

TEFAF

ART PATRONAGE IN THE 21ST CENTURY

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CHAPTER 1

FOREWORD

Institute of Contemporary Art Philadelphia (Philadelphia, PA)
Karyn Olivier: Everything That's Alive Moves January 24 – May 10, 2020 Karyn Olivier Wall 2017–2018 Bricks, used clothing, steel Courtesy of the artist

TEFAF's annual Art Market Report provides an opportunity to shine a light onto an area of the market that is under-researched or in the process of change. Last year's report on the Chinese Art Market provided a unique overview and insight into a rapidly changing and developing market.

This year, we have decided to look at philanthropy and patronage of the arts. There are many developments taking place around the world that make this a very pertinent topic. The report explores how the priorities of today's patrons differ from those of the previous generation. Changing attitudes and the evolution of a host of new patronage models make this a fascinating area. In an age where sustainability, transparency, social impact and accountability are paramount, it is important to ask questions about how and why we raise money for the arts and the public benefit that this can bring. It is particularly relevant to ask these questions now, when the arts are under increasing pressure from public funding cuts.

Collectors, both corporate and private, have a long tradition of supporting museums and cultural institutions. Providing financial support is the most common form of patronage, particularly amongst the pre- and post-War generations of art enthusiasts. Many collectors choose to give their collections, either in whole or part, to institutions in their specialist field. Some major collectors have taken the step of setting up and endowing a private museum.

We hope that by highlighting a number of innovative art patronage models that are emerging around the world, this timely and forward-looking report will show the many different ways, in which patrons can support the arts and that it will provide an inspiration to art lovers of all generations now and in the future.

Patrick van Maris, CEO TEFAF



CHAPTER 2

ACKNOWLEDGEMENTS

Btihal Remly, "The Djinnidaries", Arab Documentary
Photography Program, Morocco, 2017.

First of all, I wanted to thank Patrick van Maris and TEFAF for coming up with the concept and idea of looking at art patronage in the 21st Century and for commissioning ArtTactic to work on this research over the last six months, it's been a very interesting and inspiring journey. We would also like to thank Diana Cawdell for her invaluable support and help with interviews and content throughout this process, and to Oliver Pickford for his input and work on the History of Patronage timeline.

Our deepest gratitude goes to all our contributors to this year's report; Charlotte Appleyard (Royal Academy), Aaron Cezar (Delfina), Eduardo Costantini (MALBA) Creative Land Trust, Nanne Dekking (Artory), Harriet Edwards and Nic Arnold (PwC London), Candida Gertler (Outset), Nichole Herbert Wood (Second Floor Studios & Arts), The arts team at Kickstarter, Joel Kremer (The Kremer Collection), Sylvain Levy (DSL Collection), Rima Mismar (AFAC), Bimpe Nkontchou, Robert Norton, (Verisart), Périer-D'leteren Foundation, Abhishek Poddar (MAP), Prince Claus Fund, Patriza and Eugenio Zandretto Re Rebaudengo, Don and Mera Rubell, Rena De Sisto (Bank of America), Deepika Sorabjee, (Tata Trusts), Serge Tiroche (Africa First), Mary-Alice Stack (Creative United), Julia Valletta, and the Andy Warhol Foundation.

We also wanted to personally thank all of the participants in this year's Art Patron Survey 2020, without your feedback and enthusiasm, this research would not have been possible to undertake.



CHAPTER 3

INTRODUCTION

Providence College Galleries (Providence, RI)
Beyond Bauhaus: Many Cities, One Providence – Tel Aviv:
From Seafoam and Clouds to the Here and Now
September 11 – November 16, 2019 David Adika Mizrahi:
Figurines No. 1 – 4 2019

The TEFAF Art Report: Art Patronage in the 21st century is a forward-looking report on philanthropic giving to the visual arts, focusing on recent innovations and trends in art patronage, with a particular focus on next generational issues.

Private philanthropy constitutes an increasingly important part of the charitable funding landscape. In 2018, philanthropic giving in the U.S., amounted to an annual \$428 billion¹. An estimated \$292 billion, was donated by individuals, up 21% from 2008. One of the sectors that have benefitted from the increase in private support has been arts and culture, which received an estimated \$19.5 billion in 2018. The Arts Council in the UK, recently published a report, which found that 91% of arts and culture organisations receive some form of private investment in the 2017/18 financial year, with individual giving accounting for 43% of private investment in arts and culture.

The increase in private support for the arts, comes on the back of an increasingly challenging funding situation for the arts and cultural sector. Large and small arts organizations in Europe and the U.S. have been and are continuing to face cuts in public funding. In other regional art markets around the world, the absence of public funding, make these art and cultural eco-systems almost entirely dependent on private philanthropy, either through corporate or private giving and support.

However, whilst European and US art sectors have a well-developed and long-established sector for private art patronage, many of the new art markets in Asia, Africa, Middle-East and Latin America have just started to see new eco-systems emerging around art patronage, each region adapting different models from public-private partnerships, private foundations to corporate patronage and artist-led initiatives.

Through interviews and case-studies, the report presents a series of innovative art philanthropic initiatives, such as the Arab Fund for Art and Culture (AFAC) and the recently launched African Culture Fund (AFC) as new models for art patronage in these regions. The report is also looking at how several African artists are setting up their own art patronage programmes to help the next generation of artists, such as The Guest Artists Space (G.A.S.) Foundation set up by Yinka Shonibare, an artist residency programme in Lagos, Nigeria. In South Asia, we will take a closer look at how corporate patronage and CSR is playing a role in supporting art and culture, such as Tata Trust's Art & Culture programme. For Latin America, the report will take a closer look at role of private art museums, including an in-depth interview with Eduardo Constantini the founder of Museo de Arte Latinoamericano de Buenos Aires (MALBA).

The majority of the research is based on unique primary research, which includes a mix of in-depth interviews with pioneering art patrons around the world, as well as a global art patronage survey conducted by ArtTactic in December 2019. The survey has set out to explore how individuals of all ages are currently supporting museums, not-for-profit art organisations, arts charities, art education and artists themselves. It also looks at motivations for why people are supporting the arts, and explores differences among generations and age groups in the sample.

NextGen behaviour and motivations play an important role in this research. We are standing at a tipping point between art patronage as practiced by the older generation (baby boomers) and new models put forward by the next generation (millennials and GenZ). Art philanthropy has long been the domain of the wealthy baby boomer generation, but the profile of today's philanthropists is changing. Increasingly, Millennials (and Gen Z'ers) who are reinventing what it means to be an art patron. While many in their parents' generation were about the 'feel good' factor of giving, as well as social status and access to the right social circles, there are signs that the new generation of philanthropists are looking for a deeper sense of 'purpose', and are more concerned about the social impact of their philanthropic activities. Simply, they want more than just their name on the museum wall; they want to see real impact and measurable results and they want to be more pro-active and involved with their donations.

Through a series of interviews with art patrons and their children we explore how they think about legacy issues and patronage, what plans are in place for the next generation and what models they are looking at to either re-invent or continue the work and efforts that has gone into building the current legacy. At the core of this discussion is sustainability, and how art patronage models have changed over the last decades and the needs to adapt to the 21st century.

Technology is another factor that is accelerating change in our society, and is also likely to drive change in the way we support the arts. Through the survey findings we explore what role technology play in art patronage and support for the arts today, and in particular how it might disrupt or change the way we support the arts in the future. The advent of micro-payments, crowdfunding, the evolution of blockchain and growth of social media, could significantly alter giving patterns and create new areas promoting more open and democratic forms of art patronage. Some of these new innovations will be presented and discussed in more details in the report.

The research also explores ethical issues of art patronage and how this is currently changing, in light of recent social movement, such as P.A.I.N. (Prescription Addiction Intervention Now) – a movement formed by Nan Goldin to increase pressure on museums that have benefited from the Sacklers' philanthropy. The wider impact of this could be significant and raises questions whether existing patron models are fit for purpose, and if not, how do arts organisations adapt to this new environment. With the art sector having become increasingly reliant on mega-donors, maybe this signals a shift towards new forms of art patronage.

We hope that this report provides new ideas and inspiration for ALL art supporters, and hopefully instil a feeling that patronage is not about the amount of money you give, but the purpose and reasons for why you do so.

Enjoy the read!

Anders Petterson, Founder of ArtTactic

¹ Giving USA 2019: The Annual Report on Philanthropy for the Year 2018. Researched and written by Indiana University Lilly Family School of Philanthropy. Sponsored by Giving USA Foundation, a public service initiative of The Giving Institute.



CHAPTER 4

REPORT HIGHLIGHTS

Creative United's Unconference for the Future of the Art Market Report at Somerset House, London. Photo credit: Teresa Fan, 2019

HIGHLIGHTS: ART PATRON SURVEY 2020

CLOSE TO 80%

Of the art world supports the not-for-profit art sector

A large majority of the art world donates time, expertise or financial resources to not-for-profit art initiatives: Based on a survey of 541 individuals within the broader art market, 78% of the respondents said they regularly supported charitable and non-commercial arts organisations and initiatives. There was little difference between age groups below 55 years, where both 77% of millennials (under 35 years) and 78% Generation X (between 35 and 55 years) said they supported the arts, whilst a higher percentage, 85% of baby boomers said they regularly supported the arts, which is likely to be a combination of more time and greater financial means to support their passion.

ONE THIRD

Of art patrons provide in-kind or monetary support to the arts on a monthly and weekly basis

Just over half (51%) of the respondents support art related causes on an annual basis, whilst 28% said they supported the arts on a monthly basis and 5% said they provided support on a weekly basis.

VOLUNTEERING

Is a significant class of patronage, particularly for the younger generation

Although art patronage is often associated with monetary giving, it is easy to overlook the amount of individual volunteering that supports the art world. 67% of patrons surveyed said they regularly offer their time, expertise and advice to not-for-profit initiatives and to artists themselves, with 70% of the millennial patrons surveyed said they regularly offered help in-kind.

MUSEUMS AND NOT-FOR-PROFIT

Arts organizations are the most common recipients of support from patrons, although direct support to artists also ranks high

88% of art patrons said they regularly support public art museums, followed by 82% who said they offered regular support to not-for-profit arts organisations. 78% of art patrons said they regularly offered support to individual artists. This was followed by 69% who said they regularly offered donations to charity events or acquired art works at charity events (auctions or exhibitions). Under half, 41% said they regularly support art schools.

PASSION AND PERSONAL INTEREST

Remain the key motivations for supporting the arts

94% of art patrons are primarily driven by their passion for art, followed by 91% who said they 'believe that art and culture impacts the way we perceive the world around us' and 85% who said they were motivated by the 'mission of the arts organisation'. It is worthwhile noting

the strong emotional (passion) gratification that art patrons derive from supporting the arts, and although this might appear superficial in the perspective of the broader societal impact of art and culture, the association between art and individual well-being should not be ignored.

MAKING A DIFFERENCE

Individual giving driven by strong belief that the support can make a positive difference.

80% of art patrons surveyed said they predominantly supported an art related initiative because they believed that their donation can make a positive difference. A further 70% of art patrons surveyed (and 72% of Millennial art patrons) said that their primary motivation for supporting art was that it made them feel a sense of social engagement and purpose.

CONNECTIVITY AND SOCIAL NETWORKING

Are key motivations among millennial patrons

73% of millennials surveyed, said that their primary motivation for giving was that 'it makes them feel connected to other people and builds their social network'. This is significantly higher than Generation X, where 62% said this was a key motivation, and just over half (54%) of baby boomers saw connectivity or networking as an important part of supporting the visual arts.

ETHICAL CONCERNS

Put art patronage in the limelight

In light of recent pressure from art activists and broader social movements, public art institutions are increasingly having to scrutinise and reject donations and support from private individuals and companies, based on ethical questions that the support might raise. Can private funding or support ever be ethically 'pure'? Where do we draw the line? The renewed pressure on arts organisations to scrutinise private support, could mean further squeeze on an already challenging funding situation. In the longer term, however, it could potentially generate new funding streams from companies and individuals that want to be associated with a sector that takes these ethical concerns seriously, and encourage new innovation and models around private and corporate patronage to develop.

TECHNOLOGY

Fuels new forms of art patronage

Over the last 10 years, technological innovation has radically changed the surface and dynamics of most industries and sectors and is likely to also have a significant bearing on the landscape for art patronage in years to come. Whilst art patronage has traditionally been associated with wealthy individuals and their support for artists and art institutions, art patronage is now moving rapidly downstream. For as little as a fiver you can now support art projects, arts organisations and artists, a trend that has been greatly enhanced by the advent of technology, and with the rapid growth of online crowdfunding platforms, such as Kickstarter, Indiegogo and Patreon. Blockchain technology also presents new opportunities with regards to increased transparency, accountability and trust when it comes to donations and giving.

WHAT IS THE VALUE OF ART


Measuring the unmeasurable?

This age-old question continues to generate debate among funders, policy makers and arts organisations themselves. Whilst it is comparatively easy to come up with aggregate figures of the economic value of art and culture, counting jobs, income and tax revenue - the 'intrinsic' values in art are much more difficult to assess. How do we measure each individual's pleasure and learning from engaging with the art, and the effect this has on the individual and in aggregate, on the society as a whole? More investment in collaborative and cross-sector research (education and art, health and art, science and art etc) is needed. The real impact cannot be found when art is looked at in isolation; art and culture form an integral part of the fabric of our society and have to be seen within this wider context.

FROM ALTRUISM TO VENTURE PHILANTHROPY

The emergence of new art patronage models

Art patronage continues to evolve, as it has done throughout the centuries. New motivations and models are emerging. Whilst art patronage is often associated with individual or corporate 'giving' (donations), such as supporting a museum or a not-for-profit arts organization - the term now encompasses a much richer and nuanced definition of the type of 'model' that can be characterized as patronage, and the kind of 'benefits' that are expected by its supporters. The types of model range from the purist model (giving to arts for art's sake and where giving is largely altruistic) to a more venture philanthropy model (where there are social as well as commercial benefits). In between these two extremes, however, we find a myriad of patronage models, that combine emotional benefits with both social and commercial dividends, many of these will be explored in more details in this report.



CHAPTER 5

HISTORY OF ART PATRONAGE

One of the ten monuments at the Quli Qutb Shah tomb complex in Hyderabad supported by the Tata Trusts, being restored by the Aga Khan Trust for Culture. Courtesy of Tata Trusts

ART PATRONAGE THROUGH THE AGES

From ancient Mesopotamian rulers to the Rockefellers, patrons of the arts have been a facet throughout art history. Patronage is the support, encouragement, privilege, or financial aid that an individual or organization gives to another. In the realm of art, patronage is often the financial support of artists, but in recent years it has evolved into much more than just money.

Patronage has been around for over 4,000 years and throughout that time patrons have supported artists for many reasons, whether it be for prestige, politics, or pleasure. As civilizations and societies evolved, so to have patronage models. Below we chart key developments in patronage into the 21st century.

TIMELINE

20TH CENTURY BCE – 9TH CENTURY BCE

Decoration, Power and Prestige

At the birth of civilization, art patronage became common where imperial systems dominated societies and controlled a significant share of resources. Rulers would often sponsor art to enhance their prestige and power. An early example of art patronage to create legitimacy can be found in ancient Mesopotamia, where Gudea, Lord of Lagash (r. 2144 – 2124BC) used his riches to employ the best artists of his day¹. Portrait statues made in diorite, limestone, and calcite were commissioned by Gudea and today can be found in major museums (such as the Louvre in Paris, France) as examples of Mesopotamian art. Historians believe that the 'exquisite workmanship' of the statues proves that a school of artists flourished under Gudea's rule². To the west, the pharaohs of Egypt patronised groups of artists to immortalise their rule and legacy in the form of temple reliefs, massive sculptures and ornate mausoleums. Although art was meant for public consumption, it was patronised for its use as promotion of the ruling class.

9TH CENTURY BCE – 6TH CENTURY CE

Wealth, Power and Personal Pleasure

Systems of patronage continued to play an important part of the social fabric in the ancient era in which only a small percentage of the population controlled the majority of wealth and power. In Ancient China, the Warring States period and later successive ruling dynasties afterwards saw the development of a large mercantile class in a feudal society. Imperial courts and wealthy merchants alike began to patronise the creation of figurative art following Confucian ideals. In the west, the Archaic and Classical periods of Ancient Greece saw the establishment of systems of patronage from the state for artists to create works that evoked loyalty to the polis and its oligarchies. Across Mediterranean societies, particularly in Periclean Athens (5th century BC) and Republican then Imperial Rome (5th century BC to 6th century AD), celebration of the ruling class through art patronage was common³. For services to patrons, artists would receive gifts, money, and even official

government positions⁴. Patronage by ruling sections of society was also directed towards celebrating deities and invoking favour for its patron. From Chinese Han Dynasty funerary art (3rd century BC to 3rd century AD) to the construction of Athena Parthenos in Athens, religious art celebrated the deity and the patron, be it the emperor or the city-state.

6TH CENTURY CE – 14TH CENTURY CE

Devotion, Social Status and Political Power

Religion was an important motivator of patronage over the next period. Evidence from Hindu Shiva temples in the Indian subcontinent (6th century to 11th century AD) points to significant royal patronage. In the same period, imperial Byzantium, centred in Constantinople (modern-day Istanbul), funded projects to build and beautify churches, the Hagia Sophia (completed 537AD) being its greatest achievement. Icon worship in the Orthodox world necessitated a broad system of patronage of icon workshops. Royal courts were patrons of secular art too, keen to communicate their learning and social status through material culture within networks of courtly intrigue and foreign diplomacy. Patronage in the court of the Carolingian Empire (in modern day France and Germany) facilitated what is now termed the Carolingian Renaissance from the 9th century. In 11th century China, the Sung court founded the Hanlin Painting Academy, while contemporaneously the rulers of Norman Sicily commissioned Christian and Muslim artists alike to create works in a distinct Normano-Arabic-Byzantine secular artistic culture. Perhaps the exemplar of courtly patronage in this period is the 13th century 'Courtauld Handbag', an exquisite inlaid silver case most likely made in Mosul (modern day Iraq) for a Mongol noblewoman which incorporates elaborate courtly scenes containing motifs of wealth, power and learning.

14TH AND 15TH CENTURIES CE

Propaganda and Democratization of patronage, Female patrons

Wealth and power facilitated artistic patronage around the world in the 14th and 15th centuries. In West Africa, the wealthy Yoruba royal court patronised figurative brass sculptures, the best example of which being the Ife Bronze Head now held in the British Museum. In Europe, the Church became a powerful and important patron of the Italian and Northern Renaissance. Much of the art produced during this period was religious in nature and meant to move a person to devotion. Painting and sculpture created for the Church was a way of earning grace for the patron in redeeming his soul from the torments of purgatory. Royal courts at the time patronised studios to create works such as the late 14th century Wilton Diptych, now in the National Gallery in London, that fused together royal identity and legitimacy with religious devotion. In Florence, Italy, the early patronage of the prominent Medici family took the form of religious projects. In Northern Europe, the Ghent Altarpiece (c. 1432), commissioned by a Ghent merchant, and the Très Riches Heures, commissioned by a French prince, provide perhaps the best examples of private wealth patronising the creation of religious works in the 15th century. For noble and wealthy families across Europe, art patronage was also a means of achieving and maintaining social status and political power in a society with a strict social hierarchy. Additionally, the emphasis on public service being an aspect of the 'cultured noble' further encouraged art patronage. The Medici family and Michelangelo, and the Sforza family and Leonardo da Vinci are examples of patron-artist relationships that were born out of the Renaissance period and which resulted in some of history's greatest works. As well as individual patronage (taking an artist in-residence or commission-based) there was also corporate patronage by guilds, monasteries, convents, and city councils. Economic prosperity gave room for artistic patronage, and the wealthy Dukes of Burgundy were patrons to artists in the Low Countries such as Rogier van der Weyden, who painted various members of the Burgundian courts in the 1440s. In Asia, the economic strength of Ming dynasty China allowed the imperial court to patronise imperial kilns to create porcelain works that emphasised the dynasty's supremacy and legitimacy. In the Americas, diplomacy in the Aztec societies of central Mexico gave rise to a gift-giving culture that required mass artistic output. Patronage of artists' workshops thus was necessitated by the need to espouse authority.

The emergence of print technology in Europe in the late fifteenth century, particularly engravings popularized by Mantegna and Albrecht Dürer, made art patronage less expensive, and accessible to a broader public. Prints became a popular medium for expanding Renaissance values and Protestant propaganda. Artists started to substitute the individual patron for mass patronage (an early example of crowdfunding), allowing artists to produce smaller works in volume as opposed to large commissions. As the European economy boomed, material culture grew, and artworks entered the world of private collectibles. A new type of patron emerged at the end of the fifteenth century - the female patron. Often these patrons were abbesses and widows. Isabella d'Este set the tone in Ferrara in the 1490s with her patronage of Mantegna and her pursuit of works by Giovanni Bellini and Leonardo da Vinci.

16TH CENTURY CE

From Devotion to Personal pleasure and Status

In Northern Europe by the 16th century the Church and monarchy, which had traditionally been the most powerful patrons of the arts, were beginning to be substituted by a newly formed and wide based middle class ⁵. With the emergence of a new patron group and as a result of Calvinism which forbade religious paintings in churches, categories of paintings quickly evolved from religious painting (or history painting) to portraits, landscapes, seascapes, still-life, flower painting, and genre painting. The artist Johannes Vermeer, who was active during this time, is believed to have had a patron who supplied him with materials because of his generous use of the precious pigment, ultramarine ⁶. Artists were still commonly patronised by the royal courts, however, and Hans Holbein, painter of the Tudor court under Henry VIII, is perhaps the most famous to have lived. In Benin (modern day Nigeria), significant court art culture gave rise to guilds of royal artists, where sculptural works commissioned by the court were created to order by workshops.

17TH CENTURY CE

Power

In early seventeenth century Italy, as the Church and nation-states began to consolidate their power, patronage became monopolized. The Papacy commissioned Gian Lorenzo Bernini to produce grand statements in his Vatican architecture and sculpture that affirmed the power of the Roman Catholic Church. This trend, however, fizzled out towards the end of the century. In other parts of Europe, patronage was dominated by the courts of a number of powerful and wealthy absolute monarchs who used the arts to aggrandize their power. In the 'Age of Absolutism' the shift in patronage was important in supporting official court artists. In what became an institution that was adopted by all European royal households, a court artist painted for the members of a royal family as well as other members of the court, sometimes on a fixed salary and on an exclusive basis. Many historically significant artists were court artists. Nicolas Poussin worked under Louis XIV's regime in France, Diego Velázquez in Spain under Philip IV, and Anthony van Dyck under Charles I of England. Patronage took other forms in the protestant Netherlands as art entered the marketplace, and where paintings were literally sold as a commodity.

18TH CENTURY CE

Education and Memorabilia

Another type of patronage that emerged in the late 17th Century and lasted into the 19th century was the advent of the Grand Tour, considered to be the best way to complete a gentleman's education in the Age of Enlightenment. Young, European (mostly British) men embarked on a long, often multi-year journeys through France to Italy, which was seen as the cradle of Western civilization. Along the way they would collect and bring home antique sculptures, furniture, textiles, jewellery and paintings. In the latter category, most highly prized were portraits of the Grand Tourists themselves by masters such as Pompeo Batoni and 'vedute', views of the sites visited as presented in Canaletto's paintings or Piranesi's prints. Piranesi often combined the motifs of Ancient Rome with epigrams identifying his foreign patrons, building an export market for classical heritage. Independent of this, Chinese export porcelain, pieces created in the East specifically for Western audiences, was becoming increasingly popular in European markets. In England, William Hogarth was patronised by a growing middle-class clientele to create affordable engravings. Europeans also collected works of art and artefacts from the various colonial territories where they lived and worked. The British Museum, the first of the great European museums, was founded 1753 on the collections left to the nation by Sir Hans Sloane. In this period court patronage of the arts continued yet no longer dictated the styles of the day, and the patronage of Louis XV of France followed Parisian tastes rather than vice versa. In China, the Kangxi and Qianlong imperial courts patronised artworks to celebrate and promote a revival of Confucian ideals.

19TH CENTURY CE

Passion and financial gain

As artists began working speculatively in the 19th century, patronage shifted to accommodate this change within the art market. Realist artists followed by Impressionist artists aided in this break from 'traditional' patronage by making works in their own time, with their own money, and then exhibiting them for sale. This led to the art dealing boom which provided artist's with greater stake in the sale of their own work ⁷. This shift marks a hierarchical levelling between patron and artist, where patronage was no longer about dominance, but intimate involvement in artists' lives. Patrons began socializing with artists, visiting studios, and providing not only funding but also space, materials, advice, business insight, and networks. Paul Durand-Ruel and the Impressionist artists are an example of this new patron-artist relationship, and the same can be said for Charles Saatchi and Brit-artists (especially the YBAs) in the 20th century.

20TH CENTURY CE

Enjoyment and personal interest

In the first part of the 20th century, we see the boom in interest of European art and collecting in the United State of America and the emergence of female art patrons. Several of the major museum institutions in New York where founded by women. The Museum of Modern Art where co-founded by Lillie P. Bliss, Abby Aldrich Rockefeller and Mary Quinn Sullivan. The Whitney Museum was founded by Gertrude Vanderbilt Whitney. The Frick Collection was opened by Helen Clay Frick, and Hilla Rebay inspired Solomon R. Guggenheim Museum. The World Wars gave rise to states commissioning artists to depict their countries at war. The War Artists' Advisory Committee (WAAC) in Britain is one key example of this, applying state patronage to artists such as Henry Moore, Graham Sutherland and Paul Nash. The second half of the 20th century saw the rise of the 'collector as patron'. These patrons are driven more by their passion for art and less by financial gain. Many patrons of this sort began collecting out of pure enjoyment and with little money, to eventually amass extensive collections. Jim Ede, a curator at Britain's Tate Gallery in the latter half of the century, amassed a large collection of British modern art, calling himself merely 'a friend of artists'. Private collections such as this would then be donated to or even become museums for the public to enjoy. The museum would take on responsibility for the maintenance, protection, display, and perhaps, restoration of the art. Further into the 20th century a new model emerged whereby collectors would set up their own institutions (such as a museum or foundation) to present their collections to the public, often for purposes of education and community enrichment. Museums also began to become commissioning spaces in themselves, and in 2000 the Tate in London began its annual Tate Commissions series.

21ST CENTURY CE

Impact and relevance

New and innovative models emerge in the 21st century such as patron groups, foundations, funds, trusts, and incubators. These models typically have unique missions and initiatives that outline the work that they do and the way in which they will fund that work. For example, Outset Contemporary Art Fund is an organisation dedicated to supporting new art by bringing private funding from its patrons, partners and trustees to public museums and art projects, while Delfina Foundation is dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming. Both models we profile later on in this report. Technology has also impacted patronage as new websites are helping artists identify potential patrons. Of those websites are Kickstarter, GoFundMe, and Indiegogo which help fund individual projects, and Patreon which enables people to fund their favorite artists with monthly contributions to aid in the creative process.

1 Jon Mann, 'From Mesopotamia to 1980s New York, the History of Art Patronage in a Nutshell', Artsy, 6 February 2016, <https://www.artsy.net/article/the-art-genome-project-from-mesopotamia-to-1980s-new-york-what-art-history-owes-to-its-patrons>

2 C. Leonard Woolley, *Development of Sumerian Art*, (London, Faber and Faber, 1958).

3 Eric R. Varner, *The Oxford Handbook of Greek and Roman Art and Architecture*, (2014).

4 Ibid

5 Jonathan Janson, 'A Brief Overview of the Dutch Art Market in the Seventeenth Century', *Essential Vermeer*, 2019, http://www.essentialvermeer.com/dutch-painters/dutch_art/ecnmcs_dtchart.html#Patronage

6 John Michael Montias, *Vermeer and His Milieu*, (1989).

7 Jon Mann, 'From Mesopotamia to 1980s New York, the History of Art Patronage in a Nutshell'.



CHAPTER 6

ART PATRONAGE IN FIGURES

Pérez Art Museum Miami (Miami, FL) Teresita Fernández:
Elemental October 18, 2019 – February 9, 2020 Teresita
Fernández Drawn Waters 2009 Courtesy of the artist and
Lehmann Maupin, New York, Hong Kong, Seoul

One of the key challenges in providing an overview of art patronage and philanthropic giving to the arts, is that there is no global, comparable and comprehensive data set. Even to find consistent government data on support for art and culture across the world is challenging, with art and culture often amalgamated into broader data sets, which may include funding for religion and recreation. This section is an attempt to look at some of the regional variations when it comes to government funding of art and culture, with an overlay of both wealth, private philanthropy and art market indicators. For some selected countries, where data and research on philanthropy in the arts are available, we have added this, to provide a deeper understanding of the importance of private investment for the sustainability of the art sector in these countries. As much as this is trying to provide an overview of some of the data and statistics available around private and government support for art and culture, it is at the same time a wake-up call for how few comparable data sets exist - an important issue discussed in more detail in [section I].

PRIVATE AND PUBLIC GIVING

The below overview is an attempt to look at some of the regional variations when it comes to government funding of art and culture, and how this compares to the level of wealth, art related wealth and private philanthropy.

For some selected countries (UK and US), where data and research on philanthropy in the arts are available, we have added this, to provide a better understanding of the importance of private investment for the sustainability of the art sector.

As much as we have tried to provide an overview of some of the data and statistics available around private and government support for art and culture, its short-comings and lack of comparative data is also a sign of how little global data and research have been conducted on the subject. A topic we discuss in more details later on in this report.

You can click on the map to view specific geographical regions; each region has a short summary profile highlighting the following data and statistics:

- **Government Expenditure (US\$) on Culture** (based on government statistics available)
The regional figure for Government Expenditure on Cultural Service is based on the aggregate number for the countries where data was available (see country breakdown to see which countries are included). For Europe, you can find statistics on the five largest economies - Germany, UK, France, Italy and Spain, and the total figure for Culture Expenditure for Europe is the sum of these five countries only.
- **Amount (US\$) of Giving (Philanthropy) by Ultra High Net Worth Individuals (UHNWIs) and their total wealth** according to the Wealth-X report *The New Normal: Trends in UHNW Giving 2019*.
- **Art & Collectible Wealth:** We have also added an estimated number for Art & Collectible Wealth (US\$), based on estimates published in the latest Deloitte and ArtTactic: Art & Finance Report 2019.
- **Art Patron Survey 2020:** For some of the countries/ regions (i.e. US, Europe and Asia) we have also added some of the highlight findings from the Art Patron Survey 2020.

- **Private giving and investment in art and culture:** For UK and US we have added statistics and recent data published on private giving to arts and culture. The Arts Council England 'Private Investment in Culture Survey' stands out as one of the few in-depth reports on private investment in the arts. For the US, we have relied on data published by Giving USA, which have been monitoring and gathering data on giving and philanthropy over the last 60 years.

The geographical overview is an attempt to make some broad comparisons between government support for the art and culture against the level of private wealth and private philanthropy existing in a particular region. Due to the challenges finding comparable datasets (or any data at all) across regions and individual countries – this dashboard should be viewed as an 'activity' barometer, rather than a source of comparable regional statistics.

As we mentioned in our introduction, the lack of consistent global data on support of art and culture, are one of the key challenges facing the art and philanthropy sector today.

Private and Collective Giving

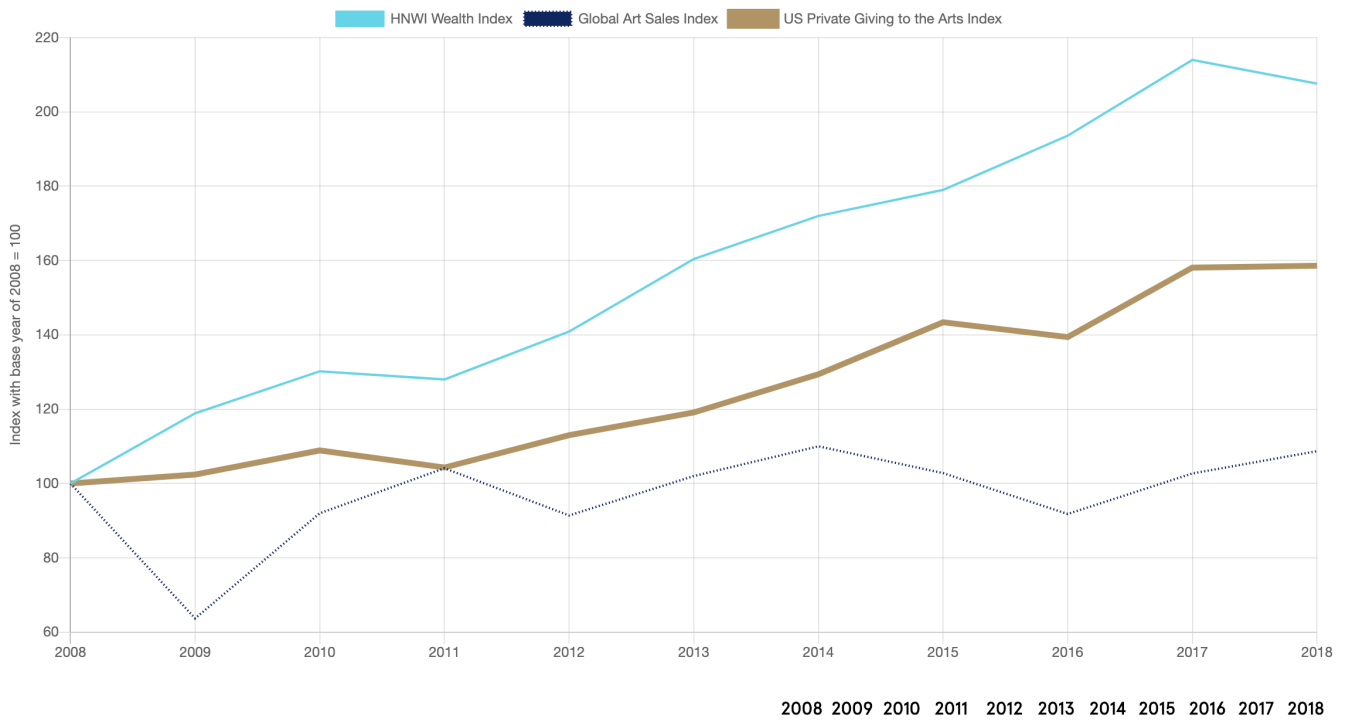
AFRICA	LATIN AMERICA	MIDDLE EAST	ASIA	EUROPE	UNITED STATES
Government Expenditure on Cultural Services (\$ million) in 2017 and as an average % of GDP \$1,898m 0.16%	Government Expenditure on Cultural Services (\$ million) in 2017 and as an average % of GDP \$705m 0.06%	Government Expenditure on Cultural Services (\$ million) in 2017 and as an average % of GDP \$2,095m 0.29%	Government Expenditure on Cultural Services (\$ million) in 2017 and as an average % of GDP \$25,632m 0.14%	Government Expenditure on Cultural Services (\$ million) in 2017 and as an average % of GDP \$56,011m 0.39%	Government Expenditure on Cultural Services (\$ million) in 2017 and as an average % of GDP \$1,343m 0.01%
Giving Indicators * UHNWI Giving (\$bn) \$1.0bn	Giving Indicators * UHNWI Giving (\$bn) \$1.1bn	Giving Indicators * UHNWI Giving (\$bn) \$7.6bn	Giving Indicators * UHNWI Giving (\$bn) \$18.8bn	Giving Indicators * UHNWI Giving (\$bn) \$48.2bn	Giving Indicators * UHNWI Giving (\$bn) \$75bn
Wealth Indicators UHNWI wealth (\$bn) and as % of Global UHNWI wealth * \$312bn 1%	Wealth Indicators UHNWI wealth (\$bn) and as % of Global UHNWI wealth * \$1,103bn 3%	Wealth Indicators UHNWI wealth (\$bn) and as % of Global UHNWI wealth * \$1,522bn 5%	Wealth Indicators UHNWI wealth (\$bn) and as % of Global UHNWI wealth * \$10,058bn 30%	Wealth Indicators UHNWI wealth (\$bn) and as % of Global UHNWI wealth * \$8,670bn 26%	Wealth Indicators UHNWI wealth (\$bn) and as % of Global UHNWI wealth * \$11,469bn 34%
UHNWI Art & Collectible Wealth ** (\$bn) \$13.03bn	UHNWI Art & Collectible Wealth ** (\$bn) \$79.29bn	UHNWI Art & Collectible Wealth ** (\$bn) \$92.73bn	UHNWI Art & Collectible Wealth ** (\$bn) \$370.11bn	UHNWI Art & Collectible Wealth ** (\$bn) \$403.42bn	UHNWI Art & Collectible Wealth ** (\$bn) \$630.50bn
* Source: Wealth-X ** Source: Deloitte	* Source: Wealth-X ** Source: Deloitte	* Source: Wealth-X ** Source: Deloitte	* Source: Wealth-X ** Source: Deloitte	* Source: Wealth-X ** Source: Deloitte	* Source: Wealth-X ** Source: Deloitte

Africa Country & Regional Comparison	Latin America Country & Regional Comparison	Middle East Country & Regional Comparison	Asia Country & Regional Comparison	Europe Country & Regional Comparison	Art Patron Survey 2020
Expenditure on Culture as % of GDP South Africa* 0.51%	Expenditure on Culture as % of GDPP Brazil* 0.02%	Expenditure on Culture as % of GDP UAE* 0.11%	Expenditure on Culture as % of GDP China* 0.11%	Expenditure on Culture as % of GDP France 0.65%	% Support art and culture overall 91%
Angola** 0.04%	Chile* 0.10%	Israel** 0.47%	Japan 0.23%	Germany 0.37%	% Museum Support 93%
Mauritius** 0.20%			India*** 0.01%	UK 0.24%	% Not-for-profit arts organisations 79%
Kenya** 0.03%			Singapore 0.19%	Italy 0.29%	% Art Schools 47%
Zambia** 0.03%				Spain 0.42%	% Artists 76%
Total USD total (Millions) GDP	Total USD total (Millions) GDP	Total USD total (Millions) GDP	Total USD total (Millions) GDP	Total USD total (Millions) GDP	
South Africa* 1,796 0.51	Brazil* 433 0.02	UAE* 433.2 0.11	China* 13,300 0.11	France 16,717 0.65	
Angola** 45 0.04	Chile* 272 0.10	Israel** 1,652 0.47	Japan 11,333 0.23	Germany* 13,461 0.37	
Mauritius** 26 0.20			India*** 372 0.01	UK 6,481 0.24	
Kenya** 23 0.03			Singapore 627 0.19	Italy 5,700 0.29	
Zambia** 8 0.03				Spain 5,453 0.42	
* IMF - Expenditure on Cultural Services and as an average % of GDP (DB.nomics) 2017 ** Central Government Expenditure on Cultural Service 2017 (Source: Knoema)	* Central Government Expenditure on Cultural Service 2017 (Source: Knoema)	* UAE Federal Budget 2019 - Entertainment, Culture and Religion. ** IMF - Expenditure on Cultural Services(DB.nomics) 2017	* Ministry of Culture and Tourism for China 2018 ** General Government, Expenditure on Cultural Services 2017 (Source: Knoema) *** Ministry of Culture for India - Annual Reports 2018, Expenditure on Cultural Services.	* IMF - Expenditure on Cultural Services (DB.nomics) 2017	

Art Patron Survey 2020	Art Patron Survey 2020	Private Giving to the Arts
% Support art and culture overall 88%	% Support art and culture overall 78% 78%	See following page for graph
% Museum Support 73%	% Museum Support 90%	
% Not-for-profit arts organisations 91%	% Not-for-profit arts organisations 80%	
% Art Schools 42%	% Art Schools 37%	
% Artists 92%	% Artists 70%	

PRIVATE GIVING TO THE ARTS

HNWI Wealth Growth (US\$) vs Private Giving (US\$) vs. Global Art Market Sales (US\$) Growth



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
HNWI Wealth Index	100	118.9	130.2	128	140.9	160.4	172	179	193.6	214	207.6
Global Art Sales Index	100	63.7	92	104.1	91.4	102	110	102.8	91.8	102.7	108.7
US Private Giving to the Arts Index	100	102.4	108.9	104.3	113	119.1	129.4	143.4	139.4	158.1	158.6

Source: GapGemini World Wealth Report, UBS and Art Basel Global Art Market Report, Giving USA



CHAPTER 7

ART PATRON SURVEY 2020

Opening of Kubatana at Vestfossen Kunstlaboratorium. Courtesy of Africa First

The main objective of the Art Patron Survey 2020 was to establish an initial baseline dataset to better understand the art world’s current support for public museums, not-for-profit arts organisations, art schools and artists, and their primary motivations behind that support.

This section of the report will present the key survey findings, to provide some context to many of the trends, opportunities and challenges that we have highlighted throughout this report. Whilst historically art patronage has been associated with rulers, nobles and wealthy peoples’ sponsorship of artists and the commissioning of artwork, we would argue that today’s definition of an art patron has a much broader and inclusive definition and remit. For the purpose of this study we have not distinguished between patrons based on wealth or the amount of financial support they provide, but we have instead focused on how different generations within today’s art world currently support the not-for-profit art eco-system, upon which the global art market relies, and what motivates them to do so.

Building on the survey findings, we take a closer look at some of the innovative ‘models’ of art patronage that have been set up in different parts of the world, from private museums, artist incubators, patron groups to how technology can act as a catalyst for patronage and support of the art community.

7.1 SAMPLE & METHODOLOGY

Between November 2019 and January 2020, ArtTactic carried out a global survey of 541 art world stakeholders (collectors, gallerists, art advisors and other art market professionals – see sample breakdown below). The sample is global, with 28% from UK, 25% from Europe, 23% from US and 16% from Asia and the remainder from Latin America (3%), Middle-East (4%) and Africa (1%).

