



Department for
Digital, Culture
Media & Sport



**REVIEWING COMMITTEE ON THE EXPORT OF WORKS OF ART
AND OBJECTS OF CULTURAL INTEREST**

The Department for Digital, Culture, Media and Sport seeks applications for the appointment of Chair to the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest.

Introduction

The Committee is a non-statutory, independent advisory body whose main role is to advise the Secretary of State whether a cultural object which is the subject of an export licence is of national importance under the ‘Waverley criteria’. These are as follows:

History	Aesthetics	Scholarship
Is it closely connected with our history and national life?	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>

The Committee reaches a view on the merits of any object which one of the Secretary of State’s expert advisers refers to it. If the Committee finds that an item meets at least one of the Waverley criteria, it will recommend to the Secretary of State that the decision on the export licence should be deferred for a specified period. This will allow institutions and private individuals in the UK a chance to raise the money to purchase the item to enable it to remain in this country.

In 2018-19 & 2019-20, 45 cases were considered by the Committee, with 35 of these recommended for deferral. In all, 12 items worth £7.6m were saved for collections throughout the UK. (For Annual Reports of these and earlier years see <https://www.artscouncil.org.uk/supporting-collections-and-cultural-property/rcewa-annual-reports>).

2022 marks the 70th anniversary of the Waverley Report (1952) which led to the founding of the Committee. This is an occasion to celebrate and communicate widely the work of the Committee and its public impact. It is also an opportunity to take stock and ensure the Committee's work remains relevant and responsive moving forward amid changes in wider society and the cultural sector. This builds on recent work to introduce the 'binding offers' process which became law on 1st January 2021 aimed at enabling more items to find homes across the UK.

Arts Council England (Museums & Cultural Property team) provides the Secretariat and administrative support for the Committee and hosts the latter's webpages on its website.

Membership and terms of reference of the Committee

The Committee consists of eight permanent members, seven of whom have particular expertise in one or more subject areas such as paintings, furniture, and manuscripts, and a Chair. Its terms of reference are as follows:

- 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;
- 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;
- To advise in cases where a special Exchequer grant is needed towards the purchase of an object that would otherwise be exported.

Person criteria

The successful candidate must be able to demonstrate:

- The ability to be an effective Chair, based on sound leadership abilities, and relevant previous experience with committees or in a similar collegiate situation; to Chair meetings in person, virtually, or hybrid;
- A thorough understanding of and a clear commitment to delivery of the Committee's remit, including familiarity with the legal issues related to the Committee's work;
- An interest in the UK's movable cultural heritage, a broad understanding of its variety and range and the issues surrounding its protection.
- An ability to assess objectively and lead the Committee to come to an evidenced judgement on whether cultural objects brought before the Reviewing Committee meet the Waverley criteria;
- An acknowledgement of art's important role in teaching us about our past and the need sometimes to contextualise or reinterpret, but never erase;

- The ability to act as a credible advocate for the Committee and liaise with DCMS and ACE Communications teams;
- A strong commitment to engaging communities outside of London, and factoring UK-wide perspectives into all decision making.
- An openness to review and new ways of working, in the context of continuous improvement and an ongoing commitment to ensure the scheme works effectively and efficiently for all stakeholders;

Location of Meetings

Central London. These are held remotely at present, with a view to establish hybrid meetings.

Time Commitment

Approximately 10 to 12 meetings a year (usually held on a Wednesday of each month) which may last up to a day. In addition, members will need to put aside time to consider casework and policy issues and liaise with the Secretariat, entailing a further 3 hours per month.

Term of Appointment

Committee members are appointed for a term of 4 years.

Remuneration

This post is not salaried. However, Committee members' travel expenses, incurred through attending meetings, are paid in line with Arts Council policy.

How to apply

To apply, please send:

- a CV of not more than two sides of A4
- a supporting statement of not more than two sides of A4, providing examples and setting out how you meet the criteria
- The Diversity Monitoring Form concerning your personal information and political activity, and the Declaration of Interests Form.

Completed applications should be emailed to: publicappointments@dcms.gov.uk. Please put 'RCEWA - Chair' in the Subject line.

If you have any questions about the appointments process, please contact lucy.allinson@dcms.gov.uk

If you would like to speak about the role itself, please contact Sarah Posey on sarah.posey@artscouncil.org.uk.

Diversity and inclusion

DCMS is committed to equality of opportunity and is committed to ensuring that public appointments better represent the views of the communities which they serve. We particularly encourage applicants from underrepresented groups, those based outside London and the South-East and applicants who have achieved success through non-traditional educational routes. We want to ensure any appointee is committed to promoting diversity, in its broadest possible sense. This will include embedding a commitment to the principles of levelling up and championing opportunity for all across the organisation, helping to ensure that the organisation is one in which a genuinely diverse range of views can be expressed.

We ask all applicants to complete a diversity monitoring form. We hope you will help us by providing this information. Your data is not disclosed to the panel, but allows us to constantly evaluate any potential barriers to becoming a public appointee and what we can do to encourage a more diverse field to apply.

