



**GO**  
**ING**  
***Public***

*International Art  
Collectors in Sheffield*

**The Report  
by Louisa Buck**

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OF NICOLAS CATTELAİN**

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## Preface

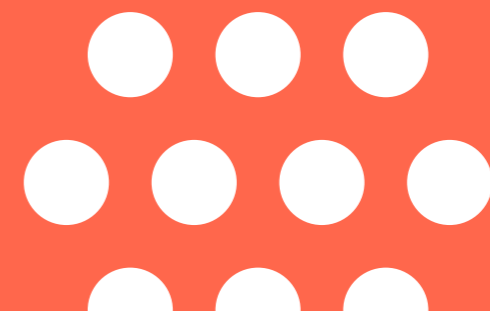
At the heart of *Going Public* is an urgent need for galleries and museums across the UK to reconnect with the concept of philanthropy as a vital part of the cultural infrastructure. Inspired by the work of four European collectors and their insightful approach to public art collections, the project brought the complex relationship between collector and institution to the fore and asked, ‘How can the public and private sectors work together better?’

In an environment steeped in the language of economic austerity, *Going Public* encouraged the sector to learn from individual collectors, to consider how their approaches translate in the UK and to imagine a future for museums and galleries where philanthropy has a larger role. Closer to home, the project demonstrated the importance of clear strategy, strong leadership, good collaboration and outstanding collections; it said, this is worth investing in, this can work for the city and for the sector. Significant public investment was essential to realising this ambitious project and taught us that baseline public funding is a vital prerequisite in any discussion about private giving. Towns and cities that invest in arts and culture as part of a strategic approach to developing a vibrant economy create the arena for inward investment and a solid basis for introducing private philanthropy. The legacy of private and public investment is evident in Sheffield, Liverpool, Newcastle and many other regional towns and cities throughout Europe — the challenge now is to re-imagine the role of modern philanthropists and capitalise on that legacy for the future.

*Going Public* brought exhibitions of outstanding contemporary and modern art to Sheffield that together demonstrated how great art can challenge and change perceptions, open doors and make good things happen. It kick-started a national conversation, asked important questions, challenged what we know and threw the state of play for many galleries and museums into sharp relief. This paper contextualises the project and uses the knowledge generated and shared through conversations with individual collectors, the project team and colleagues from across the UK to consider the now and the ‘What next?’ Inevitably there are more questions than answers and this paper seeks to capture the debate and to stimulate further conversation. It situates philanthropy and the arts at the centre of a strategic approach to visionary place-making and makes the case for sustained investment in talent and inspirational leadership. It marks the beginning of an important journey.

**KIM STREETS,  
CHIEF EXECUTIVE, MUSEUMS SHEFFIELD**

Sheffield: A City  
for Philanthropy Past,  
Present and Future



**“The *Going Public* exhibitions in Sheffield are a useful reminder to all of us of how many 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**

The relationship between public galleries and private patrons is a time-honoured one. Many of the world’s great public collections have been founded upon the philanthropic bequests of private individuals, whether they be the many museums founded by Scottish-American steel tycoon Andrew Carnegie — who by the last decade of his life had given away 90% of his wealth; the entrepreneur Joseph H Hirschorn in Washington DC; the major museum and sculpture park founded by Helene Kroller-Muller in the Netherlands; or in England the sixty seven artworks and the means to house them donated from the sugar refining fortune of Henry Tate “for the encouragement and development of British art and as a thanks offering for a prosperous business career of sixty years.”

And nowhere is the legacy of private giving more apparent than in Sheffield, a city which has a long and illustrious history of working with private individuals for the public cultural good. It was for the workers of Sheffield that John Ruskin inaugurated his significant scheme for social reform, the teaching collection of St George’s Museum compiled for “the liberal education of the artizan[sic]” which was originally housed in a small stone built cottage in Walkley, “not to keep the collection out of the smoke, but expressly to beguile the artisan out of it.” This eclectic collection of artworks, illustrated books and minerals is now known as the Ruskin Collection and since 2001 has been housed in a purpose built space in Sheffield’s Millennium Gallery where it continues to beguile audiences from the region and way beyond.

Thanks to local brewer John Mappin, Sheffield got its first public art gallery with the opening in 1887 of the Mappin Art Gallery, built to display his collection of some of the leading historical and genre painters of the day. The gallery was open on Sundays to give working people a chance to visit and see Mappin’s bequest.

Another key Sheffield patron who made a lasting impact on the cultural life of the city was the mail order magnate John George Graves who, in 1929 in the middle of a global recession, partnered with the City of Sheffield to construct a new library, with the condition that a gallery be built on the top floor. Graves’ financial support, along with a personal art collection spanning 16<sup>th</sup> century portraits to Victorian artists such as Burne-Jones and up to his own contemporary Roger Fry, created something extraordinary for the people — what he described as “a centre for the intellectual life of the city... readily accessible to students and scholars as well as to business men and women and workers” — which is still appreciated today.

With such a rich heritage, Sheffield was therefore an especially appropriate location for *Going Public*, an ambitious and multi-stranded project specifically designed to stimulate discussion and debate about the relationship between private philanthropy and the public art sector. The aim of *Going Public* was to build on the legacy of Sheffield’s 19<sup>th</sup> and early 20<sup>th</sup> century philanthropists in order to explore the current and the future role of philanthropy in the North of England within the very specific and often exacting circumstances of the 21<sup>st</sup> century. For while the cultural identity of Sheffield — along with most major European cities — still owes much to its privately donated but now publicly owned visual art collections, over the past few decades there has been a dramatic change in how these collections can be maintained and developed, both within the environs of Sheffield and beyond.

In the face of an uncertain economic climate and against a backdrop of continuing cuts to public funding for the arts, cultural organisations worldwide are increasingly being encouraged to look beyond the state for their income and support. In this context the role of individual and corporate giving and philanthropy is being cited as an evermore crucial means to enable publicly-owned collections to thrive and develop. Now it is no longer governments but often the private sector that is being seen as a key factor in making sure that everyone has access to excellence in the arts and culture.

But this shift towards private support begs many questions. The world — and especially the North of England — is now a very different place to that of Ruskin, Mappin, Graves et al, and there are multiple issues around the notion of philanthropy and its role within the public sector that need to be unpicked and analysed. Who are the philanthropists of today? What motivates them? Do they still share the same social conscience of their historical predecessors? In what ways can — or should — they help? How can the private collection interface with the public collection? How can museums and galleries unlock the potential of philanthropy in these financially straitened times? These are just some of the issues that were aired, explored, sometimes argued over and often answered in more than one way during the two main manifestations of *Going Public*.