SAMPLE BY GENDER



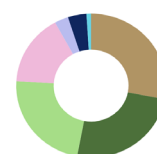
Legend	
Male	42 %
Female	58 %

SAMPLE BY GENERATION



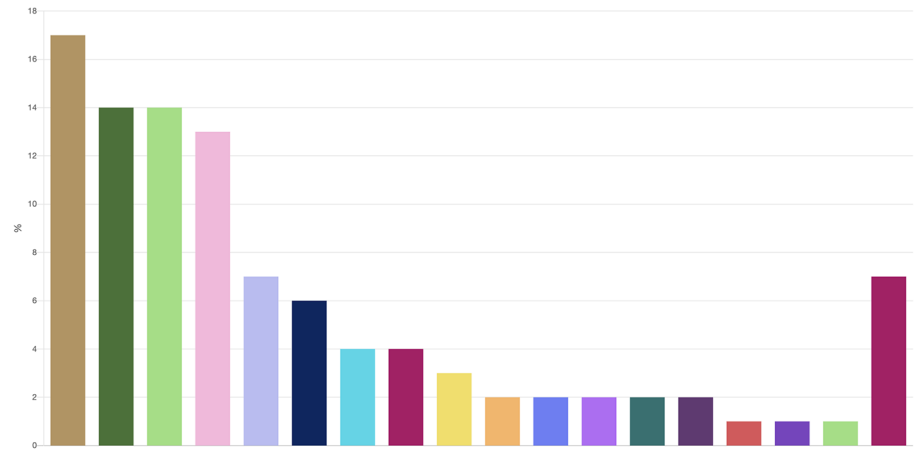
Legend	
Millenials (Under 35yrs)	42 %
Generation X (35-55yrs)	58 %
Baby Boomers (Above 55yrs)	

SAMPLE BY GEOGRAPHY



Legend	
UK	28 %
Europe	25 %
US	23 %
Asia	16 %
Latin America	3 %
Middle East	4 %
Africa	1 %

YOUR PRIMARY ART WORLD INVOLVEMENT



Legend	
Collector/Art Buyer	17 %
Art Advisor/Consultant	14 %
Gallery/Dealer	14 %
Academic/ Education	13 %
Other Art Professional	7 %
General Art Enthusiast	6 %
Appraiser/Valuer	4 %
Auction Houses	4 %
Not-for-profit arts organisation	3 %
Legal	2 %
Research	2 %
Wealth Management /Finance	2 %
Insurance	2 %
Museum	2 %
Logistics	1 %
Foundation	1 %
Art Funds	1 %
Other	7 %

7.2 KEY SURVEY FINDINGS

78% Regularly support the arts

A large majority of the art world donates time, expertise or financial resources to not-for-profit art initiatives

Based on a survey of 541 individuals within the broader art market, 78% of the respondents said they regularly supported charitable and non-commercial arts organisations and initiatives. There was little difference between age groups below 55 years, where both 77% of millennials (under 35 years) and 78% Generation X (between 35 and 55 years) said they supported the arts, whilst a higher percentage, 85% of baby boomers said they regularly supported the arts, which is likely to be a combination of more time and greater financial means to support their passion.

One third of art patrons provide in-kind or monetary support to the arts on a monthly and weekly basis

Just over half (51%) of the respondents supports art related causes on an annual basis, whilst 28% said they supported the arts on a monthly basis and 5% said they provided support on a weekly basis.

67% Have volunteered

Volunteering is a significant type of patronage and particularly for the younger generation

Although art patronage is often associated with monetary giving, it is easy to forget the amount of individual volunteering that goes into the art world. 67% of patrons surveyed said they regularly offered their time, expertise and advice to not-for-profit initiatives and to artists themselves, with 70% of the millennial patrons surveyed said they regularly offered help in kind.

88%

Support public museums

Museums and not-for-profit arts organizations are the most common recipients of support from patrons, although direct support to artists also ranks high

88% of art patrons said they regularly support public art museums, followed by 82% who said they offered regular support to not-for-profit arts organisations. 78% of art patrons said they regularly offered support to individual artists. This was followed by 69% who said they regularly offered donations to charity events or acquired art works at charity events (auctions or exhibitions). Under half, 41% said they regularly supported art schools.

94%

Passion & Impact

Passion and personal interest remain the key motivations for supporting the arts

94% of art patrons are primarily driven by their passion for art, followed by 91% who said they 'believe that art and culture impacts the way we perceive the world around us' and 85% who said they were motivated by the 'mission of the arts organisation'. It is worthwhile noting the strong emotional (passion) gratification that art patrons derive from supporting the arts, and although this might appear superficial, in the perspective of the broader societal impact of art and culture, the association between art and individual well-being, should not be ignored.

80%

Making a difference

Making a difference

80% of art patrons surveyed said they predominantly supported an art related initiative because they believed that their donation can make a positive difference. A further 70% of art patrons surveyed (and 72% of millennial art patrons) said that their primary motivation for supporting art was that it made them feel a sense of social engagement and purpose.

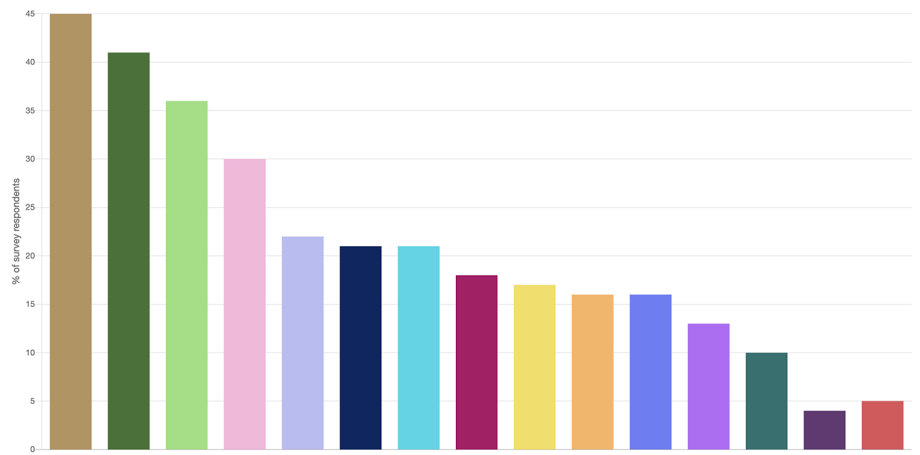
73%

Connectivity and Network

Connectivity is a key motivation among millennial patrons

73% of millennials surveyed, said that their primary motivation for giving is that 'it makes them feel connected to other people and builds their social network. This is significantly higher than Generation X, where 62% said this was a key motivation, and just over half (54%) of Baby Boomers saw connectivity or networking as an important part of supporting the visual arts.

BESIDES YOUR SUPPORT FOR THE ARTS, WHAT OTHER MAIN CAUSES DO YOU SUPPORT?

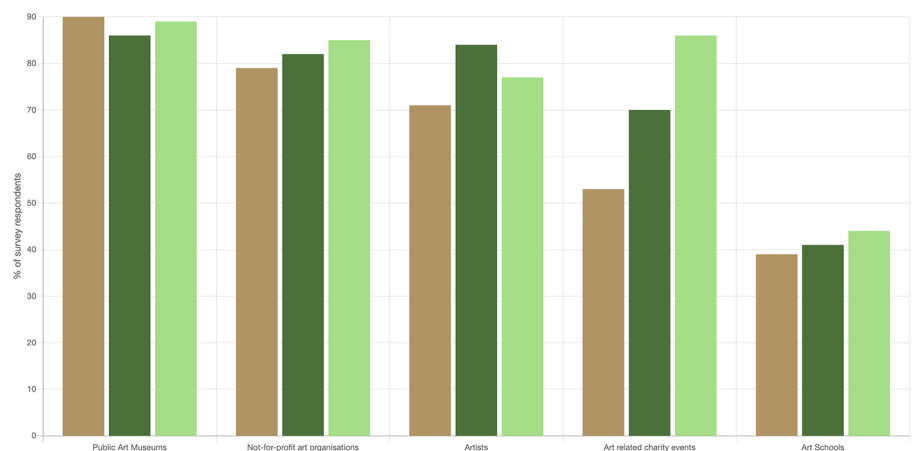


Legend

Children and young people	45 % of survey respondents
Education	41 % of survey respondents
Conservation, environment and heritage	36 % of survey respondents
Homeless people, housing and refuge shelters	30 % of survey respondents
Animal welfare	22 % of survey respondents
Medical Research	21 % of survey respondents
Overseas aid and disaster relief	21 % of survey respondents
Hospitals and hospices	18 % of survey respondents
Disabled people	17 % of survey respondents
Religious organisations	16 % of survey respondents
Physical and mental health	16 % of survey respondents
Elderly people	13 % of survey respondents
Sports and recreation	10 % of survey respondents
I have not supported any charitable causes	4 % of survey respondents
Other (please specify)	5 % of survey respondents

7.3 ART PATRONS: WHAT DO YOU SUPPORT AND WHY?

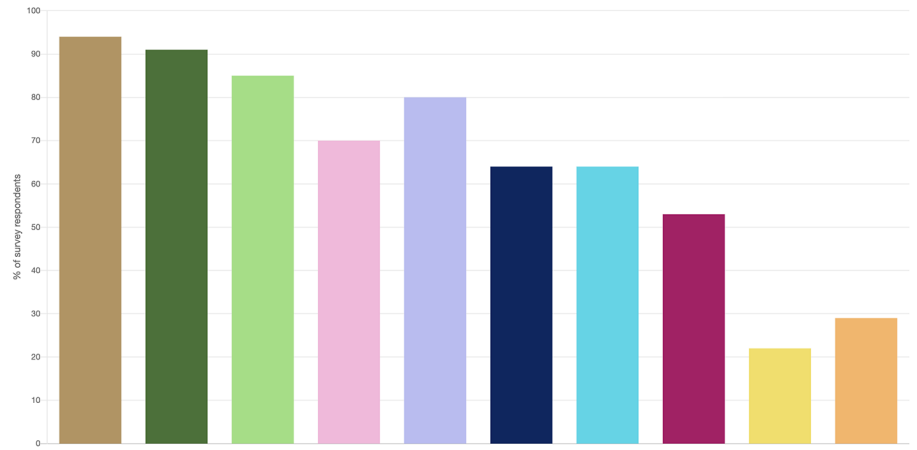
ART PATRON SURVEY 2020: WHO DO YOU SUPPORT



Legend

	Millennials (Under 35 yrs)	Generation X (35-55yrs)	Baby Boomers (Above 55yrs)
Public Art Museums	90 % of survey respondents	86 % of survey respondents	89 % of survey respondents
Not-for-profit art organisations	79 % of survey respondents	82 % of survey respondents	85 % of survey respondents
Artists	71 % of survey respondents	84 % of survey respondents	77 % of survey respondents
Art related charity events	53 % of survey respondents	70 % of survey respondents	86 % of survey respondents
Art Schools	39 % of survey respondents	41 % of survey respondents	44 % of survey respondents

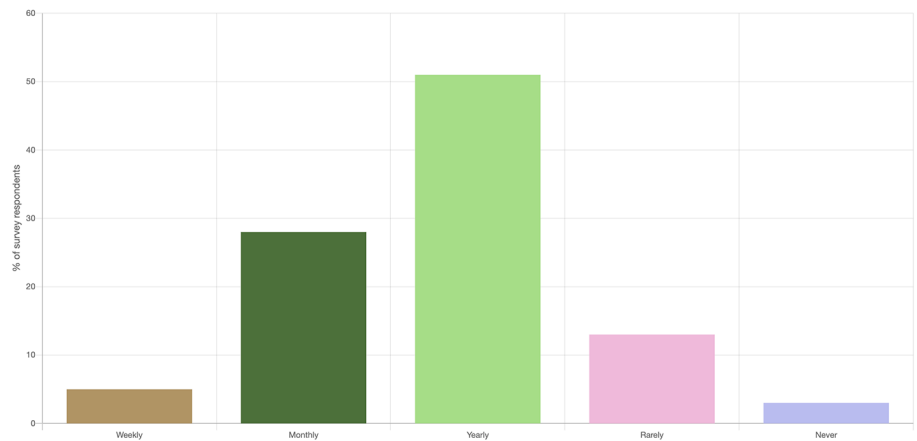
TOP MOTIVATIONS FOR SUPPORTING THE VISUAL ARTS



Legend

■	I have a strong personal interest and passion for art.	94 % of survey respondents
■	I believe that art and culture impacts the way we perceive the world around us	91 % of survey respondents
■	I believe in the cause (i.e., the mission of the organisation).	85 % of survey respondents
■	It gives me a feeling of social conscience and purpose.	70 % of survey respondents
■	I believe that my donation can make a positive difference	80 % of survey respondents
■	It directly impacts the community where I live.	64 % of survey respondents
■	It makes me feel connected to other people and builds my social network.	64 % of survey respondents
■	I believe giving is more impactful today than ever before.	53 % of survey respondents
■	My family has always supported the same cause – it's tradition.	22 % of survey respondents
■	My friends/family give – it's the thing to do.	29 % of survey respondents

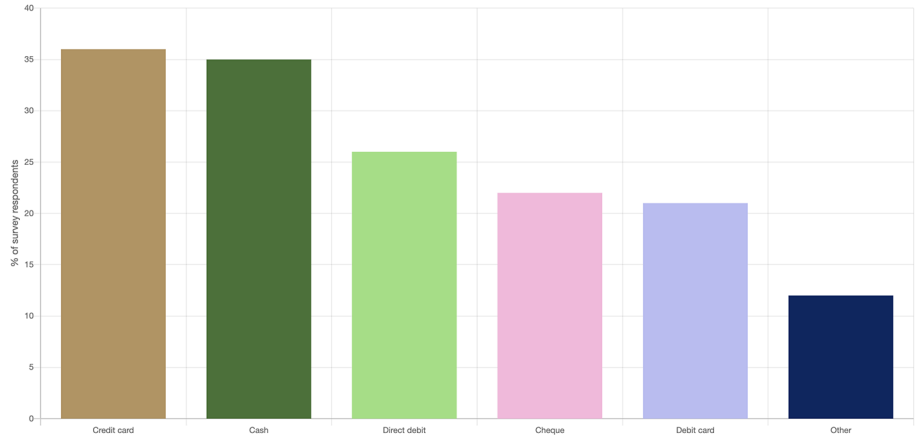
HOW OFTEN DO YOU SUPPORT THE ARTS?



Legend

■	Weekly	5 % of survey respondents
■	Monthly	28 % of survey respondents
■	Yearly	51 % of survey respondents
■	Rarely	13 % of survey respondents
■	Never	3 % of survey respondents

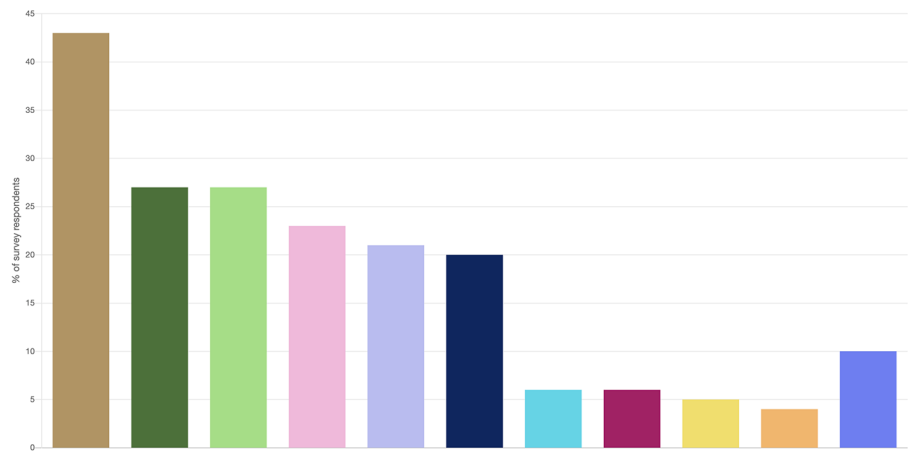
IF IT IS A MONETARY DONATION, WHAT FORM OF PAYMENT DO YOU NORMALLY USE?



Legend

■ Credit card	36 % of survey respondents
■ Cash	35 % of survey respondents
■ Direct debit	26 % of survey respondents
■ Cheque	22 % of survey respondents
■ Debit card	21 % of survey respondents
■ Other	12 % of survey respondents

WHAT CAMPAIGNS / CHANNELS HAVE YOU RESPONDED TO OR USED IN THE LAST 12 MONTHS

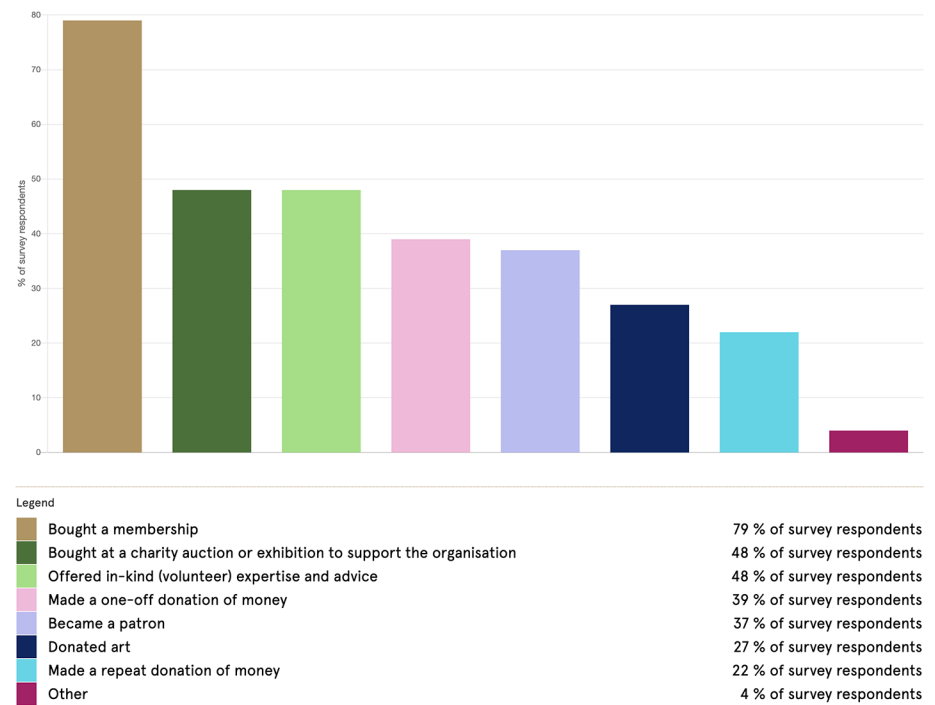


Legend

■ Email	43 % of survey respondents
■ Online fundraising	27 % of survey respondents
■ None of the above	27 % of survey respondents
■ Direct mail	23 % of survey respondents
■ Offline fundraising event	21 % of survey respondents
■ Crowdfunding campaign	20 % of survey respondents
■ Raffle / Lottery	6 % of survey respondents
■ Text to give (SMS)	6 % of survey respondents
■ Door to door solicitation	5 % of survey respondents
■ Phone solicitation	4 % of survey respondents
■ Other	10 % of survey respondents

7.4 MUSEUM PATRONAGE

HOW DO YOU SUPPORT PUBLIC MUSEUMS



Museum membership the most common form of support:

79% of the art patrons surveyed who said they had supported a public museum had done so through buying a membership. 76% of millennials said the same, whilst a higher 83% of baby boomers said they had supported a museum through their membership programme.

Almost half of the patrons had offered in-kind help to a museum

This year's survey shows that 48% of patrons that have supported a museum has done so through offering in-kind goods, expertise and advice. This kind of support is highest among Generation X and baby boomers, where 53% said they had offered in-kind support to museums, against 37% of millennials who said the same. Some of the in-kind support mentioned, ranged from trustee roles, giving free lectures, free legal advice, helping with galas, donating art supplies, helping with PR advice and communication to lending art works.

Museum patrons tend to be the older generation, but are museums missing an opportunity to cultivate the next generation of patrons?

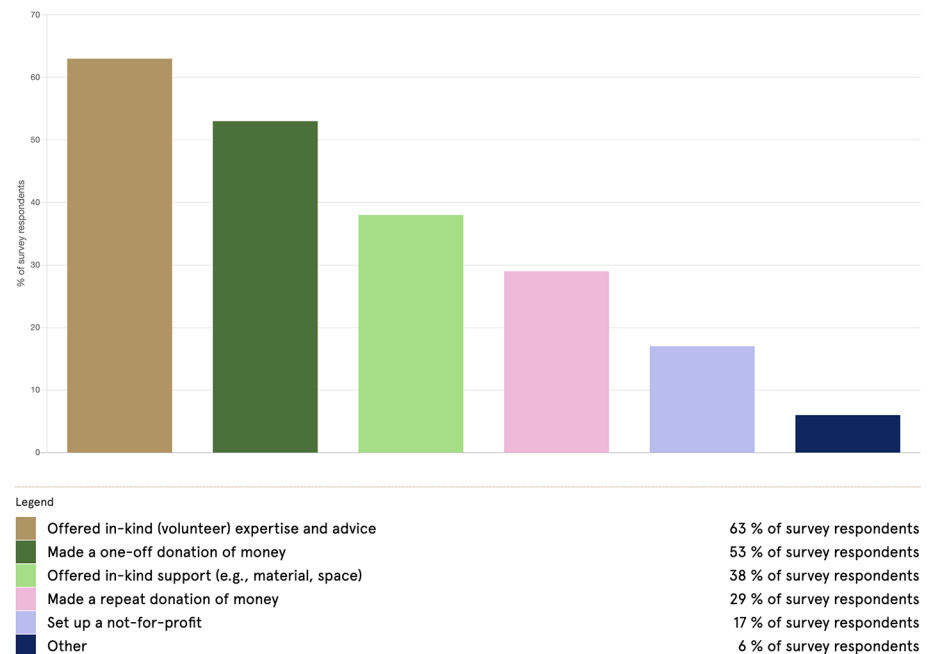
Only 15% of millennials surveyed, who said they regularly supported museums, said they had become a museum patron in the last 12 months, compared 26% of Generation X and 37% of baby boomers responding to this survey. Although this is likely to be linked to the financial situation of the millennial generation, it could also signal that museums should think about a tiered young patrons programme, which would allow individuals to contribute in-kind skills and expertise, instead of, or in addition to financial support.

Donating art works to museums remains an important aspect of patronage for the baby boomer generation:

41% of the patrons surveyed from the baby boomer generation said that they had donated art works to a museum, compared to 30% of the Generation X and 11% of patrons from the millennial generation.

7.5 NOT-FOR-PROFIT ARTS ORGANISATIONS

NOT-FOR-PROFIT ARTS ORGANISATIONS: HOW DO YOU SUPPORT?



In-kind help is the most common mode of support for not-for-profit art organisations

63% of patrons who said they regularly supported not-for-profit art organisations, had done this by offering their time and expertise, with a further 38% saying they had offered support in terms of free space, materials and also donated art works. 60% of millennial patrons surveyed, said they had offered their time and expertise and 32% said they had offered other in-kind support. Again, this shows that volunteering and in-kind support is an effective way for the younger generation of patrons to get more personally 'involved' in supporting an arts organization they believe in, with 78% of the millennials citing that 'it gives them a feeling of social conscience and purpose.'

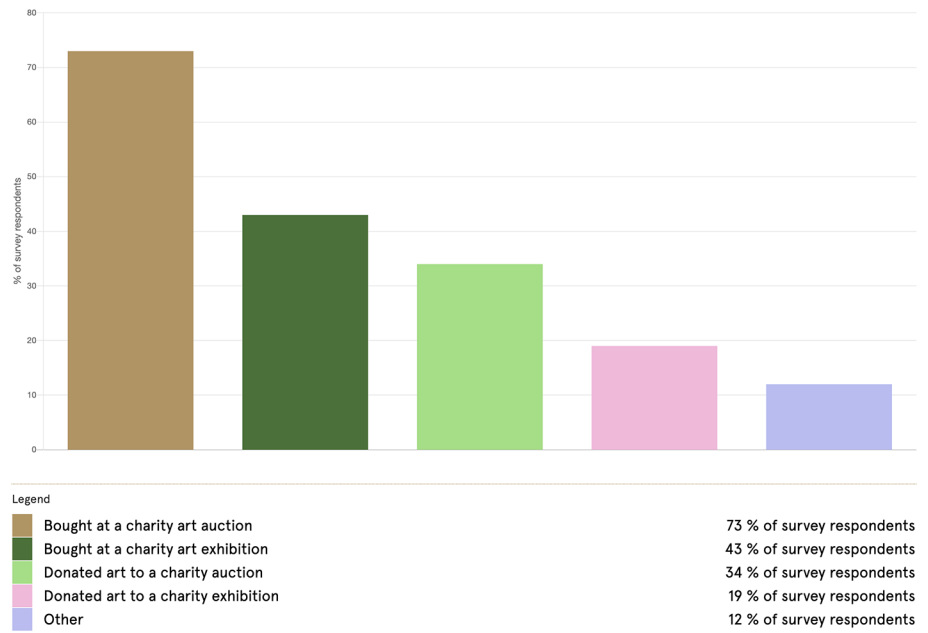
Lack of sustainable patron income

Whilst 53% of the patrons surveyed said they had provided one-off donations to not-for-profit arts organisations, only 29% of the patrons provided recurring financial support to the organization. There was a significant discrepancy between generations, 16% of millennials who said they provided repeat donations, compared to 41% of baby boomers patrons surveyed. This suggest that whilst the art organisations receive both in-kind support and one-off project based donations from private individuals, there might be opportunities to turn these 'deep' emotional engagements that individuals have with an arts organization into something that could generate recurring, sustainable income, in form of a new and different type of patron programme. It's interesting to see the development of Patreon and how creators have managed to create sustainable income from their fan base, maybe there is something in this model that could be explored.

7.6

ART RELATED CHARITY EVENT

ART RELATED CHARITY EVENT: HOW DO YOU SUPPORT?



Charity auctions the most popular form of fund-raising

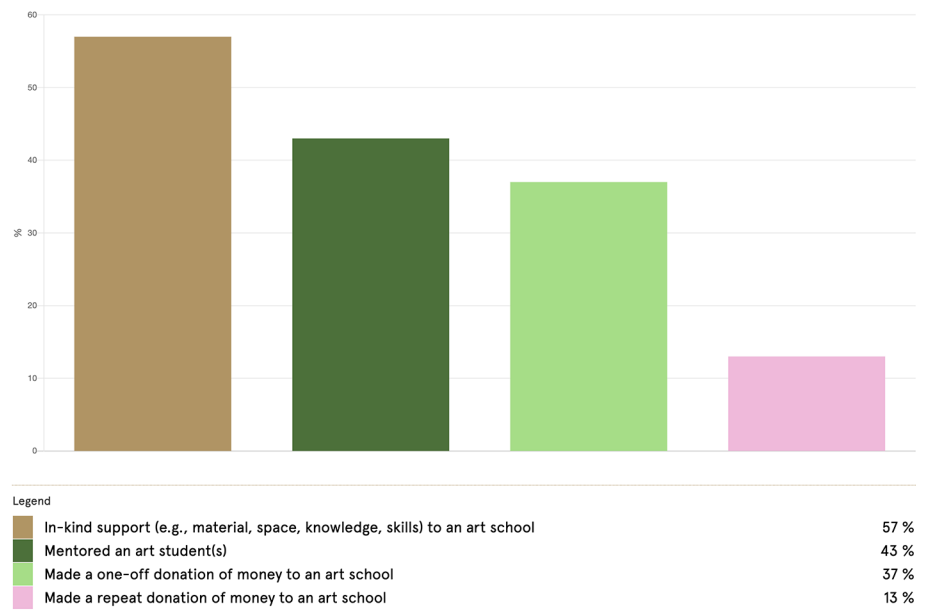
73% of art patrons surveyed said they had bought art at a charity auction (with 69% of millennials saying so versus 78% of baby boomers). A further 43%, said they had bought art in a charity exhibition. 34% of patrons said they had donated art to charity auctions, and with a further 19% said they had donated to a charity exhibition. A number of people mentioned that they had curated and organized charity events for art funding purposes, or sponsored an art charity event.

Offline charity auctions seem to be most effective:

Despite the growth of popularity of online art auctions, the majority of patrons, 62%, said they had participated in a real-time, offline charity art auction, compared to 39% who said they had used an online charity auction platform. supported an art charity auction.

7.7 ART SCHOOLS

ART SCHOOLS: HOW DO YOU SUPPORT?

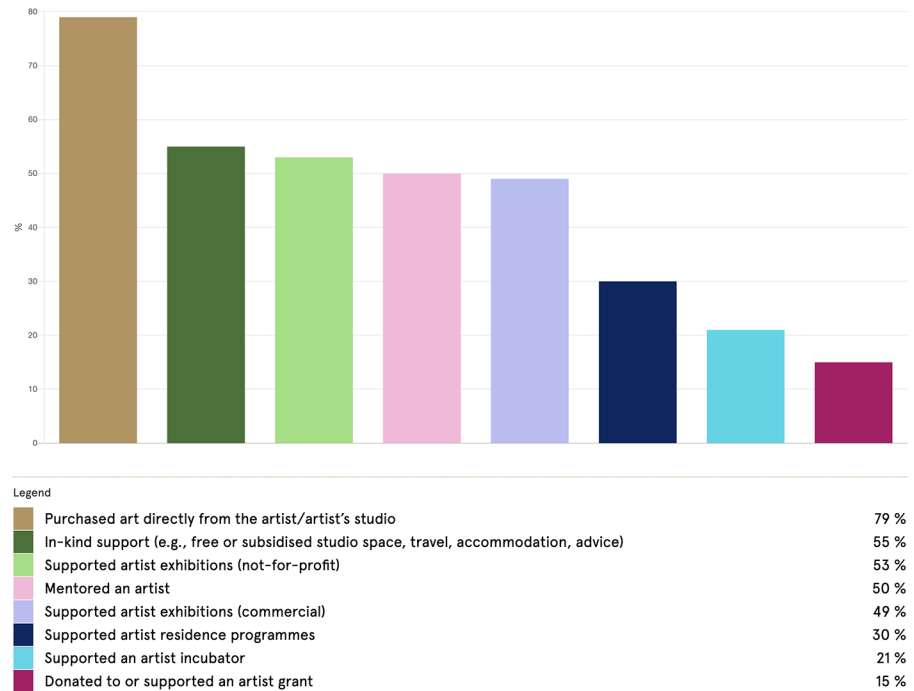


Over 40% of patrons have supported an art school:

41% of art patrons said they had supported an art school, 58% of these art school patrons had supported an art school through in-kind support (e.g. paid tuition, internships, space, knowledge, skills), followed by 43% who said they had mentored an art student. 37% of patrons said they had supported an art school, through a one-off donation, versus 13% who said they made repeat donations to art schools.

7.8 ARTISTS

COMMON WAYS OF SUPPORTING ARTISTS:



Almost 80% of patrons said they had supported an artist

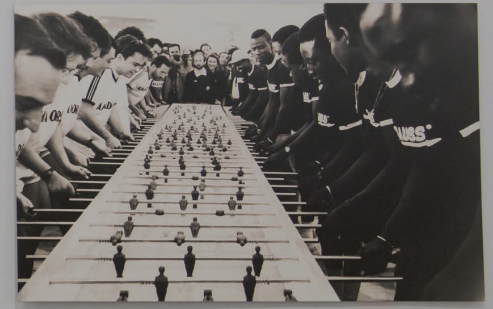
One of the most popular form of patronage is supporting artists directly by supporting their career in different ways, a large majority of patrons, 78% said they had directly supported an artist's career (71% of millennials , 84% of GenX'ers and 77% of baby boomers).

Acquiring art works directly from an artist is the most common form of support, although in-kind support also plays an important role:

79% of patrons said they had purchased art works directly from artists. However, more than half (55%) of the patrons also said they had offered in-kind support (e.g., free or subsidised studio space, travel, accommodation, advice). 53% of the patrons said they had supported a non-commercial exhibition by an artist, and 50% said they had mentored an artist. This shows that non-monetary support also plays a major role in artist patronage today.

Young patrons mainly supports young artists

72% of millennial artist patrons said they had supported the practice of younger, emerging artists, compared to 47% of GenX'ers and 39% of baby boomers, who were more inclined to support any artist, regardless of their age and where they were in their career.



CHAPTER 8

ART PATRONAGE AND ETHICS

sx - Paola Pivi, 100 Cinesi, 1998 dx - Maurizio Cattelan, Cesena 47-A.C.Forniture Sud 12 (2° tempo), 1991 Collection Fondazione Sandretto Re Rebaudengo photo by Giorgio Perottino

PUBLIC OPINION CONTINUES TO SHAPE THE LANDSCAPE OF ART PATRONAGE

Society's view on what is ethically acceptable is continuously evolving, and art institutions are increasingly faced by juggling funding needs with heightened reputational risks associated with the donations they receive. The rise of social movements and the power of social media is reshaping the private funding landscape for the arts, and is redefining what is ethically acceptable when it comes to private and corporate philanthropy.

In 2019, major donations from the Sackler family came under increasing media scrutiny tying the family's business to the opioid epidemic in the US. The Sackler Trust, which reportedly had donated more than £60m to healthcare, education and the arts in the UK, halted its philanthropic giving when the National Portrait Gallery and the Tate said they would no longer accept donations. Shortly after, other international art institutions followed suit, with the Guggenheim and Met announcing their decision to sever the ties to one of its most prolific private donors.

Other long-term supporters of the arts and the organisations they have supported have been affected by the social movement around climate change and fossil fuel, and BP ended its 26-year-long sponsorship of the Tate Art Galleries in 2017. In November 2019, the Scottish National Portrait Gallery announced it would not be showing an exhibit sponsored by BP, and British Museum announced in January 2020, that BP would not be the sponsor of their upcoming exhibition 'Arctic: culture and climate' exhibition, as the institution has come under increasing criticism for its links to fossil fuel and BP. In Europe, The Van Gogh Museum stopped collaborating with Shell in 2018, after an 18 year partnership, whilst The Louvre renewed its partnership with the French oil company Total in 2019, despite mounting criticism from activists.

Much of this change has been driven by the artists themselves as well as activists, calling for cultural institutions to ditch what they call "dirty money." The demands have grown out of the broader fossil fuel divestment movement, which uses social pressure to force universities, banks, and local governments to cut their ties to fossil-fuel companies.

PHILANTHROCAPITALISM OR REPUTATION LAUNDERING?

In Chapter 10, we discuss various models of art patronage, from pure and altruistic philanthropy to more venture philanthropy. In today's world, the choice of model needs to be carefully considered within a new ethical paradigm, particularly where innovation and venture funding, could easily be associated with 'reputation laundering'. The recent criticism of The Chan Zuckerberg Initiative, founded by Facebook's Mark Zuckerberg and his wife Priscilla Chan, is a case in point. Zuckerberg and Chan pledged 99% of Zuckerberg's shares in Facebook to the mission of advancing human potential and promoting equality. Zuckerberg was initially praised for his generosity, but on closer investigation it turned out that the initiative was a limited liability company, and not a charitable vehicle. This legal structure allowed Zuckerberg to do much more than charitable activity, such as investing in other companies and make political donations with significant tax advantages, while yielding a significant PR benefit to Facebook. Critics saw this as an act of reputation laundering, particularly in light of the negative publicity facing Facebook.

In the future, any patron initiative in the art world will also have to carefully consider the choice of model when combining philanthropy with what might be perceived as a commercial venture, or have commercial motivations. Finding the balance between a commercially sustainable art patronage model and at the same time maintaining the reputation, could prove challenging.

MORE TRANSPARENCY AND DUE-DILIGENCE REQUIRED

A survey carried out by ArtsProfessional in 2018, found that more than 85% of 582 UK arts organisations surveyed said that they believe arts and cultural organisations should 'definitely' take into consideration the activities of potential sponsors and/or donors when accepting support, with companies or individuals associated with politics, environment, well-being and animal welfare being seen as particularly sensitive areas and where red flags should be raised.

This sentiment is echoed in the recent ArtTactic art patron survey conducted for this research, where 65% of under 35 year olds said they 'think arts organisations have a duty to screen monetary donations to ensure the source of the donation is ethically sound'. It is also interesting to note that 96% said that their most important criteria in supporting an arts organisation or art initiative is that the organisation is 'honest and ethical', followed by 'well-governed and well-managed', 'true to their charitable values', 'transparent about where money goes' and 'efficient use of resources'. This suggests 'ethical' behaviour ranks very high, and is likely to become an increasingly important factor in the arts organisations ability to raise funding and resources from particularly younger patrons in the future.

WHERE DO WE DRAW THE LINE?

Can private funding or support ever be ethically 'pure'? Where should art organisations draw the line? And who draws up the line in the first place? Take the example of fossil fuel, where is the line between what counts as fossil fuel money and what does not. Are donations from carbon-intensive industries such as agriculture, automakers and airlines acceptable? What about the financial institutions that help finance fossil fuel infrastructure?

In a world where public opinion changes rapidly – transparency and openness is key. There is no perfect solution, and each art organisation needs to adapt its funding strategy in consultation with its stakeholders, its existing funders and its audience. What is clear, is that many of the traditional sources of private funding are evaporating fast and new models and new generations of patrons are needed. Whilst, in the short term, these changes are likely to deal a significant blow to the funding of many arts organisations, it could also become an opportunity for arts organisations to diversify their income, become more innovative and challenge the status quo. In light of the broader generational shifts we are seeing, such as younger patrons' desire to be more involved - this could be exactly the wake-up call needed to start the process of adapting to a broader demographic change that the sector is facing.



CHAPTER 9

TECHNOLOGY AND ART PATRONAGE

Courtesy of the Kremer Museum

In recent years, technology has removed many logistical limitations in philanthropy, from new payment methods, which has made it easier for people to donate, to reducing the cost of advertising, particularly with the advent of social media and digital advertising, which has provided not-for-profits organisations with access to new audiences at significantly lower cost. In our Art Patron Survey, 43% of the respondents said they had supported an art initiative or campaign that they had been introduced to online (email, website or social media). The advent of Virtual Reality (VR) and Augmented Reality (AR) is also making an impact in the way arts organisations interact with their audiences and might play a bigger role in creating new experiences for their patron communities. Although still in its infancy, blockchain technology also presents opportunities for the not-for-profit art sector and could ensure a more transparent and fairer income-distribution for artists and art organisations. We also take a closer look at the rapidly growing market for online crowdfunding and online patron platforms, introducing a new model of support for the next generation of patrons.

9.1 MAJOR MUSEUMS AROUND THE WORLD ARE EMBRACING VIRTUAL REALITY

Virtual reality and augmented reality are also starting to play an increasingly important role in fund raising activities. As VR and AR becomes more mainstream, these technologies have the possibility of opening up new opportunities for storytelling and connecting with audiences that traditionally have not had access to museums and art galleries. Cultural organisations and museums are increasingly adopting this technology as a way of bringing collections to life, through immersive experiences. In the future, this could potentially become a tool to develop 'virtual' patrons or members, who might not have the opportunity to enjoy the physical exhibition, but could enjoy the exhibition through a VR or AR related experience.

In October 2019, Paris' Louvre launched 'Mona Lisa: Beyond the Glass', which was a VR experience that explored the Renaissance painting as part of its Leonardo da Vinci blockbuster exhibition. Through interactive design, sound and animated images, users were able to explore minute details of the painting, such as its texture and how the passage of time has changed the way it looks. In 2018, The National Museum of Finland in Helsinki opened a new VR exhibit, where visitors could go back in time to the year 1863, as they explore R. W. Ekman's painting 'The Opening of the Diet 1863 by Alexander II'. In 2017, Tate Modern created a VR exhibit alongside their Modigliani retrospective, where visitors were able to immerse themselves in a 3D model of the artist's studio. Although costs associated with VR are still prohibitive for most art organisations, this is likely to reduce in the future as VR moves into the mainstream.

INSIGHT

WHAT IS A 21ST CENTURY ART PATRON?**Being a patron today**

A collector, in the broadest sense, acquires objects, particularly as a hobby. A patron supports a given cause. One might say in an uncomplicated way that whilst the collector's imperative is private, the patron's is more public. This relative independence is something of a mixed blessing. Patrons in our time find themselves in a far more complicated position than those of an older generation, whose loyalties, goals and audience were far more clearly defined. Today's patrons face many choices, communication channels and desires, and are also vulnerable.

An important element of the future will be the rising power of the millennials

Since its beginning, dslcollection decided to find its own model of patronage. The dslcollection also decided that the collection should be a nomadic collection and has refused to be fixed to one spot and instead, opts for extending the notions of art spaces by using the globalized arena of the digital world. Born into a screen-based world, today's new generation move in and out of the physical and virtual worlds at ease, believing that each world is "real" to them, and so we've used this notion to inform the collection's model.

What are some responsibilities that come with being an art patron?

As a private collection we do not think that we have a responsibility, but it is essential, since we decided to open the collection to the public, to be influential and accessible to the people. Not opening a physical space was the best way for us to support non-mainstream art forms and emerging artists, and to avoid institutionalizing the collection. This prevents the collection from directly competing with other institutions, which are generally more cautious in the way they collect.

Being a patron for the next generation

What will happen tomorrow? Nobody is capable today to tell you how the world will be in 5 years. Instead of trying to guess, it is important to imbed the idea of flux in the collection and instill a new mindset based on being nimble, curious and courageous. We live in times of rapid change, and the speed of change will only continue to accelerate. The worst is immobility, and not being able to evolve. Taste, curiosity and intelligence must continue to guide the collector to new destinations and experiences. While no one can know what tomorrow will bring, one statement that can be made with some confidence is that the processes underlying society and the world we live in today will become increasingly digitized.

An important element of the future will be the rising power of the millennials. Millennials and the experience economy will require a completely new approach for most art world participants. It requires a much more holistic approach, in which the public is placed at the center of all strategies.

My daughter, Karen, who is co-owner of the collection, and belongs to the millennial generation, brings this new perspective to the collection. She is actively implementing new projects and she is more focused on how art relates to tech and also on social issues, like sustainability. She is trying to attract new types of communities and age demographics by using tools like Virtual Reality (VR) or video games. The next generation is not only interested in amassing artworks, but also has the vision that a collection has to constantly reinvent itself and be relevant to the time, in which we live. For the new generation, buying trophy art to get access to social circles isn't part of the tech culture. The challenge will be to give potential collectors a sense of ownership in times when the millennial generation is increasingly directing their attention towards the experience and sharing economy.

In order to last, the collection has to become a platform where both ideas and people can meet and share. Untapped networks can lead to exciting new ideas, partnerships and outcomes. We must also work diligently to foster a community of fans and supporters both online and offline, which will serve to push the brand's message further without relying on the traditional marketing strategies, like Instagram and Google. We also have to take a more philosophical stand on the relation to tech and art, and the importance of humanism and emotional intelligence.

