National Assembly for Wales Department for Culture and Northern Ireland Department for Culture);
- (c) the Directors of the English and Scottish national collections, National Museums Wales, National Museums Northern Ireland, and the Librarians of the National Libraries of Wales and Scotland;
- (d) the Expert Advisers to whom applications for export licences are referred, other than those who are members by virtue of (c) above;
- (e) eight representatives of non-grant aided museums and galleries in England, Scotland, Wales and Northern Ireland, nominated by the Museums Association;
- (f) representatives of the:

- Arts Council England
- Arts Council of Northern Ireland
- Arts Council of Wales
- Association of Independent Museums
- Conference of Directors of the National Museums and Galleries
- Friends of the National Libraries
- Heritage Lottery Fund
- National Archives
- National Archives of Scotland
- The Art Fund
- National Fund for Acquisitions
- National Heritage Memorial Fund
- National Trust
- National Trust for Scotland
- Pilgrim Trust
- PRISM Grant Fund for the Preservation of Scientific and Industrial Material
- V&A Purchase Grant Fund

(g) representatives of the:

British Academy
British Records Association
Canadian Cultural Property Export Review Board (*Observer Status*)
Chartered Institute of Library and Information Professionals (CILIP)
Council for British Archaeology
Historic Houses Association
Historical Manuscripts Commission
Royal Academy of Arts
Royal Historical Society
Royal Scottish Academy
Scottish Records Association
Society of Antiquaries of London
Society of Archivists
Society of College, National and University Libraries

(h) representatives of the trade nominated by the:

Antiquarian Booksellers' Association (two)
Antiquities Dealers' Association (two)
Association of Art and Antique Dealers (two)
Bonhams
British Antique Dealers' Association (three)
British Art Market Federation
British Numismatic Trade Association (two)
Christie's
Fine Art Trade Guild
Society of London Art Dealers (two)
Society of Fine Art Auctioneers
Sotheby's.

Appendix F

Standard formats for digital copies of manuscripts

Originals should be digitally captured to create a master image that should be at least of the same legibility as the original. A good quality scanner or digital camera will normally generate images of sufficient quality. The following standards apply:

- Where images are generated using a flatbed scanner the digital image must be at a minimum resolution of 300 pixels per inch.
- For images created using a digital camera, the camera used should have a minimum specification of 6 megapixels, although 8 megapixels are recommended.
- The image must be in colour or greyscale.
- The files must be submitted in uncompressed .tiff format.
- A clear ruler should be placed on one edge of the image with the scale clearly shown.
- Files must be named so that each of them is uniquely identified. This can be done using the name of the collection with a sequential number for each image captured. For example each image in the collection Styles Family letters could be named stylesletter0001.tif, stylesletter0002.tif etc. Software is available that automatically generates file names like these.
- The files must be submitted on a DVD or CD. The disc and case should be clearly labelled.
- An electronic file containing information about the images should be supplied with the image files. This must be at least to the standard of a sale catalogue description of the item. Where this is a collection the description should provide details of individual volumes and groups of letters. A table is attached as an example of the form this file should take.

Note

All digital images submitted as copies of manuscripts must be accompanied by a signed and dated declaration stating that the images meet the standards set out above.

Leading strategically, the Arts Council England promotes best practice in museums, libraries and archives, to inspire innovative, integrated and sustainable services for all.

Copies of this publication
can be provided in alternative
formats. Please contact
the Export Licensing Unit on
020 7268 9606/9635/9623/9622/9642/9614

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