

# Export of Works of Art 2003 – 2004



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# Export of Works of Art 2003-2004

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Fiftieth Report of the  
Reviewing Committee

Presented to Parliament by the  
Secretary of State for Culture, Media and Sport  
By Command of Her Majesty, December 2004

Cm 6404  
£13.75

## Reviewing Committee on the Export of Works of Art

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Sir John Guinness CB (Chairman until 30 November 2000)

Lord Inglewood (Chairman from 1 December 2003)

Ms Amanda Arrowsmith

Professor David Ekserdjian

Mr Ian Gow (until 1 December 2003)

Dr Catherine Johns

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### Previous Reports

2002-03 Cm 6048

2001-02 Cm 5662

2000-01 Cm 5311

1999-2000 Cm 5019

1998-99 Cm 4466

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# Report of the Reviewing Committee on the Export of Works of Art

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1 July 2003 – 30 April 2004

**To:**

The Rt Hon. Tessa Jowell, MP  
Secretary of State for Culture, Media and Sport



# Part I: Reviewing Committee Report for 2003-04 (July to April)

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## Introduction

At the height of British prosperity in the seventeenth, eighteenth and nineteenth centuries British collectors and patrons not only commissioned outstanding works of art at home, but also scoured the world for treasures and formed great collections, both private and public.

In the twentieth century, with Britain's declining economic fortunes, the situation was to some extent reversed. The outflow of works of art of national significance became a matter of widespread public concern and remains so to this day.

## History of export controls in the UK

The reasons for controlling the export of what are now known as cultural goods were first recognised in the UK at the end of the nineteenth and beginning of the twentieth centuries. British private collections had become the prey of American and German collectors and it was apparent that many were being depleted and important works of art sold abroad at prices in excess of anything that UK public collections or private buyers could afford. It was against this background the National Art Collections Fund was established in 1903, a hundred years ago last year, to help UK national and provincial public collections to acquire objects that they could not afford by themselves.

Until 1939 the United Kingdom had no legal controls on the export of works of art, books, manuscripts and other antiques. The outbreak of the Second World War made it necessary to impose controls on exports generally in order to conserve national resources. As part of the war effort, Parliament enacted the Import, Export and Customs Powers (Defence) Act 1939, and in addition the Defence (Finance) Regulations, which were intended not to restrict exports but to ensure that, when goods were exported outside the Sterling Area, they earned their proper quota of foreign exchange. In 1940, antiques and works of art were brought under this system of licensing.

It was in 1950 that the then Labour Chancellor of the Exchequer, Sir Stafford Cripps, established a committee under the Chairmanship of the First Viscount Waverley 'to consider and advise on the policy to be adopted by His Majesty's Government in controlling the export of works of art, books, manuscripts, armour and antiques and to recommend what arrangements should be made for the practical operation of policy'. The committee reported in 1952 to RA Butler, Chancellor in the subsequent Conservative administration, and its conclusions still form the basis of the arrangements in place today.

## Current export controls

The current statutory powers to control exports of cultural goods under UK legislation are exercised by the Secretary of State under the Export Control Act 2002. Under the Act, the Secretary of State for Culture, Media and Sport has made the Export of Objects of Cultural Interest (Control) Order 2003. Export Controls are also imposed by Council Regulation (EEC) No 3911/92 as amended, on the export of cultural goods. The control is enforced by HM Customs and Excise on behalf of the Department for Culture, Media and Sport (DCMS). If an item within the scope of the legislation is exported without an appropriate licence, the exporter and any other party concerned with the unlicensed export of the object concerned may be subject to penalties, including criminal prosecution, under the Customs and Excise Management Act 1979.