Another important point is that the art world as we knew it 10 years ago is over. It has become an art industry. This means that we must take more of an entrepreneurial approach. Entrepreneurship also involves the creative and strategic process for how we can effectively and sustainably translate stories to the largest possible audience. We need to embrace our inner "museopreneur" – to inspire new and existing audiences, explore

**Sylvain Levy***France***DSL Collection**

The dslcollection was created in 2005 by Sylvain and Dominique Levy. Today Karen Levy is also actively helping to build the collection.

The collection focuses on contemporary Chinese art. Even though limiting itself to a certain number of objects – not more than 350 – the collection comprises major works of 200 contemporary Chinese artists.

dslcollection distinguishes itself from other collections of contemporary Chinese art through a strict collecting concept. The collectors believe that "The 21st century collector must think beyond established boundaries." Therefore, dslcollection not only actively promotes the discovery and study of Chinese contemporary artistic production but also makes use of the latest technologies. Tools such as the internet, interactive programs, virtual exhibitions and electronic books help dslcollection to achieve greater visibility and provide the means to share the experience of contemporary culture.

Website: www.dslcollection.org

unconventional revenue streams, and ensure the institutions that we create thrive in this tumultuous and ever-changing climate. For our collection to stay relevant, we have to operate at the intersection of museums, start-ups, technology and philanthropy.

Today, there is also a new kind of patron. More and more brands, like Nike and PepsiCo, BMW or LVMH are the new art patrons of our times. Major companies are now fulfilling the role that wealthy individuals once did by making new investments in art and artists. The phenomenon of brands positioning themselves as patrons of creative culture has accelerated in recent years, driven by the rise of visual-centric social media and the merging of contemporary art with mainstream pop culture.

The biggest challenge: how can we last and stay relevant?

With the world facing major shifts and challenges, the art world also needs to embrace change. We need to create new models underpinned by sustainability, diversity, inclusiveness, transparency and velocity, dematerialization and non-ownership, distributed knowledge and shared ethos, community and participation. The challenge faced by patrons like dslcollection, is how we incorporate all these aspects, without losing the story of our collecting journey.

INSIGHT

MARKETING FOR THE FUTURE: THE JOURNEY OF THE KREMER COLLECTION

How does one present and share a private art collection in an impactful way? That was the challenge that my parents, George & Ilone Kremer had when considering opening up their collection of old masters to the public in 2006. The initial journey of opening the collection was through a series of co-organised exhibitions in museums in Cologne, Kassel, Haarlem and Paris titled "Rembrandt: a boy's dream". However, with the financial crisis in 2008 and the changing museum landscape, a new model was needed.

The programme is part of my parents' mission to share their art with as many people as possible and believe art has the unique capacity to make people, and young people in particular, feel free and empowered.

After having worked for Google, I decided in 2016, to build a private museum, using virtual reality technology. The task was to "build a top quality virtual museum experience as close to a real world museum experience as possible, and bring it to the people". The result was a partnership with Moyosa Media, a leading digital studio from Holland, and Johan van Lierop; a world class Dutch architect. Johan designed a new and innovative virtual space, which is both recognizable as a cultural space, whilst at the same time being close to impossible to build in real life.

The visitors are presented with 3D models of 74 paintings in the Kremer Collection housed in a spherically designed space. The paintings are floating one meter from the wall in five circular galleries and curated by themes; such as the Rembrandt school, Utrecht Caravaggisti, marines, landscapes, still lifes and animals. All of the paintings have accompanying informational texts as well as audio tours and some paintings even have holograms of the collectors explaining the work itself.

After receiving an overwhelming amount of positive media, the Kremer Collection has now broadened its technology to include mobile VR headsets and also a new mobile app for smart phones and tablets that was launched late last year. The app uses onscreen controls and an Augmented Reality (AR) function, allowing users to look into the museum as if looking through a magic window. The app also utilizes the mobile camera to detect whether users are walking and every step in the real world will be mimicked by a step in the virtual world. This development has great potential for us, as we are now introducing this into a market of 3.5 billion iOS and Android users.

These new innovations were also necessary to expand the reach and to power the 'Mighty Masters' kids arts program, which sets out to "make art universally accessible and fun to as many schoolchildren around the world as possible". The programme is part of my parents' mission to share their art with as many people as possible and believe art has the unique capacity to make people, and young people in particular, feel free and empowered. They want as many children as possible to be able to experience the power of art created by the Masters, free of charge and without the need for travel.

The future looks exciting; we are working on marketing campaigns to promote the mobile app, developing more content for the museum in the form of exhibitions and games, and we want to expand the 'Mighty Masters' program further. We are also, developing tools to protect our IP1 and incorporate our digital assets into our loan program, so that museums which request our works, will be able to use those assets easily in their marketing and experience programs. And of course, we are actively growing the collection with regular acquisitions, which in turn will need to be added to the museum experience.

All in all, we are using digital tools more and more to follow our mission: "Share our collection with as many people around the world as possible."



Joel Kremer

Netherlands

The Kremer Collection

Joel Kremer - Digital Director Kremer Collection and COO Moyosa Media

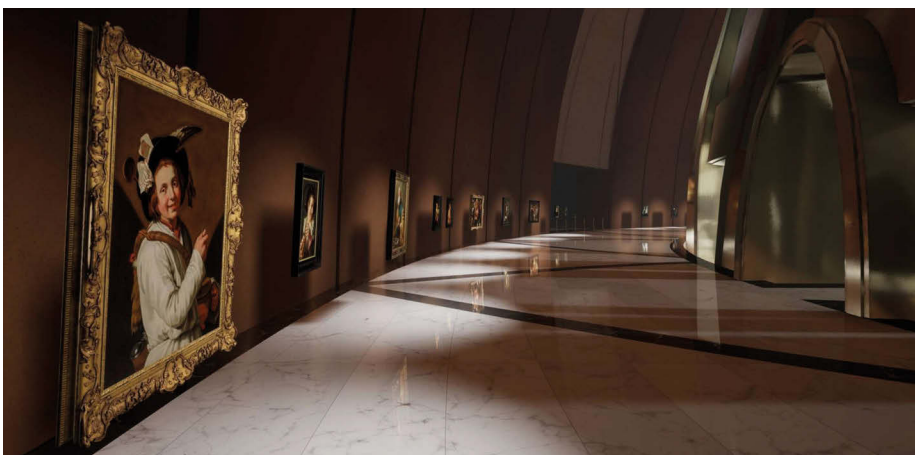
Joel has an extensive background in the online world starting in 1998 After receiving his Bachelors in Economics, he joined Google where he stayed for 7 years focussing on ad-sales and product development.

After Google, Joel worked as a consultant, keynote speaker and training digital agencies worldwide on how to better sell their online services, as well as consulting companies in activating & accelerating their online business. He has been working on managing the Kremer Collection since 2014 and is the initiator of VR Museum, the Mighty Masters kids program & currently serves as partner and COO at Moyosa MediaThe Kremer Collection

The Kremer Collection is founded by George and Ilona Kremer and one of the largest, privately owned collections of 17 century Dutch and Flemish art. With over 80 works, the collection contains masterpieces by, amongst others, Rembrandt, Abraham Bloemaert, Hendrick ter Brugghen, Gerrit Dou, Frans Hals, Meindert Hobbema, Gerrit van Honthorst, Pieter de Hooch, Jan Lievens, Paulus Moreelse, Michael Sweerts, Jan Baptist Weenix, and Emanuel de Witte.

The main goals of the collection are to:

- grow the collection through acquisitions
- maintain and improve (knowledge of) the collection through participation in research, exhibitions, and its restoration program.
- make its collection known to a wider public through an active, international loan program as well as its innovative Virtual Reality Museum
- promote art in general and in particular Netherlandish art
- promote art to new generations of arts & culture lovers, using technology & through our Mighty Masters program



Courtesy of the Kremer Museum

9.2 CROWDFUNDING – CULTIVATING THE NEXTGEN OF ART PATRONS

Crowdfunding has a long history with roots going back to the 1700s. The Irish Loan Fund is an early example of a crowd funding initiative set out to help low-income families in rural Ireland¹, and was a forerunner to micro-finance initiatives that emerged in the 1970s, pioneered by Mohammad Yunus.

One of the first instances of online crowdfunding occurred in 1997, when Marillion, a British rock band funded their reunion tour through online donations from fans. With inspiration from this new way of crowdfunding, ArtistShare became the first dedicated crowdfunding platform in 2000, and was followed by major crowdfunding platforms such as Indiegogo (2008) and Kickstarter (2009). In 2013, a new crowdfunding platform called Patreon was set up, focusing on a subscription model rather than a one-off reward or donation model, hence securing regular (monthly) income for creators, rather than one-off project-based donations.

The attractiveness of crowdfunding is that it allows artists to pool financial resources from potentially large audiences, and at the same time provide the donors with a low barrier to entry. The democratization of patronage, is allowing patrons and fans to be part of the creation of new artistic projects or sustaining an arts organisation or the career of an artist through micro-payments, rather than the larger donations often associated with art patronage.

CONTRIBUTION

INTERVIEW KICKSTARTER

Key Figures

3.5%

of all funds raised went to projects in the Art and Photography categories.

60.5%

of funding for Photography and Arts comes from the US, followed by 16.3% from the UK, 4.2% from Canada, 3.4% from Japan and 2.9% from Australia.

\$7,514

was the average amount raised by successfully funded Art/Photography projects in 2019.

104

was the average number of backers for successfully funded Art/Photography projects in 2019.

\$72.25

was the average amount pledged to successfully funded Art/Photography projects in 2019.

KICKSTARTER

Kickstarter

US

Kickstarter

Kickstarter's mission is to help bring creative projects to life. We're here to empower artists, musicians, filmmakers, designers, and other creators to find the resources and support they need to make their ideas a reality. Every creator in Kickstarter has complete creative control over their work—and the opportunity to build a vibrant community around it. We measure our success as a company by how well we achieve this mission, not by the size of our profits. That's why we reincorporated Kickstarter as a Benefit Corporation in 2015. Over the last decade, Kickstarter has helped more than 16 million people across the globe support creative projects, with nearly \$5 billion pledged and more than 175,000 projects funded.

Timeline

2015

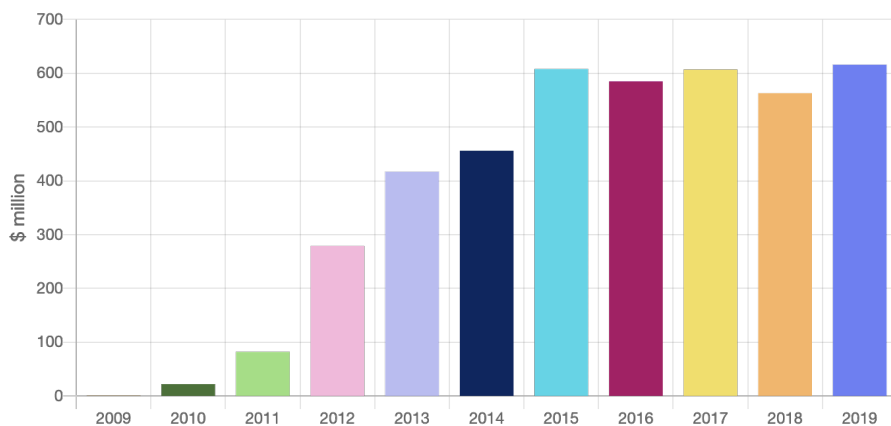
In 2015, Kickstarter reincorporated as a Public Benefit Corporation.

2019

In April 2019, Kickstarter turned 10 years old.

To date, 176,000 projects have been successfully funded and \$4.7bn have been pledged to creative projects.

KICKSTARTER - TOTAL AMOUNT RAISED BY YEAR IN \$ MILLION.



All data and graphs courtesy of Kickstarter.

Q&A

Since Kickstarter was founded in 2009 – how has the market for crowdfunding evolved? In your view what are the biggest changes that have taken place in the last 10 years? And specifically, with regard to the arts?

Over the past decade, the arts industry has shifted radically, particularly with regard to online platforms and the transparency that inevitably comes along with them. As traditional funding structures –government, grants, foundational philanthropy – diminished, the use of Kickstarter has risen.

However, this isn't the only reason for use, we're finding more artists are using the platform before traditional funding structures recognize their work. The platform allows them to connect directly with an audience, gain momentum, and create something they want that often then leads to more traditional recognition. Kickstarter is a tool that breaks down the monoculture. It's a tool to subvert gatekeepers: those relative few with money and power who are able to dictate what gets made and by whom. It's a space where art and creative expression are able to be supported and brought to life because their value is intrinsic.

Additionally, arts institutions are using the platform to engage with a potential new donor pool. 40% of Kickstarter backers are between the ages of 24 and 34, 26% are between the ages of 34 and 44. These numbers are astounding when you consider the traditional demographics of institutional donors.

Finally, as institutions battle with ethical funding concerns, a democratized platform like Kickstarter allows for greater independence while maintaining trust that the project isn't being primarily funded by individuals or organizations with moral issues.

Has the audience/ demographic changed? If yes, why do you think that is the case?

Admittedly, in the arts, our typical creator (artist) does not reflect those who the traditional funding structures have recognized. The majority of our projects are run by non-white individuals.

The backer community, as noted above, skews on the younger side relative to the rest of arts patrons. This is for a myriad of reasons; the open and transparent nature of the platform, the ability to support something within your means, and the kinds of projects that run on the platform all strike a chord with those who are more socially and politically engaged.

What does the growth of online crowdfunding tell us about the future of 'art patronage'? Are we moving towards a scenario where micro-donations could be the dominant form of fund-raising for the arts, including the public museums?

Any partnerships with arts organisations/ museums you could mention?

We are at a really interesting impasse. Kickstarter was founded over ten years ago as a means to provide creative independence—if you have an idea, you can fund it—but the broader implications/uses of the platform have expanded in our current industry shift towards ethical funding streams. In truth, if we are successful as a platform, we would no longer exist as we would have radically altered the funding mechanisms for creative endeavors.

Numerous museums and cultural institutions have turned to the platform already including LACMA, The Jewish Museum, The Royal Academy, Creative Time, Liverpool Biennial, Art Production Fund, Nevada Museum of Art, MCA Chicago, Public Art Fund, and more. This is a means to diversify their funding structures and reach out to new audiences, a sign of how private philanthropy is shifting and needs access to new donor pools. It is our hope that this will become a regular part of both artist and institutional fundraising to help democratize the industry.

After nearly 30 years of the US government defunding and devaluing cultural and artistic endeavors, we're really working to help retrain an audience and community to view artistic works as essential and in need of support.

In what way is the technology likely to change in the future – there is talk in other industries how blockchain technology could be a game-changer in charitable giving (more transparency, improved tracking of donations) – do you think this will play a role for individual giving in the art sector too? What is Kickstarter doing to stay ahead of the curve?

We've incorporated a few new tools into our ecosystem over the past year that help increase transparency between an artist and their audience as well as accurately help the artist budget for their time and labor. There's now a project budget built into the platform that includes making sure an artist is accounting financially for their own time

\$171.55m have been pledged in the visual arts alone over the past decade. The success rate of projects launched in the Art category is one of the highest on the platform at 43.76%

The highest raised on the platform in visual arts to-date was by Amplifier in 2017. They raised \$1.36m from 22,840 backers to put artist-designed protest posters in local newspapers on Trump's inauguration day.

and labor when running a project. Additionally, we have a tool that now flags creators for using superlatives in their project titles— “best,” “world’s most amazing,” etc.. This tool is meant to help build trust with the backer community, too. It’s a core value of our platform to increase honest communication between an artist and their audience. We will continue to develop tools like these to build trust and care into our ecosystem.

What are the key challenges facing the online crowdfunding market in general and specifically for the arts?

After nearly 30 years of the US government defunding and devaluing cultural and artistic endeavors, we’re really working to help retrain an audience and community to view artistic works as essential and in need of support. More so, we’re focused on also helping to fund the research and development phase of artistic projects which strongly goes against the market-driven industry for arts. We believe teaching a backer that funding an artist’s research phase is necessary will actually create a more intimate understanding of the creative process societally. However, it is a risk and it is vulnerable for an artist to highlight that early stage of development in a piece, especially when an audience is used to see “investing” in finished objects where the outcome is more straightforward.

How do you ensure you stay relevant?

Our core values resonate amongst creative communities. In particular:

Creators come to Kickstarter to protect their creative independence—because raising funds on Kickstarter means nobody else gets to tell you how to make your work.

As a Public Benefit Corporation (PBC), we’re free to make the right choices for the creators and backers we serve—regardless of the potential impact on our profits. That, in turn, protects our ability to focus on our mission: to help bring creative projects to life. It’s part of the reason we’ve been able to remain so fiercely dedicated to that mission, and it’s why we’re able to look to the future with optimism.

Finally, we’re willing to take risks on ideas that the traditional gatekeepers in the art world are not yet. We will always be a home for creative ideas. We believe that art and creative expression are essential to a healthy and vibrant society. They challenge us and authority, help us face and escape the truths of our world, and bring beauty, humor, and joy into our lives. They are also under threat. Their value is intangible and not easily quantified, and the reasons we know we need them reside in our gut, not our numbers. That’s why they—and the spaces in which they are made—require, and deserve, both our vigilance and our fierce protection.

What advice would you give to arts organisations and artists when it comes to using online crowd funding as an alternative funding source? How do you make this an effective element in organisation’s fundraising strategy?

The best two tips we share with organizations and nonprofits are to start early and think expansively. We’re often in conversation with museums a year before a project comes along that’s a great fit for Kickstarter—often an exhibition or artwork that’s exciting, groundbreaking, or timely, for example. The right project may also be an exhibition where you’ve been awarded a matching grant and want to use Kickstarter to match that and double your funds. Once you’ve settled on your project, check out similar successful ones on the site to see where they set their goal sizes, what rewards sold out, and how they approached their campaign video and text.

Then, when you’re considering your audience and outreach plan, cast your audience net wider than you’ve ever done before. If the project you’re crowdfunding is about science fiction, for example, think about pitching science fiction blogs, magazines, and writers outside of the art world; ask close friends who they’d approach, and ask to be introduced; draft up your social media ahead of time so it’s ready to go before you launch. A Kickstarter campaign is the perfect time to introduce someone to your world and your work, and have them come along for the ride at an affordable price. Hopefully, the next time they see you, they’ve already become fans and want to help you for the years to come.

9.3 BLOCKCHAIN AND INDIVIDUAL GIVING

One of blockchain's most attractive features for art patrons and philanthropists is that it enables highly visible and traceable transactions, allowing givers to track all their transactions from the beginning to the end and verify where their funds went. Tracing transactions could enable donors to make better-informed decisions when choosing between various organizations and initiatives for their future donations. For the recipients of donations, a key benefit of blockchain is that they can reduce the transaction costs associated with money transfers and could also prevent fraudulent intermediaries from pocketing part of the money that was meant for the recipient.

Blockchain technology has the opportunity to create 'smart contracts' – enabling art organisations, artists and art collectors to imbue a philanthropic giving component when they buy or sell art. Robert Norton, discusses this below and how his new initiative 'Fair Trade Art', can provide the possibility of ensuring the artist is getting paid and a transparent percentage of the sales goes to the artist's nominated social cause. Another start-up, Luxembourg-based company Artfintech.one, has developed a new blockchain-based Patron Protocol, a project that started in May 2016. This new protocol enables patrons across the globe to easily support artists, and provides artists with a platform to collaborate and monetize their work. The platform focuses on tokenization of digital art governed by smart-contracts that potentially could open up the market for a new forms of micro-patronage.

Nanne Dekking, founder and CEO of Artory, describes the potential of provenance and transaction tracking using blockchain. Dekking sees the technology as being capable of empowering every section of the art market: from collectors, to artists, to institutions. Dekking discusses the unique potentials of blockchain by explaining how Artory has helped an art collective aimed at aiding children being held at the U.S.-Mexico border. Moreover, he explores how the use of blockchain technology within the art market can create a centralized community within a decentralized system.

With the advent of 5G, we are likely to see a world increasingly connected and with the advent of Internet of Things (IoT), we could potentially see new forms of giving governed by smart contracts emerge from 'smart objects'. Maybe your future electric car will end up selling spare battery capacity, and decide to donate the proceeds to a climate change initiative. Maybe we will see a new breed of AI philanthropist emerge – governed by smart contracts and fuelled by big data?

For most people, however, it might feel too early to embrace this technology, but it is important that arts organisations as well as patrons and philanthropists, engage and support new innovations and learn more about blockchain's capabilities and potential, and actively contribute to shaping the framework that could make these new technologies work for the art world. Novel and unconventional solutions are bound to emerge and help us address some the major challenges facing the art sector in the 21st century.

INSIGHT

BLOCKCHAIN: PRESERVING OUR STORIES

The value of art has always been bound up in stories. In the art market, you cannot separate the value of artworks from the languages that they speak and the stories that they tell. Data about the time period during which an artwork was made, the reason for which it was made, and the artist who made it affect not only the price tag of the artwork, but also the artworks ability to create an impact. Through the use of blockchain technology, every event in the lifecycle of an artwork can be recorded immutably, ensuring that our shared stories are set in something more enduring than stone. Of course, the implications for recording transactions on the blockchain are invaluable—but this capability is just one half of the picture. In what ways can blockchain benefit the larger mission of art, beyond just a dollar value?

In the Fall of 2019, Artory and Winston Art Group, the leading independent art appraisal and advisory firm, partnered with DYKWCTA (Do you know where the children are?) a call to action and exhibition of over 100 leading visual artists that brings attention to the nearly 4,000 unaccompanied children that are being detained at the border by the U.S. government. Led by well-known artists Mary Ellen Carroll and Lucas Michael, the collective—which includes Julie Mehretu, Dan Graham, Kay Rosen, and Amy Sillman—made over 100 artworks, each based on an interview with a detained child conducted by Flores Settlement investigators at the U.S.-Mexico border. The artworks will be sold at a fixed price of \$500 through an anonymous system and all proceeds from the exhibition will go to organizations working at the frontline of immigration policy at the border for the most vulnerable asylum-seekers.

The blockchain record will track the provenance of the artwork and guarantee that proceeds from resale are split appropriately between seller, artist, and immigration rights organizations

The goal of the collective's partnership with Artory's blockchain-enabled public Registry is to preserve the stories of these children in perpetuity by linking them immutably to the artwork's blockchain record. The blockchain record will track the provenance of the artwork and guarantee that proceeds from resale are split appropriately between seller, artist, and immigration rights organizations. Moreover, by engaging with the blockchain, the initial purchaser ensures that the children's stories are kept public and undisturbed. The purchaser is then also integral in telling the artwork's story and in carrying out DYKWCTA's intention: the children's experiences will not be erased, and these injustices will not be forgotten.

By claiming their blockchain record on Artory, buyers at DYKWCTA become responsible for the artworks' stories and work tangibly with the artists toward a shared objective: a piece of art in and of itself.

On a more technical level, blockchain technology can further strengthen the art community through cryptographic signing as well. Cryptographic signing gives artists the ability to sign-off on the information associated with their artwork. By signing the artwork records attributed to them, an artist's unique signature is immutably linked to the artwork information on the blockchain. This signature allows artists to verify the information about their artworks in a space that cannot be manipulated or changed by outside parties. Additionally, when an artist signs a record on Artory, the record becomes a digital certificate of authenticity which can be claimed by collectors. Beyond just the benefits of data protection, cryptographic signing creates an added layer of connection between artists and their collectors.

When institutions add their signature to artwork records on Artory, they make a public statement about the provenance of the artwork and the diligence that was carried out during their inspection of the artwork. By adding this data and signature to the blockchain, collectors can be more confident in the acquisitions they make. In creating a connection between collectors and trusted art world institutions, we take a vital step in democratizing the art market: giving collectors access to information and a level of trust that was once reserved for the upper echelon of the market.

Blockchain also has the potential to empower communities to better curate the artworks on display in their local museums. On the horizon for Artory, an art tokenization platform will allow a group of several hundred or several thousand individuals to pool their resources and purchase an artwork. Each member would then be issued a digital certificate of ownership akin to a share of a stock. The artwork itself, meanwhile, would be loaned to a local museum, allowing members of the community to freely enjoy the work. This novel form of art patronage, which is only possible with blockchain technology, would afford interested groups the ability to participate in the highest echelons of the art market and to better craft the story of their community.

Ultimately, the advent of blockchain in the art market has the ability to strengthen its every facet. By tracking transactions, every artist, seller, and buyer can be more confident in the dollar value of their work. Beyond just that, however, blockchain's specific capacity for recording information empowers the stories that make up our cultural landscape.



Nanne Dekking

US

Artory

Nanne is the Founder and CEO of Artory, New York/Berlin and Chairman of the Board of TEFAF. Artory's core product, the Artory Registry, is a secure, digital registry of verified information about artworks and collectibles, and their history. Artory builds an additional layer of trust into the art market that is already the norm when purchasing other valuable items—houses, cars, jewelry, or even computer software.

Nanne is an eloquent advocate for change in the international art market. Prior to founding Artory, he was Sotheby's Vice Chairman and Worldwide Head of Private Sales. Before joining Sotheby's, he was Vice President of Wildenstein & Co., one of the world's leading art dealers, where he advised individuals, museums, and foundations on the formation and development of their collections. Nanne was the founder and principal of Nanne Dekking Fine Arts, an art consultancy firm and gallery in New York. He is the current Chairman of The European Fine Art Fair (TEFAF).

After graduating from the University of Amsterdam he held numerous distinguished positions in The Netherlands, including Deputy Administrative Director of the Dutch National Ballet. He started his career as Assistant Curator of the Historical Collections of HM The Queen of The Netherlands.

INSIGHT

CAN ART LITERALLY SAVE THE WORLD?

Robert Norton considers the power of art to change society and presents Fair Trade Art, a new initiative for artists and arts organizations wanting to create lasting social impact.

Imagine the world without Instagram. In less than a decade, it's changed how we interact with images and brought us closer than ever to understanding the lives of artists and their visions. If the role of an artist is to capture and add attention to our everyday lives, it might surprise you to know that the most liked image on Instagram is a stock photo image of an ordinary egg.

On January 4, 2019, @world_record_egg posted the image with the following call to action "Let's start a world record together and get the most liked post on Instagram. Beating the current world record held by Kylie Jenner (18 million!). We got this!". Less than 10 days later this humble egg had surpassed the previous record holder who had posted a picture of her newborn baby almost a year earlier. The egg was used to promote a mental health awareness campaign which resulted in it cracking under the pressure of so many likes and starring in its own Superbowl commercial.

What does all this have to do with art? We're at a critical point in terms of an attention deficit epidemic fueled by addictive online habits, the spread of fake news and the existential threat of climate catastrophe.

The artist Olafaur Eliason described how art can be a tool for inspiring social action upon receiving the World Economic Forum Crystal Award in 2016 for artists who have improved the state of the world.

"One of the great challenges today is that we often feel untouched by the problems of others and by global issues like climate change, even when we could easily do something to help. We do not feel strongly enough that we are part of a global community, part of a larger we."

"Giving people access to data most often leaves them feeling overwhelmed and disconnected, not empowered and poised for action. This is where art can make a difference. Art does not show people what to do, yet engaging with a good work of art can connect you to your senses, body, and mind. It can make the world felt. And this felt feeling may spur thinking, engagement, and even action." Eliason added "Art helps us identify with one another and expands our notion of we – from the local to the global".

The United Nations laid out 17 sustainable development goals which were universally adopted by all members in 2015 ranging from clean water and zero hunger to gender equality and climate action.

But at the start of the 21st century's third decade, the unquestionable global emergency is the rapidly rising temperature of the planet. Without unprecedented coordinated global action beyond the self-interest of nation states and conglomerates, the earth's temperature is set to rise by 1.5 degrees Celsius by 2030 and surpass 2 degrees Celsius by 2050.

Fair Trade Art is an initiative designed to bring together artists and social impact organizations to do social good.

Following the IPCC (Intergovernmental Panel on Climate Change) 2018 report, the Climate Reality Project group announced said "the huge changes we need to see by 2030 make the next decade feel like a planet-wide psychology experiment. With the future of the world literally at stake, will we change?"

Art has the capacity to bring people together regardless of language, nationality and religion and art movements have proven their ability to help us understand where the world is heading. Art cuts across time and space to hold our attention, move us forward and connect us to fundamental truths. As Picasso said "Painting is not made to decorate apartments, it's an offensive and defensive instrument of war against the enemy." In times of emergency, the enemy is apathy and what better tool than art to defeat such an enemy.

Fair Trade Art is an initiative designed to bring together artists and social impact organizations to do social good. Drawing on the popularity of crowd funding platforms like Kickstarter, Kiva and Patreon, Fair Trade Art further develops new models of patronage to support creativity. The Fair Trade Art collective is open to all and is currently working with select partners to launch later this year.

By purchasing an artwork listed as Fair Trade Art, the buyer is assured the artist is getting paid and a transparent percentage of the sales goes to the artist's nominated social cause. The idea was inspired in 2018 firstly by a project between Ai Weiwei, eBay, New York Public Art Fund and Verisart to raise awareness and funds for World Refugee Day and the UNHCR and secondly, by the publication of 'The Art Market 2.0' report by The Alan Turing Institute and the University of Oxford.



Robert Norton

UK

Verisart


Robert Norton is CEO and co-founder of Verisart, the first platform to certify and verify physical artworks and collectibles using blockchain technology. Prior to establishing Verisart (www.verisart.com), Norton was the CEO and co-founder of Sediton Art and Saatchi Art. Norton holds a Masters in Modern History from Oxford University.

By using blockchain, otherwise known as distributed ledger technology, The Fair Trade Art certificate will enable both the artist and social impact organization to benefit not only from the initial sale of the work but also subsequent sales.

The success of ESG investing (Environmental, Social, and Governance Investing) shows how demand for new products can quickly become the industry norm. The Art Market 2.0 report concludes "we believe the exact same principle should be established in the art market, both to direct the future of the sector, but also to influence the here and now for the better."

While it's a well-known Silicon Valley cliché to say you want 'to make the world a better place', perhaps now more than ever we need art to elevate our conscience and help us save ourselves.

¹ Source: <https://www.fundable.com/crowdfunding101/history-of-crowdfunding>



CHAPTER 10

MEASURING IMPACT OF ART & CULTURE

Conservation work (being carried out by the Aga Khan Trust for Culture) on one of the ten monuments supported by the Tata Trusts at the Quli Qutb Shah Heritage Park in Hyderabad, India. Courtesy Tata Trusts

More transparency and sharing of data and information among art related foundations and philanthropists could amplify the amount of support for the arts and could also create a stronger community of shared learning and best practices

There is a general acceptance that money spent on the art and cultural industries is vital in supporting the cultural life and the well-being of a nation. It has impact on education, individual well-being and mental health, it affects how the rest of the world views us, and encourages people in other countries to engage with us. Art and culture is the invisible glue that holds a society together, it connects people across borders, it promotes understanding and tolerance, and at the same time acts as the 'critical' voice in our fast changing and increasingly polarised world.

One observable aspect of the value of art and culture can be viewed in the way it contributes to economic growth and job creation. Figures 1

from the Arts Council in the UK shows that the arts and culture industry has contributed £10.8 billion a year to the UK economy. The sector contributes £2.8 billion a year to the Treasury via taxation, and generates 363,700 jobs.

Whilst it is comparatively easy to come up with aggregate figures of the economic value of art and culture, counting jobs, income and tax revenue – the 'intrinsic' values in art are much more difficult to assess. How do we measure each individual's pleasure and learning from engaging with art, and the spillover effect this has on the individual and in aggregate, on the society as a whole?

Some of the evidence gaps established by the Arts Council² are:

- Most of the studies reviewed cannot establish causality between arts and culture and the wider societal impacts.
- The need for larger sample sizes, longitudinal studies and experimental methods is referred to in many of these studies.
- There is no up-to-date information on the economic impact of museums and libraries and how they contribute to the wider economy.
- There is little research that quantifies the savings to the public purse that are achieved through preventative arts and culture interventions, or other contributions to public services.
- The use of digital technologies and how arts and cultural organisations are using this technology to become more resilient.
- Equality and diversity: those who are most actively involved with the arts and culture that we invest in tend to be from the most privileged parts of society; engagement is heavily influenced by levels of education, by socio-economic background, and by where people live

More investment in collaborative and cross-sector research (education and art, health and art, science and art etc) is needed. The real impact cannot be found when art is looked at in isolation, as art and culture is an integral part of the fabric of our society – it is what Arts Council states on their website, a ‘strategic national resource’.

So we need to raise awareness among the public, the policy makers, philanthropists and corporations about this strategic resource and how its impact is felt, and for that we need to find better ways of capturing and measuring data and information, we need better methodologies, we need reporting standards, we need to find better ways of encouraging collaborations within and between sectors and finally the sector needs investment to be able to carry this out.

DATA AND TRANSPARENCY IN THE PHILANTHROPY SECTOR

The philanthropic sector is also struggling with lack of consistent and comparable data. This often stems from the fact that, in most countries, foundations are not registered at the centrally and often have limited obligations to disclose financial information. In addition, few governments or private organisations systematically collect or make available important data on philanthropic giving. There is also an issue with regard to the legal status and regulations on philanthropic giving, which varies from country to country. Foundations can be private, public, family-run, corporate or community-based, with often blurred lines between these models, which makes it hard to compare or aggregate data.

New initiatives, however, such as the recent OECD survey³ on private philanthropy could signal that we are moving in the direction of a more transparent giving environment. The survey of 143 foundations, launched in 2018, was the first step towards assessing philanthropy’s role, by capturing previously non-existent global and comparable data of how much and in what ways major foundations support development. The aim of the survey is to allow action-oriented recommendations to optimise philanthropy’s role in support of sustainable development.

Other initiatives, such as the UK’s 360Giving project are aiming at addressing the lack of comparable data by launching the 360Giving standard. The standard sets out to persuade funding organisations to agree on a set format of reporting, so the results can be easily compared with data from other organisations. An initiative by US-based Candid, called Glass Pockets, has been working for increased transparency among foundations, not only to serve to strengthen credibility, build public trust and improve relations with grantees and other stakeholders, but also as a means of facilitating greater collaboration within the sector itself.

Art and Culture forms a small sub-section of the landscape for philanthropic giving. According to Giving USA, private support for art and culture in the US, only accounts for 4.6% of philanthropic giving overall but still amounts to \$19.49 billion. This is a significant amount for a cash-strapped art sector. More transparency and sharing of data and information among art related foundations and philanthropists could increase support for the arts and could also create a stronger community of shared learning and best practices.

This report is not an attempt to provide a complete global overview of art patronage and art philanthropy, but hopefully highlights some of the areas where sharing of data, information and best practice can be helpful. Through interviews with art patrons and arts foundations, and by looking at new models and practices – we hope this could act as a catalyst or inspiration for others. Again, through shared experiences, stories of impact, openness and transparency, we have a real possibility to change the landscape for art patronage and philanthropy going forward.

INSIGHT

**IT MOVES ME, BUT HOW AND HOW MUCH?
MEASURING THE UNMEASURABLE**

Who hasn't looked at a painting and been moved with awe for the beauty, or excitement at the composition and the colours? Who hasn't felt emotion listening to music, been transported stepping into an ancient temple, or filled with new insights watching a play or a film? Intuitively we all know that art and culture have an impact. That's what draws us to museums and theatres, inspires us to travel to new places, perhaps even to explore our own creative talents. But how can we measure that effect?

... changing policies and donor agendas over the past years have put the cultural sector under increasing pressure to quantify the societal impact of their practices.

Investors in art and culture want some return on investment; if not in monetary value, then proof of efficacy, indications that their money was well spent.

At the Prince Claus Fund we believe that culture is a basic need, that it is transformative, and an essential component to development in all societies. We honour and support artists and cultural organisations around the world who do outstanding work and make a positive contribution to their societies. We also help rescue art and culture from the past; cultural heritage that is in danger of being lost. We have been doing this for 24 years and are convinced that the type of support we give makes a difference. But we owe it to the donors, partners and tax payers who support us to document the impact their contributions have.

Only part of the story We do this in various ways. Every application we receive must include a statement of goals and estimate of impact. Each project we support must provide interim reports and a final assessment of what has been achieved that includes how many people have been reached. Headcounts provide numbers, but they are only part of the story.

In our Network Partnership programme, we offer selected organisations a 3-year grant for longer term projects and we stay connected with our partners beyond the funding period. At twice-annual meetings they give us and their fellow partner organisations feedback about what and how things are working. Is there evidence people are changing their minds, coming together, entertaining new ideas? Are more people getting engaged?

Our partner organisation in Kosovo, DokuFest, runs a documentary festival that brings Serbs and Albanians together. They estimate that visitors and increased consumption add 3.8 million euros to the country's GDP. DokuFest is also working on giving future teachers critical visual skills they can use in their own classes. They wrote that with Network Partner funding they had been able to hold "90 screenings of [documentary] films in 38 schools, through which approximately 33000 students throughout Kosovo were reached." Impressive numbers, with a potential long-term impact that's hard to measure!



Prince Claus Bio

The Prince Claus Fund
Netherlands



The Inventorying of the Library of the Monastery of San Augustin in Quito, Ecuador (c) Conservartecuador

Collaborating partners make more possible

The Prince Claus Fund has countless such stories. Increasingly other organisations are joining with the Fund to support people who, through art and culture, are making a difference. TEFAF was an early partner. A small sample of projects TEFAF has supported with the Prince Claus Fund include helping to restore 30,000 books and 300,000 documents in the Turkish Nesin library in Çatalca, Istanbul, after it was flooded; helping Burmese monks excavate holy relics from a monastery buried under a mudslide; and restoring and preserving a significant trove of decaying negatives that document Bangladesh's Liberation War taken by one of Bangladesh's most important photographers.

Still, changing policies and donor agendas over the past years have put the cultural sector under increasing pressure to quantify the societal impact of their practices. The Prince Claus Fund decided it was time to enlist the academic community for more in-depth research. In 2018 it initiated a project 'The Force of Art' in partnership with Hivos and the European Cultural Foundation, two Dutch based organisations that have also been supporting artists and cultural organizations around the world over the past 20 years. The partners selected 40 art projects supported within the last decade and paired them with 15 teams of scholars and researchers from 11 countries. [Chile, Colombia, Egypt, Ghana, South Africa, Indonesia, Singapore, Serbia, the UK, Germany and the Netherlands].

Distinct perspectives on the Force of Art

The researchers were invited to apply their own distinct perspectives and diverse methodologies to reflect on the social, political, and cultural significance and impact of these projects. By taking this approach, 'The Force of Art' acknowledges the specific contexts that bring each project to life. It includes diverse geographies, disciplines and art practices. With the results of this wide-ranging research, the Prince Claus Fund, Hivos and the European Cultural Foundation aim to contribute to the wider debate about the relevance of art in society and to raise awareness among the public, as well as among policy makers and artists, on the impact of their practices.

The Independent researchers began work in December 2018. The 15 studies will be collected in a book, which will be published in 2020 and launched as part of an international conference at the end of the year. Through this comprehensive and complex survey of the transformative force of art on people and communities worldwide, 'The Force of Art' brings a unique contribution to our knowledge and understanding of pressing topics such as art as activism, networks of artistic solidarity, the role of art in forming political subjects, art economies and infrastructures, and the intersection between art practices and social processes in distinct territories.

Projects with multiple impacts

We do this in various ways. Every application we receive must include a statement of goals and estimate of impact. Each project we support must provide interim reports and a final assessment of what has been achieved that includes how many people have been reached. Headcounts provide numbers, but they are only part of the story.

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About the Prince Claus Fund

The Prince Claus Fund was established on 6 September 1996 as a tribute to HRH Prince Claus's dedication to culture and development. Since then, the Fund has created opportunities for connection and exchange and stimulated cultural expression, primarily in Latin America, Africa, Asia, the Caribbean and Eastern Europe.

We support, connect and celebrate artists and cultural practitioners where cultural expression is under pressure. We stand firm with those who create, who believe in the transformative power of culture, who advance new ideas and develop new perspectives. How? We honour the outstanding achievement of visionaries at the front-line of culture and development with annual Prince Claus Awards. We protect cultural heritage by providing 'first aid' to rescue heritage threatened by man-made or natural disasters. We support innovative, high-quality cultural initiatives through grants and mentoring, especially where opportunities are limited, whether by poverty, conflict, marginalisation or political repression. We work for and with youth through our Next Generation programme. We are supported by the Dutch Ministry of Foreign Affairs, the Dutch Postcode Lottery, and private individuals and corporations like TEFAF. We also collaborate with like-minded organisations on joint calls for proposals.

1 'Contribution of the arts and culture industry to the UK economy'. Report for Arts Council England April 2019

2 Arts Council 'The Value of Arts and Culture to our Society', 2014

3 OECD, Private Philanthropy for Development, March 2018



CHAPTER 11

TRENDS AND INNOVATION IN ART PATRONAGE MODELS

Wayne McGregor and Julian Opie's 'Infra'
at the Royal Opera House, London, 2008.
Supported by Outset.

ART PATRON MODELS

Through interviews and examples of different types of art patronage presented in this report, it becomes clear that the language around art patronage is expanding. Whilst art patronage often is associated with individual or corporate 'giving' (donations), often aimed at addressing a social cause, such as supporting a museum or a not-for-profit arts organization – in the world of arts the term encompasses a much richer and nuanced definition of the type of 'models' that can be characterized as patronage, and the type of 'benefit' that is expected by its supporters.

The types of model range from the purist model (giving to arts for art's sake, where giving is largely altruistic) to a more venture philanthropy model (social as well as commercial benefits). However, in between, we find a myriad of patronage models, that combine emotional with both social and commercial dividends, several of these will be explored in more detail in this section.

The choice of model boils down to each individual's motivation for supporting the arts in the first place, and factors such as wealth, geography, social recognition and status, combined with issues around sustainability, making an 'impact' and 'change' will drive the patron towards the most appropriate model to support. This is not about a correct or wrong model – as ultimately the art world will benefit from a mixed-economy of approaches, which can be hugely beneficial in places where public support for the arts is in decline or where there is a general absence of public funding.

Angel philanthropy is probably the most common form of art patronage. These angels or patrons are individuals who invest through online crowdfunding platforms [Patreon] or by joining a patron network [Outset] where money and resources are pooled. A museum patron group is a type of angel philanthropy. What often characterizes this type of philanthropy is that the patrons' involvement often goes far beyond donations, but enables individuals to create a deeper relationship with the organization they support, through active participation and involvement in the cause they decide to support.