The core element of *Going Public* was the display of key works from four internationally significant private collections which were exhibited in five venues across Sheffield between September and December 2015. The Marzona Collection from Berlin was shown at Graves Gallery; Millennium Gallery housed works from the London-based Cattelain Collection; the **dsl** collection from Paris was jointly shown in Site Gallery and Sheffield Institute of Arts at Sheffield Hallam University; and works from the Turin-based Sandretto Re Rebaudengo Collection were installed throughout Sheffield Cathedral.

Not only did these exhibitions bring a wealth of world class works of modern and contemporary art to Sheffield, but they also offered the owners of these collections the opportunity to see their artworks installed in new and stimulating contexts and reaching new audiences. In addition they were accompanied by a targeted events and learning programme.

*(See appendix I for full details of each exhibition and works on display)*

This series of five exhibitions also provided the catalyst and context for the second main strand of *Going Public*, a one-day public summit of the same name held on 12 October, 2015 in both Sheffield Hallam University and Sheffield Cathedral. The various sessions and panel discussions of the summit *Going Public* were devoted to the examination of emerging global trends in philanthropic funding as well as to exploring the various means by which public art institutions could unlock the potential of philanthropy within the specific context of the north of England. To this end participants based locally, nationally and internationally were selected from myriad aspects of the public and private sector, thus connecting many individuals and organisations from throughout the region and way beyond, often for the first time. For although a core concern of *Going Public* was to shift the debate outside the

major cultural capitals — including London — and into the very different economic climate of the north, at the same time many of the topics under discussion could equally be applied to the wider context of the international art world.

*(See appendix II for the full programme and speaker profiles of Going Public)*

With these different aspects of *Going Public* in mind, the purpose of this report is threefold. Firstly it aims to stand as a record of a unique event which brought both world class artworks and prominent individuals from across the institutional, private and commercial art world spectrum to Sheffield. Secondly it identifies and expands upon the main issues and findings arising out of the various strands of *Going Public*.

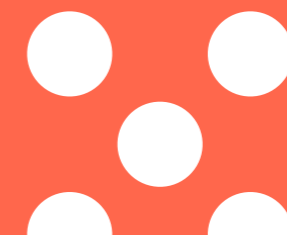
These key factors and what they reveal about the nature and aspirations of 21<sup>st</sup> century philanthropy and how it positions itself alongside the public sector will hopefully assist in the forging of fruitful and mutually beneficial relationships between what might be seen as two sides of the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

Finally, the report will sum up the various conclusions and outcomes of *Going Public*. It will articulate its main messages and point to possible courses of action to be noted and — ideally — implemented by institutions and individuals throughout the public and private sectors in the north of England and beyond.

The exhibitions of the four collections and the panel discussions of the *Going Public* summit form the primary source and starting point for this report. But in order to explore more fully some of the issues raised and the outcomes suggested this report also draws on additional interviews with *Going Public* participants as well a number of conversations with relevant individuals from within both the private and public sectors of the visual art and museum world.

*(See appendix III for the full list of additional interviewees)*

International Collectors  
in Sheffield: To have,  
to hold and to share



“The work in each of the five exhibitions wasn’t selected in the traditional sense for how it contributed towards a curatorial concept or theme, but rather for how it reflected the story of each individual collector; in essence we were “curating the collectors”. Our aim was to find a range of individuals from across Europe who would illustrate different approaches to collecting and attitudes towards public art collections and galleries, in order to provide a rare public showcase for some of the emerging trends in 21<sup>st</sup> century philanthropy.”

**MARK DOYLE AND SEBASTIEN MONTABONEL,  
CO-ORIGINATORS AND CURATORS-AT-LARGE,  
GOING PUBLIC**

## The Cattelain Collection: Millennium Gallery

**16<sup>TH</sup> SEPTEMBER – 15<sup>TH</sup> OCTOBER 2015**

Founded in 2010, the Cattelain Collection comprises approximately 300 works and is compiled according to a clearly researched and rigorously formulated acquisition strategy. It focuses on Minimal and Conceptual art in all media from the 1960s and 1970s with a particular emphasis on certain key movements of the period, including Minimalism, Conceptual Art, New Objectivity, Hard Edge and New Topographics and the legacy of these ideas on the art of today. Nicolas Cattelain frequently lends works to public institutions large and small. He also has a collection that focuses on French decorative arts from the 18<sup>th</sup> century.

“I fell in love with minimal and conceptual art and started to focus on the 1960s and the movements that emerged at that time. They moved me from an emotional point of view and at the same time are particularly meaningful to me. It’s very easy to get carried away and confused in the art world and it has been very important for me to structure the contemporary collection around specific ideas and directions. The works in the collection have been acquired in relation to four key themes: Forms and Objects, Architecture, Space and Light, Spaces of Immateriality and Mapping the Limits of Space, all of which take as their starting point Josef Albers’ *Homage to the Square*. I really start with the artist: once you get a feeling for the artist and you like the work then you do the research and try to find a piece that is really good and important.”

**NICOLAS CATTELAIN**

The works selected for Sheffield ranged from classical Minimal and Conceptual pieces by Sol Lewitt and Dan Flavin to a lesser known but seminal series of 1980s photographs by Lewis Baltz and contemporary pieces by Do Ho Suh, Anthony McCall and Stefan Bruggemann.

“What I considered important about this exhibition was the responsibility of the collector. I think collectors should act more as activist rather than speculator as this gives a wider perspective on the current discourses of art which is not only guided by institutions. This makes a more free and democratic environment to discuss art.”

**STEFAN BRUGGEMANN**



“It was fantastic to display works from the Cattelain collection in the Millennium Gallery. Those by Do Ho Suh and Anthony McCall particularly appealed to younger audiences who are often difficult to reach and this created a really lovely buzz in the exhibition. Time and again visitors commented on how refreshing it was not to have to travel to London to see such high quality works.”