## The Reviewing Committee on the Export of Works of Art

An independent Reviewing Committee on the Export of Works of Art was first appointed in 1952 following the recommendations of the Waverley Committee. It succeeded an earlier Committee of the same name established in 1949, comprising museum directors and officials, which heard appeals against refusals and, from 1950, all cases where refusals were recommended. The Committee's terms of reference, as set out in the Waverley Report, were, and remain:

- i) To advise on the principles which should govern the control of export of works of art and antiques under the Import, Export and Customs Powers (Defence) Act 1939;
- ii) To consider all the cases where refusal of an export licence for a work of art or antique is suggested on grounds of national importance;
- iii) To advise in cases where a special Exchequer grant is needed towards the purchase of an object that would otherwise be exported;
- iv) To supervise the operation of the export control system generally.

The Committee is a non-statutory independent body whose role is to advise the Secretary of State whether a cultural object which is the subject of an application for an export licence is of national importance under the Waverley criteria (so named after Viscount Waverley), which were spelt out in the conclusions of the Waverley Report. The Committee consists of eight full members, appointed by the Secretary of State for Culture, Media and Sport, seven of whom have particular expertise in one or more relevant fields (paintings, furniture, manuscripts etc) and a Chairman. A list of members is at the front of this report. During the year the appointments of Sir John Guinness, Chairman, and Ian Gow came to an end. The Committee wishes to put on record and express its thanks for their valuable contribution. It also wishes to welcome Lord Inglewood, who was appointed Chairman in December 2003, and Professor Pamela Robertson, who was also appointed in that month.

## The Waverley criteria

The Waverley criteria are applied to each object the Committee considers.

- **Waverley one.** Is it so closely connected with our history and national life that its departure would be a misfortune?
- **Waverley two.** Is it of outstanding aesthetic importance?
- **Waverley three.** Is it of outstanding significance for the study of some particular branch of art, learning or history?

These categories are not mutually exclusive and an object can, depending on its character, meet one, two, or three of the criteria.

The Committee reaches a decision on the merits of any object which the relevant expert adviser to the Department draws to its attention.

A hearing is held at which both the Department's expert adviser and the applicant submit a case and can question the other party. The permanent Committee members are joined for each hearing by three independent assessors, acknowledged experts in the field of the object under consideration, who temporarily become full members of the Committee for the duration of consideration of the item in question.

If the Committee concludes that an item meets at least one of the Waverley criteria, its recommendation is passed on to the Secretary of State. The Committee also passes on an assessment of the item's qualities and a recommendation as to the length of time for which the decision on the export licence should be deferred, to provide UK institutions and private individuals with a chance to raise the money to purchase the item to enable it to remain in this country. It is the Secretary of State who decides whether an export licence should be granted or whether it should be deferred, pending the possible receipt of a suitable matching offer from within the UK, which will lead to the refusal of a licence if it is turned down.

Since the Committee was set up in 1952 many important works of art have been retained in the UK as a result of its intervention. These embrace many different categories and, to take an illustrative selection, include Titian's *The Death of Actaeon* (1971) and, from the British school, Gainsborough's *Sir Benjamin Truman* (1977). Not only paintings but sculpture, including *The Three Graces* by Canova (1993); antiquities, for example a 6th century BC Amphora by the Andokides Potter, painted by Psiax (1980); porcelain – a 102 piece Sevres Dinner Service presented to the Duke of Wellington (1979); furniture – a lady's secretaire by Thomas Chippendale (1998); silver – a Charles II two-handled silver porringer and cover, c.1660, attributed to the workshop of Christian van Vianen (1999); and manuscripts, for example the Foundation Charter of Westminster Abbey (1980). This short list shows quite clearly the immense cultural and historic value of what has been achieved.

Unfortunately, and perhaps almost inevitably, some have got away. Noteworthy examples include *David Sacrificing before the Ark* by Rubens (1961), *Portrait of a Boy* by Rembrandt (1965), *A Portrait of Juan de Pareja* by Velasquez (1971), and *Sunflowers* by Van Gogh (1986). Among items other than pictures that were exported are The Burdett Psalter (1998), The World History of Rashid al-Din (1980), The Leicester Codex by Leonardo da Vinci (1980), and the Jenkins or 'Barberini' Venus (2003) which are all of the highest quality in their field. By any measure these are all losses to the UK of items of world significance.