Venture philanthropy in arts takes concepts and techniques from venture capital finance and applies them to philanthropic goals using incubator models, innovative grants or financing schemes (Creative United and NESTA). These art patrons believe that if you want to help build a sustainable art eco-system, you need to do more than just write a cheque, you must enable and facilitate change. The biggest difference from a more 'purist' approach to philanthropy, is that venture philanthropists focus on the outcome (whether social or economic or both), and often take an imaginative and risk-taking approach to their investments/ support. Venture philanthropy often refers to a type of high-engagement, impact investing, which incorporates elements of traditional investment, venture capital, and general business strategies. Decisions remain driven by a philanthropic mission, with a more rigorous focus on measuring and managing impact results (as opposed to focusing on size of a grant or input-like indicators).

Impact investment models in the arts: Heading into a new decade, the world is facing increasing challenges with regard to social inequality and increasing concern about our environment. In the last 10 years, impact investing has become a mainstream term, and was coined by The Rockefeller Foundation as "Mobilizing large pools of private capital from new sources to address the world's most critical problems." Impact investors are looking to

make a profit while also having a positive impact on the world in a social or environmental sense. The Global Impact Investing Network's (GIIN) 'Sizing the Impact Investing Market report' from 2019, estimates the current size of the global impact investing market to be \$502 billion. A survey of 266 impact investors showed that only 0.1% of their assets under management (AUM) are invested in Arts and Culture.

As discussed in the section 'measuring impact of Art & Culture', the arts sector has an opportunity to play a critical role in addressing many of the world's challenges, when it is able to build a better evidence base for its broader impact on society (whether it is well-being and health, education or the economy as whole). With more impact data at hand, and a better understanding and evidence of the impact of art and culture – the sector could potentially tap into this fast-growing market of impact investment in the future.

11.1 PUBLIC-PRIVATE PATRONAGE MODELS: TOWARDS 'COLLABORATIVE PHILANTHROPY'

Public-private partnerships are not new, but governments are increasingly collaborating with corporate foundations and private philanthropists to incubate new models that may be too risky to pursue without a partner.

Some of the most exciting patronage models can be found in the intersection between the public and private sector. Public-private partnerships are not new, but governments are increasingly collaborating with corporate foundations and private philanthropists to incubate new models that may be too risky to pursue without a partner. There are several collaborations outlined in this report that highlight this 'risk' taking approach, and the value that the private sector has in supporting new approaches and initiatives, that otherwise might not see the light of day. The impact that these public-private initiatives can play a significant role in achieving something that would be impossible on its own. The involvement of the public sector can also ensure that these initiatives are imbedded within the community and help bringing local stakeholders on board to ensure long-term sustainability. The power of 'collaborative philanthropy', when different funders collaborate can, in addition to potentially creating more funding, bring different assets, such as knowledge and expertise to the project. This is particularly important when embarking on more complex projects that require the buy-in from many stakeholders. The rapid decline in artist studio space in London, for example, as outlined in the case-studies on the Creative Land Trust and Second Floor Studio & Arts, are examples of such a problem. Without a collaborative model between public and private institutions, involving both urban planning matters, ensuring that the creative sector is an integral part of city's fabric, together with funding and expertise to create a sustainable vehicle to achieve this, such a problem would be hard to address.

INSIGHT

MODERN-DAY PATRONAGE: RECONNECTING THE MAKER WITH THE MARKET

There is no question that the boundaries between the realms of public investment and private enterprise – and the values, rewards and benefits associated with each – have been blurred. Like it or not, in an era where commerce is king, here in the UK we find ourselves increasingly characterised as a population of consumers rather than citizens, living in a society where the role of the State has become that of facilitator rather than provider.

As part of the growth in new forms of social enterprise, Creative United (a Community Interest Company) has, from the outset, embraced the value and advantages of building business models that integrate elements of both public and private investment. Our mission, objective and business model as a CIC is to deliver a combination of financial and social impacts by leveraging the public funding we receive to achieve economic growth and prosperity within the arts and creative industries.

Our Own Art scheme is a good example of where we have been successful in developing a highly effective consumer led mechanism for stimulating the market for contemporary art and craft. The primary objective (and public value) of this initiative is to open up the market to new and more diverse buyers. In doing so, we are also committed to driving increased sales revenues for our member galleries and the artists whose work they represent, as key contributors to our nation's thriving creative economy.

Despite phenomenal growth in the global market for contemporary art over the past 20 years or so, the fact remains that for the vast majority of artists living and working in the UK average earnings remain pitifully low

Operated in partnership with Hitachi Capital UK Plc through a network of 300+ museums, galleries, art fairs and artist-led spaces, the service provides customers with the option to spread the cost of their purchase with an interest-free loan from as little as £100 up to £25,000. The cost of credit is subsidised for entry level purchases, protecting the retailer's margins and guaranteeing the interest-free terms for the customer.

Thanks to continued public funding from Arts Council England, Arts Council of Northern Ireland and Creative Scotland, in the 15 years since it first launched the Own Art scheme has been used by over 63,000 UK customers to finance the purchase of more than £55m of contemporary art and craft sales, helping to lay the foundations for a new (and more socially diverse) generation of art buyers. Year on year, our evaluation data has shown that a significant proportion (c.25%) of customers using the Own Art scheme are first time buyers of contemporary art. Furthermore, the same percentage of the Own Art customer base as a whole have personal income levels of less than £25,000 per annum. Patrons of today, and of tomorrow.



Portrait - Photo credit: @teresafan.photography

Yet, despite phenomenal growth in the global market for contemporary art over the past 20 years or so, the fact remains that for the vast majority of artists living and working in the UK average earnings remain pitifully low. The Artists' Livelihoods survey conducted in 2016 reported that the average earnings derived from their artistic practice was just £6,020 per annum for artists living in England. So, whilst the market has seen exponential levels of growth – a contemporary art boom, no less – at the very same time the prosperity of artists appears to have fallen to an all-time low.



Mary-Alice Stack

UK

Creative United

Mary-Alice Stack is Chief Executive of Creative United, an entrepreneurial community interest company committed to supporting the growth and development of the UK's arts and creative industries through pioneering programmes such as the Own Art and Take it away interest free loan schemes.

Over the past 15 years she has specialised in the use of business support and alternative forms of finance and investment as a mechanism for achieving social and economic impact in the arts and cultural sector.

She is a graduate of the Courtauld Institute of Art and a Trustee of New Contemporaries, a charity that supports the professional development and career opportunities of fine art graduates from across the UK.

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Evidence suggests that the commodification of the art market combined with the prevailing economic conditions has hit artists particularly hard. As highlighted in our recently published Future of the Art Market Report (FOTAM, November 2019), the dynamics of the art market and economic conditions within which both galleries and artists are now working have changed substantially since 1990s.



Own Art at Street Level Photoworks Scotland Photo credit Stephen Tribbel 2020

At the top end of the market increasing confidence in the value of contemporary art as an asset class to be traded like any other commodity has opened up a rich seam of wealthy buyers, served by a relatively small pool of galleries, and representing a select group of artists whose work has become highly collectable – and extremely expensive.

Meanwhile, as detailed in our report, at the other end of the spectrum, rising property values, the impact of e-commerce and social media on consumer behaviour, austerity measures and many other factors have all contributed to an increasingly polarised market where galleries and artists operating in the mid to low segments of the market are finding it increasingly hard to survive. This represents a serious threat to the strength and diversity of our cultural sector.



Own Art at Morningside Gallery Scotland 2020 Photo credit Stephen Tribbel 2020

Commercial galleries, alongside publicly funded institutions, have provided the mainstay of private patronage for contemporary artists across Europe for more than one hundred years. The dealers, collectors and investors who established these businesses successfully created a route to market for contemporary artists through representation and management of sales. Crucially, many also took on a more pastoral role in supporting and encouraging emerging talent, mentoring their artists through various stages of their careers. They took risks by investing in the development of artists and their careers by giving them access to the resources that they needed to create new work, along with the promise of sales opportunities further down the line through public exhibition.

The challenge for the cultural sector is that if there is no longer space for small independent galleries to perform this role then a critical source of support for artists will have been lost. If one were to frame this as 'market failure', then perhaps an argument could be made for the introduction of new public policy and investment structures that would give artists access to a minimum income or equivalent resources that might make it possible to sustain their practice without falling below the breadline, or disappearing completely from the cultural ecosystem.



Own Art at Art Republic Brighton Photo credit Stephen Tribbel 2020

Yet the reality is that despite the government's promise of an 'end to austerity', it seems unlikely that the cultural sector, and artists' livelihoods, are likely to see much change in the public spending environment. So, what kind of alternative model might work? Do we need to revisit what it means to be a patron of the arts in the 2020s? And if so, what sort of shift in public perception of the role and value of artists in society might be needed?

Creative United is interested in exploring this question in the context of our role as a provider of business advice and support for the arts and cultural sector. In particular, we are interested in addressing the disconnect between artists and the art market, and whether the concept of modern-day patronage can be re-imagined to include modern forms of social investment models.

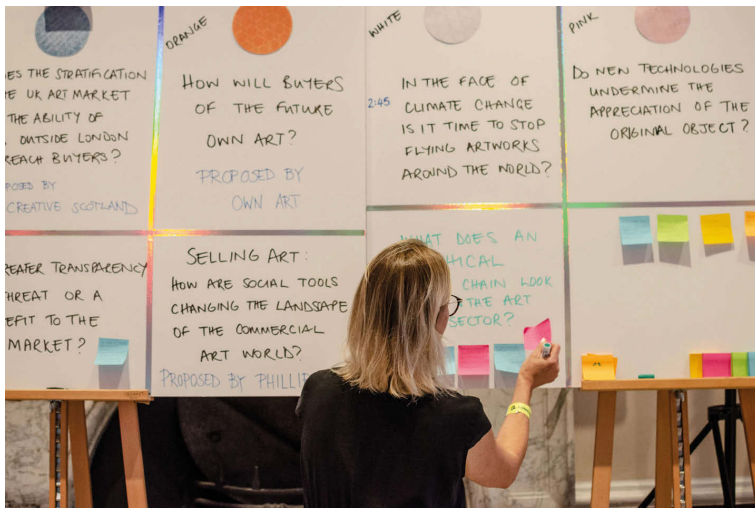


*Creative Uniteds Unconference for the Future of the Art Market Report at Somerset House London
Photo credit Teresa Fan 2019*

Social investment funds have been around for many years now and have provided private and institutional investors, alongside trusts and foundations, the option to accept a lower financial return on their cash by recognising the social impact of their investment in particular communities. But the arts sector has struggled to align itself with a social outcomes matrix designed often for service led interventions.

Additionally, one of the fundamental barriers to growth for enterprises in the arts sector has always been that it is rare that the business model being presented has the potential to deliver financial returns of any kind as a means of attracting investment.

The net result is that arts organisations that are primarily focused on supporting the needs of artists (as opposed to pursuing entrepreneurial objectives) are not perceived as generating any great measurable social value, nor are they attractive propositions for social investment due to the low expectations in terms of financial return or repayment.



*Creative Uniteds Future of the Art Market Unconference at Somerset House London
Photo credit Teresa Fan 2019*

The emergence of crowdfunding models has been more successful in opening up new funding streams for artists by providing opportunities for 'micro' investing by individuals who can help artists and creative enterprises to raise the finance they need to launch a new project or product. But a project based approach to raising funds takes a huge amount of energy and is not sufficient to sustain long term development goals. A more fundamental change in our approach to understanding and measuring the value of investment in the arts and creative practice is needed, and some of the new developments in this thinking appear in our FOTAM report.

Surely what being a Patron of the arts is all about, as distinct from being merely a customer, is to support and sustain cultural value. Although a patron may well have the acquisitive nature of a collector, or be considering the future value of the work they are buying, we believe understanding and developing new forms of patronage could be key to (re) establishing more sustainable connections between the market and the maker and the links between all three elements as part of a chain of cultural value.

CREATIVE WORKSPACE IN LONDON – RESEARCH & EVIDENCE

The Artists' Workspace Study, commissioned by the Mayor of London's Culture team in 2014 found that there were 11,500 people based in creative workspaces across London. Over 3,500 of these will have lost their workspace by 2019 – representing 30% of artists' workspace in the city at the time of the study. An update of the study, commissioned in 2018, has shown that the spaces which were at risk have now largely been lost as predicted. (A further study is due in 2020). New workspace projects are emerging, but the tendency is towards a much lower number of studios dedicated to the very affordable level, which serves artistic creation and R&D. The 2014 study also, for the first time, benchmarked affordable rents in the sector, establishing a mean rent of £11-14 per square foot as an affordable rent for artists.

While the demand for housing has put pressure on property across the UK, London's property market is particularly challenging for affordable workspace provision:

- **Pressure on suitable sites:** Many affordable creative workspace providers operate on small industrial or light industrial sites, which are under increasing pressure in London, with faster than planned release and steady demand from other businesses. These sites in particular facilitate production and 'messy' work such as welding, use of resin, casting, jewellery-making, which are often not replicated in new build provision.
- **Demand for existing spaces:** The growth of 'Open Workspace' provision across London has increased demand for buildings of a similar type and scale, which then no longer offer production space but deskpace, at significantly higher premiums.
- **Planning policy:** Permitted Development Rights, a national planning policy which allows the conversion of offices to residential use without the need for planning permission, has resulted in the loss of buildings which once provided studio space.
- **Building design:** While there are examples of planning departments in Local Authorities supporting affordable workspace provision, there is a general lack of awareness and understanding of the specifications required for artist and makerspaces. Without early input from providers new space that is created is often not fit for purpose, or designed to price out previous tenants.
- **Oversight:** Most Local Authorities in London do not have a specific workspace policy. Even where they do, they do not always have the resources to ensure that planning requirements around affordable workspace are being met. While the provision of affordable workspace may, for example, be a planning condition for a developer, ensuring that workspace is actually delivered at a genuinely affordable figure may not be monitored, resulting in space being let at closer to market rates.

These factors contribute to making it difficult to raise finances to secure affordable creative workspace. While many affordable creative workspace providers are adept at raising funds from a variety of sources and are sophisticated in debt management, the need to source increasingly large amounts of funding, even deposits, is a barrier.

The key issues are:

- **Access to finance:** Due to commitment to affordable rent, individual providers do not have significant reserves. Financing for one site must come from multiple sources, leaving providers vulnerable against larger scale property investors.
- **Lending Risk:** Lenders often regard affordable studio provision as high risk, largely due to commitment to affordability for the sector.
- **Lack of leverage:** Only 17 of the almost 300 studio buildings operated in London are owned outright by an affordable creative workspace provider. This impacts on the amount of leverage that can be raised against new projects and the opportunity for these organisations to grow and become more sustainable.

The resulting threat to London's cultural ecology is significant. Artists and creative practitioners are exposed to the issue of rising prices both in housing and workspace. This affects both more established artists as well as young artistic producers emerging from colleges in London or migrating to the city. Evidence reflects that while regional hubs like Margate, Manchester and Bristol are attracting some of those forced to leave London, many more artists are choosing to move abroad to cities like Lisbon, Los Angeles, Berlin, Dublin and Brussels.

The issue has been recognised as a global one for large scale cities: The World Cities Culture Forum (WCCF), which provides a way for policy makers in 38 key cities to share research and intelligence, and explore the vital role of culture in their future prosperity, has highlighted the issue in several reports. In San Francisco, the Community Arts Stabilisation Trust (CAST) was set up in partnership with the city and the Kenneth Rainin Foundation in 2013 to purchase and lease space for non-profit arts organisations. CAST has now secured several buildings in perpetuity for cultural use and is branching out to include affordable studio space and has served as a model for the Creative Land Trust.

INSIGHT
SECOND FLOOR STUDIOS & ARTS (SFSA)

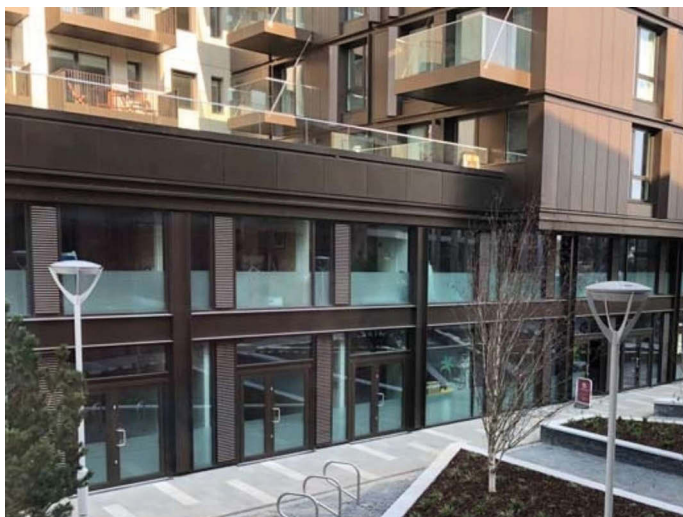
Over the last decade London has seen significant economic and political change. It is known internationally as one of the most exciting cities in the world – cosmopolitan, commercially vibrant and culturally alive. As London continues to nurture its identity as a place of outstanding cultural prosperity, there is an acknowledgement that it needs to encourage and develop its community of artists as an inherent part of the cultural fabric of society. For artistic communities to thrive they need spaces to work and one of the challenges of maintaining London’s status as a destination cultural capital is the cost of providing artists’ studios in a city where commercial property pressures are decimating the affordable artist studio sector.



Artwork Ben Tallon

The affordable artist studio sector has been quantifiable and identified as its own sector since the mid 1980s. SPACE studios founded in 1968 by Bridget Riley, Peter Sedley and Peter Townsend was one of the first organisations of its kind. Since that time, the sector has continued to evolve with these founder models and organisations choosing to predominantly operate as charities.

Several working groups within the Greater London Authority (GLA) have been looking at the issues of affordable artists studios for almost a decade. Most affordable artist studio buildings are leased rather owned, which leaves them at the mercy of a market eager to snap up such buildings for development.



Alloy and Casting House, SFSA studios ground and first floor within the mixed-use scheme delivered by Anthology Deptford Foundry



Nichole Herbert Wood
 UK

Second Floor Studios & Arts

Nichole is a resourceful and dedicated social entrepreneur. Passionately working to create a legacy of workspace for future generations of visual artists. With a background in economics and a decade of corporate employment Nichole wanted to have the freedom of working for herself and combining her passions of art and social purpose. Since 2010 she has been working on a combination of art connected ventures with the management and delivery of studios for emerging and established artists and makers at the core. Nichole was honoured to be in the first cohort for the Executive Masters in Cultural Leadership with the Royal Academy of Arts and Maastricht University 2019.



Enrique Perezalba Red, SFSA CA05. Photographer Amanda Rose

Second Floor Studios and Arts

Second Floor Studios and Arts (SFSA) was formed in 1997 with a vision to provide affordable, long-term, high quality workspace for visual artists, craft and designer makers and a long-term mission to create vibrant sustainable artistic communities that last for generations.

By not taking the charity route, SFSA has been able to offer studios to a much broader range of visual arts practitioners and has been able to respond more flexibly to opportunities and market pressures.

SFSA has chosen to operate primarily as a Limited company operating for over 20 years without grant support and managing free market factors. SFSA, by not taking the charity route has been able to offer studios to a much broader range of visual arts practitioners and has been able to respond more flexibly to opportunities and market pressures. Not only do SFSA house fine artists but also designer makers and no judgement is made on the quality of someone's work as a parameter for access to a studio. This ethos has created SFSA's point of difference as a builder of communities, not just as providers of space.



Tiago Oliveira, Conservation, SFSA AS03. Photographer Amanda Rose.

To support SFSA's growth ambitions and to open up additional funding opportunities they added a Community Interest Company to their portfolio in 2016. The CIC can be in receipt of grant funding, CAF account gifts and can enter into council joint ventures, which it has done with both Sevenoaks and Brent. All projects share the same management team.

SFSA were determined to start making asset acquisitions to create a business model that was no longer vulnerable to lease expiration dates and, in line with its mission, to build a legacy that would outlive the current generation³.

In May 2016, SFSA exchanged on a 250-year lease to acquire 29,500 sq. ft of commercial ground and first floor space as part of a mixed-use residential scheme of 316 homes in Deptford. The agreement to buy the site was only possible because the developer fundamentally believed in the value artist studios could bring to their project and extended SFSA favorable deposit and payment terms, backed up by the local council imposing supportive planning policies. But this formation of a large quantum of space, a willing developer and planning pressure is rare.



Kemi Clark, SFSA CA15 with Deputy Mayor for Culture and Creative Industries – Justine Simons. Photographer Amanda Rose.

The Deptford Foundry is the only project of scale to open within Zone 2 of London in the last decade.

Studio projects of this size or larger create an economic and employment clustering, which is why they are so often seen as a regeneration tool. The Deptford Foundry site supports 110 studio members directly and an additional 30+ people in the supply chains for the studios ie. Seamstresses and art technicians. 140 people and their customers being clustered then supports the local micro economy of cafes and shops.

The Foundry has been open since March 2019 and is configured as 85 studios and a 1,000 sq. ft. gallery/project space. As of January 2020, the project is 100% occupied and with a wait list of 480.

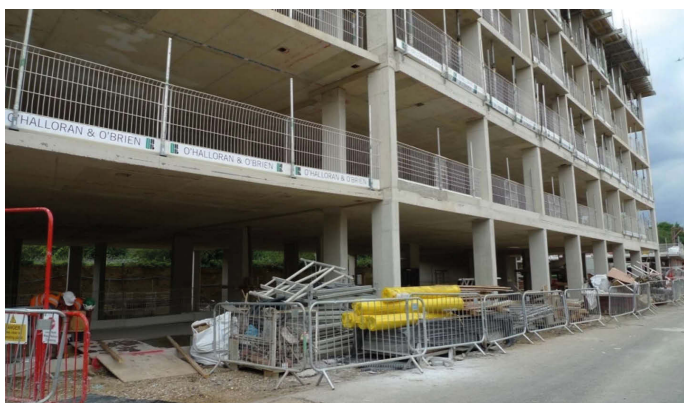
The Deptford Foundry is one of 4 studio projects SFSA manage. The company strategy is to buy one in four projects and to grow the company by 200 studios every 2 years for the next decade.

DEPTFORD FOUNDRY – MEMBERS BY PRIMARY PRACTICE

SFSA see it as their social duty and purpose to encourage each project to turn outwards and connect and inspire the local community, through their no format Gallery, Open Studios and studio member workshops. The Shared Skills Time Bank system operates at all studio sites. Each studio member pledges one hour of their time to SFSA per month, enabling over 1,000 hours of skill and knowledge sharing to be offered back into the community.

Affordability

Being social entrepreneurs and financing almost £3m of debt while charging affordable rents is incredibly challenging, help along the way is needed and we are incredibly grateful to the artists who have helped us crowd fund, friends who have given us private bridge loans, the GLA for their fit out grant and our main mortgage provider who supports us because their ethos is driven by social investment. SFSA have taken a resourceful and adaptive outlook to the site operations, and for the first time use a 'blended' approach to open up space to the creative industries to use their higher rent position to cross subsidise the project. This asset acquisition project has rents ranging from £12 to £24 psf. The maximum allocation of 18% of the project for the creative industry studios allows SFSA to reach a point of project break-even in a way that fulfils its ethos of creating value not profit. This asset has dual value because it has future economic value once the debt burden is reduced and social value in the application of the asset.



Assembly House in construction, SFSA studios ground floor within the mixed-use scheme delivered by Anthology Deptford Foundry.

INSIGHT

CREATIVE LAND TRUST – SECURING LONG-TERM AFFORDABLE SPACE FOR ARTISTS AND CREATIVES.**What is the Creative Land Trust?**

The Creative Land Trust is an independent charity set up to attract public, philanthropic and social investment funds to enable the purchase of property (buildings and land) to provide affordable workspace in perpetuity across London. Its mission is to support the creative ecology in London by creating a network of sustainable, permanent spaces, which will remain affordable for artists and creative producers in perpetuity.

Who is behind it?

The founding organisations include Arts Council England, Bloomberg Philanthropy, Mayor of London and Outset Contemporary Art Fund. A board of 12 professionals from art, legal, investment and property was appointed in 2019 to lead the organisation in meeting its charitable objectives.

Why is it needed?

The Creative Land Trust has been designed in direct response to a crisis in artist workspace that is predicted to see 30% of studio space lost by 2019. It is a scaled intervention that seeks to change the fundamentals around affordable workspace provision by drawing on the diverse strengths of a public private partnership, both in the design and funding of the charity.

Affordable creative workspace is collapsing in London, with a 17% loss of studios in three years up to 2018, due to rapid development and increases in property values. These workspaces are the R&D and incubation spaces for London's growing £52bn creative economy. Other research has shown that these kinds of spaces have a wider economic and social value, contributing to local business growth, attracting people and investment to an area and supporting communities.

The Creative Land Trust has been developed to work within the existing ecology of workspace providers while disrupting the current financial processes, by bringing together partners from the public and private sector.

London has an effective ecology of affordable 'studio providers' which provide affordable creative workspaces. However, the sector is vulnerable. The existing model of locating property (buildings and land) in cheaper parts of the city, fitting out as studios and housing vibrant artistic activity has often resulted in a cycle of regeneration, through which these artists are priced out of the very area they helped to regenerate. In this situation, the workspace providers and communities are left vulnerable – on short term leases, undesignated and exposed to the broader dynamics of the property development process.

In London, out of over 300 buildings housing affordable creative workspace, only 17 are owned under freehold. The challenge is to ensure that London continues to benefit from creative production in the city, which drives successful creative industries, in the context of increasing pressure on property.

This project sits at the heart of the Mayor of London's ambition to protect affordable workspace for the creative sector, ensuring both that creative practitioners can stay in London and that all Londoners can access culture and the creative industries, which contribute an estimated £52bn to London's economy each year.

The Creative Land Trust has been developed with public and private sector partners and stakeholders, including developers, local authorities, artists and affordable workspace providers, in response to the significant pressures creative practitioners face. It has already secured £7.5m in funding (Mayor of London, Arts Council England and Bloomberg Philanthropies) with a view to generating further income through philanthropy and investment once it is established.

New kind of funding model

No direct equivalent of the Creative Land Trust currently exists. While there are potential funding streams workspace providers can access, assembling these takes too much time in the context of London's property market. Funding Streams such as Arts Council England Capital Funding, Mayor of London's Good Growth Fund and others are based on

**Creative Land Trust**

UK

Creative Land Trust is a new independent social enterprise and the team is led by a steering group with arts, studio provision, property and finance expertise. The work by Creative Land Trust is currently supported by the Mayor of London, Arts Council England, Bloomberg Philanthropies and Outset Contemporary Art Fund.

grant applications at specific times, are often in high demand and have a relatively slow turnaround. This type of funding is attractive, as it usually takes the form of a grant but still requires significant match funding and is assessed against numerous other competing priorities. Other strands, such as Public Works Loan Board and Arts Impact Fund provide low cost loans, which do not immediately address the need for deposits.

The Creative Land Trust has been developed to work within the existing ecology of workspace providers while disrupting the current financial processes, by bringing together partners from the public and private sector. It will be funded through a combination of public and private grant funding leveraged to attract social impact investment and will seek investment of £20 million from social impact investors. This will secure a minimum of 1,000 affordable creative workspaces within the first 5 years. The charity will build on London's strong ecology of dedicated affordable workspace providers by leasing buildings to these providers. Initial funding will enable the purchase of the first acquisition, which will act as a proof of concept to help secure further funding.

Impact and Benefit

The Creative Land Trust will be additional: it is not designed to compete with existing affordable workspace providers but rather to support sites at risk, to enable smaller providers to access finance for attractive opportunities, generate new opportunities and to facilitate engagement of larger actors in the private sector – all in a way that promotes the long-term provision of affordable space for creative practitioners and builds resilience in the sector.

The Creative Land Trust has the potential to transform the landscape of affordable workspace provision through an intervention at scale. By raising a significant fund and securing a portion of the workspace required in London, it will raise the profile of affordable workspace provision and its benefits to the city. This will support a better understanding of the social impact of studio buildings; a better understanding of the needs of developers; increased access to social impact investment for the creative sector. Operating at scale will facilitate better access to strategic funds, loan funding and property funds in support of this sector and build resilience.

Over time, the Creative Land Trust may come to act as a trusted broker and enabler between workspace providers, artists, local authorities, developers and funders, creating stronger synergies between these partners.

11.2 INNOVATION IN MUSEUM PATRONAGE MODELS

Future museums will have to re-think the concept of what it means to be a patron, and take advantage of the wider crowd of museum goers and art enthusiasts.

Most public museums were established through the legacy of wealthy patrons, or groups of patrons in the late 18th and early 19th centuries, often by setting up an endowment to ensure the future sustainability of the museum. Today, the much of a museum's support continues to come from groups of wealthy private patrons, who make payments via patrons programmes, gifts and endowments that contribute to the maintenance and running of the institution. In the UK, 43% of donations[1]

to arts organisations came from private individuals. However, times are changing, the pressure on museums to stay competitive and to attract audiences and visitors in an increasingly global market is starting to take its toll, at the same time as funding available to museums is in decline. A report published by SMU DataArts, found among the 11 art sectors in the US, art museums saw a 20% decline in return on investment for money spent on fund raising. According to Zannie Voss, the director of SMU, "larger museums really seem to be struggling with retaining the same historical levels of support from corporations, foundations, government, and trustees." [2]. In the UK, a report[3]

commissioned by the Art Fund in the UK, stated that public spending on museums and their collections had decreased by 13% in real terms over the last decade, from £829m in 2007 to £720m in 2017.

Does this mean that art museums need to rethink their existing patron models – particularly with increasing scrutiny around the ethical aspect of donations, and with the advent of the next generation potentially changing the way they want to support museums and not-for-profit art institutions in the future. A recent book; 'Generation Impact: How Next Gen Donors Are Revolutionizing Giving', by Sharna Goldseker and Michael Moody, looks at these generational shifts in philanthropy, with one of the key findings suggesting that next generation of donors are more likely to give to causes that can demonstrate measurable impact, with more focus on social causes. They also want to have a more pro-active role in their giving, which goes beyond financial donations, and also includes giving their time and skills. We have seen from the Art Patron Survey conducted for this report, that 60% of millennials surveyed have given their time and expertise to arts organisations, and constitutes a major component of art patronage for this generation. This trend is likely to continue, and it is important for museums and arts organizations to figure out how to best harness this valuable resource.

Technology is also likely to play a significant role in future fund-raising initiatives, with new and innovative digital fundraising platforms opening up access to entirely new audiences and sources of funding [see Art Patronage and Technology section]. The traditional model of seeking support from a small pool of art patrons is also changing due to the increasing technological democratization of fundraising, based on micro-donations spearheaded by crowdsourcing platforms like Kickstarter, IndieGoGo and Patreon. Future museums and arts organisations will have to re-think the concept of what it means to be a patron, and take advantage of the wider group of museum goers and art enthusiasts. This might require a shift from the current transactional model of 'membership', which often is thought of as access to the museum and its exhibitions at a cheaper price, and instead move this relationship towards a patron model that focuses more on 'purpose' or supporting a specific cause. Having choice and the flexibility to support meaningful projects among a museum's activities, might become a more appealing model than the current catch-all offer.

INSIGHT

HOW TO STAY RELEVANT: TRANSFORMING THE ROYAL ACADEMY FOR THE 21ST CENTURY

To be named Breakout UK Museum of 2018, the year of London's Royal Academy of Arts' 250th anniversary, by The Art Newspaper was an extraordinary accolade. The last decade has seen the total transformation of the organization both internally and externally, after a period which had been marked by discord and crisis. The opening of the Burlington Gardens site, as the New RA, to great critical acclaim can be seen as the embodiment and external expression of something profound.

The Royal Academy of Arts, more commonly known as the RA, is a unique institution. Set up by 40 artists and architects in 1768 under the Patronage of George III to promote Art and Design, the RA continues to be an independent, privately funded institution led by leading artists and architects. The Royal Academy of Arts, along with the Royal Academy Schools and the Summer Exhibition, all today continue the work of promoting the creation and enjoyment of art and design through exhibitions, education and debate.

The RA receives no public funding towards its annual running costs, which now stand at around £42m per annum. In addition to raising funds for its day-to-day operations, Charlotte Appleyard, its Director of Development and Business Innovation is responsible for the RA's ambitious fundraising programme for a number of capital projects. The most recently completed project, referred to in the opening paragraph, was the development of 6 Burlington Gardens. Acquired in 2001, the building has now been joined by an internal walkway to the Burlington House complex at the front. David Chipperfield Architects were invited to draw up a Master Plan in 2008 and were responsible for the award-winning project.

Social impact, sustainability and innovation in the widest sense are important to those that support the RA

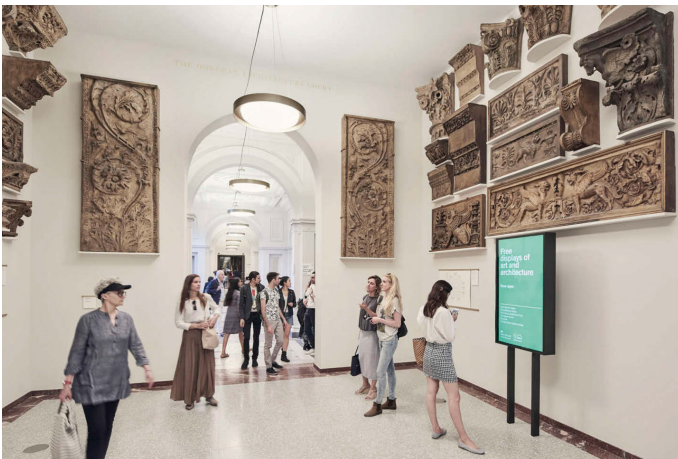


Royal Academy
UK

About the Royal Academy of Arts

The Royal Academy of Arts was founded by King George III in 1768. It has a unique position in being an independent, privately funded institution led by eminent artists and architects whose purpose is to be a clear, strong voice for art and artists. Its public programme promotes the creation, enjoyment and appreciation of the visual arts through exhibitions, education and debate.

The Royal Academy launched a new campus as part of the celebrations of its 250th anniversary year in 2018. Following a transformative redevelopment, designed by the internationally-acclaimed architect Sir David Chipperfield RA and supported by the National Lottery, the new Royal Academy of Arts reveals more of the elements that make the RA unique – sharing with the public historic treasures from its Collection, the work of its Royal Academicians and the Royal Academy Schools, and its role as a centre for learning and debate about art and architecture – alongside its world-class exhibitions programme.



RA 25 The Dorfman Architecture Court c Rory Mulvey

The multi-million project was awarded £12.7m from Heritage Lottery Fund in 2013 towards the costs with the rest of the funds raised from trusts, foundations and individuals. The completed site now offers additional exhibition space - including the Weston Studio, an exhibition space for students and alumni of the Royal Academy Schools - The McAulay Gallery, which is dedicated to displaying works by Royal Academicians, and the Collection Gallery, which allows the Royal Academy to display its own Collection for the first time in its history. The Collection Gallery attracted 157,000 visitors in its first year. In addition, there is a suite of spaces dedicated to learning, including a state-of-the-art auditorium. The creation of this new cultural campus in the centre of London is not only a tremendous asset for the RA but also for London and the rest of the world. It will enable the RA to continue as a home for art and ideas, attracting new audiences in the 21st century.



RA 24 Clore Learning Centre c Rory Mulvey

The RA is keen to be a good corporate citizen and demonstrate that the money it receives is spent wisely. Social impact, sustainability and innovation in the widest sense are important to those that support the RA. In his introduction to a Patrons fundraising update, Christopher Le Brun, President of the RA wrote, "The past year has seen a remarkable transformation across the Academy brought about by what has surely been the greatest collaboration in our history – staff, supporters and Academicians have all contributed." Raising the considerable funds required for the development of the RA in time for its 250th anniversary was in itself an extraordinary feat but the collaboration between all the RA's different stakeholders was an equally important element in the success of the project and in providing it with a renewed sense of vigour and purpose.

Since the opening of the New RA in May 2018, the RA has extended its programming and broadened its audience. It has been able to offer 52% more talks and lectures, launched its first Executive Masters in Cultural Leadership in partnership with Maastricht University; 19,840 students from schools and further education colleges have engaged with the RA's learning programme, it now offers 70% more public space since opening Burlington Gardens and has attracted 73,000 families, a five-fold increase, in its first year.



RA 22 Burlington Gardens c Rory Mulvey

A new campaign, The Future Academy was launched in February 2019, with a generous donation of £10m from Julia and Hans Rausing. David Chipperfield Architects have been invited back to bring about the renewal and restoration of the historic RA Schools. The project will increase studio space, provide new workshops, a library, the renovation of the Sydney Smirke Studios, a Cast Corridor and Life Room. It is a project that underlines the RA's deep commitment to art and its belief in the positive contribution that artists and art can make to society as a whole. Last year, with support from philanthropist Robin Hambro, the RA launched its first Young Artists' Summer Show, which encouraged under 5-19 year olds to enter and win the chance to be exhibited alongside the Summer Exhibition.

Environmental sustainability is one of the defining issues of the age and of considerable importance to the whole RA community of Academicians, artists, donors and visitors. The RA is at the early stages of an ambitious sustainability plan to reduce its carbon footprint with the aim of becoming carbon neutral at the earliest opportunity. As part of this drive, it recently switched to using bio-fuel as its source of energy throughout its estate.



RA 20 RA Collection Gallery 2 c Rory Mulvey

Like all museums and arts institutions that need to raise funds, the RA is mindful of who its donors are and where the money it receives comes from. While there are no hard rules and no set sector guidelines, all major donations and funding proposals go before the Ethical Advisory Committee, which is a sub-committee of the ruling Council. The RA takes its starting point for any discussion about funding from the guidelines set down by the Charity Commission, on top of which they consider legality and reputation. Careful research, procedure and common sense all play their part in ensuring responsible decision-making in what can be an increasingly fraught area.

With regard to the ongoing operating budget, three separate revenue streams - from Friends and Patrons schemes, commercial activities and fundraising - provide the income to fund the RA's day-to-day running costs on a roughly equal basis.



RA 17 RA Collection Gallery c Rory Mulvey

Approximately two years ago, the Business Innovation Unit, which comprises seven members of staff from across the RA, was constituted to look at new and innovative ways of raising money. Led by Charlotte Appleyard, this group is supported by Professors from the Harvard Business School and The Centre for Entrepreneurs. Its purpose is to accelerate the growth of fundraising with new initiatives and to explore innovative ways to use and monetise the RA's considerable assets in keeping with its overall aims. Small changes can have a big impact: making it easier for people to donate money when they buy tickets for the RA's exhibitions or goods in the RA shop, for example, can have a major effect on overall income. Equally, careful negotiations with the tax authorities, can help maximise benefits that Patrons receive within existing rules, which effectively means that the RA is able to give added value to its globally nomadic supporters at no extra cost. As Charlotte Appleyard points out, "If you want to fundraise in a competitive environment and one with so much need, it's not enough to simply expect people to give to your charity 'because you are a good cause'. We live in frightening times of climate change and humanitarian crisis and we need to make the case for "art". We need to make it as easy as possible for people to give to us and to feel affiliated with us. Donors that live in more than one place want the ability to come when they want to and to utilise the RA's connections when they are travelling. With younger supporters, we find we need to demonstrate impact, talk about what we're doing to lessen our carbon footprint. Whilst it's all charitable giving, there is still a transactional nature to patron schemes. Development teams need to prove they're doing their best for the charity but also creating an attractive product for the donor."

The RA has become a more open place, the Keeper's House a haven of interesting social spaces for Friends and Patrons to use. It is alive and busy. The sense of renewal and innovation is palpable and a crucial ingredient in ensuring that the 250-year old institution stays relevant as we head into a new decade.



RA 14 The Vaults c James Harris

11.3 CORPORATE PATRONAGE MODELS – FROM BRANDING TO SOCIAL IMPACT

Art can play an integral role in the CSR initiative of a company, whether it is linked to the workplace, the environment, or the communities in which the company operates.

Historically, corporate support for the arts was largely seen as a marketing and branding exercise, predominantly through sponsorship of individual museum exhibitions or exhibition programmes. These still play an important role in a public art institutions' funding mix, but with increasing ethical concerns raised by the art community regarding the sources of these funds, whether fossil fuel or other ethically questionable business activities, finding 'ethically' acceptable sponsors in the arts might prove a challenge in the future.

There is also a big shift taking place in the corporate sector, particularly with public companies, as they are coming under increasing scrutiny from their investors around issues on sustainability, with both their environmental and social impact policies becoming key factors in how investors are making their investment and allocation decisions. This new field of investment called ESG (Environmental, social and governance) investing is likely to have a profound impact as global interest in ethical investment grows.

This trend is also likely to have an impact on the way corporates support arts in the future, and we are likely to see a shift from art being predominantly part of the marketing budget to increasingly sit within the broader Corporate Social Responsibility (CSR) budget of these companies.

Art can play an integral role in the CSR initiative of a company, whether it is linked to the workplace, the environment, or the communities in which the company operates. We believe this trend will gather pace in the future, and potentially open up new and innovative programmes and funding models for corporate philanthropy in the arts.

INTERVIEW

BANK OF AMERICA

Q&A

Tell us a bit about the Bank of America Arts programme?

The Bank's support of the arts manifests through partnerships (grants and sponsorships), and several unique programs such as Art in our Communities; Museums on Us and the Bank of America Art Conservation Project.

We support both the visual and the performing arts. We have major, national partnerships with organizations such as Alvin Ailey American Dance Theater, the Chicago Symphony Orchestra, and others. We just undertook a partnership with Theatre Forward, called the Bank of America ACTivate Awards, an award program for its 19 member theaters, designed to spark innovation in creating more diverse audiences through programming and employment efforts. Our partnership with the Smithsonian is both national and international, with our funding of the Cultural Rescue Initiative. They are just undertaking a training program with our help, working with the Army to train personnel on protecting and rescuing cultural treasures at risk due to military conflict. Another partnership that has international reach is our work with the Foundation for Art and Preservation in Embassies, which places artworks in and around US embassies across the world, working with artists and artists' foundations to commission and donate works for that purpose. We've been supporting them for ten years.

Over the past few years, we have supported more than a dozen major exhibitions per year. In 2019 alone we supported more than twenty, including the three city tour of Andy Warhol: From A to B and Back, at the Whitney, Art Institute of Chicago, and Museum of Modern Art in San Francisco, the four city tour of the Gordon Parks early works exhibition, the re-opening of the Museum of Modern Art in New York City, and the Leonardo Da Vinci exhibition at the Louvre in Paris.