**LOUISA BRIGGS,  
EXHIBITION CURATOR (GOING PUBLIC),  
MUSEUMS SHEFFIELD**

## The Marzona Collection: Graves Gallery

**16<sup>TH</sup> SEPTEMBER 2015 – 30<sup>TH</sup> JANUARY 2016**

The Marzona Collection is one of the most comprehensive archives of the avant-garde in the 20<sup>th</sup> century. Italian-born Egidio Marzona began collecting minimal, conceptual and Italian Arte Povera art in the 1960s. Then when he established a publishing house in the early 1970s he also built up an extensive archive, initially around the art books that he published, most notably on the artists of the Dada movement and Bauhaus photography, whilst also acquiring works by these artists, including key pieces by Marcel Duchamp, Kurt Schwitters, Max Ernst, Francis Picabia and Jean Arp. The archive has expanded to cover many of the avant-garde movements of the 20<sup>th</sup> century and it currently stands at around one million items.

Egidio Marzona describes his collection as a “time picture” of a particular era and as such it includes design objects, letters, periodicals, books, posters, photographs, exhibition invitations and other artist-related ephemera which provide a social and political context for the artworks. Although most of his activities are based in Germany he also has a more personal sculpture project where for nearly forty years he has invited artists including Richard Long and Bruce Nauman to make work in and around his house in Verzgnis in Italy. Recently Egidio Marzona donated a substantial proportion of his collection based on minimal, conceptual and Arte Povera art to the National Gallery and the Hamburger-Bahnhof, both in Berlin. Egidio Marzona now collects with his son Daniel, who also runs a commercial contemporary art gallery in Berlin and was the collection representative at the *Going Public* summit.

“In a way it is a bit like a Don Quixote project! It is an archive on the avant-garde of the 20<sup>th</sup> century, from the Viennese Geometrical Liberty to Futurism, Expressionism and all the other –isms, as well as Dada. I think that today there must be around one million entries in my archive. I’m interested in the richness of an archive of information, in the idea behind the sculpture or paintings and in information more than special artworks.”

### **EGIDIO MARZONA**

The work on display in Graves Gallery specifically focused on the radical art of Marcel Duchamp and his relationship to Dadaism and Surrealism. The exhibition included such key pieces as Duchamp’s *Boîte-en-valise (Serie B)* (1952), a portable museum including miniature reproductions of Duchamp’s work, and *Vollmilch [Whole Milk]* (1928), a collage by Kurt Schwitters which was the first Dada work acquired by Egidio Marzona for the collection.

“Of course it was just a tiny part of the collection, but it was an aspect that we didn’t show that often and we felt that it would be a good opportunity to show a focused part of it that would fit well into the small, intimate space of the Graves Gallery. Also Duchamp and Dada were crucial influences on the creation of the collection.”

**DANIEL MARZONA**

“The Graves has a long history of showing work from private collections but the exhibition showing the Marzona collection was something quite different; it felt like a very personal insight into the thoughts and passions of Egidio. The visitor could understand his views on collecting and sharing his collection. 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**

## **dslcollection: Site Gallery and Sheffield Institute of Arts Gallery**

**16<sup>TH</sup> SEPTEMBER – 12<sup>TH</sup> DECEMBER 2015**

Dominique and Sylvain Levy have been collecting for the past 25 years. For the last decade they have been building up a collection of multimedia pieces by prominent contemporary Chinese artists which is comprised of no more than 350 artworks at any given time, with 15% changing every year. The Levys see their collection as much as an ongoing project as a collection of objects which is constantly changing in response to the rapidly evolving contemporary art scene in China. They are committed to sharing their collection and have pioneered the use of innovative digital technologies to reach new audiences, with their website including a 3D platform that allows online visitors a virtual view of their collection, rather than establishing a permanent home for it. Or, as they put it, “clicks not bricks.”

“The **dslcollection** is not just about collecting artworks but also about discovering an incredible culture and meeting a dynamic generation of young artists. It has to mirror the traumatic changes that are happening today in China — in 1979 there were no skyscrapers in Shanghai now there are more than in New York — and as well we want it to embody the digital world, because the digital world is changing the human being. From the beginning we decided to have a “nomadic” collection with no specific place or city: it’s very important to go where the people are and not to wait for the people to come to you. We also decided always to limit the collection to 350 works — we don’t pretend to be encyclopaedic, it should be like a bonsai tree: the more you prune the tree, the stronger the image.”

**SYLVAIN LEVY**

The exhibitions in Sheffield focused specifically on contemporary art from Guangdong Province, formerly known as Canton — an area known for its revolutionary figures and reform movements. Guangdong’s location on the South China Sea has meant that it is open to foreign influence but it was also the laboratory for the Chinese Government’s economic reform after the Cultural Revolution of the 1970s.

Working across myriad media, art in the two shows included videos by Jiang Zhi and Zheng Guogu, an installation of thirty oil paintings and three life sized chickens by Duan Jianyu, a giant poster by Xu Tan and Cao Fei’s virtual city developed for an online art community.

“In order to make a memorable experience and a stronger exhibition we decided it was better to focus on a region rather than try and show a survey of Chinese contemporary art in general. When I show the collection it is more to do with giving food for thought — then what is interesting for me is that people make their own cooking. That was what we tried to do in Sheffield.”

**SYLVAIN LEVY**

“It was such a privilege to work with dslcollection — not just because of the chance to work with this astonishing selection of art work, but to tap into their knowledge and love of Chinese contemporary art. Dominique and Sylvain live and breathe their collection, so we were borrowing more than just objects — in fact the real treasure was the loan of their infectious enthusiasm for Chinese art”.

**TIM MACHIN,  
GALLERY MANAGER, SIA GALLERY,  
SHEFFIELD HALLAM UNIVERSITY**

## The Sandretto Re Rebaudengo Collection: Sheffield Cathedral

**16<sup>TH</sup> SEPTEMBER – 13<sup>TH</sup> DECEMBER 2015**

Patrizia Sandretto Re Rebaudengo began collecting in 1992 and now owns approximately 1,500 artworks by many of the major names of international contemporary art, including Cindy Sherman, Maurizio Cattelan, Steve McQueen and Thomas Hirschorn, to name but a few — many of whom she started to collect early in their careers. She focuses on artists that address social and political events, and continues both to buy and also to commission new work.

The Fondazione Sandretto Re Rebaudengo was established in Turin in 1995 directly in response to a lack of institutional support for contemporary art and the paucity of exhibition spaces devoted to young emerging artists in Italy. The Fondazione has two venues, an 18<sup>th</sup> century family Palazzo in Guarene d’Alba, and its main headquarters, the Centro per l’Arte in Turin, which opened in 2002.