This report, which covers all aspects of the Committee's activities, begins with a description of its work in considering cases which are referred to it on the grounds that the items concerned meet the Waverley criteria.

## Consideration of items by the Reviewing Committee 2003-2004

There were 8,089 licence applications during the period 1 July 2003 to 30 April 2004, covering a total of 16,494 individual items. Of these, 7,488 items were referred to the Department's expert advisers. The number of cases considered by the Committee (i.e. where an expert adviser recommended an object met at least one of the Waverley criteria) was 18 in 2003-04. This represents less than one per cent of all the objects covered by the export licensing system and shows that the Department's expert advisers think very carefully before referring cases to us.

### Items found to meet the Waverley criteria

We found that of the 18 items (including one set and one pair) that we considered, 13 met at least one of the Waverley criteria. These were: the papers of Sir James Watt and his family (case 2); a portrait of Sir James Watt by William Beechey (case 3); a Regency carved mahogany centre table designed by Thomas Hope for his house in Duchess Street (case 5); a pair of paintings by Claude-Joseph Vernet, *Calme: A Landscape at Sunset with Fishermen Returning their Catch* and *Tempête: A Shipwreck in Stormy Seas* (case 6); a painting by Annibale Carracci, *The Holy Family with the Infant Saint John the Baptist ('The Montalto Madonna')* (case 7); a draft royal warrant for a patent for Robert Hooke's 'watches with springs' (case 9); a painting the '*Virgin in Mourning*' attributed to the Master of Moulins (case 11); a Siena marble table made for William Beckford (case 12); four silver wine coolers: one pair by Robert-Joseph Auguste of Paris and one pair by Parker & Wakelin of London (case 13); the archive of G King and Son (case 14); a collection of manuscripts and printed maps mounted and cut as jigsaws, housed in a mahogany cabinet (case 15); a painting by Richard Parkes Bonington, *French Coast with Fishermen* (case 17); and the archive of General Sir Eyre Coote (case 18). These items are described in more detail in the case histories later in this report.

### Items found not to meet the Waverley criteria

Five items were not found to meet the Waverley criteria. These were an album of portrait drawings by William Stukeley (case 1), a painting by Pissaro, *The Garden of Octave Mirbeau at Damps (Eure)*, 1892 (case 4), a painting by Giulio Cesare Procaccini, *The Judgement of Paris* (case 8), a painting by Andrea Soldi, *Portrait of Henry Lannoy Hunter in Oriental Dress, Resting from Hunting, with a Manservant Holding Game* (case 10), and a painting by John Martin, *Joshua Commanding the Sun to Stand Still on Gibeon* (case 16).

### Cases where the licence application was withdrawn following the meeting

Of the 13 applications found to meet the Waverley criteria, three were withdrawn following the hearing and were consequently not referred to you. These were an application to export the papers of Sir James Watt and his family, which met the first and third Waverley criteria, a portrait of Sir James Watt by William Beechey, which also met the first and third Waverley criteria, and a collection of manuscripts and printed maps, mounted and cut as jigsaws, housed in a mahogany cabinet, which met the third Waverley criterion.

### Items referred to the Secretary of State

Ten cases were referred to you and you accepted our recommendations on all of these. The aggregate value for nine of these items at deferral was £7.7 million. A licence was refused without a deferral period for one item, a draft royal warrant for a patent to be issued to Robert Hooke for his 'watches with springs', valued at £78,889.

### Starred items

When the Committee considers that an item is of the most outstanding importance it 'stars' the object. This indicates it believes that especially great efforts should be made to retain it in the United Kingdom. During the past year we starred the archive of G King and Son, the records of Britain's leading conservators of medieval stained glass.