Disability Confident

We guarantee to interview anyone with a disability whose application meets the minimum criteria for the role. By 'minimum criteria,' we mean that you must provide evidence in your application, which demonstrates that you meet the level of competence required under each of the essential criteria.

If you wish to apply under this scheme, state this in the covering email or letter when submitting your application. This will in no way prejudice your application.

Reasonable adjustments

If you would like a confidential discussion regarding any reasonable adjustments ahead of making your application or during the process, please contact us.

If you are not completely satisfied

We aim to process all applications as quickly as possible and to treat all applicants with courtesy. If you have any complaints about the way your application has been handled, please contact publicappointments@dcms.gov.uk.

Supporting information

This appointments process adheres to the Cabinet Office Governance Code on Public Appointments, which is regulated by the Commissioner for Public Appointments.

All applicants are expected to abide by the Seven Principles of Public Life.

A Recruitment pack, with supporting information on the Committee's work, can be found here

The Committee's webpages are here:

<https://www.artscouncil.org.uk/publication/export-objects-cultural-interest-2018%E2%80%932019-and-2019%E2%80%9320>

The most recent Reviewing Committee Annual Report (a 2018-29 & 2019-20 double issue) can be found here:

<https://www.artscouncil.org.uk/supporting-collections-and-cultural-property/reviewing-committee#section-1>

Eligibility Criteria

You cannot be considered for a public appointment if:

- you become bankrupt or make an arrangement with a creditor
- your estate has been sequestrated in Scotland or you enter into a debt arrangement programme under Part 1 of the Debt Arrangement and Attachment (Scotland) Act 2002 (asp 17) as the debtor or have, under Scots law, granted a trust deed for creditors;
- you are disqualified from acting as a company director under the Company Directors Disqualification Act 1986;
- you have been convicted of a criminal offence, the conviction not being spent for the purposes of the Rehabilitation of Offenders Act 1974 (c. 53);
- you become subject to a debt relief order or a bankruptcy restrictions order;
- you fail to declare any conflict of interest.

Conflicts of Interest and Due Diligence

If you have any interests that might be relevant to the work of RCEWA, and which could lead to a real or perceived conflict of interest if you were to be appointed, please provide details in your application. If you have queries about this and would like to discuss further please contact the Public Appointments Team.

Given the nature of public appointments, it is important that those appointed as members of public bodies maintain the confidence of Parliament and the public. If there are any issues in your personal or professional history that could, if you were appointed, be misconstrued, cause embarrassment, or cause public confidence in the appointment to be jeopardised, it is important that you bring them to the attention of the Advisory Assessment Panel and

provide details of the issue(s) in your application. In considering whether you wish to declare any issues, you should also reflect on any public statements you have made, including through social media.

As part of our due diligence checks we will consider anything in the public domain related to your conduct or professional capacity. This will include us undertaking searches of previous public statements and social media, blogs or any other publicly available information. This information may be made available to the Advisory Assessment Panel and they may wish to explore issues with you should you be invited to interview. The information may also be shared with ministers and the Cabinet Office.

Expenses

Expenses incurred by external candidates during the recruitment process will not be reimbursed, except in exceptional circumstances, and only when agreed in advance.

Current Reviewing Committee Membership

Sir Hayden Phillips GCB DL (incumbent Chair)

The Independent Reviewer of the Rulings 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 Wellington Collection Management Committee and of the IPSO Appointments Panel. He is a Deputy Lieutenant of Wiltshire, a Lay Canon of Salisbury Cathedral and Chairman of its Fabric Advisory Committee. Formerly Permanent Secretary for the Department for Culture, Media & Sport and the Lord Chancellor's Department (now the Ministry of Justice); Chairman of the National Theatre and of Marlborough College.

Dr Tim Pestell

Dr Tim Pestell is the Senior Curator of Archaeology at Norwich Castle Museum and Art Gallery, part of Norfolk Museums Service. He studied Archaeology at Cambridge followed by a PhD at the University of East Anglia, looking at the foundation of medieval monasteries in East Anglia and then worked professionally in field archaeology across the UK before becoming a curator.

Pestell is a Fellow of the Society of Antiquaries and has served as board member on various bodies including the Treasure Valuation Committee for ten years, Bury St Edmunds cathedral's Diocesan Advisory Committee and various local and national archaeological society committees.

Specialism on the Committee: Archaeology and early medieval material culture.

Professor Mark Hallett

Mark is Director of the Paul Mellon Centre for Studies in British Art. He oversees all aspects of the Centre's activities, ensuring that it supports the most original and rigorous research

into the history of British art and architecture.

Hallett's scholarly research has focused on British art from the seventeenth century onwards. The many books he has written and edited include the prizewinning Reynolds: Portraiture in Action (2014). Hallett also co-edited the major online publication, The Royal Academy Summer Exhibition: A Chronicle, 1769–2018 (2018).