The Fondazione presents a programme of three major exhibitions a year along with a range of special artists projects and events — which often involves special artists commissions that may or may not be ultimately acquired for the collection. Education is a major priority and the Fondazione has a comprehensive programme of workshops and educational activities for children, adults and people with disabilities, ranging from family days and work with schools, to adult workshops and a special residency programme and course for young curators. The Fondazione also makes a point of collaborating with other public galleries and institutions in Italy and beyond on a variety of projects to support artists and to promote contemporary art.

“I can no longer categorise my collection by nationality, genre or ways and means of expression. It now includes artists from all over the world and also from younger generations. For me good art is art that has an impact and tells a story: sometimes it can be conceptual or minimal but it should also be full of content. It is important for me that the work is about the present, the time in which we live, and that it talks about social or political events.”

**PATRIZIA SANDRETTO RE REBAUDENGO**

The ten multimedia artworks installed in Sheffield Cathedral were deliberately selected in order to enter into a spirited dialogue with the religious context of the cathedral’s sacred spaces. They included a giant tapestry by Goshka Macuga which was hung across the nave; a sound installation of a trapped bird by Micol Assael; Maurizio Cattelan’s

*Christmas 95* (1995), a red neon star which incorporates the symbol of the Red Brigades; and Jake and Dinos Chapman's *Cyber Iconic Man* (1999), a life sized mannequin, tied to a stake and suspended upside down whilst dripping artificial blood into a bucket.

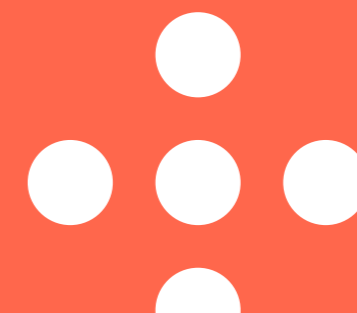
“Every time you show a part of your collection it has a different dialogue with the space and how it is installed, but in this space it was something more. In the cathedral I was able to see a part of my collection in a new light: every work looked different and because there were so many more themes 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 RE REBAUDENGO**

“I knew that if we went with an equivalent of a tasteful Mark Rothko in the corner then we weren't actually going to open up any sort of debate. I wanted to show works that had impact and quality — so I wanted us to take things that would engage with some of the variety of expressions of contemporary art that would work well in the space. I also wanted to show the diversity of Patrizia's collection. The only rules that we set were that there was to be no comment on another religious tradition and that in principle everything should be viewable by a child.”

**THE VERY REVEREND PETER BRADLEY,  
DEAN OF SHEFFIELD**

Two Sides of the Same Coin:  
Unlocking the potential  
of philanthropy



“Philanthropy is about making other people’s lives better and that’s also what our museums and galleries are about so it’s a natural marriage.”

**JOHN ORNA-ORNSTEIN,  
DIRECTOR OF MUSEUMS, ARTS COUNCIL ENGLAND**

## The Private Point of View: Understanding the Philanthropic Motivation and Mindset

Art collector-philanthropists tend to be an elusive species, often known only within the inner circles of the art world and even then frequently preferring to keep a low profile. One of the most immediate benefits of *Going Public* was therefore not only bringing four major private collections to Sheffield but also introducing their owners to the city. By offering the relatively rare experience of hearing four major collectors speak frankly in a public forum about how and why they collect and their feelings about giving to, and working with, the public sector, *Going Public* helped to demystify this key element within the art world. The insights gained into the mindset of the art collector provided a unique and vital stepping stone towards future conversations between public and private. Significantly, and despite their often very different approaches, it became quickly evident that some major considerations united the four collectors who participated in *Going Public*.

### Personal Passions

“It was never about money making, it was more about money spending!”

**DANIEL MARZONA**

“Collecting is in my DNA”

**PATRIZIA SANDRETTO RE REBAUDENGO**

“What makes a collector different from an institution is that a collection is a personal adventure, and it has its limits — but it has to stay a personal adventure. You cannot see the soul of the museum but you can see the soul of a collector in a collection, but how that is transmitted is another question.”

**SYLVAIN LEVY**

“I love looking at art and living with art and when you spend time with artworks you simply have a better life”

**NICOLAS CATTELAIN**



There is no doubt that over the centuries collecting art has always been a highly complex activity and that people collect art for myriad reasons. But whatever form a collection takes and whatever the perspective of its owner, amongst serious collectors of art one aspect remains consistent: art collecting is driven as much by emotion as by intellect and the best collections are underpinned by a profound passion for art itself. This intensity of feeling was a consistent factor amongst the collectors taking part in *Going Public*. As the Sheffield exhibitions clearly demonstrated, their four collections were each very different, covering a broad historic and geographic spectrum. Then during the summit each of the collectors also demonstrated their often contrasting and highly individual attitudes towards both collecting and disseminating their artworks, from dsl's "nomadic" and constantly-changing collection of contemporary Chinese art to the Sandretto's institutional-style Foundation and the Marzona's archive of artworks and widely related 20<sup>th</sup> century materials.

Yet alongside their variety of approach, each of these collectors also confirmed a deep emotional attachment towards their collections and that each regarded their art collecting as part of a highly personal journey. In each case they also demonstrated that this personal enthusiasm manifests itself in a desire to share, rather than to simply to have and to hold, and that a desire to enable their collections to be appreciated by as wide an audience as possible was an intrinsic part of each of their very distinctive collecting journeys. All the collectors in *Going Public* agreed that it is a key responsibility of a collector to share their passions with others and that collaborating with public institutions and supporting a wider understanding and appreciation of their collections as well as modern and contemporary art in general can — and does — play a crucial role in this.

"As a collector, I think I have a responsibility towards society. Maybe it is to do with my political background: I grew up in a social-democratic ideology although I was never part of a party, but I think as a collector we do have a social responsibility. It is also a responsibility towards the artists. Life is short and of course one can have fun with, or take pride in one's collection, but eventually it has to end in an official place."

**EGIDIO MARZONA**

"Most people think the idea of philanthropy is to give money but the real idea is not about money but how you can make for the other something better. For me how we can use this collection to make things better is to be more than just about collecting and funding but also about connecting and sharing: we share the collection but we also share all our connections that we have in China with those that we have in the West, and to use the collection to open doors for Western people to look at China and also for China to look at the West. At the end of the story is the audience: how can you increase the appetite of the audience for culture?"