The archive, which was considered at our meeting on 4 March 2004 to meet the third Waverley criterion, is of exceptional importance both nationally and in relation to the individual sites and regions involved. No study of medieval stained glass in East Anglia could be written without detailed study of it. The unique standing of Dennis King, as a master craftsman, restorer and historian of medieval stained glass is demonstrated by the volume of essays, *Crown in Glory: a Celebration of Craftsmanship Studies in Stained Glass*, edited by Peter Moore (Norwich, 1984). In this a wide range of architects, art historians and conservators pay tribute to his exceptional skills, historical knowledge and the value of his records. English painted and stained glass is an important part of our heritage. It is the subject of detailed catalogues county by county being published in the series *Corpus Vitrearum Medii Aevi Great Britain* by the British Academy. This work is still in progress and the King Archive is of major importance for it. It is therefore particularly satisfactory that the archive is returning to Norwich, where the late Mr King was a Freeman. It has been purchased by the Norwich Town Close Estate Charity, not only to preserve it for educational purposes, but also as a tribute to Mr King.

### Retention of items meeting the Waverley criteria 2003-4

Of the 10 items that the Committee found to meet the Waverley criteria for which licence applications were not subsequently withdrawn or refused, seven were purchased by institutions or individuals in the United Kingdom. A Regency table designed by Thomas Hope, c. 1800 was purchased by the Victoria and Albert Museum for £100,000 of which £44,000 came from the National Art Collections Fund and £56,000 from the Brigadier Clark Fund. A painting by Annibale Carracci, *The Holy Family with the Infant Saint John the Baptist ('The Montalto Madonna')*, 1597 – 1600 was purchased by the National Gallery for £805,280. Four silver wine coolers, one pair by Robert-Joseph Auguste of Paris 1766, and the other by Parker and Wakelin of London, 1768 were purchased for £1,098,514 by a private individual. The Norwich Town Close Estate Charity purchased the archive of G King and son for £13,810. A Siena marble side table, made for William Beckford was purchased for £220,000 by the Beckford Tower Trust, of which £110,000 came from the National Heritage Memorial Fund, £35,000 from the National Art Collections Fund and £40,000 from the V&A Purchase Grant Fund. The National Gallery purchased two paintings by Claude-Joseph Vernet, *Calme* and *Tempête*, for £2,402,680 with a grant from the American Friends of the National Gallery, London. A painting by Richard Parkes Bonington, *French Coast with Fishermen*, was purchased by the Tate at a special price of £1,284,026, through the private treaty sale arrangements, with support from the National Art Collections Fund, the Heritage Lottery Fund and Tate members.

The seven items purchased so far have a total value of £6.8 million, which represents 88 per cent of the total value of objects placed under deferral. Detailed figures for cases heard in 2003-4 and the previous nine years are set out in tables 1 and 2 below. Unfortunately, funds could not be raised for every 'Waverley' object. A painting attributed to the Master of Moulins, the *Virgin in Mourning*, was exported.

**Table 1**

The statistics below show the figures for the number of cases for the period 1994-2004.

(1) Year	(2) Cases considered by the Committee	(3) Cases where a decision on the licence application was deferred	(4) Cases in (3) where items were not permanently exported	(5) Cases where items were not permanently exported as % of (3)	(6) Value (at deferral) of cases in (4) where items were not permanently exported (£m)	(7) Value of items in (3) (at deferral) licensed for export (£m)
1994-95	36	29	17	59	9.3	9.1
1995-96	27	21	11	52	5.7	22.3
1996-97	29	25	12	48	1.5	22.7
1997-98	19	15	8	53	4.4	18.9
1998-99	20	17	9	53	2.5	21.0
1999-2000	18	13	10	77	4.5	5.0
2000-01	37	34	27	79	6.6	12.6
2001-02	34	30	25	83	5.6	11.4
2002-03	26	23	14	61	51.7	23.2
July 2003-April 2004	18	9	7 <sup>1</sup>	78	6.8	0.6
<b>TOTALS</b>	<b>264</b>	<b>216</b>	<b>140</b>	<b>65</b>	<b>98.6</b>	<b>146.8</b>

**Table 2**

The statistics below show the figures for the values associated with cases for the period 1994-2004.