For 2020, we are looking forward to being the sponsor of the Met Museum's Making the Met exhibition marking their 150th anniversary, while also supporting the Museum of Fine Arts, Boston, for their 150th anniversary programming. We are supporting the Museum of Fine Arts, Houston on their expansion, and sponsoring a major Rivera exhibition in San Francisco. We will help bring Homer and Remington to Denver, Portland, Maine, and Fort Worth, and Jasper Johns retrospectives to New York and Philadelphia in the Fall. But lest it appear we are only with the "big guys" – we are also supporting a Yayoi Kusama show at the Ackland Art Museum at the University of North Carolina, and Vida Americana at the McNay in San Antonio.

Non-profit arts institutions are a form of social capital -- much the same as education systems, transportation systems, and medical services. They help communities function and thrive, they create spaces where people can come together, and they have an enormous economic impact as well.

The Art in our Communities program was launched in 2008. Like many corporations, we had been making loans of individual pieces to museums for exhibitions, but determined that our collection was put to better use if we transformed it into a community resource. Now, non-profit museums may borrow fully-curated shows from us, at no cost. We pay for the crating and the shipping, and provide materials such as labels and a stipend to help them mount the exhibition effectively. We are now lending about ten full shows per year. Because there is no cost to the museum, they are able to keep any revenue they realize. We like being able to help them deliver new offerings to their communities while also helping them with their bottom line. And, when an Art in our Communities show lands in a market, our employees and customers can experience it as well. We are approaching having loaned 140 exhibitions, which of course are not unique exhibitions but approximately 20 shows that have been loaned several times.

We are now booking exhibitions for 2022 and beyond. This is a long-lead proposition much the same way as a museum exhibition is. After a decade, we have been truly delighted to see demand for this program grow as art institutions continue to struggle with inadequate funding. It is gratifying to see both large and small institutions, including university institutions, take advantage of this program.

Underlining our commitment to broad access to the arts, Bank of America has run Museums on Us for over two decades, which gives Bank of America cardholders free general admission during the first full weekend of every month to more than 225 cultural institutions in dozens of cities across the US. We are just entering the 23rd year of this program. It is a unique benefit for Bank of America customers.



Rena M. De Sisto

US

Bank of America

Rena M. De Sisto is the Global Executive for Arts & Culture and Women's Programs at Bank of America, overseeing strategy and execution of partnerships with nonprofit institutions across the spectrum of visual and performing arts.

Under Ms. De Sisto's leadership, Bank of America has become a leading corporate supporter of arts programs around the world. She created the Bank of America Art Conservation Project, which has funded more than 170 conservation projects in 33 countries. These include Winged Victory at the Louvre, Diego Rivera cartoons in both Mexico and Detroit, Van Gogh's The Starry Night at the Museum of Modern Art in New York, the Da Vinci Codice Trivulziano at Milan's Castello Sforzesco and 370 works on paper from Puerto Rico that were damaged by Hurricane Maria in 2017. She also leads the company's partnerships with the Foundation for Art & Preservation in Embassies, American documentary film maker Ken Burns, and the Smithsonian, which includes being a founding member of the National Museum of African American History and Culture and the Smithsonian Cultural Rescue Initiative.

The Bank of America's support for the arts is impressive, with projects taking place at both national and local levels. Bank of America has been involved with the arts for twenty years but developed its current arts program around 15 years ago. It is unique, supporting non-profit arts organisations through strategic policies that are holistic, broad and consistent. This approach has enabled the Bank to build a brand strategy position around its extensive arts programme. The program ranges from supporting world class institutions to local community arts programs and the company feels they are equally important.

To learn more about Bank of America's support of the arts, visit: bankofamerica.com/arts

Finally, since its launch in 2010, the Bank of America Art Conservation Project has provided grants to museums in 33 countries for more than 170 conservation projects comprising thousands of individual pieces. The program seeks to conserve historically or culturally significant works of art, including works that have been designated as cultural treasures. In addition to US museums, grants awarded in 2019 went to museums in Argentina, France, Haiti, Mexico, Puerto Rico, South Africa, South Korea, Spain and the UK. Works conserved through 2019 grants included Georgia O’Keeffe’s *Spring*, owned by the Georgia O’Keeffe Museum, Santa Fe; ten assemblages by renowned African American painter Thornton Dial, Sr., at the High Museum of Art, Atlanta; and 370 works on paper damaged by Hurricane María at the Museo de Arte de Puerto Rico, San Juan. Other works include Andy Warhol’s *Marilyn Diptych* at Tate Modern, London; twenty masks and head-dresses from the Northwest Coast at the American Museum of Natural History, New York; and three paintings at The Museum of Modern Art, New York: Paul Cézanne’s *The Bather*, Paula Modersohn-Becker’s *Self-Portrait with Two Flowers in Her Raised Left Hand* and Vincent van Gogh’s *The Starry Night*.

What is Bank of America hoping to achieve through its support of the arts?

Non-profit arts institutions are a form of social capital – much the same as education systems, transportation systems, and medical services. They help communities function and thrive, they create spaces where people can come together, and they have an enormous economic impact as well. As a financial institution, we have a natural interest in strong economies, and this is another way we deploy capital to create economic growth and invest in the future wellbeing of our communities. A key component of our arts program is to help non-profit institutions illuminate varied cultural traditions and to help the arts sector create pathways for more diverse employment and engagement. There are benefits to our company and to all of our stakeholders. As I like to say, when we support our arts institutions, everybody wins. Everybody.

Can you give an insight into the decision-making process behind choosing which institutions and programmes to support?

We have a framework and some strategic imperatives that we use to manage the program. Are we reaching a broad enough audience? Are we enabling the work of an organization that delivers value to the community? Does our program have sufficient balance across geographies? Are we helping to shine a light on varied cultural traditions, and different points of view?

How do you evaluate the success of your arts funding?

Evaluating the success of arts funding, is both a quantitative and qualitative exercise. Simple measurements such as large visitor figures are indicative of the popularity of an exhibition, but trying to measure other impacts is a more complex task. Cities and towns do a great job of measuring the economic impact of their arts institutions and that matters a great deal to us. And things like employee, customer and client feedback also matter. Ultimately, if we are helping great institutions do great work, and attract greater audiences with their offerings, we know that is a good thing.

How do you see programmes developing for the future?

The good news is that we have remained steadfast through various economic cycles and the leadership of this company has the vision to keep us on this path. Because of that we have grown into a leading, if not the leading, corporate supporter of the arts. So I think we will be able to keep up the good work, so to speak. We are focusing a bit more on ensuring that we are using diversity and inclusion as a lens into our decision-making, although that is and should be a natural extension of what the arts are about. We have always been passionate about the idea that the arts can teach us a lot about context, cultural understanding and tolerance.

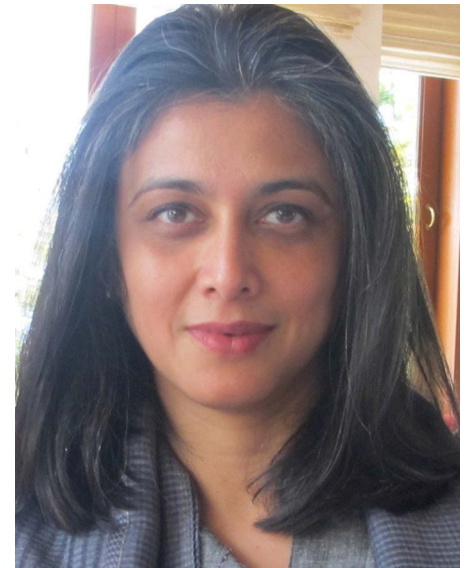
INSIGHT

HIDDEN RICHES: EVOLVING PHILANTHROPY IN THE ARTS

The Tata Trusts, with a history of “125 years of giving”, is one of the oldest philanthropic bodies in India. The Trusts were founded in the year 1892 by Jamshetji N Tata, a successful industrialist with a deep interest in the welfare of his employees and the larger community. This was added to substantially by endowments from his sons, Ratan Tata (1918) and Dorab Tata (1932). More endowments entered through the 20th century, an extraordinary business family that supported a country being newly formed with a parallel social commitment.

In 2018, the Arts & Culture portfolio set up the Tata Trusts Art Archives. A plough through this seemingly modest archive reveals a wealth of f(ounding) - individuals and institutions that have secured the arts or key aspects of it through the years, that has left definite markings over the decades like no other philanthropic art institution in India has, in the particular or the macro.

In the initial years, individual grants were given, largely for educational and medical purposes, then as the needs of a nation changed, institutions were supported. It is pertinent to note here that the Tata Trusts are not an ‘arts foundation’ working exclusively in the arts but rather a larger structure that works with health and sanitation, education, rural development, urban poverty alleviation that includes habitat and migration, civil society and arts, craft and culture. Indeed, for a theme like the arts in such a scenario, the case has to be fought for a portion of the funds within the organisation as much as it is sought for from the outside!

**Deepika Sorabjee**

India

Tata Trusts

Deepika Sorabjee received her degree in medicine from the Grant Medical College, Bombay. She is an independent writer on contemporary art, has been a selector for the Mumbai Film Fest between 2012–2014 and has been anchoring the Arts and Culture portfolio at the Tata Trusts since 2015.

The Tata Trusts have constantly endeavoured to achieve societal and economic development for attaining self-sustained growth relevant to the nation. They support an assortment of causes such as health, nutrition, education, water and sanitation, livelihoods, social justice and inclusion, skilling, migration and urbanisation, environment, digital literacy, sports, arts, craft and culture, and disaster management to name a few.

The Trusts have constantly evolved with the changing needs of society and rising developmental challenges of the country. In 2015, they repurposed and recalibrated their strategy and approach. Apart from being a conventional grant-giving foundation, in order to maximise the impact of their work, they also chose to directly implement their interventional programmes, harness affordable and innovative technology, and forge collaborative partnerships with governments, international and local NGOs, and private welfare organisations while presenting a single unified interface to beneficiaries.

(Source: Tata Trusts)



Conservation work (being carried out by the Aga Khan Trust for Culture) on one of the ten monuments supported by the Tata Trusts at the Quli Qutb Shah Heritage Park in Hyderabad, India. Courtesy of Tata Trusts

The Euro 3.50 entrance to Ludwig Mies van der Rohe’s ‘Barcelona Pavilion’ belies the Stendhal Syndrome - a moment of being overcome by sheer awe, perhaps dizziness, when in presence of a work of art - that is worth a 100 times more the admittance fee. One stands in wonderment at how a few erected slabs of marble can encompass spaces of enchantment. Function and form meld indoors with outdoors. It has withstood time, and moreover formed a grammar in architecture’s Modern Movement, that influences design in modern living, almost a century later.

At the Trusts, how does one place one’s admission fee into an art program that will produce a Stendhal Syndrome moment years later? In a sense, one has to have the confidence and risk taking of an entrepreneur - the vision to see the larger outcome, the belief of an idea, and the passion to see it through, probably in the face of a review committee, who may not understand what exactly it is you see.

A few stories of the marriage of philanthropy and vision produced in the Trusts’ history might explain the ‘rasa’ that several initiatives the Arts portfolio have induced. Some anecdotal, others documented in numbers, each narrates the lives of people, of excellence, of a country’s rich cultural history and the celebration of the deep diversity that we have inherited, that can provide Stendhal moments in the hybrids produced, for centuries to come.

Many a current well-known personality in the arts has found creative solace in a grant from the Tata Trusts in the initial years of their careers, as have students and scientists and writers. As the need for institutions rose in a newly independent India, institutes in science and research were seeded, chairs at universities looking specifically at community needs were established. One such institution seeded for the arts was the National Centre for Performing Arts, established in Mumbai in 1968. Now one of the premier institutions in the country, it is a thriving stage for the arts.

Through the last decades of the 20th century, support for the particular gained ground and the shift to non governmental organisations (NGO) started. In a country that is as diverse as a continent in its art forms, the difficulty in supporting a practice with rigour is challenging to say the least. An NGO/institution working in one particular art form could maintain the authenticity needed. However the dilemma where to put your allotted funds when there are 10 equally viable proposals on your desk was always present. Here, the mandate of the organisation steps in and the Trusts have been pioneers in leading where funds would not otherwise reach, the vision in the arts to work with the marginalised (be it region, art form, caste, gender, economic, in accessibility etc), with multiplicity, and with excellence.

In the last decade the shift has been away from grants to NGOs, to designing larger programs that in using the experience of past year

In the last decade the shift has been away from grants to NGOs, to designing larger programs that in using the experience of past years, assessing success and heeding failures, allows the Trusts to address gaps in the sector and community in a more direct and economical manner, nevertheless hoping to enhance impact and leave healthy organisations capable of functioning on exit of the programs.



One of the ten monuments at the Quli Qutb Shah tomb complex in Hyderabad supported by the Tata Trusts, being restored by the Aga Khan Trust for Culture. Courtesy of Tata Trusts

Some stories from the past and present.

In the late 90s, a small grant was given to Shrujan, a crafts organisation in Bhuj, Gujarat. The program involved sending a team on a bus provided, with different types of embroidery, often borrowed from museums, to villages that once specialised in these types, but had long forgotten the dexterity and design in the standards of excellence their grandmothers adhered to. The increased cost of living, the weariness of poverty and insensitive modernisation had robbed them of time and concern for old ways. Working with women, in their homes, the program brought to their doorstep, materials and methods and the quality required. Removing any avenue of complaint was a sure way to start the process, but ensuring quality was another.

In a crafts program, it is not merely livelihood that must be foremost, but if that livelihood has to endure post the program intervention, it has to engage in quality. As demand grows, it is the mediocre that may bring in the bucks for a while, but that wanes. Fast forward to 20 years later. On a visit to Bhuj in September 2016, a gallery at the newly opened Shrujan Museum, stuns with the quality of work done on new panels showcasing revived techniques, forgotten patterns, new interventions in colour and form, that matched erstwhile museum pieces. A small grant given decades ago sees two decades later the culmination of a program in a museum, less can be more than more.

What may have seemed a large grant given to the Aga Khan Trust for Culture, for the conservation of Humayun's Tomb, was truly path breaking at its time, the support of a public private initiative between government institutions and a private organisation, was the first of its kind in India. Today the results are seen in the "outcomes" that so many funders ask for ... the increase in footfall from 1.5 lakh people ten fold and more, a revenue in ticket sales per year in excess of the total initial grant, women from the Nizamuddin Basti earning millions of rupees per year through selling their craft products at the site, the employment of 3000-5000 craftsmen during the project, the training of scores as guides and site management professionals. A combination of livelihood with best practices in conservation. Ten years on, 53 acres of 16th century Delhi have been reclaimed and recognised by UNESCO as a World Heritage site - a public monument kept as commons with access for all. Would this have been imaginable ten years ago?

At the Roja Muthiah Research Library in Chennai, the Trusts supported a program to set up the first thorough paper conservation lab in South India. Providing equipment and training, a small room and the landing of a staircase was converted, tables set up and work began to conserve 60,000 pages of rare Tamil manuscripts, that exposed to Chennai's inclement weather prior to acquisition had undergone damage. Six months later on a visit, the landing had been glassed in, air conditioners in place, an efficient assembly line of people trained meticulously worked with rigour. In the Nitrogen chamber downstairs, which the grant had provided for, hundreds of books could be put in at a time, left for a day, in conditions that freed them of insect damage. During the devastating floods of 2015, the RMRL conservators helped other libraries repair damaged books. Having documented the processes, manuals produced will be the fore-runner guides to scores of labs that will come into place. This is a small start, that is laying seeds for replication, that will impact the big picture - a coalescence of equipment, training and documentation that shows the way to future labs in the making.

When the Trusts seeded Attakalari, a contemporary dance company in Bangalore in the early noughties, little did one realise that one was not seeding an organisation but a movement as Jayachandran Palazhy, an Attakalari founder says. Today, alumni of Attakalari are starting organisations of their own. This year a practice based Masters in Contemporary Dance, that the Trusts are piloting with Ambedkar University Delhi has commenced. This layering of funding support in practice and then education, has rooted contemporary dance into the traditions of India.

Similarly, two decades ago, dhruwad, a classical music form was practiced by a few families with scarce public performances. Sustained giving to Dhruwad Sansthan, helmed by two outstanding practitioners, the Gundecha brothers, has seen established performers, through 25 plus Tata Trusts Fellowships, secure an art form in peril, their calendars booked out for performances nationally and internationally and with pedagogy continuing to the next generation. A marginalised art form was addressed and established, with excellence maintained.

There are measurable processes - income, man-hours, pages, revenue - but art is more than that. It is an expression of an artist, an architect, a craftsman, a librarian, a performer, that touches lives - termed by some as 'soft power...'

In the case of the Students' Biennale that is the art education thrust of the Kochi Biennale Foundation, it is the direct concern of the languishing state of pedagogy in our art schools and the inaccessibility to contemporary art outside the metropolitan area that the Trusts support. Here the funding is strategic - by supporting a program that reaches out to colleges and institutions in second tier cities it brings in students who would otherwise escape the contemporary art radar, exposure to a national platform - the only one of its kind in the country, while in time builds a case for changing curricula and art practices in colleges.

Cut to the present and the Trusts are embarking on the Tata Trusts Art Conservation Initiative that through direct implementation and in partnering with select institutes hopes to address the laying of infrastructure in the 21st century in new ways - a conceptual institute that lays a program that addresses an urgent need, addresses pedagogy, addresses the creation of jobs in the art sector, keeping the big picture in mind - of establishing art conservation through laboratories established around the country and creating a cohort of trained conservators much needed in a country with millennia's worth of objects in disrepair and few labs.

These are measurable processes - income, man-hours, pages, revenue but art is more than that. It is an expression of an artist, an architect, a craftsman, a librarian, a performer, that touches lives - termed by some as 'soft power', laughed as trivial in the face of the more pressing demands of survival. While not disputing the fact that a nation that cannot provide water and sanitation to 65% of its people is in a deplorable situation that needs to be addressed first and foremost, what survives eventually, after we have all gone, is centuries of the expression of artists in India. And the Trusts' engagement in the projects above ensure that. The very gardens and architecture of Humayun's Tomb that millions of people enjoy, the precious books of centuries ago that lift a reader's soul, the dying tradition of a particular school of music revived that enthral audiences, the virtuosity of a women's deft fingers and innate colour sense that stuns as visual imagery otherwise lost, all this, bringing not just income to the practitioners, but joy - to them and the community - that gross national happiness that is much needed in the dark lives of the many.

Today's contemporary is tomorrow's heritage - the stories above show that programs start with ideas, often small, where a focussed vision and lean programmatic execution, shorn of unnecessary baggage ensures a valuable outcome, rooted always in the passion of people. Small first steps, (a modest grant in terms of conservation, a bus, a stair landing, a belief in the new), did not hold back grandiose expressions of the highest level. Less is more than more: in need, lies innovation, urgency and practicality, especially in a country like ours where funding for the arts has to fight so many more pressing needs.

A little money for the arts, leaves, for long after, immeasurable amounts of what money cannot buy.

11.4 PRIVATE PATRONAGE MODELS

Preserving the past is as important as preserving the present. With museum funding in steady decline, private and corporate foundations are stepping in to fill some of the gaps in ensuring the preservation and conservation of our history.

According to a Private Art Museum Report published by Larry's List and AMMA in 2016, there were 317 privately funded contemporary art museums in the world. Findings show that Europe is home to the largest number of private museums in the world, accounting for 45% of the total. Asia takes second place with 33% of global private museums, and North America is third with 15%. Regions with the least private museums include Latin America (4%), the Middle East and Africa (2%) and Australia (1%). Asia's strong position in the private museum landscape is likely to be a result of increasing wealth in the region, with Asia accounting for the second highest population of UHNWIs in the world (after North America), combined with a growing Asian art market and the lack of public museum infrastructure for contemporary art.

A mixture of philanthropy and patronage, combined with these individuals' strong passion to share their collections with the wider public seem to be a recurring motive behind the trend of private museums. Findings from the report showed that; 92% of private museum founders said that the pleasure of sharing art with the public was one of their key motivations. Additionally, nearly half of collectors interviewed stated that they simply felt satisfied to see their collection on display. 30% of the museum founders also indicated that there were no museums in the region showing art. Only 4% of art collectors surveyed mentioned tax benefits as an incentive for establishing a private art museum. Another main reason for collectors to open their own museum is to have full control over how their artworks are exhibited and displayed.

One of the key challenges highlighted in the Private Museum Report is how to create a financially sustainable museum model, that potentially can outlive the founder(s). In addition to the significant undertaking of building the museum, the process of running and managing it, it is also cost intensive, with the report estimating that the average private museum's operating costs come would total of US\$ 1.5 million per year. Consequently, a museum should not only plan until the opening, but also needs to have a long-term plan for how to sustain its activities.

During the interviews with several of founders of private museums – this particular issue is discussed in more detail, with a number of hybrid patronage-models emerging. The issue of succession planning was also discussed, i.e. what happens when the founder(s) retires or dies? What will happen to the legacy?

INTERVIEW

INTERVIEW WITH PATRIZA AND EUGENIO SANDRETTO RE REBAUDENGO

Q&A

How do you define art patronage and what has motivated you to build and create what you have done (in each respective ways)?

Eugenio: I believe that today art patronage is defined by supporting artists' careers and practices, providing them, for instance, with opportunities to gain exposure, keeping in mind that the end goal is their success, and the fulfilment of their artistic research.

Certainly, I was motivated to work towards these goals by my mother's passion and work ethic.

We also have to keep in mind that models for patronage have changed with the generations: the collecting and philanthropic landscape today is not the same one as in the 1990s when my mother started her journey, nor is it the same as canonical arts patronage in the 1500s or 1800s.

For instance, today patrons have a desire to be more active in supporting artists' careers. Patrons today do not simply want to be the financiers of an artist's practice through the purchase of artworks, they often proactively seek opportunities to promote the work of the artists they champion, and are very keen on spreading their passion amongst their social circle, as well as to wider audiences.

Personally, I came to the conclusion that the best way to propel the careers of the artists I admire was creating an innovative model to provide them with opportunities, put them in context within the broader contemporary art framework, and expose their work to some of the most forward thinking collectors globally. This is why on top of being involved in the family Foundation, I decided to found 6 years ago my company Artuner, which organises thoughtfully curated pop-up exhibitions world-wide, creating a dialogue between artists of different generations, working across media, and of diverse backgrounds. This allows me to play a very active role in the development of their careers, which is truly rewarding.

Patrizia: My relationship with contemporary art started at the beginning of the 1990s as a collector. In 1992, when I had just started collecting contemporary art, I visited London. It was a trip that changed my life. During that trip, I visited museums, galleries and the studios of artists.

I then became a reader of art books, I started visiting galleries and museums in the world and, most of all, I started to get to know the artists – to visit their studios, to understand what lies behind their work. The friendships with artists changed my life, as I felt the desire to play a more active role on the contemporary art scene. The lack of Italian institutions dedicated to contemporary art and the desire to support the artists and to share my collection led me to establish, the Fondazione Sandretto Re Rebaudengo.

Regarding Italy, there were very few public museums dedicated to contemporary art (our first National museum for contemporary art, the MAXXI, opened as late as 2010). So at that time I wanted to contribute to the Italian contemporary art scene, by providing exhibition spaces and by helping people to get closer to contemporary art. This is what the Fondazione aimed to do and it is what we are still doing today.

How has art patronage changed in the last three decades?

Patrizia: Art patronage has changed a lot in the last three decades in Italy. The 1990s saw a renewed interest from contemporary art collectors in art patronage. At this time, collectors decided to play a more active role on the artistic scene, supporting the artists by financing the production of new works and by offering them new possibilities to show those works.

In the 1990s the country had a real lack of public museums dedicated to contemporary art. As such, the private foundations and institutions dedicated to contemporary art that were set up by private collectors, in the mid-1990s and first half of 2000s, had a significant role in drawing new attention to the art of our times.

A recent study has shown that in that period of time, private foundations and associations absolved the general shortage of public institutions and museums dedicated to contemporary art. Today, with more than 60 private institutions dedicated to contemporary art, Italy ranks among the top places in the world because of the number of museums founded by private collectors.



Patrizia and Eugenio Sandretto Re Rebaudengo

Italy

Eugenio Re Rebaudengo

is an entrepreneur, collector and curator who is eager to share his passion for contemporary art. He founded ARTUNER in 2013 with the goal of creating an innovative hybrid art platform for artists and collectors. Since then, he has organised over 25 international exhibitions with over 100 artists. Re Rebaudengo has been appointed to the Board of Directors of his family's Fondazione Sandretto Re Rebaudengo in 2008. In his capacity as a collector, Re Rebaudengo was acknowledged in ARTnews Top 200 Collectors in 2019, Apollo Magazine's "40 Under 40 Europe" in 2014 and "40 Under 40 Global" in 2017.

Patrizia Sandretto Re Rebaudengo

is the founder and President of Fondazione Sandretto Re Rebaudengo. After graduating in Economy and Business at Turin university, she approached the world of contemporary art as a collector, in the early 1990s.

She turned her passion for art into an organized activity in 1995, when she created Fondazione Sandretto Re Rebaudengo. In 1997 the first building of the Foundation was opened in Guarene d'Alba (Turin), into the rooms of Palazzo Re Rebaudengo, an XVII-century manor on the hills of Piedmont.

In 2002 the Foundation took its activity of developing and promoting contemporary art a step further, with the opening of a new exhibition venue in Turin, which is now an internationally acknowledged center for research, experimentation, and exchange between artists, critics, curators from all over the world.

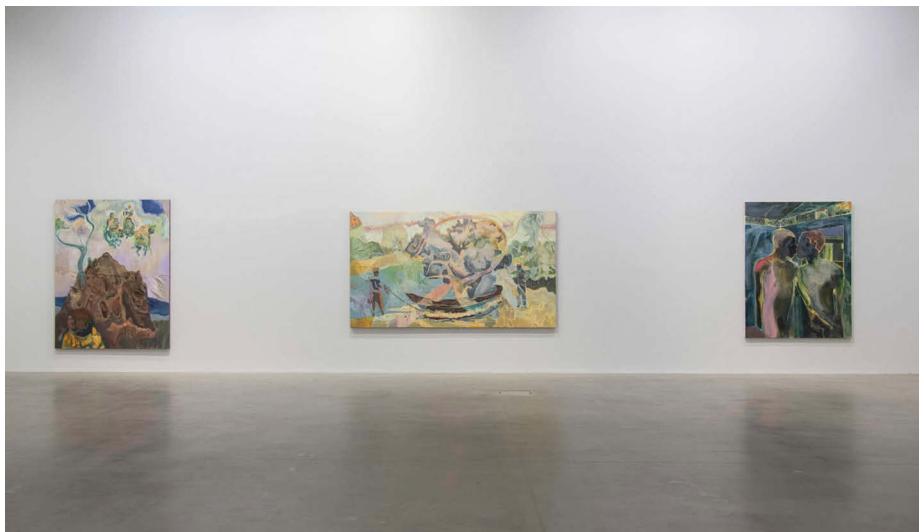
Since 2017 she is the president of Fundacion Sandretto Re Rebaudengo Madrid.

She is a member of the International Council and the Friends of Contemporary Drawing of New York's MoMA, the International Council of London's Tate Gallery, the Leadership Council of New York's New Museum, the Committee for Modern and Contemporary Art of Philadelphia's Museum of Art, the Conseil

In 2014 I promoted the constitution of the "Comitato Fondazioni Arte Contemporanea", a network of 14 private Italian art foundations that are working together in order to bring contemporary art closer to a wider public and to promote young Italian artists in Italy and abroad.

Today private museums have grown enormously in number all over the world, and the debate on their benefit to the public sphere has grown as well.

My belief is that opening a space and making the collection visible is not enough. You must give visitors the tools to approach, interpret, understand what they see, otherwise it's just showcasing your belongings. This orientation towards education is key and involves a lot of effort, research, experimentation and production of knowledge.



from sx Michael Armitage, *Anthill*, 2017 Courtesy the artist and White Cube London Michael Armitage, *Lacuna*, 2017 Private Collection Michael Armitage, *Kampala Suburb*, 2014 Private Collection photo by Giorgio Perottino

What role do you feel art patronage plays today compared to when you started out?

Patrizia: Many things have changed since 1995. The media pay more attention to contemporary art, nevertheless they focus mostly on special events, such as the opening of a biennial, the great exhibitions in important museums, or the record prices at auctions. It is still difficult to get attention on the daily activity of an exhibition centre, or on the work of artists. Moreover, with a lot of smaller independent galleries closing in the last decade, it has become even harder for younger artists to find new opportunities and support.

I believe that there is still so much to do in order to get a wider public closer to contemporary art and I think that patrons can still make a difference and should pay great attention to education, supporting those institutions and projects that have a strong commitment to engaging the public and want to help people understand the main issues of our times.

We firmly believe that the contribution that art can make to our lives is precious and that patrons have a fundamental role, as they can choose to support and promote those artists that address the most important issues of our world today.

Is there a change in arts patronage towards social impact? And what role do you feel that the arts can/ should play in our society?

Patrizia & Eugenio: We firmly believe that the contribution that art can make to our lives is precious and that patrons have a fundamental role, as they can choose to support and promote those artists that address the most important issues of our world today.

At the Fondazione, we think that art can play a crucial role in our society, by bringing the most important issues of our times to the attention of the public. Thanks to the work of artists, and to their ability to raise issues, we can live a more conscious life.

For example, we dedicated a full year's program to women in 2004, with exhibitions, events, publications and series of meetings, while in 2008 we dedicated it to the environment. In those contexts, artists don't just passively lament or provide pragmatic solutions: they articulate the contradictions and responsibilities that we are encountering as individuals and as a society. Through their works, artists give us the ability to broaden and analyse our perceptions and actions.

d'Administration de l'École Nationale Supérieure des Beaux-Arts de Lyon, the Art Basel Cities Advisory Board, and the CCS of New York's Bard College. She is a member of the Global Private Museum Association and a honorary member of the Monaco Project for the Arts. She is a member of the Advisory Committee of Shanghai's Rockbund Art Museum.

In Italy, since 2008 she has been a member of the Cultural Committee of the General Confederation of Italian Industry and of Federculture's Board of Directors. Since 2014 she is the President of the Comitato Fondazioni Arte Contemporanea (national Committee of Contemporary Art Foundations). Since 2017 she is the President of Fondazione IEO-CMM (The European Institute of Oncology and Monzino Cadriological Centre). Since 2018 she is president of the international council of Fundación ARCO.

She has been awarded the title of "Ufficiale della Repubblica Italiana" (2005) and the title of "Chevalier de l'ordre des Arts et des Lettres" by the French Republic (2009).

She has been awarded the "Montblanc Patronage Award" (2003), the title of "Cultore dell'Architettura" given by the Turin Architects' Council, the title of "Accademico d'Onore" given by the Accademia Albertina di Belle Arti in Turin (2016), "Leo Award" given by ICI-Independent Curators International (2019). Rebaudengo.



Berlinde De Bruyckere, Aletheia, on-vergeten, 2019 Collection Fondazione Sandretto Re Rebaudengo photo by Mirjam Devriendt

What are your thoughts on how art patronage might evolve over the coming decades?

Eugenio: I believe that it is crucial for each generation to find the most impactful way to contribute to the art world and society.

We foresee private funding playing an increasingly important role in the commission of installations and sculptures in the future. Patronage will also remain an important component of public institution funding, although over the past 20 years there has been a shift, whereby prolific collectors prefer to found their own exhibition space, rather than funding a public institution. If this trend continues, and relationships between private and public institutions are not managed well, I believe the unbalanced landscape will present a new challenge; however if they are well managed, I believe they will present interesting opportunities, possibly better reflecting the globalised art world we currently live in.

Going forward, we believe patrons will be increasingly able - and willing - to help build bridges across diverse creative industries: art & fashion, design, jewellery, etc. These collaborations will provide interesting opportunities by creating an additional revenue channel to actively support artists in the production and development of their ideas and vision. With this in mind, we recently launched ArtCollab, an initiative which enables collaborations between leading contemporary artists and other creative fields.

It is also our hope that more people will be drawn to art patronage, and not just the super-rich. Through platforms similar to Kickstarter, passionate art enthusiasts with smaller budgets could crowdfund creative projects - this would very well reflect current trends in other sectors.

What are some of the key challenges we are facing over the next 10 years when it comes to art patronage?

Eugenio: Institutional patronage is currently more developed in countries such as the US, where there are attractive tax breaks for those involved in philanthropic activities. It will be interesting to see whether over the next decade the fiscal incentives will become more homogeneous across the USA and Europe, and which country's style will become the norm. Either way, it will be extremely interesting to see how the art world as a whole will rise to the challenge.

Furthermore, I believe that art patronage will also have to face the fact that, overall, collectors tend to be focused on a very limited fraction of artists. The challenge will be guaranteeing an increased diversity of voices, granting opportunities to an extended and diverse range of backgrounds. This means that we will need patrons who are not only interested in following trends, but who have the courage to explore different points of view. Truth be told, in the last few years it does seem like things are moving in this direction, with a heightened attention toward diverse ethnicities and gender diversity.

Patrizia: I also think that one of the biggest challenges for patrons will be facing the changes of the global contemporary art world. While the Internet is making it easier for many artists to gain some kind of exposure and for patrons to get some information, it is also true that the proliferation of fairs, museums and events all over the world can be overwhelming for patrons who aim to deepen their knowledge on the farthest local scenes. Therefore, fostering collaborations among institutions that share the same vision and the constitution of networks is more urgent than ever.

Since the beginning, one of Fondazione's main aims was promoting collaborations both at a local and at an international level, and I still believe in this approach. Not by chance, for example, we have collaborated with the Rockbund Art Museum Shanghai recently. Another example is the "Future Fields Commission in Time-Based Media", an initiative that we launched with the Philadelphia Museum of Arts to jointly commission and acquire, every two years, a new work of art by artists from around the world who are active in video, film, performance, and sound. The first selected artist was Rachel Rose, while the second is Martine Syms, whose work will be presented at the Fondazione in Turin in April and then at the Philadelphia Museum in Autumn.

In conclusion, I think that in the next few years the capability and the will to cooperate will be crucial for patrons.



sx - Paola Pivi, 100 Cinesi, 1998 dx - Maurizio Cattelan, Cesena 47-A.C.Forniture Sud 12 (2° tempo), 1991 Collection Fondazione Sandretto Re Rebaudengo photo by Giorgio Perottino

Was it always the intention for the family to get involved in art patronage?

Patrizia: When I started, contemporary art wasn't a family matter. My mother used to collect antiquities and my father was an entrepreneur. However, my family has always supported my enthusiasm and has always shared my choice of turning my personal passion for art into an organised activity.

My foundation was born only from that personal passion, without a traced path or examples to follow. It is not a business foundation, it hasn't a brand or a company behind it.

I decided to set up the Fondazione because I wanted to give back to society the great gifts I received from artists, because I felt I had been so lucky to know many of them personally and to establish true friendships with many of them. Those friendships helped me to better understand the content of their works and gave me special access to the insight artists have on our world and our times: I felt a duty to give others the same possibility to get closer to the contemporary works and their cultural content.

Sharing this will, my family supported me in setting up the Fondazione. My father encouraged me and my husband Agostino shared my passion since the beginning. We have travelled, collected and created the Fondazione together, he has always believed deeply in my project. And now it is very important for me to be surrounded by my sons as well, who both sit on the Fondazione's board.

How important do you think it is to get NextGen involved from the beginning?

Patrizia: From my experience, involving my sons in my passion and choices has been natural. They had the chance to grow up meeting artists, critics, gallery owners and collectors and they always surprised me, showing how responsive they were to contemporary art from a very young age. Those opportunities and the impact contemporary art played on their growing personalities, convinced me to invest a lot in education, considering children and students as a central audience for the Fondazione. Not by chance, we have an Education Department, whose work benefits children from as young as 2 years old, to: teenagers, art academy and university students, as well as teachers, families, adults and people with special needs.

We are proud to have in total more than 25,000 children and students visiting the Fondazione every year, participating in our activities and projects.

Contemporary art gives us the possibility to personally meet the artists, to talk to them and to better understand their needs.

How do you envisage the Foundation / collection / will evolve as the NextGen takes over (if this is the case)?

Patrizia: Both my two sons, Eugenio and Emilio, are already involved with contemporary art and in the Fondazione's life. They sit on the board of the Fondazione and are true art lovers. Eugenio also manages his personal company ARTUNER, while Emilio manages the Fondazione's events and the Fondazione's restaurant SPAZIO7. Their involvement and passion gives me hope that the Fondazione will continue to pursue its mission under their influence.

Can you share with us some of the plans you have for the future, when it comes to art patronage / support of the arts?

Patrizia and Eugenio: Regarding the plans for the future, our intention is to continue pursuing the Fondazione's main aims, especially regarding artists – with new commissions and productions of works – and our visitors – with projects designed for each audience, from children, to students, to adults, to people with special needs. Our activities will involve both our two venues (Torino and Guarene) and we will be working on fostering and promoting new collaborations, also at an international level.

We will also continue to pay special attention to curators, dedicating a number of different projects to them. One of these projects is our Young Curators Residency Programme, established in 2007.

Now we are also launching our first Residency Programme in Spain, involving young international curators and Spanish artists, with the Fundacion Sandretto Re Rebaudengo Madrid, established in 2017.

What advice would you give to the next generation of art patrons?

Patrizia and Eugenio: Contemporary art gives us the possibility to personally meet the artists, to talk to them and to better understand their needs. So the greatest advice that I dare to give to the next generation of patrons is to travel, to visit as many exhibitions, museums and galleries as possible all over the world, and most of all to try to meet the artists in their studios and to talk to them, in order to figure out new and better ways to help them and to promote their work.

It is important to understand what is going on in the world of art, what has already been done before taking any initiative. It is also important to participate in the life of other museums, like sitting in the boards and International Councils of prestigious institutions, because meeting other patrons and talking with them helps broaden our view.

INTERVIEW

INTERVIEW WITH DON RUBELL

Q&A

We caught up with Don Rubell to discuss his and his family's journey as patrons of young artists, and how he felt that patronage has changed over the years.

How did your art journey start?

By accident. I was in medical school in New York and Mera was a Headstart teacher while pursuing her master's degree. At that time, New York was in a recession. As a result, artists were able to cheaply rent storefronts as studios and to live and work. What Mera and I would do is study for two or three hours, and then we would take an hour break and walk around and talk to the artists at their storefronts. One day an artist said to me, why do you come in and chat and never buy anything? Which was funny because our total income at that time was about \$100 a week, all earned by Mera. After I explained to the artist that we couldn't afford to, he agreed to let us pay off the art we purchased over time. We paid it off at \$5 a week. The next thing we know we're visiting 30 to 40 galleries a week and reading every art journal that was available and going to every museum in New York. It became quite an addiction and it just became more intense over the years.



Don Rubell,
Rubell Museum in Miami
US

Don and Mera Rubell spent more than 50 years travelling the world visiting artists and building a vast collection of contemporary art, together with their children Jason and Jennifer, and now also their grandchildren. The collection has more than 7,200 works by around 1,000 artists. After having run an active exhibition programme for 26 years years in a former Drugs Enforcement Agency warehouse in the Wynwood district, a space formerly known as the Rubell Family Collection, the family decided to move to a new space in neighbouring Allapattah, which opened in December 2019, and named the Rubell Museum. The new museum is a massive 100,000 sq ft space connecting six converted former food distribution warehouses designed by Seildorf Architects.

Below we've charted the major milestones of the Rubell's collecting history.

TIMELINE**1964**

Mera and Don married

1965

Don is a medical student and Mera a Headstart teacher.

Donald and Mera make their first acquisition in New York, New York. They continue to collect art throughout the late 60s by paying on a modest weekly installment plan.

1965-1990

They live in New York and collect very actively.

1990

The Rubell family moves to Miami, Florida.

1993

The Rubell Family Collection/Contemporary Art Foundation opens in Wynwood, Florida following 28 years of collecting. This opening pioneered a new model for sharing private collections with the public and also spurred the development of the Wynwood neighborhood as one of the leading art and design districts in the US.



From left to right: Rashid Johnson, Carl Andre, Keith Haring, and Sterling Ruby. Courtesy Rubell Museum, Miami

And at what point did you set up your first private museum in Miami?

When our kids graduated from college, we decided we wanted to go into an enterprise together as a family. At the time, the best opportunity was in Florida – our son had already opened a gallery in Miami – and we became involved in the hotel business there. In 1993, we eventually found this shut down former DEA building in the Wynwood area, which became the first venue for The Rubell Family Collection. At that time there were no cultural phenomena in Wynwood, there were no art galleries or art venues. We organized an exhibition programme there for 26 years, and it became known for discovering and exhibiting young artists. The only problem was that even though the museum was fairly large (30,000 sq.ft.), we had to close the museum whenever we changed exhibitions, and we never had quite enough space to show the permanent collection of the pieces we had collected over the years. So, by accident, we found the buildings that we are currently in now and moved the whole museum here last year. The new space allows us to both display the permanent collection and have an active changing exhibition programme.

When you said the venture started as a family project, how does this work? Is this a true family undertaking in the sense that you're all part of the decision making process?

Yes, absolutely. So right from the beginning we were all equal partners, every piece that we bought had to be agreed upon by the four of us...now it is three of us, because our daughter Jennifer is an artist and chose not to be part of the selection process. So it's our son Jason and ourselves. We're completely equal in the activity, and as a matter of fact, Jason was the one who was most in charge of the actual construction of the new space. But I think our intent was right from the beginning to do something that would

continue beyond us. And we believe in the art so much, that the greatest thing in the world would be for the next generation to become involved in art too. At the age of 12, Jason started forming his own collection. And then at the age of 19, he decided it would be more effective if we all joined together to make one collection. And now we're working on the next generation and every year we take our grandchildren to Art Basel Switzerland as our annual family excursion. When we go to New York, we're always going around to look at galleries. So I think there's a good chance to keep the next generation also interested in art. When we changed the name of the museum from the Rubell Family Collection to the Rubell Museum, the grand children were very upset; they said 'this is a family collection, not a museum' - but hopefully they still feel very much a part of it. Art is an incredibly seductive activity; it is almost impossible for anyone who becomes involved to avoid falling in love.



Photo by Nicholas Venezia, Courtesy of Selldorf Architects

If you look at other collectors or friends you have in the art industry, who are patrons themselves, is this a common model to involve the next generation?