**SYLVAIN LEVY**

"I usually don't use the word philanthropy but patronage — I like this term better because I think it is more specifically related to art and culture. I established the Fondazione Sandretto Re Rebaudengo because I felt I had a responsibility, given the lack of art museums in Italy, but also because I believed the role of the collector is to support artists by being involved in the production process of artworks. The Fondazione is not the space where I show my private collection: it has a programme of temporary exhibitions and structured education activities, targeting many different publics. For me, this means that the Fondazione has the role of collective benefit. Having visitors coming to see the shows and participating in the projects is not a given: we have to create a context and work every day on cultural and physical accessibility."

**PATRIZIA SANDRETTO RE REBAUDENGO**

## An Abundance of Approaches

As the collectors in *Going Public* demonstrated, collaborations between individual and institution that make up 21<sup>st</sup> century patronage can assume myriad forms: some age-old, some more novel. In common with earlier generations of collectors from the Medici onwards, both the Levys and Patrizia Sandretto Re Rebaudengo regularly commission artists to make new works: the former always for acquisition, the latter for exhibition and at times for inclusion into her collection. Then there is the donation of works of art, which has been an important aspect of the Marzona's philanthropy, with all the collectors also regularly sharing their artworks through loans in museum shows or other public exhibitions.

Although it is by no means unique to our times, over the past decades an increasing number of collectors have also established quasi-institutional foundations, which sometimes act solely as showcases for their collections or can present a more varied programme of exhibitions and events. The Fondazione Sandretto Re Rebaudengo was founded in response to a deficit of public support for contemporary art and artists in Italy, and mirrors the activities of a public institution with a changing programme of exhibitions, artists' commissions and an especially dynamic and multi-stranded learning programme. Since its establishment over twenty years ago it has attracted over 1.5 million visitors and produced more than 100 exhibitions and 500 new artworks.

The Fondazione has also pioneered an increasingly popular form of philanthropic support for contemporary art in the form of both curatorial and artists' residencies. In the case of the FSRR these currently comprise a four month Young Curator's Residency Programme involving three young curators from around the world who travel throughout Italy visiting artists' studios and galleries and then curating a show of their

findings, and Campo, a course for Italian curators. However, it is also becoming a widespread practice for patrons to support residencies in a range of institutions and galleries.

Another well-established philanthropic practice is the financial support of museums and public galleries to acquire new works and/or offer funds to help institutions to restore, conserve and display their collections. Then of course there is the more traditional support for capital projects, especially building programmes. It is an evermore common practice for one or a group of patrons to support some or part of a public gallery's exhibitions programme; and another increasingly common strand of support is for private individuals to sponsor public museum curatorships or specific research projects. In short, there is an abundance of ways in which private patrons can interface with and sponsor public organisations, and a strong will on the part of many individuals to do so.

## Personal Encounters and Meaningful Conversations

The Sheffield panels confirmed that forging individual relationships is the key factor that underpins all potential partnerships, and upon which their fundamental success — and longevity — depends. Whatever the form of support — large or modest — under consideration, the four collectors in *Going Public* stressed the necessity of collaborating with individuals within institutions who shared their enthusiasm, passion and knowledge and with whom they could have meaningful and enriching conversations. Not only do collectors want their artworks to inspire a wider audience but a key part of their collecting journey is to be personally enthused, inspired and stimulated by encounters with individuals who can add to their knowledge of their collections and help them to see their own artworks in a new light. These individuals may be curators, museum directors or subject specialists, but this personal engagement was underlined as the most crucial component in working with a museum or gallery. It was widely agreed not only by collectors but also by many of the panellists working in museums and galleries that it is from forging these relationships that all forms of meaningful philanthropy can emanate.

“The first thing you look for is the concept and how exciting it is and whether it fits with your collection, your own interest. Is there a story to tell that you feel you can take part in? 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

“It's always so personal: if you feel you can trust somebody it makes things much easier if you have a similar understanding of how things can be shown or collected. You realise very quickly if somebody is interested and has a certain knowledge.”

DANIEL MARZONA

“We are often approached to show the collection and we have often refused because it has to be relevant. Showing art is very important to us, we loan a lot of works to museums but we have to feel that the exhibition has a meaning, for the audience but also for ourselves.”

SYLVAIN LEVY

## Size Isn't Everything

Although our major metropolitan galleries currently receive the lion's share of private support, many collectors are happy to work with more modest institutions. All of the *Going Public* four have worked with smaller institutions, with each reiterating the greater importance of the specific project and the personal encounter over any 'big brand' name or international profile.

Sylvain Levy went as far as to declare his preference for the more personal scale of smaller sites. Patrizia Sandretto Re Rebaudengo collaborates across the spectrum from larger organisations including Tate, the Serpentine, Whitechapel Gallery, Kunstalle Zurich and the Walker Art Centre in Minneapolis to CAC in Malaga and MeCollector's Room in Berlin. Similarly Nicolas Cattelain often lends works to both national and regional museums and recently supported Dan Holdsworth's exhibition *Spatial Objects* at Southampton City Art Gallery. In addition to their significant association with the Berlin National Gallerie and the Hamburger Bahnhof, the Marzonas work with smaller museums across Europe, including several collaborations with Marta Herford museum of contemporary art and design near Bielefeld in Germany. In 2008 a collaboration with Middlesbrough Institute of Modern Art on the exhibition *Based on Paper — The Marzona Collection* was so successful that the Marzonas ended up donating work to the Institute's collection; with the success of this show also being an instrumental factor in MIMA receiving funds from the Art Fund International Scheme to expand their collection of drawings.

Collectors working on a smaller scale can also have an institutional impact. One of the *Going Public* panellists was the London-based Italian collector Valeria Napoleone, who collects contemporary art by women artists. For many years a patron of a number of institutions large and small — most notably Studio Voltaire artists' studios and exhibition space in South London — last year Valeria Napoleone inaugurated her XX Project with



CAS to support regional museums by donating a work each year by a young artist to a selected space. This kind of small scale donation over a long period of time can make a big difference, especially to public galleries with little or no acquisitions budget.