(1) Year	(2) Cases where a decision on the licence application was deferred	(3) Value of items in (2) (£m)	(4) No of cases where items were acquired by institutions or individuals in the UK	(5) Value (at deferral) of items in (4) (£m)	(6) Value of items (4) as % of (3) (£m)	(7) Cases where application was refused or withdrawn after Committee's recommendation	(8) Value of items in (7) (£m)
1994-95	29	18.4	15	8.6	47	3	0.8
1995-96	21	28.0	10	5.3	19	2	0.4
1996-97	25	24.2	10	1.1	5	3	0.4
1997-98	15	23.3	7	4.3	18	1	0.1
1998-99	17	23.5	8	2.3	10	1	0.1
1999-2000	13	9.5	6	0.5	5	4	4.0
2000-01	34	19.3	23	3.7	19	4	2.9
2001-02	30	17.0	21	2.4	14	3	2.0
2002-03	23	74.9	12	39.2	52	2	12.5
July 2003-April 2004	9	7.7	7	6.8	88	1	0.8
<b>TOTALS</b>	<b>216</b>	<b>245.8</b>	<b>119</b>	<b>74.2</b>	<b>30</b>	<b>24</b>	<b>24</b>

<sup>1</sup> Excludes one case still under deferral at the time of writing.

### **Unresolved cases from 2002-03**

At the time of writing our last Report, there was just one unresolved deferral: the painting by Raphael, the *Madonna of the Pinks (Madonna dei Garofani)* 1484 – 1520 (2002-03 Report, Case 18). The application for a licence to export the painting was withdrawn earlier this year and we are delighted to report that the National Gallery and the Duke of Northumberland have reached agreement on the sale of the painting to the National Gallery. The painting was sold to the National Gallery for £22 million after the deduction of tax from a gross figure of £35 million. The generous support of the Heritage Lottery Fund (£11.5 million), the National Art Collection Fund (£400,000), together with support from the American Friends of the National Gallery, London and many thousands of donations, large and small, from members of the public, enabled the National Gallery to purchase the painting and keep it on public view in this country.

Last year we also reported on progress following the unlawful export of one of the Charles Dodgson glass negatives, which was referred to us by the Department's expert adviser after it was sold at Sotheby's on 6 June 2001. We understand that despite efforts by Sotheby's to work out a solution to bring the negative back to this country this has, so far, not proved possible. We understand that the Department has taken steps to ensure it is generally known around the world that the negative was illegally exported from this country.

### **Expert advisers, independent assessors and the administration of the system of export control**

The Committee would like once more to thank the Department's expert advisers for all their work in examining licences against the Waverley criteria, preparing submissions on the cases that they refer to us, and championing items under deferral to potential purchasers. We are very grateful for and conscious of the very considerable time and effort they put in to fulfilling this role, which is essential to the smooth running of our system of export control. The outstanding quality of their expertise and commitment is of the highest order.

The Committee would also like to express its gratitude to the independent assessors who join the Committee for consideration of each case. Their expertise and advice play a vital role in our work.

Finally, the Committee would also like to thank all those in the Export Licensing Unit in the DCMS and elsewhere who administer the system. The effective operation of the system could not occur without them.

### **Adequacy of available funding to retain Waverley objects in the United Kingdom**

The nature of the 'Waverley System' is that it is a tripwire, as opposed to a mandatory right of pre-emption. If an item meets the Waverley criteria, its possible departure from this country is flagged up as a national misfortune. In general it follows, although not invariably, that every effort should be made to retain it because of the serious depletion to our national heritage that its departure would represent. Given, quite rightly, that an owner whose object is acquired under these circumstances expects to receive market value for it, it follows that a consistent failure to find the necessary funds to acquire Waverley objects amounts to a structural weakness of the system.

