

MuseumSheffield

Quote Sheet for *The Going Public Report*

“The Going Public exhibitions in Sheffield are a useful reminder to all of us of how a lot of collections, particularly in towns and cities outside London, were originally started by private collectors with a passion and enthusiasm for the arts and the places in which they lived...we need to look at how we recreate that kind of public and philanthropic environment”

Ed Vaizey, Minister for Culture and the Digital Economy

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“These key factors and what they reveal about the nature and aspirations of 21st century philanthropy and how it positions itself alongside the public sector will hopefully assist in the forging of fruitful and mutually beneficial relationships between what might be seen as two sides of the same coin”

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“At a time when social responsibility is talked about but not always acted upon, to hear a collector talk about the responsibility he feels and how he wants his collection to be seen and used by others is inspiring.”

Kirstie Hamilton, Head of Exhibitions & Displays, Museums Sheffield and Project Manager for Going Public

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“In the cathedral I was able to see a part of my collection in a new light: every work looked different and because there were so many more themes to think about it completely changed their meaning. So the place was fantastic but also so was the approach: when Peter Bradley saw our first proposal he said the works we had chosen were too tame and that he wanted to have something stronger as he wanted to use this work to talk to his community, and to think about the urgent and challenging issues of our times. This strong vision gave us the courage to show works that might have been difficult to show in a church.”

Patrizia Sandretto, Founder, Sandretto Re Rebaudengo Foundation

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“Obviously you want to deal with an institution that is professional and whom you can trust and that will take good care of your artworks – but the key is the people. The people are really, really important”

Nicolas Cattelain

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“It is more important for me to work with small sized institutions which can offer something much more nimble, more cutting edge – where there’s a real sense of doing something together”

Sylvain Levy, Art Collector and Founder of DSL Collection

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“The Art Fund works with the museum sector but also with the art world: they are not the same worlds but they overlap everywhere and it's about making sure that we are joining up in the best ways that we can. Many institutions are doing this really well – but equally others could do it better. It's a very interesting space.”

Sarah Philp, Director of Programmes, Art Fund

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“What a curator can bring to the private sector is the transfer of knowledge. One of the things the museum has compared to the private sector is a hundred years of experience and knowledge and that's what you are selling to the collector.”

Sebastien Montabonel, Founder, Montabonel & Partners; Co-Curator and Curator-at-Large, Going Public

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“We absolutely need to have people who know about the collections. If we don't have curators, then what are we? If we haven't got someone who is collecting those stories and researching them and writing about them and meeting the people who may have given the collections in the first place, then it's just stuff. You may argue that it's stuff for someone to rediscover in the future but if there's no one to interpret, to access and disperse it, then you may as well shut the door ...”

Kim Streets, CEO, Museums Sheffield

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“Key people in museums have to be trained to the best level possible and to have freedom to contemplate as well as to produce. Institutions need the funding not just to receive artworks but to be able to do their job”

Daniel Marzona, Founder, Daniel Marzona Gallery

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“It seems that museum curators don't have enough time to sit down and write. It is important who writes history, who singles out the important artists and movements. If you let all the American cultural institutions and the American collectors write history, then there is a high chance that American artists will be quite prominent in that history. I probably have too many American artists in my collection!”

Nicolas Cattelain

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“Philanthropy is absolutely an important part of the mixed funding model but it is not the only answer. Public funding is the bedrock for the organisations that Arts Council England supports. This support is core to their foundations: it provides massive support for the buildings, the staffing of those buildings – for lighting, heat and so on. But critically it also provides financial stability for those organisations over a longer period of time and allows them to plan and take risks. Now there's a much greater challenge being put on those organisations to do more with the money that they have.”

Clare Titley, Director of Philanthropy Arts Council England

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“This public ownership is central to their remit and to both their current and their future status. One of the loudest and clearest messages emanating from *Going Public* was that public galleries are, and should continue to be, underpinned by the public purse. The public status of our museums and galleries is central to their remit and should be preserved and cherished. Additional funds can - and many believe should - be generated, but this must be as part of a mixed economy in which philanthropy can also play a major part, but where public funding is paramount.”

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“The strong message from *Going Public* was that philanthropists want to feel that they are in an active, stimulating and progressive partnership with the institutions that they support.”