“We have had some of our most happy experiences with smaller institutions. If they are interesting people we are very interested in doing projects even if there is no international impact. A young curator approached us from Middlesbrough, Gavin Delahunty who is now in Dallas. He was so smart and so interested and developed a beautiful show based on works on paper — he wasn’t going for the masterpieces, he was going after the small things and he curated a wonderful show. As a result my father was so pleased with his enthusiasm and the whole process that we gave quite a few works to MIMA.”

**DANIEL MARZONA**

“People think that the best way is to have exhibitions with Tate or Centre Pompidou but 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. But really there is not a small institution, there is not a big institution: there is a relevant project or a not relevant project. Every project has to be relevant.”

**SYLVAIN LEVY**

The benefits cited by the collectors of working with smaller institutions included greater flexibility, the intimacy of working with a smaller team and a greater feeling of involvement in a project that can sometimes be lacking in a partnership with a major museum. A significant factor was also the feeling that new audiences — and those less familiar with art — could be reached. However, these smaller organisations and their staff had to demonstrate a competence, a commitment and a clarity of purpose, regardless of their size, in order to attract philanthropic support.

## Spreading the Word

As has already been touched upon in the previous sections, a key element for many contemporary philanthropists is the desire to educate and to reach new audiences. This needs to be taken into consideration by organisations seeking private support. The four *Going Public* participants revealed a profound desire to spread knowledge not just about their collections but about art in general as widely as possible. Nicolas Cattelain stressed the importance of producing publications and exhibition catalogues not only as a record of an event and a means to reach a wider audience but also to further enrich the intrinsic meaning of the works in his collection. Patrizia Sandretto Re Rebaudengo repeatedly

emphasised her dedication to her foundation’s learning projects and the Levys are evangelical in their desire to use new technology to open up cultural exchanges between China and the West. Not only do they want the *dsl* collection to reflect the digital revolution but they want to harness the power of the internet and social media to reach a greater number of people. Such is this digital commitment that Sylvain Levy sees the next ten-year phase of *dsl* being to “de collect” and become more akin to a platform devoted to debate and the exchange of ideas.

“Today art is experienced through Instagram and Facebook as well as by physical contact. This makes you think about the people you want to reach, what message you want to deliver and the best tool to do it with.”

**SYLVAIN LEVY**

“I personally believe in the idea of a ‘Great Art for All’”

**PATRIZIA SANDRETTO RE REBAUDENGO**

“You want to share the works in your collection and for people to see them and a publication also gives you the opportunity to create new content that can contribute to everyone’s understanding of what’s going on in the art world. That’s very positive and really adds a dimension to showing the work.”

**NICOLAS CATTELAÏN**

## Active Philanthropy

There is no doubt that many of today’s major private collectors wholeheartedly share the desire of their philanthropic predecessors to give back and to benefit a wider society. In common with many earlier philanthropists they are also dedicated to sharing the art that they love and their love of art with as wide and diverse an audience as possible.

But the majority of today’s art philanthropists don’t simply want to dispense largesse to a grateful public. Whatever form it takes, philanthropy 21<sup>st</sup> century style requires an active relationship between donor and recipient. All four collector-participants in *Going Public* clearly demonstrated that they regarded any interface with the public sector as a dynamic and ideally an ongoing partnership that needed nurturing on both sides. Conversations, collaborations and intellectual exchanges were cited as crucial to every stage.

The one 19<sup>th</sup> philanthropist cited during the *Going Public* summit was the Scottish-American Andrew Carnegie, who between 1883 and 1929 opened more than 2,500 libraries across the US, the UK and Canada. But significantly, although he was one of the richest men in the world at the time, Carnegie didn't only give money, he required recipients to fulfil four criteria: they had to demonstrate the need for a public library; provide a site for the building; annually provide 10% of the cost of the library's construction to support its operation to ensure a meaningful programme of activities; and provide a public service free for all. In the 21<sup>st</sup> century and in the case of art institutions, this notion of the recipient being jointly committed to achieving a sustainable benefit has particular currency today.

Patrizia Sandretto Re Rebaudengo may have followed a more traditional model in opening a Foundation and private gallery; but the FSRR is not a static showcase for her trophies, but instead a vehicle for ongoing collaborations with artists, audiences and other institutions both regionally, nationally and internationally.

## Philanthropic Networks

Every element of the art world — private, public, commercial — runs on relationships, both formal and (invariably) informal. Collectors are key to this. They forge relationships with artists, with curators, with dealers and — crucially — with each other. Personalities and priorities of course differ and there is often a degree of competitiveness amongst collectors, but they are also often surprisingly collegiate, especially with collectors and/or their organisations who share their aims and interests. Private foundations and organisations often form partnerships amongst each other to collaborate on projects, exhibitions, residencies and to share expertise.

Sometimes this is borne out of necessity. In response to the low level of public support for modern and contemporary art in Italy, in 2014 Patrizia Sandretto Re Rebaudengo was instrumental in forming the Comitato Fondazioni Arte Contemporanea, a committee of fifteen private contemporary art foundations in Italy who are working together with the Italian Minister for Cultural Heritage to bring contemporary art closer to a wider public and to promote young Italian artists in Italy and abroad. Their steering committee of curators, government representatives and private collectors (including Patrizia) currently has three main priorities: to bring art to Italy's suburbs and locations where it is not currently seen; to have a formal discussion about fiscal support for culture; to create an authority in Italy along the lines of the British Council. Then there are also widespread collaborations amongst kindred private organisations and foundations. One amongst many examples is the sharing of curatorial, residential and publishing projects

and the pooling of collections between the Vincent Worms' contemporary art Kadist Foundation, based in Paris and San Francisco, and the David Roberts Art Foundation in London.

Any institution collaborating with one such individual therefore has the potential — if appropriate — to access and benefit from these wider networks and associations, and then perhaps to forge additional relationships along the way.

Collectors are also often astute businesspeople in their own right. That is frequently how they made their money. A philanthropic relationship with a collector can often offer an institution and its public funders access to financial expertise and often global business networks way beyond those of the art world.

# The Public Perspective: Institutional Challenges, Concerns and Priorities

Any discussion of how our public museums and galleries can access and benefit from private philanthropy needs to be accompanied by an examination of the institutions themselves. Just as *Going Public* provided greater insight into philanthropic mindsets and motivation, so it also examined the current situation of museums and galleries in general, as well as art institutions in particular, in order to ascertain their core purpose and where their future priorities should lie.