It's actually quite unique. I could think of very few families. The Re Rebaudengo family in Turin is one, but I'm hard pressed beyond that to think of anyone else that's really multigenerational.

Why do you think that's the case?

If the parents, don't bring the kids into it from the beginning, we find that when they decide to bring the kids in the time has passed for it. It's kind of like learning to dance. If you learn to dance at 50 you'll never be as good a dancer as someone who learns at 25, or 15 or 12. I think that we try hard to make it as enjoyable as possible for them. They have had an opportunity to have a real say and developed a taste about what was going on.

When our kids graduated from college, we decided we wanted to go into an enterprise together as a family

If you look at other patrons out there who haven't managed to cultivate that interest in the next generation, what is likely to happen with their legacies? What kind of model of self-sustainability needs to be created to ensure that they will live on?

Many of them will not live on because it's an incredibly expensive undertaking to support a museum. And so unless the next generation has the passion, they'll say, let's sell it, let's give it away. So, one is a financial consideration and the second is, if it's not something that interests the next generation, it can actually be quite a burden. So this is one of the reasons that we're so involved with young artists, it's very important that the art stays relevant. It would have been very easy to stop in 1975 and just continue to collect the artists from there. But by going forward, it becomes more and more relevant to the younger generation. Oftentimes, our son, Jason, will find the art before we do because it's now his generation. Museums have to be vital organisms. You either grow or you die.

In terms of continuing to be able to do what you're currently doing with the Rubell Museum, is there an economic model that underpins this that can make it sustainable?

The most obvious model that works is if you have an endowment, and we are working on setting up an endowment now. Up until this point, every time we had \$1 in our pocket, we spent it on art, but now we decided that we want to have this sustainable model, we don't want to place such a burden on our kids.

2001

The Rubell's embark on their first of six research trips to China where they visited 100 artists' studios in Beijing, Chengdu, Guangzhou, Hangzhou, Hong Kong, Shanghai, and Xi'an and acquired artwork from 28 artists.

2004

American Dream: Collecting Richard Prince for 27 Years opens on 1st December 2004 at the Rubell Family Collection. For many years the Rubell's spent summers near to where Richard Prince lived and worked. Occasionally the artist would drop in for lunch, and eventually a long-lasting friendship was formed. Prince would prove to have a great influence on the way the Rubell's perceived the creative process altogether and his friendship strengthened their commitment to collecting his work and that of his contemporaries.

2007

Euro-Centric, Part 1 opens on 5th December 2007 at the Rubell Family Collection. It is the first of a series of exhibitions that attempt to address questions about contemporary Eurocentric art.

2008

Against All Odds: Keith Haring opens on 8th November 2008 at the Palm Springs Art Museum in Palm Springs, California. This exhibition marks the first collaboration between the Palm Springs Art Museum and the Rubell Family Collection. The exhibition presents work Haring produced after his early mural and graffiti art as well as works by other artists who were important friends and artistic peers in Haring's life. The exhibition went on to tour nationally and internationally. This exhibition marks the first of many travelling exhibitions from the holdings of the collection.

The Rubell Family Collection opens the seminal show 30 Americans on 3rd December 2008 which went on to exhibit in 20 United States museums including the Nelson Atkins, Milwaukee and Barnes Museums. The exhibition showcases works by many of the most important African American artists of the last three decades.

2010

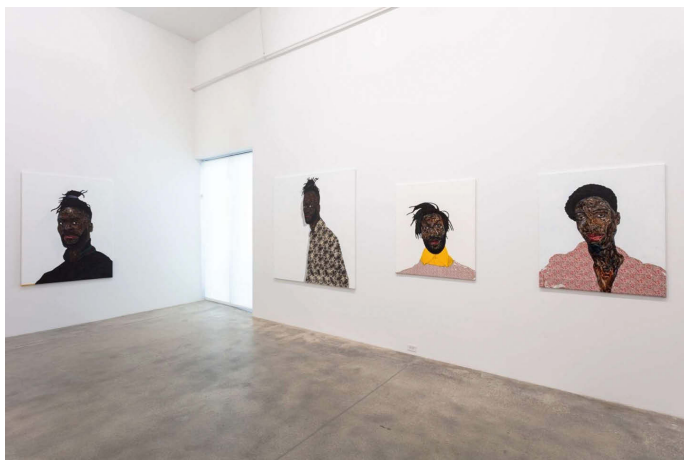
Time Capsule, Age 13 to 21: The Contemporary Art Collection of Jason Rubell opens on 1st December 2010. The exhibition was first curated by Jason for his college thesis at Duke University in 1991 and contains 95 artworks he acquired between 1983 and 1991. The exhibition is meant to serve as a time capsule of Jason's early collecting ventures. All the acquisitions were paid for by Jason by stringing tennis rackets and with generous payment plans.

2012

The Rubell's take their final research trip to China.

Because your model has never been about selling art to fund the museum?

I think what has made this collection so enjoyable for the public is that you are looking at 55 years of art that was the cutting edge when it was bought. You're looking at Cindy Sherman from 1979 that was bought in 1979. There's a certain continuity of both the art and the thought process that goes into it. It's not something where you decide one day you're going to collect art and just spend a lot of money and buy a bunch of trophies. There is a sense of continuity in the collection and I think that people feel it when they come in and walk through the museum.



Amoako Boafo: 2019 Artist-in-Residence, Courtesy Rubell Museum, Miami.

How do you feel art patronage today has changed?

I think that there are many people, including very wealthy people, that have ended up in a position where their largest financial asset is art. We use our business to support our art, other people might use their art to support their business. So it's a bit different. The entire economic model of the art world has changed radically in the last two decades. The concept of art as an asset class has really changed the concept of patronage. 50 years ago, if you didn't open a private collection, or if you didn't open a private museum, then you ended up giving most of the collection to public museums, so there was a long history of that type of patronage. Now, the auction houses have become much more aggressive at selling entire collections, and many collectors prefer to sell their collection rather than preserve or continue their legacy.

In art philanthropy you have a spectrum of patrons - from pure philanthropists on one side to more 'venture' philanthropists on the other? Where do you feel most patrons are today?

I think on one extreme is someone like Eugene Schwartz. He was a collector from the 60s and 70s, who would donate art. He felt an absolute moral necessity to donate to museums even though the pieces he was donating were far greater than his net worth. So he was one extreme of the historical patrons who just did it out of some obligation to feel good and do good. And then you have other people where it's become a social thing, to increase their social standing. But most people are somewhere in between. They donate to museums, they sit on museum boards, they collect, they support artists and arts organizations. I believe there is a broad spectrum of patronage models and motivations. I feel among the younger generation today, that philanthropy is high on their list. I think of organizations like Young Arts, which is now all around the country, and has become a very important organization for supporting all art forms, and I think new and different models of art patronage will emerge among the younger generation in the future.

Finally, what kind of advice would you give to someone who's starting out as a next generation art patron?

The best way to start is by supporting museums. Museums seem to be in the most need of support right now. It's a two-prong thing; on one hand you are supporting museums, and also the curators are a great source of education for a young collector or a young philanthropist. So, I would start with the museums and go from there.

2013

28 Chinese is the culmination of the Rubells' six research trips to China between 2001 and 2012. The 28 artists were represented by paintings, photographs, sculptures, and video installations. This was the first exhibition in North America for many of the artists. The exhibition first opened on the 4th December 2013 before touring nationally.

2014

To Have and to Hold opens on 3rd December 2014 as a celebration of the Rubell's history of collecting art as well as celebrating 50 years of marriage.

2015

NO MAN'S LAND: Women Artists from the Rubell Family Collection focuses on and celebrates work made by more than a hundred female artists of different generations, cultures and disciplines. The exhibition first opened on 2nd December 2015 in Miami and then travelled to the National Museum of Women in the Arts in Washington D.C..

2016

New Shamans/Novos Xamãs: Brazilian Artists opens on 30th November 2016 and is inspired by the Rubell's extensive research trips to Belo Horizonte, São Paulo, and Rio de Janeiro. Through installations, paintings, photographs, and sculptures, 12 emerging and mid-career artists address universal environmental, social, and political concerns.

2019

The Rubell Family Collection changes name to The Rubell Museum. The aim of the name change is to increase accessibility to the museum as well as accentuating the new commitments to public engagement.

The inaugural show of the Rubell Museum opens in Allapattah, Florida following 54 years of collecting and 26 years in Wynwood, Florida. Of the new 100,000 square-foot campus, 80% is publicly accessible. The new museum features 53,000 square-feet of gallery space, with 65% dedicated to long-term installations and 35% to special exhibitions.

INTERVIEW

EDUARDO COSTANTINI, MALBA

Let's start with your journey. How did you get involved in the art world?

Well, I'm 73 years old, and I approached art spontaneously in my 20s. I didn't even know that I was going to be a collector. So, from that point to having a museum, was a long journey – a journey divided into a gradual process of what it meant to collect art.

I bought wrongly and without proper guidance for a long time, probably more than 10 years. And then I met Ricardo Esteves who taught and mentored me, and I was very disciplined student. I followed his recommendations. This was in the 80s and 90s, and during this time I had the chance to gather an important Latin American collection, mainly buying in New York, but also from many other sources in Latin American countries. I decided early on that the identity of the collection was going to be Latin America and the strategy was to try to buy the best pieces of the best Latin American Masters, mainly focusing on modern Latin American Masters, but also contemporary. At that time, Latin American art didn't have the visibility that it does now. So I defined myself as a collector in the first period, and continued acquiring Latin American art, but at the time I didn't know that I was going to establish a museum.

The idea of a private museum, started when I was looking at what to do with the collection when I pass away. Options included donating the collection to the public, but with Argentina having few museum institutions and resources to properly take care of such a collection, I decided, thanks to a great opportunity, to create a museum. We constructed the identity of MALBA, which derives from the strong collection, and we built programs around it, such as independent movies, literature, and different courses of art education.

I learned that because of the importance of my collection, I have the responsibility to keep the collection together and to make it public. And the way that I chose to do that was by the founding of a museum.

You describe your journey in different phases. A journey of a collector that gradually turns into a patron with a broader social mission? Why this shift?

I started as a collector, but I soon realized the social dimension of collecting. If you have the opportunity to gather an important collection, you become a reservoir and guardian of art history. I learned that because of the importance of my collection, I have the responsibility to keep the collection together and to make it public. And so the way that I chose to do that was by the founding of a museum. However, a private museum demands much more time and dedication, it was a steep learning curve, and has taught me about what a museum is and how to make it sustainable. Going from collecting art to running a private museum, is a completely different picture. It requires management, financing and building relationships with artists, other collectors, curators, galleries and museums in a very different way.



Eduardo Costantini

Argentina

Malba

Eduardo F. Costantini (Bs As, 1946) has more than 30 years of experience in the financial and real estate businesses in Latin America and the United States. He is the founder, CEO, Chairman and controlling shareholder of Consultatio, a group of Real Estate development companies operating in Argentina, Uruguay and Miami. He is an art collector and philanthropist and the founder of Malba.

Malba opened its doors to the public in September 2001 in a new building designed by three young Argentinian architects chosen following an international competition in 1997. The excellent located land and the state of the art facility building construction funds were covered by Fundación Eduardo F. Costantini created in 1995 for cultural and educational purposes. In 2001, Mr. Eduardo F. Costantini donated his personal art collection to the new museum, containing 220 key pieces of modern and contemporary art from the region. Since 1995, the Collection had been much in demand by local and international specialists and scholars and for loans but with the establishment of the Museum and the development of the institutional organization, Malba was set to become what it is today: internationally recognized as a reference point for Latin American Art and as a beacon of artistic and cultural life in Buenos Aires. Functioning as a not-for-profit organization, today the Museum houses a collection of almost 700 works of Latin American Art from the beginning of the 20th century to the present day. Malba is a dynamic cultural center, offering temporary exhibitions of a very diverse nature (including those in partnership with other museums, international collections and foundations around the world) and exhibitions of contemporary Argentinian and Latin American Art.



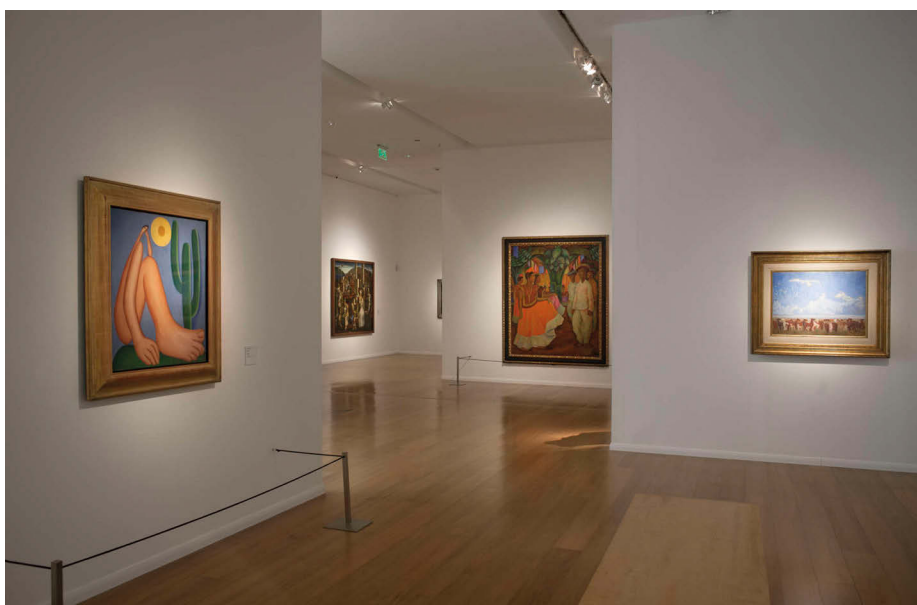
Courtesy Colección Malba

What is the financial model that underpins MALBA and how do you ensure the sustainability of the legacy that you have built up?

There are two factors. One is the financing. In my will I'm leaving MALBA, an amount of money that will finance it for more than 30 years. The second factor, and equally important, is to build an institution, with proper governance and management. We try to incentivize the society to belong to MALBA at a deeper level. So, we have a board and we also have an acquisition committee, composed of roughly forty families that make donations and they are a key part of the MALBA programme. We also have the Friend Association. So, we are trying to create different vehicles to integrate society into MALBA. We were the first museum in Argentina to create the Young Friends Association, for people in their 20s. So both things, the financing and the board are crucial ingredients in providing future sustainability to the institution.

In terms of your own family, regarding next generation and your children will they continue to have an involvement?

On the board, there is a family majority right now, because MALBA has a permanent deficit and that deficit is being financed by myself. However, we are in the process to try to get more involvement for non-family members and to give them more bold powers. I envision that in forty years from now, MALBA should be converted into what the Americans call a public institution, I mean to go from a sort of family institution into a public institution. It is a long and difficult process and it requires time, and that's why the financing is the bridge through which MALBA has to succeed. Because in the end, the family disappears. If you take Guggenheim, or the Frick Collection, they went from private collections to public institutions. I see MALBA go in that direction.



Courtesy Colección Malba

What role do you see MALBA playing both in an Argentinian context but also in the broader Latin American ecosystem? Do you see yourself as a potential model for other private collectors?

I think that MALBA changed the landscape of the museum in Buenos Aires. Experts say that MALBA improved the level of museums in Argentina. And I think that it pushed other institutions to improve their standards. I think that MALBA is recognized abroad as a very important Latin American Art Museum. Obviously, we are in a very segmented niche of art that is Latin American art. I believe that we have the appropriate strategy because we can make a statement in favor of Latin American art with reasonable weight because of the quality of the permanent collection and the exhibitions that we organize every single year and the different programs we run are highly respected. We have strong relationships with the international community of curators, collectors and other museum directors, and I think that the vast majority recognizes the quality of the exhibitions, the programs and the permanent collection of MALBA.

How do you see this art patronage landscape evolving in the next 10 years?

I think that all has to do with the younger generations. And I think that they are more involved than older generations. I think the younger generation is more conscious of social values in general. And not only philanthropy, but the preservation of the planet, values in the working place, and I think that gradually the society will move towards philanthropy, but this is a long process in Argentina, it's not like in Europe or the US or Asia. But it has changed for the better in the last 20 years in Argentina.



Courtesy Colección Malba

What would be your advice to someone who's setting out on the journey of art patronage?

Well, it's very important to know the institution to which he or she wants to donate. I mean, the quality of the institution, the programs, the consistency, etc. One should study carefully the recipient of donations. It's also important to identify your own motivation and role, i.e. are you going to be a passive participant or an active one? Do you want to get involved in the institution or not? Are you going to participate in different programs at the same time as you are donating? It all depends on the purpose of the person who donates. Often donating families are the same that collect, they have a strong interest in art, they love art, they are involved in the art world. And so, they like to support through donations and other activities, others donate to universities or to hospitals. So, it very much depends upon the profile of the family and the person.

The final question is regarding your own personal motivations. Giving to the arts and supporting the arts, what does it give you?

Well, my journey at the beginning was sort of an unknown journey. And as time went by, and I gathered the collection, set up MALBA, my motivations moved into a more social dimension, I felt in some sense responsible for the sustainability of the whole program. And my main motivation is to make MALBA an institution that sustains over the centuries. So I have a completely institutional focus to MALBA now. But at the same time, I love collecting and I love art. It's part of my life and I couldn't think of myself away from art.



Courtesy Colección Malba

INTERVIEW

COLLABORATIVE PHILANTHROPY: A NEW MODEL FOR BUILDING MUSEUM INFRASTRUCTURE IN INDIA**Q&A****How did the idea of MAP come about?**

Around 15 years or so ago, I began being approached by museums in the West who wanted to borrow artworks for exhibitions, or who were looking for donations for their collections. And while this was exciting for me, as it showed institutions abroad were looking more seriously at India, it also slightly bothered me. I felt uncomfortable that so much seemed to be happening outside the country, while so few museums shows were happening at home. It also bothered me that even while many Indian museums had great collections they were largely underutilised and sadly mismanaged—mostly due to a lack of funds—and I found myself most looking forward to going to museums, even exhibitions of Indian art, on trips abroad.

I realised I had the opportunity to change things, and it was with this thought in mind, that the idea of MAP was born. I also believe strongly in the capacity for art to change the way in which we view the world and the relevance of museums as agents of positive change.

In 2011, I helped establish the Art & Photography Foundation, my very first step in what has been a long, interesting journey – nine years down the line—culminating finally in the opening of the Museum of Art & Photography (MAP) in Bangalore. One of the primary motivations behind the founding of MAP was the recognition of a real need for private citizens and enterprises to work proactively towards bettering the cultural landscape, instead of waiting for the government to do something.

**Abhishek Poddar***India***Museum of Art & Photography (MAP),
Bangalore, India**

Abhishek Poddar

is a prominent collector and patron of the arts in India. He has been collecting art since high school and has created a significant collection of South Asian art, craft and antiquities, including modern and contemporary art and photography. He is the force behind the upcoming Museum of Art & Photography (MAP), in Bengaluru, where he serves as a trustee and to which he donated the initial leadership gift and a substantial portion of the family's art collection. Besides serving on various boards and committees in India, Poddar also serves on the advisory committees of the India-Europe Foundation for New Dialogues, headquartered in Rome and on the Lincoln Centre Global Advisory Council.

The Museum of Art & Photography's (MAP) mission is to take art and culture to the heart of the community making it accessible to diverse audiences. It will achieve this by exhibiting, interpreting and preserving India's rich artistic heritage, motivated by the belief that museums should play a positive role in society. MAP will be a space for ideas and conversations that are initiated through its collection enabling engagement with audiences in multiple ways. In addition, MAP is set to be the most inclusive museum in the country, taking a 360-degree approach to accessibility with a special focus on people with disabilities. While the museum's physical space is being built, MAP is carrying out its mission by actively reaching out to the community through a variety of programmes and projects, including loans, workshops and lectures.

*Founder and Trustee Abhishek Poddar at his office in Bengaluru (Bangalore)***What is the vision of MAP?**

Today we need to rethink the idea of museums – they cannot be just repositories of objects. The Museum of Art & Photography (MAP) will not just be a collection of objects but a space for ideas and conversations that we initiate through our collections. The collection becomes the tool through which we connect and engage with our audiences in multiple ways.

We are looking to provide a unique cultural experience where MAP will be the first choice for the local community when they are looking for an enjoyable, stimulating experience – a place where they discover new things and have fun doing it.

We hope to see MAP set the standards for museums both within the country and across the world, particularly as an inclusive, accessible space. The museum is being designed to be accessible to people who are physically challenged, including those with visual and hearing impairment. But we are also looking at people with intellectual challenges and how we can make the museum experience accessible to them as well.

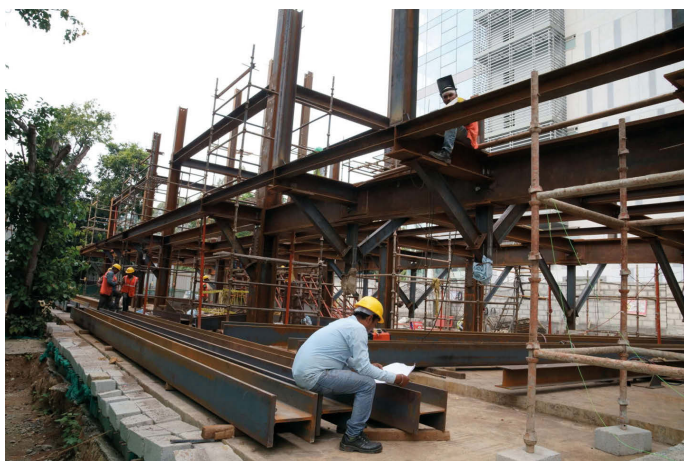
Why was Bangalore chosen as the venue for the museum?

The Museum of Art & Photography will help form a "museum hub" within the city of Bengaluru because of its close proximity to the Government Museum and the Visvesvaraya Industrial and Technological Museum (Science Museum). MAP hopes to create a positive impact by working with other arts organisations locally. It is also in the centre of the city, very accessible from Cubbon Park and MG Road. It is important to create an arts district within the city as this will also help in the creation of a cultural identity. For tourists or even locals within Bengaluru, the space will be ideal to spend the day, rather than go to the mall. Especially for families with children, this will both be educational and entertaining.

Geographically-speaking, Bengaluru is situated within a few hours of some of the country's greatest cultural sites and yet the city could have many more cultural spaces for people and families to enjoy. It is the ideal place to land for a trip to South India, being close to other important sites like Hampi and temples in Tamil Nadu. MAP will give a visitor in India cultural recreation within the city of Bengaluru itself.

Bengaluru is also the second fastest growing city in India and is known world-over for being a technological hub. MAP's team have travelled to the US to learn from established museums on how they are using technology to enhance the visitor experience. The museum will have a gallery entirely dedicated to interactive, digital experiences where visitors can browse through the collection and even play with holograms of objects from the collection. Also, with the use of technology, we hope to attract younger audiences and change their perception of museums from being institutions filled with dusty relics to a place where they can engage with the visual arts using a language native to them: technology.

Lastly, Bengaluru is a cosmopolitan city and museums have the power to bring different communities together and facilitate dialogue.



The MAP building currently under construction. It is situated right in front of the government museum and the Visvesvaraya Industrial & Technological Museum on Kasturba Road and will open in about a year's time.

Tell us about the model of MAP?

MAP operates as a Charitable Trust and a not-for-profit organisation. MAP exists and will subsist as a philanthropic initiative created for the good of society. MAP wants to inspire creativity for everyone and ensure our audiences in India can reap all the benefits that art engagement has to offer. Engagement in art activities contribute to community cohesion, reduce social exclusion and isolation, and improve the lives of all members of society.

Individuals, corporates and grant-making organisations can all support MAP financially in delivering its mission. We have FCRA status and therefore can receive donations from abroad as well as 501(c)(3) status for funding specifically from the US.

Our fundraising priorities now are our new building, currently under construction on Kasturba Road, the creation of an endowment fund which will ensure the long-term sustainability of the organisation, and the costs of operations for the first three years from the opening. We are looking at setting up an endowment. My family funded half of the cost of the construction, the land and the building, and the other half comes from a number of patrons. The total project cost is in the area of \$40 million.

To support our fundraising initiatives, we have two tiers of donors at the moment: Founding Patrons, who generally give a minimum of \$1 million, and Founding Circle, who give \$150,000. We also have in-kind donors who offer support in the form of materials or services.

We already have a number of individuals and organisations that have come on board as major donors like Citibank, Tata Trusts, Manipal Foundation, Sunil Munjal, Kiran Mazumdar-Shaw and Dalmia Group amongst others.

The more people participate in filling the gaps in the India's art and cultural landscape, the better the ecosystem becomes for everybody.

In terms of corporate patrons or partners, how do you strategically tap into CSR programmes and funding?

It could be conservation, it could be education, it could be technology or it could be accessibility – areas that are of key focus to MAP. Heritage, art, and culture qualify for CSR and our project has been as a recipient of CSR funds, and we believe this can be an important source of funding going forward. We have all our certifications in place be it 501 (c) (3) in the US or 80G and 12A in India. However, many corporates have their own CSR goals and objectives, and not all of them have heritage art and culture as part of their stated objectives. Therefore we also have a strong focus on education, technology and also accessibility. Accessibility is an area that we are focusing on and we have been given a grant from Mphasis to ensure the museum is accessible for people with disabilities. So the key here is that MAP is working across many different CSR objectives, and it is important that we communicate the broader impact that MAP can have beyond the domain of art, culture and heritage.



A MAP education workshop in progress. Since 2016 MAP has conducted over a 100 workshops with approximately 3000 children.

If you look at MAP, and you look at other initiatives in India, or broader South Asia, where do you feel your model is breaking grounds and doing something different from what already exists?

I can't comment on the rest of South Asia but if you mean Bangladesh, Sri Lanka, Nepal, and Pakistan, I don't think that there is a similar model that I've yet heard of. When it comes to India, I think pretty much we are pioneering in this. Not that we are the first private museum, but I don't think there has been one, which has used a collaborative philanthropy model such as ours to build a new museum. I think the few initiatives that has taken place have largely been funded by a corporate foundation or corporate money. The one model, I can think of that is similar, is Serendipity, the annual arts festival in Goa, which Sunil Munjal set up. It started initially as a venture funded by him, but has managed to move to a hybrid model, relying increasingly on partners and sponsors in terms of its sustainability.

Is this a sign that something is changing among Indian corporates regarding the benefits they see in supporting art, culture and heritage?

The CSR law has been around for five years, but it's becoming more stringent now. This means corporates have to spend the allocated CSR money, and some of these corporates have started to look at the arts. One of the reasons why they might look at the art, culture and heritage sector, is that if you compare it to other causes such as health, education or skill development, these are very crowded areas. So, if you had hundreds of millions of dollars, you would make a difference, but you would make a relatively small difference to that entire sector. Whereas if you look at art, culture and heritage, putting in relatively small amounts could have a huge impact on the sector and the wider community. The visibility or the amplification of what you're doing, can be much louder in this sector. It's a less crowded space. We hope that MAP can be a catalyst to change how people access, experience and learn about art, culture and heritage.

Despite having many of the most densely populated cities in the world, India still has among the lowest museum attendance figures, how do you plan to change that?

We plan to be a very inclusive museum. And by inclusive I mean, both from the kind of art we show and from the kind of visitors that we welcome in. We want to attract audiences of all ages and economic strata. We want to welcome everybody. We are breaking the distinction between high art and low art, which is reflected in the MAP collection. The collection is split up into classical and pre-Modern art, folk and tribal art, popular culture, textile, craft and design, photography and modern and contemporary art. We're not adhering to a regular art museum classification of what some might classify as fine art. Take for example, folk and tribal art, which typically are not created by people who went to art schools and got art degrees, but have learned their skills through family tradition. They are brilliant artists and should be known as artists in their own right. MAP wants to challenge and broaden the perception of what art is and what art means to people.



The conservation centre at MAP was started in 2019 with the help of a grant from Tata Trusts. The centre specialises in the conservation and restoration of photography and other works on paper and also works on conserving artworks across all genres.

Do you think MAP could be a model for others to follow

This is a model that seems to be working for us, and we hope that this would be a model that might become a template for some people to follow. We want to do everything open source; i.e. we want all our practices, our policies, our philosophies, our learnings to be available to anyone who might be embarking on a similar journey. The more people participate in filling the gaps in the country's art and cultural landscape, the better the ecosystem becomes for everybody.

How do you build credibility, integrity and neutrality around MAP?

I do not know how to build a museum, and haven't found anyone in India who has done something like MAP. I have come across a few people in the Western world who have started museums, and the key lessons I learned – is that we need this to be totally transparent and efficient. I knew I didn't have the money to make this happen, and if we were going to become a Charitable Trust – which we have set up – it had to be of gold standard. We created a proper governance structure, wrote policies and seek to deliver on our promises. I was fortunate to get the most intelligent and knowledgeable people in different fields to guide us in this. And if you look at the composition of the Trust, of our Board, of the Board in the US, and our international advisory panel, you will see the skill set that different people bring -- from museum management, marketing, technology to tax expertise – each one is critical in helping MAP become a catalyst for change in this entire sector and to change the way we look at, enjoy and preserve our art, culture and heritage in the future.

How do you get the next generation of successful entrepreneurs in India involved in support and patronage of the arts?

I've had a chance to give presentations about MAP at various forums for younger individuals, and I think the ripple effect is happening and more people are getting to know about what we do. So I do hope that a significant part of the funding would come from the younger generation of entrepreneurs. What we are doing is not building a museum, but taking a step towards nation building, and I hope the young generation would like to be part of this journey.

11.5 ARTIST AS PATRONS

Although the majority of artist-endowed foundations are based on the legacy of deceased artists, a new trend is emerging among successful living artists who are setting up their own foundations to help the next generation of artists.

Artist legacies have become a significant force of art patronage and philanthropy over the last two decades. According to recent research^[1] by Aspen Institute, assets of US-based artist-endowed foundations more than doubled in the five-year period between 2011 to 2015, rising 120% to \$7.66 billion from \$3.48 billion.

The rise of artist-endowments corresponds with the significant rise we have seen in the Post-War and contemporary art market over the last two decades, with more than 40 percent of all artist-endowed foundations created in the last decade and a half. According to the study, there were 31 artist-endowed foundations that reported assets of \$50 million and above, which represented 10% the total artist foundations that participated in Aspen Institute study. Among these foundations, was the Cy Twombly Foundation (established in 2015), with \$1.51 billion in assets at inception, a potential signal of future bequests by prominent artists who have seen considerable success in the art market in the last 10 years. Other artist-endowed foundations were, which have seen significant appreciation of their art holdings were; the Joan Mitchell Foundation, the Josef and Anni Albers Foundation, Norman Rockwell Art Collection Trust, and the Richard Avedon Foundation.

The study reveals that artist-endowed foundations invested \$178.21 million into charitable purposes in 2015, including \$90.17 million (51 percent) in contributions, gifts, and grants and \$88.04 million (49%) in charitable operating and administrative expenses (which includes the costs to administer grantmaking programs and conduct direct charitable activities, such as operating artist residency programs, exhibition programs, art education programs, study centers, house museums, etc). Overall, charitable disbursements increased almost 35% in the period from 2011 through 2015.

Although artist-endowed foundations account for a small portion of the overall giving for private foundations in the US (estimated 86,000 private foundations in total), their financial support have been increasing at a significantly faster rate than other foundations, with artist-endowed giving up 131% in the 15-year period beginning 2001, in contrast to a 92% increase for foundations nationally during the same period.

In the five-year period from 2011 through 2015, a number of foundations made grants of artworks and archives valued at more than \$1 million, among them the Sam Francis, Frederick Hammersley, (Beatrice) Mandelman-(Louis) Ribak, Robert Mapplethorpe, Irving Penn, Robert Rauschenberg, George and Helen Segal, and Andy Warhol Foundations.

According to the study by the Aspen Foundation, the primary focus of artist-endowed foundations is in the field of arts and culture, and represents 79% of all giving by foundations that reported total giving of \$100,000 or more in 2015.

Despite the fact that most artist-endowed foundations are based on the legacy of deceased artists, it is interesting to see a new trend emerging among successful living artists setting up their own foundations to help the next generation of artists, particularly in regions where both private philanthropy and public support is limited. Two examples of this are outlined in Bimpe NKONTCHOU article on 'Philanthropy in Africa'.

INTERVIEW

INTERVIEW WITH THE ANDY WARHOL FOUNDATION

Q&A

Since the foundation was established in 1987, how has the mission and model changed? And what are the factors that have changed the focus of the foundation over the years?

The Foundation's mission, since its inception has always been the advancement of the visual arts. As the designated steward of Warhol's legacy, the Foundation embodies his independent and forward-thinking spirit in everything we do. The Foundation's objective is to foster innovative artistic expression and the creative process by encouraging and supporting cultural organizations that in turn support artists and their work.

In its early days, the Foundation recognized the importance of bringing together artists, curators, administrators, educators, critics and others to help shape a responsive, committed and engaged philanthropic organization. The Foundation's grantmaking program grew out of these meetings; its ongoing efforts to promote its founder's creative legacy ensure that Warhol's inventive, open-minded spirit will have a profound impact on the visual arts for generations to come.

The primary focus of the Foundation's philanthropic endeavors is to support the creation, presentation and documentation of contemporary visual art, particularly work that is experimental, under-recognized, or challenging in nature.

Tell us a bit more about the different programs/ initiatives run by the Foundation and what the aims of these programs are?

The primary focus of the Foundation's philanthropic endeavors is to support the creation, presentation and documentation of contemporary visual art, particularly work that is experimental, under-recognized, or challenging in nature. The Foundation's grants program has been both pro-active in its approach to the field of cultural philanthropy and responsive to the changing needs of artists and their communities. For example, in 2006 the Foundation launched the Arts Writing Initiatives to address the essential but under-funded area of arts writing and criticism. In 2008, in an effort to bolster vibrant, under-the-radar artistic activity in communities across the country, the Foundation established a Regional Regranting Program; through partnerships with artist-centered organizations in 14 cities, these grants support alternative gathering spaces, publications, websites, events and other public-facing artist-driven projects. Also in 2008, the Foundation initiated a Curatorial Fellowship program, which encourages curatorial research leading to new scholarship in the field of contemporary art.

The Foundation has also forged the way for new Warhol scholarship and curatorial innovation as well as greater public understanding of Warhol's profound significance. The Foundation's ongoing support and oversight of thoroughly researched, extensively illustrated catalogues raisonnés of Warhol's entire artistic output.

To celebrate its 20th

Anniversary, the Foundation initiated the Andy Warhol Photographic Legacy Program in 2007, which donated over 28,500 photographs by Warhol to educational institutions across the United States. More than 190 college and university museums, galleries and art collections participated in the program, each receiving a curated selection of original Polaroid photographs and gelatin silver prints. The aim of this program was to provide even greater access to Warhol's work and process and to enable a wider range of communities and institutions across the country to view and study this important body of work.



The Andy Warhol Foundation
US

The Andy Warhol Foundation was established in 1987. In accordance with Andy Warhol's will, the mission of The Andy Warhol Foundation for the Visual Arts is the advancement of the visual arts. The foundation manages an innovative and flexible grants program while also preserving Warhol's legacy through creative and responsible licensing policies and extensive scholarly research for ongoing catalogue raisonné projects. To date, the foundation has given over \$200 million in cash grants to over 1,000 arts organizations in 49 states and abroad and has donated 52,786 works of art to 322 institutions worldwide



The Allure of Matter: Material Art from China February 7 - May 3, 2020 Commissioned by the Smart Museum of Art, Los Angeles County Museum of Art, Seattle Art Museum, and Peabody Essex Museum. Photo: © Museum Associates/LACMA.

With more and more contemporary artists reaching commercial success, do you feel there is a responsibility for these artists to 'give back' to the not-for-profit art sector that supported them?

Although artists who achieve commercial success should not feel beholden to those institutions and entities whose job it is to support the development of their work, many do remember the early support that enabled their careers to flourish. Our grantees provide a platform for artists' practices to develop, their voices to be heard, and an opportunity for their work to be experienced and appreciated, often for the first time. Our grantees take risks and allow artists to do the same; this is what makes them exemplary in our eyes. In recent rounds of our funding, we are proud to support a number of organizations founded by artists including Beta Local (PR), Denniston Hill (NY), Underground Museum (CA), and White Columns (NY) among others.

The Foundation recognizes the profound impact that Warhol and his work have on contemporary visual art and popular culture in general. Through its ownership of the copyright of Warhol images it has developed creative and responsible licensing policies that are accessible to those wishing to use Warhol images for educational purposes, and profitable to the Foundation when the images are used for commercial purposes. Revenues from licensing agreements add significantly to the Foundation's endowment from which it makes cash grants.

What do you see as the key challenges facing the arts sector today and how is The Warhol Foundation attempting to address these?

We acknowledge our culture's systematic marginalization of artists because of race, gender, religion, age, ability, sexual orientation, and/or immigration status among other factors. With the support of a diverse, forward-looking board of directors, we actively seek to highlight the work of under-represented practitioners and support efforts to address entrenched inequities.

Additionally, the dearth of funding for the visual arts continues to be a major, ongoing challenge both nationally and internationally. We are encouraged to see a significant number of financially successful artists today seriously considering how they can support other artists, whether by establishing their own foundations or other charitable vehicles. The true testament to Warhol's philanthropic impact will be the way in which his foundation inspires others to invest in the future of the visual arts.



Providence College Galleries (Providence, RI) Beyond Bauhaus: Many Cities, One Providence - Tel Aviv: From Seafoam and Clouds to the Here and Now September 11 - November 16, 2019 David Adika Mizrahi: Figurines No. 1 - 4 2019

INSIGHT

PHILANTHROPY IN AFRICAN ART

The Rise of African Art

Contemporary African Art made its entrance to the mainstream international market in 2006, timidly at first, (a bit like Cinderella did to the ball) when Jack Sherman's major exhibition of El Anatsui in New York piqued the interest of international collectors. Bonhams, the auction house in London ensured that contemporary African Art remained on the 'guest list' when it launched its African art department in 2006 and started its dedicated "Africa Now" sales in 2009. In spite of the fact that talented modern and contemporary African artists have been well known in their home countries for over 50 years, (e.g. early works of the Nigerian artist Ben Enwonwu date to the 1950s), it took the recognition and welcome embrace of western institutions, galleries and collectors for the market in contemporary African art to grow to the serious proportions in which it exists today. This was a welcome phenomenon for the artists who had initially struggled, mostly unaided, to evolve and to make a real living from their art practice; they suddenly found themselves the center of attention on the world's stage, being wooed and courted, embraced and befriended by the gallerists, art consultants, auction houses and collectors, mostly motivated by the speculative interest in getting in early (when the artist is on his/her way up) and to capitalize on the fame and accolade that awaits the meteoric rise of an artist's career.

In the excitement and the enthusiasm that has greeted contemporary African art as the latest entrant to the world stage, the question very few people are asking (except perhaps for some bemused artists) is whether this interest, this stampede, is sustainable, resting as it is on a fragile platform and lacking the fundamental pillars needed to hold up and sustain a thriving art economy.

The difference between a collector and a patron is that the latter seeks out a personal relationship with the artist and often provides funding and support to the artist which allows him to focus on his creativity (without compromising it for financial gain)

The rise of the contemporary African art market has happened mainly on the back of a rapid commercialization by auction houses, art fairs (which are numerous on the continent) gallerists and collectors keen to cash in on the rapid appreciation of works, some of which were created and acquired long ago, with no idea that contemporary African art would suddenly become the commodity "du jour".

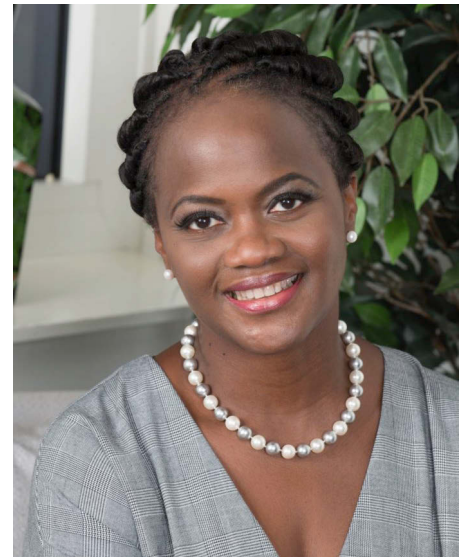
In 2016, CNN headlines announced "Looking for an investment? African art is hotter than gold". On March 3, 2017, the Financial Times headlined boomed "Demand is high for Contemporary African Art." In 2017, Sotheby's London held its first sale of Modern and Contemporary African Art, achieving record prices for the works of Ouattara Watts, Pascale Marthine Tayou, Antonio Ole and Yinka Shonibare.

On the back of this success story, very few have interrogated the marked absence, on the African continent, of working museums, art schools, art materials production, even social security, to provide much needed education, financial support and mentorship of the artists and to ensure the development and sustainability of the contemporary African art scene.

The Rise of Art Patronage

The rapid commercialization of contemporary African Art has been driven mainly by collectors who are business conscious speculators. However, there is now emerging the 'activist-collector' acting in the capacity of a patron. These are collectors who have started to look beyond the artwork to make direct contact with the artist, in a model reminiscent of the Renaissance period in history, when art patrons like the Medici family (in Italy) provided full sponsorship (i.e. room, board and art materials, as well as professional connections) to talented artists. The difference between a collector and a patron is that the latter seeks out a personal relationship with the artist and often provides funding and support to the artist which allows him to focus on his creativity (without compromising it for financial gain). The activist-collector is often the only means of sustaining an artists' practice, as there is still a big gap between the commercialization of the art market and funding initiatives needed to strengthen the weak art infrastructure on the African continent.

The idea of philanthropy in the arts in an African context has never been more important. The traditional model of philanthropy needs to evolve in order to ensure it fulfils its own potential as a catalyst for growth and best serves the needs of those it is intended to support. As the axe falls on public spending in Europe, and due to an absence of government funding in African countries, the arts increasingly depend on private and corporate funding.



Bimpe Nkontchou

UK, Africa

W8 Advisory

Bimpe Nkontchou is a lawyer and wealth advisor, and founder/ Managing Principal at W8 Advisory, a wealth advisory practice and multi-family office focused on African entrepreneurs and their families. Her work involves advising affluent African business owners about important issues concerning asset and wealth management, as well as family business succession planning. She is a keen enthusiast and collector of modern & contemporary African art and views African art as an important legacy of the African continent, as well as being a valuable asset class. Her clients include affluent collectors of African art, accomplished African artists and a growing number of art foundations on the African continent.