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“What is terribly important is building a bridge or partnership with funders and philanthropists and collectors, but without public funding that is really, really difficult. Funding from private individuals can never take the place of funding from the public sector, you need a good base to operate from. So first of all it’s important to make sure that the state acts as a responsible philanthropist in ensuring we have structures to move forward”

Peter Murray, Founder & Executive Director, Yorkshire Sculpture Park

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“If we are to keep our feet on ground and to understand practically and pragmatically what long term relationships with philanthropists might look like, we need public funding to support our basic structures and a curatorial team. If the foundations are in place we are then be able to go out and have those long term conversations and build those long term relationships.”

Kim Streets, CEO Museums Sheffield

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“What’s more interesting for us is not to be contributing to core funding but to work in partnership with the organisation and say, what can we build together? What can we do differently, what can we innovate? It is not a question of trying to plug the gap and of keeping the doors open but of thinking of new and innovative ways to help an organisation move forward.”

Melanie Kassoff (Managing Director, The Freelands Foundation)

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“We were able to commission new work for Cornelia Parker’s exhibition by using the artist as a recourse and by knowing who to target. Instead of talking in vague terms about patrons schemes and corporate membership, we actually started talking to people one to one or in small groups and saying, ‘you could give £10,000 and that would mean you are an exhibition patron and then we could make that lovely bronze

pavement crack sculpture'. And one of our supporters said, 'Oh thank God! I hate it when nobody says exactly how much – I don't know what a 'gift' looks like, I just want to know!' It was a really huge lesson for me that went against a lot of so-called development advice: just be forthright!"

Maria Balshaw, Director of the Whitworth, University of Manchester and Manchester City Galleries

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"Whether you are in Berlin, Bilbao or Carlisle, you can't take something off the peg, you have to analyse your circumstances and then devise a theme or an idea that responds to that. Something that might have worked at Southampton City Art Gallery could have failed completely at BALTIC and vice-versa."

Godfrey Worsdale, Director, Henry Moore Foundation

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"Even though many commercial art galleries now operate on the scale of major institutions and many collectors have now opened their own quasi-institutional foundations, the importance of public endorsement is not to be underestimated."

From the report

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"The huge expansion of the contemporary art market since the 1990s, with high prices now commanded by artists who have barely stepped out of art school, means that in order to show and collect contemporary art museums now need the help of private collectors. At the same time they are worried about the extent to which collectors, eager to get museum validation for "their" artists, may seek to influence museum programmes and collections. It's also pretty embarrassing for major museums if they borrow works for exhibitions, which end up flipped into auction the minute the show has closed. But public museums and private collectors can work together, and for the public good, as long as there are clear parameters and straightforward, transparent dealing. Regional museums and galleries can benefit from the expertise of organisations like Tate and the Yorkshire Sculpture Park—and the risks for smaller museums, which influence the market much less than the likes of MoMA in New York, are considerably lower."

Jane Morris, Editor, The Art Newspaper

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"I feel that we must establish new standards for co-operation between private collectors and public museums. And those relationships cannot be based only on gratitude and good faith. The collector who works with a public museum must accept the museum as a place of symbolic value – in the long term – for art. The museums should only approach private collectors who share this conviction. The public museum should cater to the private collector who not only supports the arts and artists but also strengthens the broader culture of public museums. It is this combination of efforts that produces culture."

Chris Dercon, Director, Tate Modern

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“Philanthropy can't replace public spending because the pot is just too big. We think about where can we support and where can we help... what's more meaningful for us is where we can make a difference.”

Melanie Kassoff, Managing Director, The Freeland's Foundation

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“How much will we and future generations lose if the civic museums established to reflect a spirit of a place are lost or hollowed so that they are no more than a shell that takes decades to rebuild? As a nation we must do more to support our civic culture”

John Orna-Ornstein, Director of Museums, Arts Council England

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“Similarly to Sheffield, Turin has a strong industrial past and now both these cities are reinventing themselves as cultural centres and as creative destinations in terms of vision and opportunity through which young talent can express itself. If you want to enrich your territories you need to work with private individuals and governing bodies to create networks with other external realities, which helps you to enrich your region and to export your excellence and best practice abroad.”

Massimo Lapucci, Secretary General Fondazione CRT

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“What's the point of a public art space? Space we must protect: one of the few open spaces in the civic realm where we can talk about the world we live in: climate change, huge international developments, politics, one of the few public spaces that is not ground down by the pragmatics of party politics and that democratic environment needs to be protected both now and in the future...”

Laura Sillars, Director, Site Gallery

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