## Challenging Times

That these are highly challenging times for public art institutions is in no doubt. It is not within the remit of this report to go into lengthy detail about current local and national government funding policy and its impact on public museums and galleries, suffice to say that it has drastically declined and is putting intense pressure on these institutions, particularly in the regions.

As many panellists pointed out, it is in the Midlands and the North of England, where local authorities have been hardest hit by government cuts, where there are also the largest civic collections, housed in the extensive civic buildings which are the most expensive to maintain. These institutions and their collections are in many cases unique and world-class, and in many other countries would be regarded as a national as well as a local asset. However, according to the Museums Association, nearly one in five regional museums closed a part or branch in the last year, with those in the North of England disproportionately hit.

The North South divide is dramatically evident in the realm of private giving too. John Orna-Ornstein flagged up the grim statistic highlighted in the *Arts & Business Private Investment in Culture Survey*, that when last surveyed in 2012 London attracted 90% of philanthropic giving to museums, galleries and the arts.

Overall, the challenge posed by *Going Public* extends to the fact that in the grand scheme of public giving the arts per se do not seem to achieve a high rating. John Pippin cited a Charities Aid Foundation survey which revealed that out of 503 ultra-high net worth individuals some 17% give to the arts but out of that 17%, only 5% make most of their donations to the arts.

There is no doubt that in London, and across England and indeed the globe, there is private — and corporate — money to be accessed. However channelling more of it into the arts — and specifically the arts in the North of England — is a more difficult task.

“Precisely because of the brilliance of cultural institutions there, London acts as a Hoover that sucks up both financial giving and major collections: big brands attract big giving.”

**JOHN ORNA-ORNSTEIN,  
DIRECTOR OF MUSEUMS, ARTS COUNCIL ENGLAND**

## The Changing Museum

“The public museum of today does not exist in a world of its own. It has become one of many environments that comprise a much wider museological project, because of the increasing number of private galleries that call themselves museums, the huge rise in private capital invested in art and the reduction of financial support from the state.”

**CHRIS DERCON,  
DIRECTOR, TATE MODERN**

In recent years the role of the museum and its relationship with its audiences has changed. Funding has had its part to play but there has been a broader and deeper cultural shift in the way in which museums devoted to all subjects including art are organised, arranged and managed. And this has also extended to how they are regarded both within and beyond specialist circles.

The *raison d'être* of an institution is still its collections, or in the case of non-collecting galleries, their capacity to organise top quality exhibitions. But within this remit, time-honoured disciplines and traditional taxonomies are now being challenged and reinterpreted. Increasingly canons, categories and demarcations of all kinds — including the distinctions between fine and applied art, between research and art production, historical and the contemporary or the artist and the curator — are being interrogated and shaken up. Whatever their subject, museums are increasingly becoming more and more creative in how they treat and display their holdings.

“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**

In tandem with these shifts in the conventions of curatorship and museology the role of the museum has also extended beyond being simply a repository of collections and organiser of exhibitions. Today's museums are as much about communicating ideas as they are about displaying artefacts: they are expected to entertain as well as to inform and to cater for a non-specialist as well as a specialist audience. On one *Going Public* panel Philip Dodd quoted Nicholas Serota and Neil McGregor describing the Tate and the British Museum as 'broadcasters'.

Audiences have also changed from being passive receivers to more active participants. Many galleries have already adjusted their programmes to reflect and respond to this shift. One example is Sheffield's Site Gallery's Platform Programme which, in collaboration with the Esmée Fairbairn Foundation, selects and supports an artist to create a new work in public — from the first idea to the final completion, accompanied by a programme of workshops, talks and events.

**"Audiences are no longer happy just to be receivers and consumers, they want to be producers too!"**

**PHILIP DODD**

The 21<sup>st</sup> century museum is increasingly being regarded — and valued — as a public space which should be open, accessible and welcoming to all. As such our public institutions stand as a key indicator of the spirit, identity and aspirations of their location. Today's museums are social as well as cultural spaces, providing opportunities for meeting, eating and shopping as well as learning, looking and thinking.

Yet at the same time as our art institutions are transforming themselves into more dynamic spaces appealing to ever broader constituencies and fulfilling an increasingly wide range of functions, their fundamental remit remains the same. While many of their new structures and forms of expression may seem tantamount to a reinvention, the core purpose of these public museums — which dates back to what are often their 19<sup>th</sup> century origins — still revolves around the educational and inspirational power of art to enhance the lives of all sectors of the community. It's just that many of the ways of expressing this have changed.

A key consensus among all the participants was that the reputation of a public institution rises or falls on the quality of its collections and/or programme of exhibitions and the way in which it preserves and enhances its holdings. All its other activities must emanate from this central core. In the current climate it is especially crucial that our museums and galleries continue to be centres of excellence within their specific fields, however diverse or specialist those fields may be. This was a recurring theme throughout *Going Public*. It was widely noted that while an institution's expanded range of activities presents a radical and exciting turning point in the part that it has to play in the cultural, social and economic fabric of society, it also poses significant challenges, especially for smaller organisations running on slender funds.

**"The role of the museum is very complex now and different skills are often needed. Curators are expected to be storytellers, to be fundraisers, to be educators in very different ways"**

**SARAH PHILP,  
DIRECTOR OF PROGRAMMES, ART FUND**

**"What is a museum today, in the 21<sup>st</sup> century? I don't think it is only about objects — people want experiences. Museums today are about an exchange of ideas. The first idea for us is to move from object to content — if you move from object to content you give more ideas. A very small number of people have an art education, but the great number that are now going to museums love art as a cultural event. So I think what is important is to increase this appetite by great exhibitions but also by speaking the same language of the people today, and that is through the internet and social media."**

**SYLVAIN LEVY**

## Centres for Specialist Knowledge

**"A curator is not a glorified fundraiser: a curator is a curator! 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-ORIGINATOR AND CURATOR-AT-LARGE, GOING PUBLIC**

**"It doesn't matter whether it's a museum of art or about agricultural implements — if there's nobody there who knows how they were made and used and is passionately interested and able to communicate that interest and share it, then nobody is going to leave you or lend you their collections or want to support what you are doing. I'm not saying that curators are better than development people at this, but you need both sets of skills. Don't get rid of the knowledge but build from the desire to grow, deepen and share that knowledge."**

**CAROLINE COLLIER,  
DIRECTOR OF PARTNERSHIPS & PROGRAMMES, TATE**



The key to an institution continuing to fulfil its core remit as a centre of excellence as well as being able to perform such a wide range of additional roles, is its ability to maintain and nurture specialist knowledge. And nowhere is this more important than in the realm of art. Another major factor agreed upon by all the participants in *Going Public* was that it had to be a major priority for public museums and galleries to employ curators with the passion, energy — and crucially — the knowledge to animate their collections and to make them meaningful to audiences across the spectrum. The same applies to non-collecting institutions, which are just empty vessels without curators capable of generating an inspiring exhibitions programme which can command enthusiasm and interest from diverse audiences and also respect from the art world.