Bimpe is a member of the African Art Acquisitions Committee of les Amis du Centre Pompidou, supporting the Pompidou in their initiative to build and promote an outstanding collection of modern and contemporary African art. She has spoken at conferences and forums on the theme of "African art as an attractive asset class" (hosted by Galerie MAM in Cameroon) and was also as a panelist at the Choiseul African Business Forum discussing the 'Contemporary African Art Market'. She is a founding member of the Working Group of the Promotion of Contemporary African Art in Cameroon (an initiative by the MAM Foundation in Cameroon).

Bimpe is a trustee of the Yinka Shonibare Foundation, as well as a Trustee/Director of G.A.S. Foundation (Nigeria).

The past 25 years has witnessed a growth in philanthropic giving on the African continent due to rapid economic growth during this period. The estimated potential giving pool of wealthy individuals on the continent is \$2.8 billion per year (as reported by the African Philanthropy Network), but only a very tiny fraction is diverted to supporting the arts. There are, however, a few recently established art foundations on the continent, with philanthropic objectives ranging from supporting artists by providing them with space to display work, to offering free entrance to art exhibitions and cultural events to members of the public. A few artists' residencies are opening all over the continent, founded by galleries and collectors, as powerful incubators of diverse talent.

Patronage is crucial in supporting artists to reach their creative potential. The emergence of patrons on the African continent is important for the successful development of the art ecosystem on the continent.

A new model of Philanthropy?

Patronage is also evolving by celebrated artists who wish to 'give back' and to support home grown artists on the continent.

G.A.S Foundation - Yinka Shonibare CBE: One of the world's foremost artists, the Nigerian-British Yinka Shonibare CBE has announced the development of his new artist residency space in Lagos, Nigeria due to open in 2021, called G.A.S Foundation. This is a 'not-for-profit' foundation dedicated to facilitating international artistic and cultural exchange and developing creative practice through artists' residencies and international collaborations. Aside from giving artists a space to work in (and to display their works) the project extends to a 30 acre farm in Ijebu, a rural town about 3-hour's drive from Lagos. This farm supports the local ecosystem growing tomatoes, peppers, cashews and other vegetables to contribute to food security and to also create jobs to boost the local economy.

This new model of philanthropy by an accomplished artist, giving his time, resources, funding and mentorship to emerging, home-grown artists, is an original phenomenon which will help address the gap created by the lack of art institutions and coherent funding mechanisms on the continent. As an artist, Shonibare is aware of and sympathetic to the challenges faced by artists everywhere (especially on the African continent) on their journey to recognition and success, and his initiative will have enormous impact on the future of the African art scene.

BLACK ROCK - Kehinde Wiley: Black Rock Senegal is a multi-disciplinary residency program developed by the celebrated African-American artist Kehinde Wiley that brings together an international group of visual artists, writers, and filmmakers to join him at his studio on the westernmost point of the coast of Africa.

Black Rock seeks to support new artistic creation by promoting conversations and collaborations that are multigenerational, cross-cultural, international, and cross-disciplinary. Residents (three at a time) will be invited to Dakar for between one and three months to live and create works at Black Rock. During their stay, they will be introduced to local artists, artisans, and arts organizations in and around Dakar as well as in other regions of Senegal. The first cohort of 16 artists to be awarded residency spaces at Black Rock were announced in July 2019.

By virtue of their fame and their impressive network of contacts in the art world, both Shonibare and Wiley realise they are well positioned to provide opportunities to other artists from within and outside the African continent. Their initiatives are to be applauded and supported, as though there are countless artists residencies around the world, very few are based in Africa.

However bright the future of the Contemporary African Art scene may appear, it is still fragile and fraught with uncertainty, due to the absence of a coherent and sustainable art ecosystem on the continent, which will require a helping hand from private and corporate philanthropists in the absence of significant government support.

11.6 COLLECTIVE PATRONAGE MODELS

Collective patronage can be an effective way of bringing individuals together and mobilise a dedicated group of patrons to achieve common objectives.

Collective patronage can be an effective way of bringing individuals together and mobilise a dedicated group of patrons to achieve common objectives, such as financially supporting an artist's project, education and grants programmes, build and operate an art institution or support the acquisition of art for a public museum.

One type of collective patronage model is the museum patron programme, that plays an important part of the funding mix for many of the major museums around the world, in particular in the US and UK. These patron groups are targeting both the older generation of patrons, but in recent years there has been a strong focus on cultivating the next generation of patrons through initiative such as as; Young Patrons at the Royal Academy, Tate Young Patrons, The Met Apollo Circle, Junior Associates at MoMA, Whitney Contemporaries, Art Council at the Dia Art Foundation, Young Collectors Council at the Guggenheim.

Another type of collective patronage illustrated below are patron groups that works independently and outside the confinement of a specific institution. One of these models are Outset, which originated in London, but exported the model and framework to a number of different countries.

We are also seeing significant growth in collective patronage driven by technology, and one example is Patreon,

which was co-founded in May 2013 by Sam Yam and musician Jack Conte. In December 2019, Patreon announced that creators had earned over \$1 billion on Patreon, and that this was supported by 4 million patrons using the platform, with a 1 million increase in patrons over the last year. Patreon provides a business infrastructure to content creators, such as artists, video makers, musicians, podcasters and game developers to cultivate and monetise their online fanbase. Patreon is aimed at the more dedicated fans within a larger fan base, and encourages these core followers to become monthly paying patrons. In return for their membership they will receive a regular perks and rewards depending on their membership level which typically ranges from \$5 to \$15 per month

Subscription-based funding has proven to be a viable source of support for musicians, podcasters and digital-content creators, but it is still a challenging model for artists and other creators whose output is less episodic or periodic. So far there are relatively few visual artists that have created a successful following on Patreon, and most art related content on Patreon is related to painting or drawing tutorials. However, with the increasing traction of this platform it has the potential of becoming an attractive model for visual artists to convert their existing fans (maybe by drawing on their social media following) and collectors into a sustainable community of online patrons.

INTERVIEW
OUTSET

Q&A

Outset has been running for more than 15 years, take me through how it started and how it has evolved.

So it started in the year 2003, a couple of years after Tate Modern was built and contemporary art and the Young British Artists (YBAs) were in the news almost every day. I felt incredibly lucky to be in a metropole where I could really enjoy and see so many things, but the offer was either museum patrons groups or academic studies, there was nothing which had a more academic ambition, without going for a degree. Patrons groups offered very interesting exhibitions in the incredible institutions we have here, but it was about 'Come, a guided viewing of an exhibition and then go home again', which gave you a good insight into the institution, but did not connect the dots of the artistic process for me that lies behind these exhibitions - I wanted to get involved.

The first thing I understood was that art always needed funding, so why not pool our resources and make things happen. One of our first projects was a big sculpture that was coming to the National Gallery by Nancy and Ed Kienholz, which needed to be supported for the exhibition. A group of individuals decided to finance it. We each put 1,000 to 1,500 pounds together, and we really got involved in the making of the exhibition. We went behind the scenes, we learnt about the historical context. And all of a sudden this world that initially seemed quite separate, the contemporary art world and the historical art world became just one large story. And I think Outset is really about the storytelling. It's about the story of each work of art. It's about what does it mean to us as a society? What does it mean to me as an individual, and how can I actually experience it in a meaningful way?

At this point this was beginning to be really exciting! An independent group of benefactors who were up for an adventure in the arts was forming itself.

That was how I got approached by the directors of the Frieze Magazine Amanda Sharp and Matthew Slottover, who were planning their first edition of Frieze Art Fair and had heard about this group of people, who are interested in not just consuming art, but actually producing, helping, in a productive role. And they asked me whether I would be open to doing something with the art fair. And I thought, great, but let's be really inventive. Let's do something that has never been done before. Because, again, it's about the story. It's about telling the story as it is and exciting you. And if I'm excited, I know I can excite other people to join forces and to experience something which otherwise is just happening behind locked doors. So the idea of the Outset Frieze Tate Fund was born in a little Vietnamese restaurant. And Matthew and Amanda and I sat together and we plotted and we thought, well, we have to create something like an art prize, but what could that be? And we approached the Tate, whether an acquisitions fund would be of interest to them. It took a bit of time to get an appointment with Nick Serota, but once I was there, within 20 minutes, the whole thing was done. And I remember Nick Serota saying one thing: 'Candida, great idea, wonderful thing. Let's do it. Let's get curators to go to the art fair, choose art for 150,000 pounds that you as a fund are promising, and invite guest curators to increase our knowledge'. And he said, 'Just do me one favor. Never ever ask curators to work for free. Always make sure they have a stipend'. But otherwise there was no modification of the model that we had presented.

At that time I also met Yana Peel, who was also very interested in the arts. She quit her job at Goldman Sachs and we decided to join forces and create Outset Contemporary Art Fund with the Tate Fund as our first project.

Lord and Lady Foster generously threw a dinner at their home for us to execute that idea and we raised 150,000 pounds that evening... We even raised a little bit more, so we then financed the renovation of the Camden Art Center garden. Which became the Outset garden and the rest is kind of history. So the model of this unlikely partnership between a national museum, a commercial art fair, and a patrons group was unheard of before and thankfully has been emulated in many other places since - and really tells a great story, which is always at the core of every art work and thus every Outset project.

The first thing I understood was that art always needed funding, so why not pool our resources and make things happen.



Candida Gertler

UK

Outset

Established in 2003, Outset Contemporary Art Fund is the only international, independent charity pooling donations from patron circles and partners to support new art for the widest possible audiences. Present in 9 countries, it has raised over £10m worldwide to support the creative ecosystem. This spans education, professional development, the production of new work and exhibitions, institutional collecting, and initiatives that underpin the creative infrastructure for the long term. Outset is recognised for pioneering arts philanthropy through bespoke funding solutions.

Timeline

2003

Outset/ Frieze Art Fair Fund established. A strategic partnership between Outset Contemporary Art Fund, Frieze Art Fair and Tate to buy important works of art by emerging artists at the fair for the National Collection.

2005

Donation of the first project realised through collaboration between Artangel and Outset; Francis Alÿs 'The Guards' enters the Tate Collection.

2008

Outset supports its first interdisciplinary production; Wayne McGregor and Julian Opie's 'Infra' at the Royal Opera House, London.

2009

Outset supports its first biennial production: as a co-producer of the British Pavilion at the 53rd Venice Biennale, Outset helped support Steve McQueen's film 'Giardini', alongside the Thomas Dane Gallery, London; Marian Goodman Gallery, New York and the Art Fund.

Has the organization changed over the years in terms of its mission, its ambition, its projects? And how?

I think the ambition and the mission are very simple: the enablement of excellence in the arts, in the public realm. Which is very important. It is always about public art, either being shown in public institutions or through projects that are of a public nature. But the formula has always been the same. It's to stay nimble, react to what is really needed in the art world and what artists and public institutions really need, and strive for the best. I think we were very lucky to attract incredibly passionate and very committed patrons who with Outset's evolution have evolved themselves and who are demanding a more in depth involvement. The Outset model has also spread to other countries, there are now seven chapters; in England, Germany, Switzerland, Israel, Greece, Netherlands, Estonia, Scotland and India. Visionaries who really caught on to the idea and have built incredibly successful chapters of Outset which are working independently of each other, but with the same mission and a kind of franchise idea behind it. Every director in their respective country has the local knowledge to create the Outset chapter that they feel is going to be the most successful. So fundraising levels are different. Sometimes the whole thing is being funded by maybe one major patron, and sometimes 80 plus people are pooling their resources. Some chapters raise 25,000 pounds a year and others 500,000 pounds a year. It fluctuates and we don't care as long as the quality of the projects they are supporting is of the level that we all are happy with.



Francis Alÿs, 'The Guards, 2005

When you think about Outset, versus museum patron programs, how do you differentiate yourself? Understanding that it can be tricky for small organizations to compete with large institutions for patrons.

It's a very simple formula. Because we support all these museums, and we support everything that has an output, the output is really the reward and "Giving" is the route forward, the experience. Because the way we organize the proceeding of giving, the process of giving, is the most exciting one. The outcome is the highlight! I always say that the return on your investment is emotional, you get very close to the artists, you have an access to their studios, their thoughts and their evolution. We work with artists, sometimes 10 to 15 years, again and again and we are part of their journey. So focusing on the journey, on the process of creation is what we seek. We see ourselves as a group of explorers who are really happy to go for the unknown and to also take risks. If you look at the applications we receive, and you ask them why Outset? They very often say: "because we would never ever be able to get a grant anywhere else for this kind of exploratory project." The bureaucracy is so exaggerated in so many places that application models actually are discouraging taking risks or exploration. And I think that's where we want to be: at the outset of a journey! at the outset of a new process! At the Tate, for example, we were at the outset of collecting performance art, we were the first ones to buy performance art for the collection. So for us risk taking, but calculated risk, with good people, with the best advice and the best professionals is what we're looking for. We want to be the ones who give out grants that nobody else would give out.

I think the ambition and the mission are very simple: the enablement of excellence in the arts, in the public realm.

2013

Outset Study at The Drawing Room launched. A new, free, open access research hub comprising a specialist contemporary drawing library and study area. The first of its kind in the UK and Europe.

2015

fig-2 - a programme of 50 projects that took place across 50 consecutive weeks at the ICA Studio in London in 2015

2016

The Outset / Government Art Collection Fund was launched - an innovative philanthropic funding scheme benefitting an institutional collection, and it embodies a new creative partnership between the private and the public sector.

March 2016

Studio Makers launched. Studiomakers has helped deliver over 60,000 sqft of workspace across a number of short-term affordable workspace projects, supporting hundreds of artists, events and exhibitions.

2018

Outset Partners launched. Outset Partners Grants Programme will award up to £275,000 in grants per annum to eligible public institutions.

In terms of the individuals that are with you on this journey, is Outset acting as an incubator for their own journeys or an educational process before they go out and do their own thing?

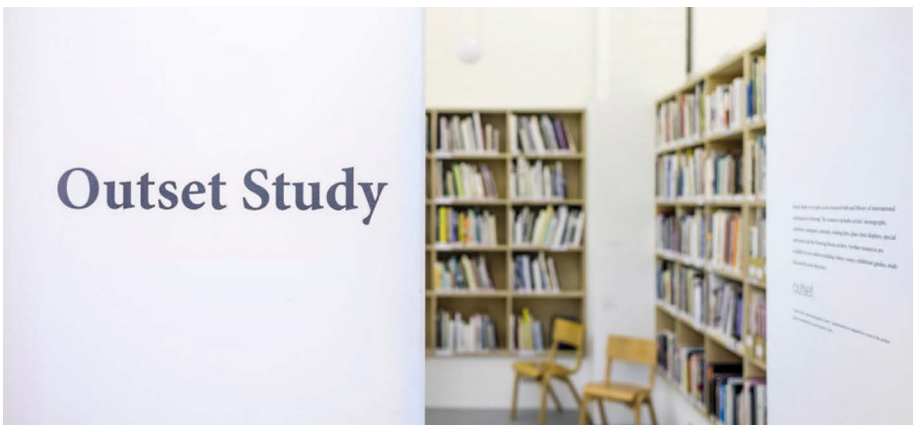
Absolutely. I have had many patrons who came in for the first time looking at contemporary art and who became trustees of very well-known institutions. For us, seeing them becoming active in their own right, is a success. And we have big collectors for example, who through the Outset model of residency programme, have opened up their own residencies and are now running fantastic programs. So we are thriving on the patrons who come on board and then do their own thing.



Wayne McGregor and Julian Opie's 'Infra' at the Royal Opera House, London, 2008. Supported by Outset.

Regarding the young generation, the next generation, how do you capture them? How do you educate that generation about the benefits of patronage?

You are touching on something that has been on my mind for quite a while. How do you make Outset relevant beyond your own involvement? I think one key is to work with a young team. In our team in England, everyone is below the age of 35. I think young teams are incredibly important. And I have to say, I am so flattered that our patrons have sometimes also brought their own children onto trips. I mean, when do you see a 25 year old wanting to go on a trip with their mom or dad or going on an outing with them? But because what we do is so cutting edge and always involves young artists, they feel completely in their element. We've been on a trip now to Amsterdam, where I invited two young people below the age of 30, who are studying and working in Amsterdam to join our group. And we had three children of patrons, joining the trip who were also below 30. They formed their own table, they formed their own group, they went out afterwards, it was just such a joy to see. And I think what you need to do is also maybe lower the entry level. So if our donations are between 5,000 and 25,000 or even project adoption for \$50,000 plus, you'll just lower the entry level to make it affordable for them, because even if they could maybe afford it, theoretically, I think there is a threshold that you as a 25 year old would not automatically surpass. I think what's also exciting is that members of my team are now really talking to these young people who joined our trip, to form their own group. So you give young people autonomy, ownership and support and you empower them to start exploring their own journeys.



'Outset Study', Drawing Room, 2013

What do you see as being the biggest challenges ahead?

One of the big challenges is workspace and affordability in places that are offering opportunities like London. I really believe that if we don't solve the problem of affordability, we will have huge problems retaining talent, and even retaining them in the art world, they might have to go find a job and work somewhere else. So helping this to stay vibrant is very important. and another challenge is how to incorporate technology, which is something that I think a lot of artists, galleries, museums are scared of, but unless they really embrace it, and accept the potential of technology, they risk missing out. But I'm seeing incredibly encouraging examples. I've seen brilliant art, incorporating artificial intelligence and also virtual reality. So we are in a very exciting place. I think that we have always dreamt of availability and democratization of the arts and we have to be open to new developments, we have to make it available to as many people as possible.

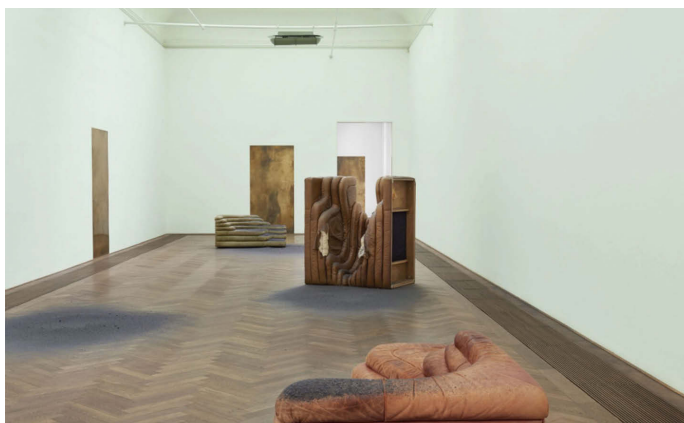
As a society, we have definitely understood that culture and art is something that everybody needs to lead an interesting and fulfilling life. In times of crisis, art is a real bridge builder. I think art can really help in bringing communities together. It's all about reaching out and bringing everybody in. That's why the word exclusive doesn't exist in Outset language.



Rebecca Birch 'Lichen Hunting on the West Coast', 2015. Photo by Sylvain Del



Anne Hardy, Detached, 2009. One of the many works donated to date by The Outset/Government Art Collection Fund



Dora Budor, installation view, I am Gong, Kunsthalle Basel, 2019. A recipient of The Outset Partners Grant. Photo: Philipp Hanger / Kunsthalle Basel

INTERVIEW

ARAB FUND FOR ARTS AND CULTURE (AFAC)



Wall of Dreams, Digital Photography.jpg: Youssef Doughan, Wall of Dreams, from "Tints of Resilience" exhibition curated by Rania Mneimneh, Visual Arts, 2017.

Programs

Supporting the production of cultural and artistic work lies at the core of AFAC's work. Since our inception, numerous changes have taken place in our funding programs in response to the needs, gaps, and emergence of new forms of expression and storytelling. The fund for supporting novelists has transformed into encouraging other genres of creative writing, while the support for documentary filmmaking has expanded, adding a dedicated program for enhancing documentary photography.

The support that AFAC offers is not restricted to cultural and artistic work; it extends to cover research on the arts, to secure appropriate channels of distribution and to guarantee the sustainability of pioneering cultural organizations in the Arab world, whether by way of financial support or through training and mentorship.

Grants: AFAC offers close to two hundred grants every year through open calls to submit applications. These grants are spread over nine programs: Performing Arts, Visual Arts, the AFAC Documentary Program, Music, the Research on the Arts Program, Creative and Critical Writings, Training and Regional Events, Cinema, and the Arab Documentary Photography Program.

Training and Mentorship: In addition to the grants, AFAC sets up programs that offer training and mentorship to develop missing skills and practices, as is the case with the Arts and Culture Entrepreneurship and the Arab Documentary Photography programs.

Knowledge Building and Sharing: AFAC's extensive database includes more than 10,000 applicants and 1,350 funded projects, which has made it into a considerable source of information on cultural trends, modes of artistic production, social impact, geographic contexts, and all the relevant statistics. AFAC shares this information through reports, infographics, grantees' stories and studies that it commissions.

Broadening the Pool of Supporters for the Arts: AFAC is committed to strengthening philanthropy for the arts, and to working with the private sector to promote the spirit of entrepreneurship in the field of cultural and artistic production. Our aim is to expand and diversify sources of funding for artists, writers, intellectuals and researchers, as well as organizations that present artistic and cultural content.

Building Audiences: AFAC seeks to cultivate appreciation for and engagement with arts and culture production to reinforce the transformational power of creative expression.



Rima Mismar

Lebanon

AFAC

The Arab Fund for Arts and Culture - AFAC was founded in 2007 through the initiative of Arab cultural activists as an independent foundation to support individual artists, writers, researchers, intellectuals, as well as organizations from the Arab region working in the field of arts and culture. Since its launch, AFAC's programs have steadily expanded to cover cinema, photography, visual and performing arts, creative and critical writings, music, documentary film, in addition to funding research, trainings and cultural events. Based in Beirut, AFAC works with artists and organizations all over the Arab region and the rest of the world.

The Vision

AFAC strives to build a flourishing cultural and artistic scene across the Arab region that contributes to establishing open and vibrant societies, where young and seasoned voices engage with each other in the wake of the massive transformations being witnessed by the region.

Objectives

In such a context, AFAC seeks for works of art and culture to contribute to the following goals

- Take advantage of the gray areas and collapse of self-evident certitudes in our region to spur fresh thinking and innovative visions of the future
- Search for tools to bear witness to the hopes and hindrances our region is living through, with techniques that go past traditional documentation to create new forms of experimentation in writing and ways of dealing with the image
- Rediscover the complexity and diversity of our societies, and search for marginalized narratives in both the near and distant pasts



Mohammedali Ltaief, "The Path of the Sun or the Bare Life", Performing Arts, Tunisia, 2018.

\$28,740,000

Raised since 2007

13,310

Granted to projects over 13 years

1,541

Applications received

688

Projects supported

447

Emerging artists discovered

411

Grants to female artists

353

Institutions supported

286

Regional and international awards

- Promote engagement between Arab societies and their diasporas, especially after such a large number of Arab artists have become refugees or been forced into exile across the world, which has reflected on them personally and the art they produce, as well as on the various societies they are now working in
- Expand the space for civic engagement through the offerings of intellectuals, artists, researchers and civil society organizations; a space for dialogue, questioning, critical reflection, and tolerance

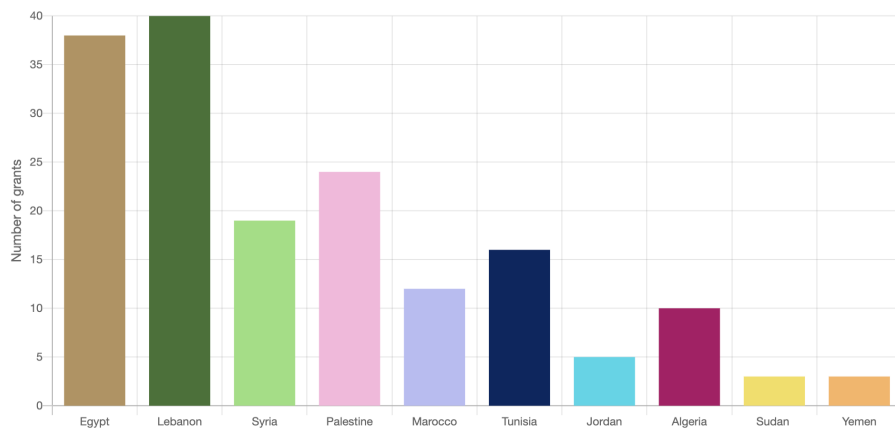
Core principles:

Autonomy: AFAC is keen on diversifying its funding sources allowing us autonomy to work towards realizing our vision.


Transparency: AFAC adheres to transparency at every stage of work, beginning from the grants application forms which are accessible and open to all, up until the selection process itself, which is the responsibility of a committee of jurors chosen annually for each category.

Dynamism: AFAC carries out periodic evaluations of its work, taking into consideration deliberations between jurors, social and political changes, and the new creative genres that accompany them, which allows us to be constantly prepared to evolve or modify our programs.

SPLIT BY TOP 10 ARAB COUNTRIES: BY NUMBER OF GRANTS.



Legend

	Egypt	38 Number of grants
	Lebanon	40 Number of grants
	Syria	19 Number of grants
	Palestine	24 Number of grants
	Marocco	12 Number of grants
	Tunisia	16 Number of grants
	Jordan	5 Number of grants
	Algeria	10 Number of grants
	Sudan	3 Number of grants
	Yemen	3 Number of grants

81%

of applicants are individuals and 19% institutions

42%

of grantees are female vs 58% male



Btihal Remly, "The Djinnidiaries", Arab Documentary Photography Program, Morocco, 2017.

Q&A

Tell us about the origin/ idea behind AFAC?

The idea behind AFAC started in 2006 with a group of cultural philanthropists and lobbyists from the Arab region who were cognizant of the fact that there are very little financial and professional resources for artists as well as cultural organizations in the Arab region to tap into in order to conceive their artistic and cultural projects. Accordingly, a fund (AFAC) was set up to address that gap through offering grants and capacity-building originally in six main artistic and literary areas: music, visual arts, performing arts, literature, film, and trainings and regional events. Since our inception, numerous changes have taken place in our funding programs in response to the needs, gaps, and emergence of new forms of expression and storytelling. The fund for supporting novelists has transformed into encouraging other genres of creative writing, while the support for documentary filmmaking has expanded, adding a dedicated program for enhancing documentary photography. Additionally, two new support schemes were added in 2018: one for knowledge building and sharing through supporting research on the arts as well as critical writings; and the second to guarantee the sustainability of pioneering cultural organizations in the Arab world, whether by way of financial support or through trainings and mentorship.

I believe that the greatest achievement of AFAC is its ability to provide a sustained source of funding for the arts across the Arab region for more than 13 years...

What are among the greatest achievements of AFAC so far, which moments / projects are you most proud of, or where you felt the impact of AFACs support?

I believe that the greatest achievement of AFAC is its ability to provide a sustained source of funding for the arts across the Arab region for more than 13 years now. This has resulted in catalysing the whole arts and culture sector to imagine, produce, and accumulate a body of work across disciplines that takes on difficult questions, casts a critical point of view on social, human and political issues, and consequently creates spaces for dialogue, exchange, and discussion. The processes upon which we operate (open calls, non-thematic approaches, independent juries that change every year,...) allow for a great diversity to come across whether at the level of topics or approaches. As an independent grant-making foundation, dedicated to empowering creativity, knowledge, independent cultural spaces and audience access to arts and culture, we have been the privileged accomplice to an unexpected surge in Arab creativity. Despite

the newspapers headlines about Arab countries being more often alarming or morbid, in the arts and culture, the Arab world is witnessing a captivating surge in creativity that has forged its own paths to international visibility and critical acclaim. In the context of Arab regimes ruled by police states, and societies embattled with the sinister pulls of reactionary extremism, artists and intellectuals have been steadfastly defending pluralism, freedom of expression, the right to dissent, tolerance and justice. This first-hand knowledge and longstanding experience are at the root of our conviction in that actions in the creative fields are profoundly meaningful.

Tell us a bit more about the role of art philanthropy / art patronage in the region that AFAC focuses on?

The Arab region has a lot to give in terms of talents and support. The mindset of philanthropists is mostly focused on tangible results which explains why they are much more inclined to give for education, health and humanitarian/relief causes. As a grant-making institution that is constantly working to sustain itself, remain relevant to the arts and culture landscape and artists' needs, and therefore remain a viable resource for artists in the Arab region and diaspora, we took it upon ourselves to advocate for the importance of supporting creative expression and to prove that arts and culture are not a luxury but rather an integral effort to building progressive societies and imagining better futures. We are often forced to quantify the importance and impact of arts and culture. Terms such as social justice, freedom of expression, inequality, marginalized communities, under-represented or vulnerable groups, positive change and more come into play to justify why the arts are important to continue to be supported especially when times of conflict such as the ones we are experiencing nowadays, give rise to what could be labeled as more 'urgent' matters: poverty, hunger, shelter, health, etc... Our solid conviction in the importance of arts and culture is suddenly not anymore self-evident. The fleeting nature of art and its intangible impact call for a more focused argument on how arts are beneficial, impactful, agents of change... In 2014, we started an exercise analyzing 50 projects out of the 150 projects we support annually, in terms of how and where they intersect with the social, political and humanitarian spheres. We opted to do this in retrospect i.e. after the arts projects have been supported and completed, thus staying faithful to our mission of safe-guarding artists freedom and independence. Working closely with 50 artists and art institutions we support each year, we would identify together parameters and indicators along which impact could be analyzed and sometimes even quantified. But let's put these terms aside for a moment and reflect with more depth on this exercise. What is really striking to me is the wide range of subjects, topics, motivations that artists are working with in the Arab region. What is striking to me is their high sense of responsibility towards making a difference. This is such a unique case in a region like ours where terms such as accountability, responsibility and transparency are so vaguely practiced. Artists and cultural practitioners are applying their very own strict codes with regards to civic responsibility, informing the public, uncovering truths, recovering histories... only in visual arts, performing arts, film, photography, literary writings, music can we find today a concerted effort to: spur critical thinking, create spaces for healing, build capacities, push boundaries and question stereotypes and clichés, defend diversity, empathy, and freedom of expression, shed light on the marginalized, work on social cohesion and community development, probe identities, deal with displacement and migration.

we think of transparency as a responsibility and a guiding principle. It's not negotiable nor a choice that we can afford not to make. Transparency encompasses our processes, operations, and finances.

How is AFAC different from other philanthropic organisations in the region?

AFAC is the only organization in the region that supports the whole spectrum of art and cultural practices. The key to its uniqueness lies in three main things: believing that the money should follow good ideas and not pre-set agendas, i.e. never compromise the relevance of our work and the needs of our constituencies for the sake of getting funding; thinking of our work as a work-in-progress where there is always room to ask critical questions, improve, and evolve; and adopting transparency, autonomy and openness as core principles in all we do. Additionally, we are led by the belief that art is always 'political' by its very nature, i.e. artists and arts organizations do not need a social justice frame to make it so but at the same time art is an antidote to political slogans and dangerous simplicities. It makes things more complex, not less. It helps us see things from other points of view. Thus, it should never be asked to compromise otherwise it becomes propaganda.

AFAC is very open about sharing data and results from your interventions/ projects in a sector often lacking access to data – how important do you think transparency is? What do you hope to achieve by being transparent?

Being an organization that works with different stakeholders (community of artists, writers, intellectuals and organizations, as well as donors), we think of transparency

as a responsibility and a guiding principle. It's not negotiable nor a choice that we can afford not to make. Transparency encompasses our processes, operations, and finances. When it comes to sharing data and knowledge around the arts and culture sector, we are guided by the same principles of transparency, cooperation and benefitting the larger landscape of arts and culture. We think of ourselves as one piece of the puzzle and thus our work would make sense in as much as we aligned with the needs on the ground and with the work of other players in the sector, mainly peer organizations.

Tell us a bit about the AFAC model? What is the strategy regarding sustainable funding for the future?

AFAC is a non-profit organization that depends on donations, grants and sponsorships from 4 different sources: 1- philanthropic organizations; 2- government agencies; 3- individual givers; and 4- corporations. The third and fourth avenues of contribution are still the weakest and for different reasons. For individual givers, the challenge is to convince them that supporting arts and culture is strategic giving and that the return on investment is retaining the talents and securing a better future for the Arab region where we can speak of open and progressive societies. With corporations, the challenges are at the level of alignment i.e. finding a common ground where we can safeguard the integrity of work without instrumentalizing the arts nor franchising them. Community-based arts, participatory arts, finding the artist in each of us... are all the good but those should not become proto-types or pre-requisites for art to matter.

How does AFAC ensure it stays relevant in a fluid and fast changing world?

We continue to work towards enabling, probing and exploring imagination, expression, representation, and narratives, which hold keys to shifting perceptions, allaying fearful minds, hearts and consciousness. We believe that the most pressing questions of our times are finding their place in works of art and not in political debates nor media platforms. Whereas politics and politicians are chained and mainstream media is reductionist, artists are free to imagine a future beyond the current crisis. Those core beliefs necessitate that we keep an open dialogue with our community of artists and organizations as well as with our donors. Through our annual jury processes, we collaborate annually with more than 35 new jurors who are experts and practitioners from the different disciplines but also who come from different geographic areas in the region. The collaboration goes beyond reading, evaluating and selecting projects to discussing challenges, needs and ways of improving our work. Our annual field visits to different Arab countries allow us to meet and exchange with artists and organizations and to stay abreast of the specific contexts. We conducted an evaluation in 2017 of our ten years of operations and we plan to do so every five years.

What do you see as the greatest challenges ahead for AFAC and what are you doing to address/ adapt to these challenges?

The challenges are many. Firstly, the demand is growing while the resources for arts and culture are shrinking. It is a real challenge to meet the needs on the ground especially when very few organizations in the Arab region to support arts and culture exist. Secondly, the landscape of funding is changing globally. The money that used to exist for arts and culture is either shrinking or shifting to support other areas that donors deem more important and such decisions happen mostly without consultations with the local players. This often poses the challenge of how to align the needs on the ground with new donors' strategies. At the level of the arts and culture sector in the Arab region, the challenge today is to identify ways to give access to bigger publics to artistic and cultural productions thus the need to work more in the coming years on distribution/ circulation/ dissemination. The sector itself is also challenged with finding new non-traditional platforms to make its works visible locally and to think of the economies of production. In a region that lacks resources, artists and practitioners need to be cognizant of how they are producing.

11.7 ARTISTS AND ARTS INCUBATOR MODELS

Risk taking and experimentation are fundamental aspects of artist incubators, with many of these platforms supporting artists and artistic practices that often don't have a commercially viable market (yet).

Artists and arts incubators are a growing phenomenon in the world of art patronage. A number of different models exist, from residency programmes to incubators focusing on developing the skills, tools and knowledge that artists need to sustain their practice. Even museums are getting in on the game, with the New Museum in New York launching NEW INC in 2014, as the first museum-led cultural incubator. NEW INC was conceived of as a not-for-profit platform for furthering the Museum's ongoing commitment to new art and new ideas. In New Zealand, Te Papa (The Museum of New Zealand) - have developed a seed accelerator called Mahuki, which is a culture-tech accelerator, focusing on developing leading digital businesses for the culture and heritage sector.

In the educational sector, Royal College of Art in London, has developed the InnovationRCA incubation programme, for students who have commercial inventions. They have also launched the AngelClubRCA, which aims to connect the most promising early-stage RCA graduate start-ups with investor members. The RCA model and its applicability to fine art students is discussed in more details in the 'A New Incubator Model for Arts Universities' by Julia Valletta. Other art schools, such as Central St. Martins in London has set up an incubator called Maison/O - which aims to inspire, inform and equip the next generation of creative talents to take the lead on sustainable innovation. Maison/O was launched as a partnership with LVMH group in 2017.

There is increasing evidence that incubator models could be adopted to the artistic practices with less obvious commercial outcomes, as illustrated by initiatives such as Africa First and also the residency programme run by Delfina Foundation, which is an incubator programme for artistic experimentation and exploration of new practices.

INTERVIEW

INTERVIEW WITH AARON CEZAR, DELFINA FOUNDATION

We caught up with Aaron Cezar, director of the Delfina Foundation over a freshly brewed coffee in their now two-adjacent townhouses. A 'family lunch' was cooking in the kitchen, a table for 32 was being set.

Q&A



Aaron Cezar and Delfina Entrecanales at the Delfina Foundation in London.

Talk us briefly through the history of the Delfina Foundation.

Well I guess you can't talk about Delfina Foundation without talking about Delfina herself. She set this up from the very beginning. She is our founder and our patron – a Spanish philanthropist; an art enthusiast, but not an art collector. And that's a very important point. One of her quotes is: 'I collect artists, not art'. And so for her it's always been about creating opportunities for artists.

Delfina came to the UK because her father sent her away from fascist Spain to learn English, and to also get a broader view of the world. She was 18 at the time. She often found herself taking care of families that were living in exile, and also intellectuals and artists from Spain. In the 70s, she started to support musicians, but she realised that supporting musicians would be too expensive, and instead started to look at helping visual artists, and that's how Delfina Studios started. First in a jeans factory in Stratford in 1987, and then it grew from that to be a formal institution, when it shifted and moved to Bermondsey in 1992 to a renovated old Chocolate Factory with 34 studios for artists and accommodation for 10 on site.

Between 1992 and 2006, Delfina Studios continued to occupy that space. And it became world renown for the support that it was giving artists, and where those artists were going afterwards. More than a dozen were nominated for the Turner Prize and a few of them won. It became a meeting point and hub. At this time the YBAs were coming to prominence and Delfina Studios was very much part of that, providing that nurturing environment that allowed British talent to grow.

After Delfina Studios closed in 2006, the Delfina Foundation was set up the year after. Around that time, Delfina was traveling a lot in the Middle East, a region that was, and still is, in conflict. When she met artists, some of them had been in residence at Delfina Studios, they said, 'Why did you stop? The world needs you.' So, it was that that inspired her to start the Delfina Foundation, and to focus on international artistic exchange.

When I joined Delfina Foundation in 2007, that was the mission that I was asked to fulfill as an organisation; to develop an institution, that would be nurturing, that would include residencies at its core and artists at its heart, but that would also be focused on exchange. Initially, this was focused on the Middle East, because the journey began there, but later on we turned attention to artists from anywhere in the world.



Aaron Cezar

UK

Delfina Foundation

Delfina Foundation is more than London's largest international residency programme – it is a home where the next generation of contemporary artists, curators and thinkers are supported and nurtured.

Based in two newly renovated Edwardian houses near Buckingham Palace, Delfina Foundation is an independent, non-profit organisation dedicated to fostering artistic talent and facilitating exchange through residencies and public programmes ranging from workshops to exhibitions, both in the UK and with international partners.

Established by arts philanthropist Delfina Entrecanales CBE, Delfina Foundation is the successor to Delfina Studio Trust. From 1988 to 2006, Delfina Studio held an unprecedented record for supporting artists through residencies and exhibitions, including more than a dozen Turner Prize nominees such as Mark Wallinger, Jane & Louise Wilson, Tacita Dean, Martin Creed and Glenn Brown as well as renowned artists such as Chantal Joffe, Michael Raedecker, Hanguang Yang, Esra Ersen, Wim Delvoye and Khalil Rabah.

Delfina Foundation is proud to build on this history. Working internationally the foundation has hosted artists from 18 different countries over the last six years. They have commissioned new artworks and programmes, often in partnership with leading institutions including Tate, Victoria & Albert Museum, Serpentine Gallery and Frieze Art Fair in the UK, as well international organisations such as MACBA in Barcelona, Videobrasil in São Paulo, Art School Palestine in Ramallah and Art Dubai – to name a few.



Delfina Alex Baczynski Jenkins Performance at The Mentalists 2015 Photo Tim Bowditch Courtesy Delfina Foundation

We are providing a space to develop the idea and connect it to other practitioners and institutions. We often place ourselves at the beginning of the process, and often support the part of the process that no one else is going to support. So, we see ourselves as incubators of ideas and new artistic practices.

Tell us about the physical space that you currently inhabit and the programme that you run.

The space itself represents another significant shift in how we programme and how we work. Although it was great working with the Middle East initially, I also found that it was problematic in many ways, because artists were often viewed as ambassadors of their country and I always found the projects that we did were based around practice rather than place. Now, we focus less on having a geographic remit and focus more on common practices and themes that bring artists together. Our programmes here at Delfina Foundation have been focused on certain themes and conversations. Such as 'the Politics of Food', and we've had almost 100 residencies so far in this house on this topic and we produced a book last Autumn. Another theme is 'Performance as Process'. We've worked a lot with performance in this space, partly because it is a more unsupported medium, and we want to support areas of practice that need nurturing and support.

Most of our current programmes are recurring, with almost all of the programs in their third, fourth, or fifth iteration. Each year we also have at least one 'Open Season', where we invite younger artists or established artists who are redeveloping their practice, and we use the residency as an incubator for what will become part of the thematic programme.

There's often a problem with residencies in that they involve an artist travelling somewhere to undertake an experience in residence and then they leave. Sometimes they leave something behind to resonate for the communities that are there and they respond to a site that influences their practice, but it's often little resonance. There is all of this knowledge production that happens around residencies, and what we wanted to do is create a way in which we become the repository of knowledge. We have found that one way of achieving this is that we are leading the discourse and we're inviting people into the conversation we're having as an institution

You have mentioned the word incubator, in what way does Delfina Foundation act as an incubator?

We support emerging practices rather than emerging artists. We have worked with artists of all ages, and across the more than 300 artists we've had in residence, quite a number of them are mid-career. We are providing a space to develop the idea and connect it to other practitioners and institutions. We often place ourselves at the beginning of the process, and often support the part of the process that no one else is going to support. So, we see ourselves as incubators of ideas and new artistic practices.

Your patron model is going through a transition, tell us about what the plans are for the Delfina Foundation going forward?

When we started it was Delfina herself that singularly supported us financially, but over time, we have widened out the Board of Trustees, who share responsibilities for finding or providing support towards the Foundation, which now accounts for about

20-30% of our funding, and the remaining share we fundraise externally. Our external fundraising stems from partnerships that we have developed over the years, often through relationships with institutions abroad who support artists in residence here. So at the moment, outside of financial support from the board, it's split equally between individual funders and patrons, partnerships towards residencies, and also some public funding. With Delfina retiring this year, we are looking at how we might develop the board into a philanthropic board, more like an American model. For us, private philanthropy allows us to be more entrepreneurial, and it means that things can happen quicker rather than waiting for long application processes.