We remain most concerned that a shortage of available money continues to lead to the failure to retain outstanding cultural objects in the UK. This is particularly so in the case of those of high value which, in an age of escalating values, appear to move upwards almost inexorably, ahead of inflation and ahead of the run of the mill items of their type. By definition (otherwise they would not be the subjects of export licences), the items of concern to the Committee are of international significance, hence the difficulties falling to those who attempt to buy items to keep them in the country.

The generality of the problem was described by the Rt Hon. Estelle Morris, Minister for the Arts, in her speech opening the Art Fund's Centenary Conference in November 2003. She said, 'I was looking at the index of fine art prices and noted that it rose by 54 per cent in the three years up to 2001.....So the rising prices of some art and cultural objects, and the prices that some private collectors increasingly can pay both in this country and abroad, present us with challenging and important decisions as to how much to spend and where those sources of income come from.....It is understandable that those institutions that are charged with guarding the cultural heritage of our nation will ask for more money from government in order to discharge their duty.'

We are very concerned and include at Appendix H a report prepared for us by Kusun & Company, a Dallas-based economic research firm and one of the leading authorities on these matters, which indicates in some more detail the nature of the problem. There is no doubt that prices can be documented to have risen steeply. We are nonetheless aware that raw statistics do not necessarily reflect the relative qualities of seemingly comparable works of art.

### **The Goodison Review's recommendations to the Treasury**

The Goodison Review, which was published in January 2004 and which we discuss more generally later, had a number of specific detailed proposals which Sir Nicholas urged the Treasury to adopt in the public interest, to help ensure the finest cultural objects do not leave the country. As far as the tax system is concerned it focused on:-

- Conditional Exemption (21-25)
- Acceptance in Lieu (26-30)
- Private Treaty Sales (31-33)
- Gifts of Pre-eminent Objects (34-36)
- Companies (37-39)

The detail of the proposals on these issues is attached at Appendix J. We appreciate that it is not part of our remit to recommend specific fiscal measures – that is for the Government – and have therefore expressed our concerns in more general terms, although individual members of the Committee have plenty of specific ideas! We wrote to the Chief Secretary to the Treasury in February and urged him to ensure that in future the shortage of available money was not the reason why objects of paramount importance as defined by the Waverley criteria – and it is worth remarking we are normally thinking in terms of no more than ten items a year – went abroad. We also wrote to the Chancellor, in response to the 2003 pre-Budget report, asking him to ensure that, whatever changes he introduced in order to ensure tax was not lost to the nation, these would not trigger a greater dispersal of our cultural assets, which in turn would be an irrevocable national loss. There is widespread anxiety from those familiar with the matter that existing arrangements do not achieve this.

It is most regrettable that, at the time of writing, despite the seriousness of this problem, the Treasury has not responded to Sir Nicholas' ideas, because even if the Treasury were to reject them and explain its reasons, this would enable a national debate to get under way from which appropriate measures could emerge. It cannot be emphasized too strongly that simply doing nothing is not a responsible option, since the underlying problem remains unaddressed. If nothing is done, the problem will not go away. On the contrary, this would inevitably lead to more of the UK's finest objects departing from these shores. In this context, it is worth emphasising the outstanding cultural and financial value of our great national treasures.

It is especially telling that at the meeting of the Advisory Council on 1 July 2004, while discussing the period covered by this report, the Council unanimously and unequivocally endorsed the seriousness of the present position and agreed that the overriding requirement is to resolve those difficulties.

We are aware that it is sometimes argued that if institutions wish to purchase objects of outstanding merit, they should do so when they first come into the open market, rather than waiting until they go under deferral. This is our general view, although we are also aware that at present the systems in place do not always make this feasible. Fundraising takes time and those making bids to some of the main bodies offering support must do so at specified times, according to predetermined calendars. While it would be both desirable and optimal if institutions were invariably in a position to compete financially at short notice with foreign institutions and private individuals living abroad, in reality, now, they are often unable to do so. That being so, we believe that the safeguards contained within the export licensing system strike a fair balance between the interests of buyers and sellers and the wider national interest in retaining cultural objects of the greatest importance in this country.