Professor Hallett has also been involved in curating numerous exhibitions. These have included the 2007 Tate Britain exhibition Hogarth, the 2015 WallaceCollection exhibition Joshua Reynolds: Experiments in Paint, and two 2018 exhibitions: the Royal Academy exhibition The Great Spectacle: 250 Years of the Summer Exhibition, and the Yale Center for British Art's George Shaw: A Corner of a Foreign Field. Hallett has been the recipient of a Leverhulme Research Fellowship and a Mellon Senior Fellowship. He has been Visiting Scholar at Pembroke College, Cambridge (2013–14) and a Visiting Professor at the Courtauld Institute of Art (2014–16).

Specialism on the Committee: History of British Art

Pippa Shirley

Pippa Shirley read History at Oxford before an MA in Art History at the Courtauld Institute, London. She worked in publishing as a Commissioning Editor for the Grove Dictionary of Art, then went to the British Museum as a curator in the then Department of Medieval and Later Antiquities. In 1992 she moved to the V&A as a curator in the Metalwork, Silver and Jewellery Department, specialising in decorative ironwork and English and continental silver, working on three major gallery projects to redisplay the National Collections of ironwork and silver.

In 2000 she came to Waddesdon Manor as Head of Collections, where she leads the curatorial team responsible for the contents of one of the most important National Trust properties in the country, home to a spectacular ensemble of continental decorative arts and English, French and Netherlandish paintings created by four generations of the Rothschild family. In 2015 oversight of the Gardens was added to her role. The Manor is managed today by a charitable trust, The Rothschild Foundation, under the direction of Lord Rothschild. She has published and lectured on a range of subjects. She also represents Waddesdon across different media channels for both press and marketing and in her curatorial role.

Specialism on the Committee: Fine and decorative arts and the history of collections/collecting

Peter Barber

Former Head of Cartographic and Topographic Materials at the British Library. He is a Vice President of the Hakluyt Society and a Trustee of the Hereford Mappa Mundi Trust. He is a Council Member of the Society of Antiquaries' Library and Collections Committee, and a past Council Member of the Royal Numismatic and British Art Medal Societies. He has recently been appointed a Visiting Professor in the Department of History at King's College London and has been elected President of the Hornsey Historical Society. He is also a board member of The Lauderdale House Society Ltd.

Specialism on the Committee: Manuscripts and archives.

Christopher Rowell

Chief Curator at the National Trust. He is Chairman of the Furniture History Society and a Fellow of the Society of Antiquaries. He has published widely, mainly on country house collections, the display of art, and furniture. Shortlisted for the William MB Berger Prize for British Art History 2014, and has also contributed to *Hardwick Hall: A Great Old Castle of Romance* (2016), the second book in this series on the Trust's most significant houses, which is published by Yale University Press for the National Trust and the Paul Mellon Centre for Studies in British Art.

Specialism on the Committee: Furniture and historic houses.

Christopher Baker

Christopher Baker is Director of European and Scottish Art and Portraiture at the National Galleries of Scotland (NGS). He is responsible for the collection and programme at the National and Portrait Galleries in Edinburgh and has been a Visiting Fellow at the Yale Center for British Art. Before moving to Scotland in 2002 he worked at Christ Church, Oxford, and the National Gallery in London. Christopher is a member of the Spoliation Advisory Panel, the Recognition Committee (Museums Galleries Scotland), and the jury for the 'Portrait Now' international prize (Danish Museum of National History).

He has organised numerous exhibitions in the U.K. and internationally on aspects of British art pre-1900, drawings and watercolours, and old master paintings. His publications include: J. M.W. Turner: The Vaughan Bequest (2019); Landseer: The Monarch of the Glen (2017); Jean-Étienne Liotard (2015, co-author); John Ruskin: Artist and Observer (2014, co-author); Catalogue of English Drawings and Watercolours 1600-1900, National Gallery of Scotland (2011); Collecting Prints and Drawings in Europe, c.1500-1800 (2003, co-editor); and The National Gallery [London] Complete Illustrated Catalogue, (1995, co-author).

Specialism on the Committee: European and British Art, Scottish Collections.

Stuart Lochhead

In 2018 Stuart set up his own firm dealing in European Sculpture from the late Medieval period to Rodin based in St James's, London and has since sold a number of works of sculpture to US and UK museums.

Upon graduating from the Courtauld Institute of Art in 1994 Stuart Lochhead joined Daniel Katz at his newly opened gallery in Jermyn Street. In the following years Stuart mounted numerous exhibitions in New York and London on European Sculpture. He organised three major loan exhibitions at the gallery on Renaissance and Baroque bronzes from The Ashmolean Museum, Oxford, The Fitzwilliam Museum, Cambridge and the Rijksmuseum, Amsterdam. Stuart was formerly on the board of the Public Monuments and Sculpture Association, The Sculpture Journal and Chairman of the Courtauld Association.

Specialism on the Committee: The Art Market and European Sculpture.