Delfina Foundation 2017 Photo Tim Bowditch Courtesy Delfina Foundation

Other art institutions have patron programmes, in what ways is Delfina Foundation different? Why are patrons supporting you?

The Delfina Foundation works with and supports the entire ecosystem of the art world. We work with artists, curators, writers in residence, architects in residence, chefs in residence for the 'Politics of Food' program and also now art patrons and philanthropists in residence. I think what is unique about Delfina is that patrons get a different experience, and you get a real connection to the institution, the team working here and most importantly the artists. Through our regular 'family lunches', patrons are able to connect with our resident artists and other people from the art world, discuss their work and their practice, and allow them to part-take in their journeys and be part of a conversation. We feel that this deeper, more personal engagement model is something that differentiates us from other patron programmes, and is something that appeals both to experienced, sophisticated patrons, as well as the next generation of younger patrons that seek to be more involved. The ethos of what we do is allowing people to be part of a journey, feeling ownership of a process or a story – and comes back to Delfina's motto: 'I collect artists not art'.

Tell us about your 'collector residency' programme.

Over the last two and a half years, we've had 15 collectors in residence. It's become really focused on developing the practice of collectors and exposing them to new ideas and models of collecting and supporting the art and the artists. Increasingly we see collectors who are thinking about how they take their private interest in art and put this back into the public domain, whether this is opening up their collection to the public, or supporting an art institution, a biennale, or starting a residency programme. So the purpose of the 'collector residency' programme is to support these individuals in their journey towards art patronage, and help them critically assess what role and support they could provide within the art eco-system they operate, and how this could best be achieved. Each residency is developed as a bespoke programme for that individual and typically runs from one to two weeks. We see this as another form of incubation of practice, in this case around collecting and patronage. In Spring 2021, we are looking at developing a new theme around 'Collecting as Practice', giving us an opportunity to reconnect and learn from the journeys that our resident collectors have had after they stayed with us and at the same time create a new conversation between artists and collectors around collecting.

How do you ensure that the Delfina Foundation stays relevant?

It's not only about staying relevant, but staying ahead. We look to the future, and through our network, our programmes, the choice of themes and the long-term commitment we provide to a specific topic, such as 'Politics of Art', we explore themes and issues in great depth. We also believe that by encouraging collaborations between writers, scientists, architects and artists – we avoid group-think and ensure that our themes resonate across different stakeholder groups.



Delfina Aaron Cezar introducing a panel discussion with The Otolith Group 2014 Photo Tim Bowditch Courtesy Delfina Foundation

In terms of patronage, what do you see as the biggest challenges and opportunities for the sector?

One challenge facing private patronage, is the increasing competition among art institutions in attracting private funding. This has, in my view, led to a situation where many art institutions are offering too many benefits for their art patrons, and hence shifts the relationship to a transactional (or benefit) model, rather than a relationship based on 'engagement' and the emotional and social benefits one can derive from this. I think there is something very complicated with this transactional relationship, as eventually you could end up in a situation where you are giving a large amount of your patron income away in the form of benefits to patrons. Also the 'patron benefit model' makes it very hard for smaller arts organisations to compete, as they often don't have the resources or ability to match these benefits. However, I believe there are patrons who are looking for other types of benefits, particularly among the younger generation, which largely evolves around 'experiences', connecting to like-minded people, giving them a feeling of involvement and purpose. I think many smaller arts organisations are well-placed to offer these unique and personal experiences, and is also where Delfina Foundation is different from many of the larger art institutions.

Is there a role for technology in art patronage? I am mainly thinking about platforms such as Patreon or Kickstarter. Do you think there's an opportunity here for arts organisations to think about patrons in a different way, from large donations from a few people to small donations from many people?

I think there's an incredible opportunity for both artists and art institutions. Just look at all the people encountering and buying art through social media and Instagram already. Artists are increasingly developing their own fans and patrons through social media, and are effectively creating virtual experiences, through online story-telling – such as videos or images of works-in-progress, sneak-peaks into the studio and so on. This enables people to feel part of a process or a journey. Our experience with Art Basel and Kickstarter, was that Kickstarter allowed us to mobilise our existing community, but more importantly provide an alternative route for people who hadn't engaged with us before.



Delfina Foundation Family lunch to open exhibition by Geumhyung Jeong 2017 Photo Dan Weill Courtesy Delfina Foundation

Do you think it's a relatively under-developed tool in the art world?

Yes, but I don't think any of us have worked out how to crack it. I think the risk with many of the online crowd-funding models is that they are all based around incentive (benefit) models which we discussed earlier, in other words people who support see it as a transaction where for \$5 you get a mention in the catalogue or for \$50 you get a signed postcard etc. For many art organisations finding or inventing these benefits can be time consuming and costly, so I believe we might have to find another way of tapping into how we can offer 'experiences' instead, everything from a hug to a dinner-invite with an artist. I also think arts organisations can offer access to social networks that people would like to be part of.

Other opportunities you see on the horizon?

As a sector, I believe we need to think radically about how we generate revenue and receive funding. I believe one way is through collaboration with other smaller arts organisations. It's difficult for all of us to get business sponsorship individually, because we are small and cannot provide a lot of visibility. However, if we come together as a combined group, then we are likely to generate more impact for the sponsor or partner. Today, we have 25 international partners who support residencies here. We work a lot with our UK based partners, we host artists from other institutions, so we're constantly supporting each other already. And I believe that's where Delfina Foundation has been slightly different because we have always worked in a collaborative way. We already co-participate in public funding bids with other organizations, so why not also take a more collaborative approach to commercial funding too? If we come together as a sector, we could approach bigger things, and have bigger impact.

INTERVIEW

ST-ART AND AFRICA FIRST

Q&A

If you could talk a little bit about the origin and the idea behind ST-ART?

It started in 2008. It was first thing I decided to do when I left my banking position at Citigroup. I had been working in private banking for about 10 years running investments for wealthy families in Israel and Turkey and had been collecting contemporary art for myself for a long time. I thought that what was lacking was a platform that would take more risks and jump start the careers of aspiring artists and give them a roadmap and some financial support and orient them towards local, and in some cases international galleries. I felt that very few galleries in Israel really had the know-how or the access to international markets and that there were many more worthy artists than the current infrastructure could support. So I decided to go out myself to see artists graduating shows in different schools in Israel and start working with them at grassroots level. I would select a couple of artists every year, bring them onto the platform, give them their first show and give them an internet presence. The idea was that eventually we would hand over the more successful ones to galleries, either locally or internationally, who would further develop their careers.



Opening of Kubatana at Vestfossen Kunstlaboratorium. Courtesy of Africa First

And how many artists have gone through this program?

ST-ART, through this activity, has built a collection of approximately 1000 artworks by about 250 artists. Initially, it was more intense, we took on a lot of artists and organized many exhibitions. Over time however, it evolved into something more focused on a smaller number of artists and doing more ambitious projects with them, sometimes internationally. I would say that about 25 artists got very intense support from the platform and several of these are successfully working around the world with good galleries and have sustainable careers, whilst many others haven't made it as professional artists. For me, it's similar to the risk you take in venture capital - you invest in talented individuals - but instead of buying shares in an evolving company you buy artworks that may be worth nothing even if the artist is successful later on, so it is even more risky than VC. ST-ART was the first incubator in Israel but since then other incubators that are better funded have come about.

I want to touch on the concept of an incubator that you mentioned and your 'venture capital' approach. Incubators are often used in other kinds of entrepreneurial endeavors and in business. From your point of view, what are the commonalities and differences comparing ST-ART to some of the more traditional business incubator models? In other words, what did you take from the more business oriented model and how did you adapt it to the art world?

I think first and foremost the difference is that in an art incubator, you're not driven primarily by profit, you're driven by passion for art and a desire to help meaningfully artists who have touched you. Economic benefits are secondary and one must clearly devise a sustainable model over the very long term.



Serge Tiroche

Israel

ST-ART and Africa First

Entrepreneur with decades of experience in the Art and Wealth Management industry, and also a collector, artist mentor, co-founder of auction house, international art dealer, art logistics startup founder, pension solution for artists, art market data and online retail.

Africa First's mission is to promote Contemporary Art from the African continent. It has a strong social agenda and plays a crucial role in disseminating emerging African voices in the international art scene. It actively promotes the collection and the individual artists through a widespread institutional lending program as well as gallery collaborations around the world. It has strong digital presence and runs a unique artist residency program. In 2019 it launched the Africa First Art Prize in collaboration with the Investec Cape Town Art Fair, supported by a prestigious international Jury.

ST-ART is the first Israeli artist incubator project. It is a privately funded enterprise whose goals are both altruistic and financial. Based in Jaffa, it supports young artists, generally graduates of Israel's leading art schools. Its primary objective is to facilitate the artist's transition into the art market. ST-ART's collection comprises over 700 works by Israeli artists from the past decade and is the largest of its kind. The collection regularly lends works to institutional exhibitions and occasionally produces exhibitions in Israel and abroad.

www.st-art.co.il

www.africanartfirst.com

...in an art incubator, you're not driven primarily by profit, you're driven by passion for art and a desire to help meaningfully artists who have touched you.

You have recently added to your roster of initiatives, Africa First. What was this a response to?

Africa First was the result of what I had done five years prior to that, with Art Vantage – an innovative art fund model – that owns the Tiroche Deleon collection. The idea was to spot interesting talent and acquire works with a 10 year investment horizon. As co-founder and manager of the collection, I travelled all over the developing world, getting to know the art scenes in Asia, Latin America, Eastern Europe, the Middle East and Africa. Within 5 years I had acquired over 500 works by about 150 artists. But when that acquisition period ended in 2017, I was really excited about the nascent African art market and as a committed collector that can't stop buying, I decided to use my own capital to build an African contemporary collection with a mission. Combining the know-how from ST-ART and the Tiroche Deleon Collection, we created a hybrid platform which includes a residency program, providing support for various projects, organizing exhibitions, making institutional loans and donations, as well as sponsoring publications and various forms of business collaborations with art fairs, auction houses and galleries. It's been a great journey. So far we've acquired some 300 artworks by almost 100 artists and with all our activity the visibility and impact of Africa First has been increasing.

When we talk about patronage, many of your models are straddling somewhere between 'pure philanthropy' and 'venture' capital – how do you define patronage?

Well, my choice to work with young artists is driven more by my desire to be meaningfully engaged with them than by profit. I've been managing an art investment fund for nine years, and let me assure you that despite having a good hit rate identifying promising young artists, in terms of investment returns established artists are a far better investment strategy. If you consider the holding costs of art over the long term, and the survival ratio of artists, and the length it takes for the markets to mature and for the artwork values to increase sufficiently for the few that succeed, financially it makes more sense to just buy artists that have been signed up by big galleries. But there's far less passion and excitement in that. So if you ask me if I do patronage, I believe I do, but it's not pure patronage. I don't do it only for the soul because I can't afford it. I don't have other means of income. Art investment is also my primary source of income.

Let's talk about the next generation. What do you think is going to happen when the current patrons are no longer? What is going to happen with the next generation? Are we going to see a similar type of model? Or are we going to see new patron models emerging?

Well, I think there'll be all kinds of outcomes. I mean, some families who today are serious art patrons will disappear from the art world for one reason or another. Often it's because the next generation doesn't have the same level of interest in art, or they just want to diversify wealth – a very rational decision. I think in 50 years, a lot of these museums that have opened up in the last 20 years won't exist. On the other hand, there will probably be many new ones that have opened. The issue is that many of the private museums that were built in this 'first generation' of private museums (particularly in Asia) have not given sufficient thought to how they will survive in 100 years. Building the building and seeding it with a collection is the easy part, running it professionally and having a fundamentally solid model for sustaining it in the long run is the real challenge. I think the cost of sustaining a museum over decades is very significant. None of the museums that I know break-even on an ongoing basis without some form of capital injection. Which means you either have to support this out of your own pocket or through philanthropy or by selling artworks from the collection. Each of these sources has its pros and cons. If municipalities are giving away land and not charging municipal taxes, so that someone can open a museum, that's great as long as there's also sufficient funding in place to enable the museum to operate.

In regards to sustainability, do you have any ideas of potential revenue models that could evolve around institutions to ensure they survive?

The simple solution is to have a foundation set aside with capital that is invested in liquid assets and can generate dividends on an annual basis that are enough to sustain the museum. There are lots of hybrid solutions. Let's assume a museum is seeded with a collection worth \$300 million and its establishment rules dictate that some \$3 million should be raised each year by selling art. 2 million could sustain the ongoing activity and 1 million could go towards buying the current generation of artists. Assuming the value of the remaining works increases over time at a higher rate than 1% each year, then you have a sustainable model. This is obviously a much too simplistic analysis, but it's the backbone of a model that could work if there is market savvy management.

Public museums are using the likes of art patron groups. Is this a model that you could extend to build a community of art supporters, maybe through micro payments to larger donors. Is that a model that you think could move from the public institutions also into the more privately run foundations?

What you talk about is pure philanthropy. I think this can work to some extent, but for most people there are more urgent causes for pure philanthropy. So I think what we need to do in the art world is think a bit differently. One interesting initiative I saw, for example, was a kind of tokenization of artworks that belong to a museum. So if a Leonardo is worth \$450 million dollars, why doesn't the museum offer 45 million shares at \$10 a share each so some of the public get to own it and all the public can continue to see it. The museum gets \$450 million dollars, which can help it run for about a decade, and the public is invested in an asset whose value will increase over time. Someone will create an exchange that works and the tokens/shares can change hands, making it a liquid investment that diversifies people's assets and gives them enormous pride and enjoyment. If you just inherited these shares, you might go to check out your investment in the museum instead of FaceTiming or Instagramming!

What would you advise be to someone setting out to support the art world, what in your view is the best way of doing this?

Go out and learn from artists, engage with artworks, other collectors, curators and read what some smart critics have to say. Learn some art history. Discover your passion and nurture it. Buy art, whether for investment or for pure pleasure. Enrich your life.

INSIGHT

A NEW INCUBATOR MODEL FOR ARTS UNIVERSITIES

This article is based on 'An Exploration into the Configuration and Implementation of University-based Fine Arts Incubators in Britain's Art Universities', a dissertation written by Julia Valletta for the Master's Degree in Art Business Sotheby's Institute of Art/University of Manchester in September 2019.

In society, there is a general confusion as to what studying an artistic subject really means. Many are quick to define the value of a degree in terms of earnings. While the value of education is partly economic, it is majoritively valuable in terms of developing an innovative, informed, democratic, and well-rounded society¹. Perhaps this confusion is partly to blame for why funding for art universities is always at risk. Nevertheless, even with a fine arts degree, artists are subjected to a difficult career trajectory after graduating from art universities. Artistic labor remains largely undervalued and forces artists to take on subsidiary work in areas unrelated to their art in order to maintain an adequate standard of living². This unfortunately describes the majority of artists post-graduation. In order to make a living in the creative arts, artists need to operate like entrepreneurs³. While their art specific professional skills are typically comprehensive, many artists lack the complementary entrepreneurial skills and general knowledge of the technicalities of the art world to meet market requirements⁴.

There are mechanisms in place for students studying subjects such as business, technology, and design to increase their chances of commercial success and professional survival after graduating with a university degree. Over the last decade, universities around the world have become increasingly entrepreneurial along many dimensions especially with the implementation of programs to promote innovation and entrepreneurship⁵. Incubation programs, or simply incubators, are one of such programs that have grown in popularity within the higher education landscape. Incubators support young businesses or entrepreneurs through the early and fragile stages of growth. According to the Department for Business, Energy & Industrial Strategy Report (2017), this support can help early stage businesses and entrepreneurs "avoid the mistakes of others, save time and money, and increase survival rates". The report asserts that this, in turn, "has consequences for job creation, regional development, innovation, and economic growth". According to Nesta (2017), in Britain, there are 105 registered university-based incubators, primarily at business, technology, and design schools; there are currently no university-based incubator programs offered at art schools for fine art students. Could recent fine art graduates benefit from utilizing a university-based incubator? Could a university-based incubation program help artists succeed?

Considering the plight of art universities today and the difficult career trajectory artists face, it could be advantageous for such institutions to begin to think strategically and incorporate platforms or mechanisms that will assist their students in mitigating risk post-graduation and increase the likelihood of professional survival. At the same time, implementation of such a program could enhance the image and value of art universities. Further, in order to make a living in the creative arts, fine artists need to operate like entrepreneurs. Consequently, incubators could help artists develop their business skills to attract attention on the market. But what would this incubator configuration look like and how would it work? What are the features and components that would make this successful? And if there are challenges, how would they be overcome?

To look deeper into these questions, I conducted qualitative research on the Royal College of Art (RCA)⁶. The RCA was selected as the case subject for my research because of the success of InnovationRCA, the RCA's incubator for design students. Below I have provided a succinct discussion of my findings, and although the primary data collected is specific to the RCA, I believe the research findings can be broadly applied to other art schools that are considering incubator programs for fine art students through analysis and discussion.

The return on investment for a fine arts incubator program would likely not be as imminent as it would be in design, business, or technology incubation programs.

Configuration, success factors, and outcomes Findings suggest that the support systems of facilities support, networking capabilities, mentorship, investment and funding, and business expertise should be included within the fine arts incubator configuration at art universities. Interestingly, there is much overlap between these proposed support systems and the systems traditionally used in business and design incubators. However, the data reveals that stakeholders believed business incubator support systems were not immediately transferable to fine artists. This misalliance may stem from artists' hesitations about marketability and commerciality. While the artists interviewed expressed that business-oriented support systems would be beneficial to their careers, they were also concerned about how those systems might affect their artistic identity and practice. This learning connects broadly to the on-going conflicting negotiations that art schools face between maintaining links with tradition and adapting to market pressures.

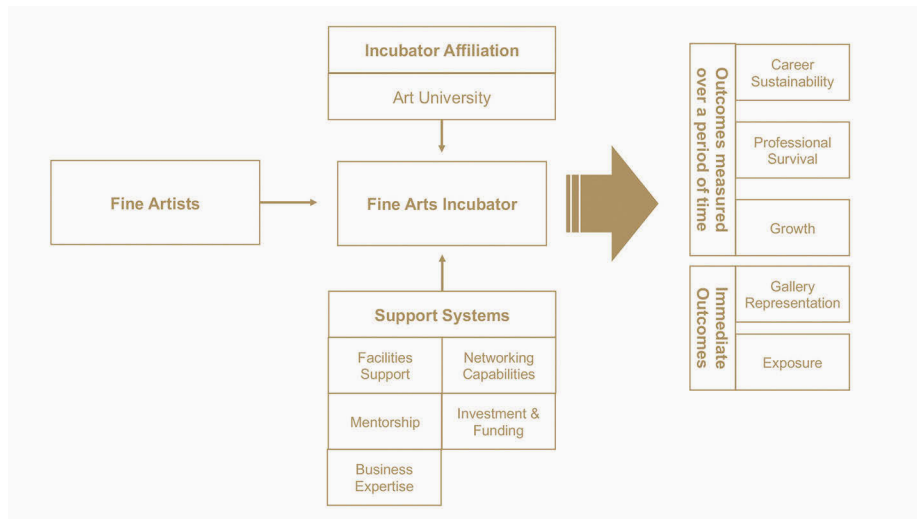


Julia Valletta

US

Julia Valletta is a research-based marketing and communications professional specializing within the art and business sector. Julia has cross-industry experience designing, managing, conducting, and analyzing qualitative and quantitative research as well as developing marketing communications plans and messaging frameworks. She earned a Master's degree in Art Business with distinction from Sotheby's Institute of Art in London and holds a Bachelor's degree in Communication from Boston University. Julia is currently a Research Assistant at ArtTactic where she is exercising her interest in data and analytics and their applications in the art market and wider art world.

When considering success factors and outcomes of the proposed fine arts incubator model, findings suggest that the system must be assessed from two perspectives. The first being the graduate (or incubatee) perspective and the second being the perspective of the incubator affiliation (or the art university). For the incubatee, the outcomes of sustainability, professional survival, and growth were proposed. These outcomes would be measured over a period of time rather than upon graduation from the incubator program. Immediate outcomes included gallery representation and exposure. It should be noted that different outcomes would indicate success for different artists. These incubatee outcomes differ from traditional business and design incubator models where success metrics are most often related to profits and economic development. From the incubator affiliation's perspective, enhancement of the art university's image and overall value would be measures of success for the incubator. Like incubatee outcomes, these measures of success are unlike business and design incubator outcomes that are measured in terms of capital and profitability of past incubatees and their businesses. The return on investment for a fine arts incubator program would likely not be as imminent as it would be in design, business, or technology incubation programs. Therefore, the art university must look beyond cost to assess success.



Valletta, J.E. (2019). 'An Exploration into the Configuration and Implementation of University-based Fine Arts Incubators in Britain's Art Universities', MA dissertation, Art Business, Sotheby's Institute of Art London

Implementation

Upon implementation of the fine arts incubator model there would be substantial benefits for incubatees. Findings suggest that these benefits would be presented along four dimensions: (1) helping artists' navigate and endure the transitional period after graduating (2) shortening the entrepreneurial learning curve (3) enhancing professional identity and skills, and (4) mitigating risks. Implementing a fine arts incubator would provide considerable advantages to fine artists as they shift into their careers and, in the long term, would likely allow them to survive professionally as self-employed artists.

Nonetheless, regardless of the benefits of the fine arts incubator, there would be challenges to overcome in order to properly implement the program. These challenges are primarily centered around three factors: the nature of fine artists, and financial and reputational risk. The data submits that stakeholders agree fine art students are unlike any other students studying in different disciplines (namely business, technology, and design). Fine artists are unique in both artistic practice and identity and as a result their careers can take different paths. Further, there is no right way to be an artist and therefore one size does not fit all in matters of professional development. Data also reveals that there are underlying stigmas associated with market-driven artists. Considering the commercial origins and purpose of an incubator, such a program could signal as taboo for some artists. Therefore, findings suggest, accurate incubation of this cohort depends heavily on the proper implementation of the support systems. A well-developed understanding of how the systems will be introduced to recent fine art graduates, how they will be executed, and what format they will take are all important considerations in order to create a successful and sustainable program. The data indicated that incorporating facilities support in the form of studio space and open working environments would be preferred by potential incubatees. Additionally, networking capabilities and mentorship that would encourage connections not only with the art market and wider art world, but also inter-incubator collaborations and relationships would be of interest to potential incubatees. Business expertise and investment and funding must be implemented in a way that focuses on the promise of allowing artists to realize their full potential rather than on commercial intent.

Findings present further challenges in relation to finances and reputation. Stakeholders agreed that the implementation of a university-based incubator program would be a strategic move for the art university if done well. The incubator must not only have a successful configuration model and produce successful outcomes, but it must also align with the brand identities that the art university and the fine art program have developed throughout their histories. If the incubator program deviates too severely, the institution's reputation would be at risk. As for financial risk, findings suggest the fine arts incubator program might not be immediately fiscally advantageous for the university. And while, outside sources of funding might be helpful, expectations for return on investment would remain low which would be unattractive for investors. However, in the long term, the art university could benefit from the success of incubator graduates. For example, alumni would generate interest in the program, better quality students would apply to the university, and therefore, the status and profile of the institution would increase. This could also bring about renewed interest in investment.

Future research

Future research is needed in the areas of incubatee selection and funding models. When considering the nature of fine artists as incubatees questions arise: How would fine artists be selected for the incubation program? Who would select the fine artists? What would the selection criteria include? And, how would a selection process ultimately impact the art market? Finally, research on funding models for university-based fine arts incubators is needed. An in-depth understanding of how an incubator affiliation would receive a variety of reliable and sustainable funding in order to achieve its objectives would be important to consider. This research could also be used to encourage investment and funding which would increase the likelihood of success for a university-based fine arts incubator.

11.7 PATRONAGE: PRESERVING OUR CULTURAL HERITAGE

Whilst many of the patron models outlined in this report focus on supporting living artists, it is easy to forget our cultural heritage and the support needed to preserve our past.

Whilst many of the patron models outlined in this report focus on supporting living artists, it is easy to forget our cultural heritage and the support needed to preserve our past. We have seen in the previous sections of the report an example of how Tata Trusts in India have set up several programmes focusing on conservation and restoration of public monuments in India, and in this section we look at how two foundations are supporting museums in their efforts to preserve artworks and cultural heritage.

CONTRIBUTION

INTERVIEW PÉRIER-D'ETEREN FOUNDATION



KIK-IRPA and Foundation team studying the 'Adoration of the Magi' altarpiece in the San Nazaro Maggiore Basilica in Milan

Key figures

4
doctoral theses

5
preliminary conservation studies

4
scientific publications

3
research projects (two in art history and one in conservation)

2
seminars (one in art history and one in conservation), as part of the art history and conservation courses at the Université libre de Bruxelles (ULB)

1
1 study day at the Foundation

All details of these projects can be found on the website of the Périer-D'eteren Foundation (<https://www.perier-dieteren.org/projets/>). We hope to be able to support many more research projects, publications and preliminary conservation studies as our young public utility foundation continues to grow and develop new activities in the near future.



Périer-D'eteren Foundation
Belgium

The Périer-D'eteren family has always contributed to philanthropic works through ad hoc actions. It wanted to perpetuate this engagement by creating a Foundation of public utility. Officially recognised in 2017, the Foundation has since been supporting social, scientific, artistic, pedagogical and cultural activities in line with the values shared by its founders: human dignity, heritage conservation and the development of scientific research.

The Foundation has identified three areas of action:

1. It supports research activities, studies and teaching in Art History and Heritage Conservation-Restoration. This support can be seen in the close cooperation with, among others, the Université Libre de Bruxelles, particularly through the funding of seminars, grants of doctoral or post-doctoral fellowships and the set-up of its own library specializing in these fields. It also acts for the benefit of museums and scientific institutions, such as the Royal Museums of Fine Arts of Belgium and the Royal Institute for Cultural Heritage, for the publication of works and studies on art from the Southern Netherlands between the 15th and 17th centuries.

2. The Foundation supports initiatives in the area of Individual Assistance, particularly associations which offer assistance for subsistence, dignity, access to healthcare, education and self-development to unprivileged people or victims of circumstances beyond their control.

Q&A

When was the Art & Heritage initiative started and how many projects and initiatives have you supported so far?

The Périer-D'leteren Foundation, located in Brussels, started its Art & Heritage activities in 2017. Since its creation, the Périer-D'leteren Foundation has supported the research of 4 doctoral students, the restoration of 5 artworks, 4 scientific publications, 2 art history research projects and 1 conservation research project. We have also organized 2 seminars in collaboration with the ULB (one in art history and the other in heritage conservation), and 1 study day at the foundation. We hope to be able to support many more research projects, publications and preliminary conservation studies as we continue to grow as a public utility foundation and develop new activities in the future.

Private patronage plays an essential role in preserving artworks and cultural heritage. Its first duty is to compensate the drastic reduction in public funding.

Why choose this specific area of focus?

As Catheline Périer devoted her entire career to the study of the artistic production of the Low Countries in the 15th and 16th centuries and worked in the field of cultural heritage conservation, she found it natural to dedicate the Foundation's activities to this particular area. Catheline Périer spent her academic career at the Université libre de Bruxelles (ULB), participating in different international research projects in the field of art history and establishing long-lasting contacts with conservators around the world through her role as president of ICOM's International Committee for Conservation (ICOM-CC). She saw that public funding for the preservation of cultural heritage and for research in art history and conservation has been drastically reduced since the beginning of her career. Therefore, she decided to create a public utility foundation to try to compensate in some measure for the reduction in institutional subsidies.

Tell us a bit about how you see the role of private patronage in preserving our art history?

Private patronage plays an essential role in preserving artworks and cultural heritage. Its first duty is to compensate the drastic reduction in public funding. A second important aspect of private patronage is to raise public awareness of the value of our heritage, and to arouse new vocations in the financial and material preservation of cultural heritage, with a new generation of patrons and donors as well as a new generation of art and heritage professionals. The last essential role of private patronage is to support excellence in the restoration of artworks by well-trained and qualified restorers. For example, the Périer-D'leteren Foundation is currently supporting the training of four young tapestry restorers, from Europe and the United States, at the Royal Institute for Cultural Heritage in Brussels. This training ensures the transmission of practical knowledge between young professionals and experienced restorers.

What are the different fellowships and grants programs trying to achieve?

The programs initiated by the Foundation pursue three main goals: to contribute to the use and interpretation of data provided by the scientific investigation of artworks, to collaborate in heritage conservation expertise, and to encourage research in art history and restoration. Every year, the Foundation awards grants for (i) doctoral fellowships in art history research (from the 15th to the 18th century) at European universities, (ii) the publication of a doctoral thesis or for a publication that represents a significant advance in the fields of European art history, heritage conservation or the technical study of artworks, and (iii) a preliminary study for the restoration of an artwork that is representative of the history of medieval or Renaissance European art.

We are currently supporting projects whose field of study ranges from research on 16th-century tapestry cartoons in Brussels or on medieval sculpted altarpieces in the Spanish Basque Country to the restoration of 15th-century heraldic painted panels in Mechelen's cathedral. We have also supported the publication of CeROArt, an online journal for issues of conservation of works of art, which is widely read by restorers across the world and has consequently become an important platform for art heritage professionals to interact and share new ideas (<http://journals.openedition.org/ceroart/>).

Are the grants and fellowships supported by an endowment?

All the grants and fellowships are directly supported by the funds of the Périer-D'leteren Foundation.

Can you share with us some of the plans you have for the future?

For the future, we plan to continue our grants and fellowship programs in art history and conservation by funding research projects of new PhD students, publications, as well as preliminary studies for restorations.

3. The Foundation contributes to the development of scientific research programs in universities and academic institutions in the social sciences, exact sciences and medicine.

In 2020, we are implementing two new international research programs. The first one, in collaboration with the Instituto Moll based in Madrid, will eventually lead to an online database of Early Netherlandish paintings preserved in Spain, to reach out to a wider audience and to foster the interest, study and conservation of these lesser-known works. The second project will, by bringing together scholars, professionals and institutions, create an international research platform that disseminates new research on the theory and practice of art conservation (CONNECTheo).

Finally, 2020 will see the beginning of the art historical study and restoration of an altarpiece of the Adoration of the Magi preserved in Milan, a project coordinated by the Périer-D'leteren Foundation in close cooperation with the Royal Institute for Cultural Heritage (Brussels) and the Soprintendenza Archeologia, Belle Arti e Paesaggio (Milan).

CONTRIBUTION

INTERVIEW

TEFAF RESTORATION FUND

Ben Janssens, Chairman of the TEFAF Executive Committee (2007-2014) discusses setting up the TEFAF Restoration Fund to celebrate the 25th anniversary of TEFAF

TEFAF Restoration Fund was created in 2012 to celebrate 25th anniversary of TEFAF Maastricht.

Q&A

When you were discussing TEFAF's 25th anniversary why did you decide to set up the TEFAF Restoration Fund?

At the time, there were many discussions in the Executive Committee about how we should celebrate TEFAF's silver anniversary. In the end, as a not-for-profit arts organisation, we decided it was right for us to mark the occasion by giving something back to the great number of museums, whose representatives regularly visit the Fair and we also wanted to acknowledge our relationship with the City of Maastricht.

After much discussion, as well as creating a publication to celebrate TEFAF's first 25 years, we agreed to mark the occasion with two particular initiatives; the first was to make a one-off donation to The Museum Aan het Vriethof in Maastricht, and the second was to set up a new fund to support museum restoration and conservation projects, that gives an annual grant of €50,000.

How does the TEFAF Restoration Fund work?

We wanted to make things as simple as possible. Museums that have attended the Fair are invited to put forward any work of art from their collection that requires restoration and/or conservation. The total amount of €50,000 can be awarded to a single project or split between a number of projects at the discretion of TEFAF and a panel of experts. The submissions from museums are put forward to an expert panel of five museum and art world professionals on an annual basis, who evaluate the applications and administer the allocation of funds.

What are the criteria for assessing projects?

When thinking about the projects that have been submitted, the panel takes the following general criteria into account:

- How will the art world benefit from this project?
- How will the public benefit from this project?
- How significant will the donation be for the museum/project?

Are there strings attached to the award for the recipients?

There are conditions attached to accepting an award from the TEFAF Restoration Fund but at the time, but we tried to keep them to the minimum. Creating onerous acceptance conditions would rather seem to defeat the object of the exercise!

The main things that TEFAF asks for is a full written report of the restoration with documentation and that the museum provides a short educational video about the project, subtitled in English, that can be shown at the Fair in the year after the award has been granted.



Ben Janssens

Netherlands/UK

Ben Janssens Oriental Art

Ben Janssens is the founder and owner of Ben Janssens Oriental Art, which was established in London in 1996 and deals in Chinese and Japanese Works of Art. He was Chairman of the TEFAF Executive Committee between 2007 and 2014.

Once an object has been restored or conserved it should be on display within the museum for a minimum of two years or displayed in a public place for the same period of time and a label acknowledging TEFAF's contribution to the restoration should be displayed alongside the item.

Who were the first recipients of the award?

The first recipients of the TEFAF Restoration Fund Award were the Denver Art Museum for the conservation of The Molo from Bacino di S. Marco, circa 1736 by Giovanni Antonio Canal known as Canaletto 1697-1768 and The Rijksmuseum, Amsterdam for a group of ten bronze memorial statuettes of weeping mourners, dating from 1476, from the tomb of Isabella of Bourbon, wife of the Burgundian Duke Charles the Bold. Her tomb, erected in Antwerp, was destroyed during the iconoclastic riots of 1566.

Has the TEFAF Restoration Fund been a success?


It's been a fantastic success. Every year, TEFAF receives a large number of applications from museums of very worthwhile projects, which can make decision making very difficult. Since its inception in 2012, museums that have benefitted from the award have come from across Europe (Germany, France, The Netherlands, Portugal and the UK) and as well as a number from the United States.

1 Investment in the Arts, Arts Council

2 <https://www.artnews.com/art-news/news/smu-dataarts-report-art-museums-see-sharp-decline-fundraising-returns-investment-11948/>

3 Why Collect? <https://www.artfund.org/news/2018/02/15/why-collect-report>

1 Source: Aspen Institute, 'The artist as philanthropist', study report supplement 2018. The number of US-based artist-endowed foundations identified by the report to date now totals 433, of which 310 foundations had data available for analysis.



CHAPTER 12

STRATEGIC PLANNING IN ART PATRONAGE

Creative Uniteds Unconference for the Future of the Art Market Report at Somerset House London Photo credit Teresa Fan 2019

In the global art world, patrons are increasingly being forced to consider complex tax and estate planning issues, at the same time as the very concept of traditional patronage is having to adapt to reflect the changing priorities among the next generation of art patrons.

Currently, the baby boomer generation plays an important role in philanthropic giving, and research 1 shows that this generation is responsible for 41% of all individual giving in the US, with Generation X accounting for 23% and millennials currently contributing 14% to total giving. However, as we enter the transition of what has been defined as the “Great Wealth Transfer”, whereby baby boomers will pass an estimated \$68 trillion to their children in US alone 2—a new generation of younger philanthropists will emerge. This is likely to trigger changes in both motivations and the amounts of giving among the Gen X and Millennials.

This global wealth transfer is also likely to have significant impact on the landscape of art patronage and philanthropy, as 67% of collectors surveyed for the Deloitte Art & Finance Report 2017, said that they intended to pass their collection to their family, with 15% saying the art will be sold and 13% said it will go to a foundation. The implications for the future, is that more strategic planning around philanthropy in the arts will be needed, combining both art-related as well as professional expertise from lawyers, accountants and wealth professionals. In the article below, Harriet Edwards and Nic Arnold from PwC, sets out some of the key issues that one would need to consider.

INSIGHT
TOP TIPS FOR SUCCESSFUL PHILANTHROPY IN 2020



Simone hutsch j Pp2vasi8d8 unsplash

In Greek mythology, Prometheus famously gave the gift of divine fire to the human race to alleviate its suffering. This was the first time the concept of philanthropy appeared in western civilisation. This act of benevolence cost Prometheus dearly; Zeus banished him from the kingdom, condemned him to be chained to a rock, and sent an eagle to eat his liver every day.

Thankfully, successor philanthropists were undeterred by Prometheus's gruesome fate and philanthropy became an integrated concept of ancient societies. The Roman empire gave legal status to trusts and charitable endowments and by the sixth century, Byzantine emperors enjoyed tax reliefs on legacies to hospitals, orphanages and schools. In the late nineteenth century, individuals such as Andrew Carnegie and John D. Rockefeller used their wealth to raise the profile of charitable causes they supported.

We work with individuals and families to develop and implement their philanthropy strategy, often working with next gens who have a different vision to their parents

Indeed, Carnegie set the pattern for many philanthropists in the twentieth century. His message still resonates today. The establishment of the Bill and Melinda Gates Foundation is, in part, a direct consequence of the example set by the archetypal dour Scotsman, Andrew Carnegie who famously said "The man who dies thus rich dies disgraced."

Today, high net worth donors have a range of resources at their disposal to implement their philanthropy, ranging from conventional cash or asset gifting, to impact investments, social enterprises, donor advised funds and B-corps. They are increasingly harnessing the power of technology and data to maximise their impact. As Melinda Gates puts it; "philanthropy is not about the money. It's about using whatever resources you have at your fingertips and applying them to improving the world."

At PwC, our philanthropy clients seek assistance on their philanthropy strategy, and help to navigate cross-border philanthropy. We work with individuals and families to develop and implement their philanthropy strategy, often working with next gens who have a different vision to their parents. Each family has a different approach, but a common family strategy is sufficiently flexible to allow for new charitable causes to be supported alongside established partnerships/alliances.

For example, one multi-generational business family had supported the arts in the regions in which their business operated. When the next generation of family members took over the reigns of the business, they wished to expand their philanthropy into arts education within local schools. This was achieved through a combination of impact investing and grants given to local charitable organisations.



Harriet Edwards

UK

PwC London

Harriet Edwards is a solicitor in the Private Client Team at PwC and works with UK and international clients, their families and other advisers to protect clients' assets for future generations. She advises families how best to design trusts to achieve their goals, and advises trustees on the exercise of trust powers. Using her charity law experience, she works with clients who wish to give something back to society through philanthropy; this has included advising a client how best to structure a charitable gift to achieve maximum impact, or how start their own charity in memory of a lost loved one. Harriet is a full member of the Society of Trust and Estate Practitioners (STEP) and a committee member of the STEP Business Families international steering group which organises training for professional advisors who specialise in advising family owned businesses. Prior to qualifying as a lawyer, Harriet worked at Christie's in Geneva and at UBS Investment Bank in New York. She speaks fluent French.

In addition to working across generations, there are a number of tax issues to consider, particularly when families/individuals have an international footprint. Governments around the world encourage and facilitate philanthropy through tax incentives, although various criteria need to be met, and it is imperative that individuals and recipient organisations take professional advice in the relevant jurisdictions to avoid common pitfalls.

What may be considered charitable in one country may not qualify as charitable in another. For one UK philanthropist who wished to support an arts college in France to the tune of 20 million EUR, we needed to ensure that the charitable objects of the French arts college qualified as a charitable organisation under UK charity law. Otherwise, there was a risk that the gift not only our client valuable UK tax relief, but actually attracted a 20% inheritance tax charge, payable within 6 months of the date of the gift.

Similarly, an individual's domicile, nationality or residence may impact on their ability to leave a legacy under the terms of their Will as there may be forced heirship laws to consider. A Swiss domiciled individual who wished to leave a valuable painting to a national institution under the terms of her Will found that Swiss forced heirship applied to her estate. She therefore had to implement lifetime estate planning to ensure that her heirs were not deprived of their entitled share of her estate. Seeking legal counsel in the relevant jurisdictions was important both for the donor and the recipient organisation to mitigate the risks of such inheritance claims.

In addition to tax and legal advice, our philanthropist clients are increasingly seeking advice on reputational risk attached to donations or the management of their private foundations. In the UK, media attention has recently focused on the source of personal or business wealth of donors, and scandals resulting from breaches of governance protocols. High profile individuals, and institutions due to receive gifts from high profile individuals, are seeking reputational risk advice prior to any gifts being made, and donation agreements commonly include "return of gift" provisions.

As global wealth inequality widens, we envisage philanthropists playing an increasingly pivotal role to address society's problems. Our role as advisors is to assist individuals and families to establish and achieve their vision as effectively as possible, and instil a culture of philanthropy amongst high net worth donors. Warren Buffett summarised perfectly: "if you're in the luckiest 1% of humanity, you owe it to the rest of humanity to think about the other 99%."




Nic Arnold

UK

PwC London

Nic Arnold is a Director in PwC's Private Client tax team and heads up the Luxury Asset Advisory Group. Nic has extensive experience of advising multi-generational families and their Family Offices on the global tax aspects arising from their international lives and the ownership of their more complex assets such as art, property, yachts and aircraft. Nic's HNWI clients range from those who have lived in the UK for many years to international clients who have businesses and investments in the UK or clients who have no connection with the UK but require cross-tax, cross-jurisdictional advice which she coordinates from London.



CHAPTER 13

CONCLUDING REMARKS AND FUTURE DIRECTIONS

The MAP building currently under construction right. It is situated right in front of the government museum and the Visvesvaraya Industrial & Technological Museum on Kasturba Road. Courtesy of the Museum of Art & Photography (MAP), Bengaluru.

With government funding for arts and culture in steady decline in large parts of the world, never has the role of private art patronage been so important as we head into a new decade. There are already positive signs that the private sector (both individuals and corporations) in responding to the challenging funding climate for arts and cultural organizations in some parts of the world. US private investment in art and culture increased by 33% over the last 5 years (between 2013 and 2018) and UK's private investment in the arts saw an increase of 11% in individual giving and 10% increase in business investment in the arts between 2016 and 2018. This signals that the private sector is stepping up its effort to support art and culture through a broad range of patronage models aimed at tackling many of the challenges and short-comings that exist in today's art funding landscape, although in many places in the world there is still have a long way to go.

A common theme throughout this report is the question of 'relevance'. How does art and culture stay relevant in the world we live today? How do we ensure the right causes are supported in the most effective way, and how do we stay relevant in a world of rapid technological advancements, changing demographics and the wide-sweeping impact of social movements and social change?

Sharing our knowledge and experiences might be a good start. We hope that the patrons and patron initiatives featured in this report can inspire others to follow and act as a catalyst for new models of art patronage to emerge, which hopefully can activate and leverage the incredible passion that drives the majority of us that are involved in the arts.