We also feel further work is required to take an overview of how the various sources of money available to save objects are administered. The systems in place are many and various and decisions take differing lengths of time. We feel it is important that, taken as a whole, they should be user friendly and as swift as possible. We are concerned that some potential institutional purchasers may be daunted by the perceived complexity, and it is obvious that speed, on occasions, can be of overriding importance.

### **Current sources of funding for acquisitions**

We are grateful, as always, for the funding provided towards purchasing items placed under deferral as a result of recommendations we have made. The main sources of funding are as follows.

#### **i) The National Heritage Memorial Fund**

The National Heritage Memorial Fund (NHMF) was set up under the National Heritage Act 1980 in memory of the people who gave their lives for the UK. Its purpose is to act as a fund of last resort to provide financial assistance towards the acquisition, preservation and maintenance of land, buildings, works of art and other objects which are of outstanding importance to the national heritage and under threat. The Government increased the NHMF's grant in aid from £2 million in 1997-8 to £5 million in 2001-2 and has undertaken to maintain it at that level until 2006. The NHMF recently used its core endowment to provide £17.5 million to acquire Tyntesfield for the National Trust. It began making grants again with an allocation of £5 million made in April 2003. This year the NHMF was

able to contribute £110,000 to support the Beckford Tower Trust's acquisition of a Siena marble side table made for William Beckford, which was placed under deferral following a recommendation by the Reviewing Committee. Other significant NHMF grants include £1,832,750 towards the National Railway Museum's acquisition of the Flying Scotsman and £3 million towards the Bodleian Library's acquisition of the Abinger papers.

## ii) The Heritage Lottery Fund

The Heritage Lottery Fund (HLF) distributes lottery proceeds that go towards the 'Heritage Good Cause'. The National Lottery celebrated its 10th Birthday on 6th November and to date, HLF has made more than 15,000 awards, worth over £3 billion, to heritage projects throughout the United Kingdom. Its priorities, at national, regional and local levels, include conservation and enhancement, encouragement to more people to be involved, and making sure that everyone can learn about, have access to, and enjoy their heritage. The HLF is prepared to make grants of up to 90 per cent of the total cost for grants up to £1 million and, for larger requests, grants may be awarded at up to 75 per cent. Recently HLF made its largest grant ever in awarding £11.5 million towards the National Gallery's purchase of the Madonna of the Pinks. (Although the decision on the grant was made in the last reporting year and was included in the Reviewing Committee's annual report for 2002-03, the grant was not actually paid until this reporting year.) It was able to contribute £770,416 towards the Tate's acquisition of a painting by Richard Parkes Bonington, *French Coast with Fishermen*, which was placed under deferral following a recommendation by the Reviewing Committee. Other highlights were the grant of £995,000 to enable the British Museum to acquire the Burney Relief and the grant of £621,500 to enable the acquisition of a 7th century Indian Bronze Buddha by the V & A.

The table below sets out the figures for the NHMF's and HLF's commitments to acquisitions over the past nine years, including grants awarded for the acquisition of manuscript and archive material.

Year	NHMF (£ millions)	HLF (museums/galleries) (£ millions)	HLF (manuscripts/archives) (£ millions)	Total (£ millions)
1995-96	£6.25	£20.37	£0.018	£26.63
1996-97	£8.53	£13.31	£0.956	£22.79
1997-98	£5.90	£17.97	£0.431	£24.30
1998-99	£4.87	£ 5.04	£0.692	£10.60
1999-00	£0.66	£12.92	£0.991	£14.57
2000-01	£3.90	£ 8.02	£5.419	£17.33
2001-02	£4.25	£14.92	£2.600	£21.77
2002-03	£0.65	£19.29	£2.150	£22.09
2003-04	£7.83	£5.59	£3.32	£16.63