This curatorial skill and/or in-depth collection based knowledge is the life blood of a public museum or gallery. It has to be in place in order to strike up the meaningful conversations with informed, enthusiastic individuals that were cited by all four collectors as a key factor in generating their philanthropic support. Expertise and energy enables overtures to be made and relationships to be forged and — most crucially — maintained.

“A deep and solid understanding and love for your collection and the curatorial skill to make this manifest is really the foundation upon which everything else rests. A museum is nothing without its collections. It is just a building. Without serious rigorous and creative curatorial work museums are much diminished and the audiences miss out on the many stories, histories and connections within collections”

**SARAH PHILP,  
DIRECTOR OF PROGRAMMES, ART FUND**

However, despite it being such a crucially important consideration, it is often difficult for beleaguered regional galleries to recruit and/or train top curatorial talent. In recognition of this problem, various organisations, most notably the Art Fund, the Arts Council and the Contemporary Art Society, have been developing an extensive portfolio of different programmes and partnerships to support the training of curators and the development of good curatorial practice. This has had a considerable impact both within and beyond the realm of fine art. Schemes range from subject specialist networks and placements with national and regional museums, to conferences, workshops and networking opportunities and also curatorial research grants.

Such initiatives acknowledge that while academic excellence and intellectual rigour are prerequisites, if regional art gallery curators are to play to their strengths and garner support for their collections and institutions they also need to be comfortable and competent in negotiating not only their expanded institutions but also the wider art world in general. This broader remit requires communication skills and a sophisticated understanding beyond the specifics of specialist field of a cultural landscape that is increasingly complex and international. It is now a given throughout the art world that making connections and travelling both nationally and internationally is no longer a luxurious bonus for a curator or museum director, it is a professional necessity.

“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**

“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**

“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 CATTELAINE**

## An Entrepreneurial Mindset

“National museums don't have the guts to admit how reliant they already are on the private sector”

**PHILIP DODD,  
WRITER, BROADCASTER & FOUNDER OF MADE IN CHINA**

These are exciting times to be a museum employee, but they are also highly demanding. At the same time as curators are honing, expanding and communicating their specialist skills, they are also increasingly expected to be an intrinsic part of a more entrepreneurial, nimble institutional mindset. It is now a given that national and local government funded museums and galleries will no longer be solely supported by government funds, and therefore in recent years it has increasingly become the responsibility of our publicly funded institutions to be guardians of their fiscal as well as their cultural health. In order to fulfil their ever wider remit art institutions are now expected to drum up additional — and essential — forms of income and support from a variety of sources.

This change of attitude marks a seismic shift both in how publicly funded institutions are regarded and how they consider themselves. Institutions are becoming evermore enterprising and this has required considerable structural changes and shifts in recourse in order to develop a raft of new financial models and fundraising skills. Directors, trustees and curators are required to concentrate increasingly on financial matters and it is now a given that, in addition to writing, academic research and exhibition organising, part of an institutional curator's job is to spend time with collectors as well as commercial gallerists in an evermore networked and global art world in which private, public and commercial sectors constantly converge.

The generation of private giving and forging philanthropic relationships is of course a key part of this plan.

**“We want to support resilient organisations that have robust funding models, and that includes those that are able to tap into philanthropic giving. This doesn't just mean major donors making big gifts but also the sustainable level of regular giving that can often provide a secure bedrock of support for an organisation.”**

**CLAIRE TITLEY,  
DIRECTOR OF PHILANTHROPY, ARTS COUNCIL ENGLAND**

The Arts Council has already put a number of schemes in place that recognise the need for institutions and organisations to be more proactive and effective in taking control of their funding. ACE's three year Catalyst Programme initiated in 2012 was developed as a direct response to this need for institutions to become more fiscally adept. The first Catalyst Programme was a £100 million private giving investment scheme across the entire culture sector, supported by the Heritage Lottery Fund and DCMS as well as ACE. This supported the creation of endowments and aimed to help cultural organisations which already had well developed experience in fundraising diversify their income streams and access more funding from private sources — Turner Contemporary was a notable beneficiary from within the visual arts sector. In order to encourage and instil further confidence — and funds — any money raised was matched on a ratio based on the value of the sum the organisation wanted to achieve.

Following on from this initiative — albeit on a more modest scale — in November 2015 ACE launched Catalyst Evolve, a £17.5 million funding programme aimed at small to medium organisations with a more limited fundraising track record. This allowed a range of spaces and organisations to take a range of steps to up their fundraising game — investing in databases, hiring consultants, engaging in training schemes — and to attract more private giving.

The importance of training individuals to become effective fundraisers across the sector underpins ACE's three year Fundraising Fellowship programme. Here host organisations partner with the Arts Council to pay a year's salary for five fellows in each of the five Arts Council areas, thus assisting a new generation of fundraisers to get hands-on experience and to “learn on the job” about fundraising across the arts, and such practicalities as writing bids, managing appeals — whilst being supported by a training

and learning programme. In addition there is also a more wide-reaching widely accessible ACE Fundraising and Philanthropy programme which, in collaboration with a range of partners including the charity Cause 4 and Leeds University, provides a raft of subsidised training and events including courses, mentoring, workshops and seminars for delegates across the arts.

**“Arts Council investment in fundraising capacity has been really important and a really good thing. You see what happens when a museum gets someone on board who understands fundraising and how to go about it and put a strategy in place. Then you really reap the rewards.”**

**SARAH PHILP,  
DIRECTOR OF PROGRAMMES, ART FUND**

However, whilst these various programmes and initiatives send out an important message and have been greatly beneficial to their recipients, they are limited in scope and timespan. They have only been awarded to a relatively small number of individuals within the visual arts. With some notable exceptions, a great many of our regional museums and galleries and the individuals continue to find it a real struggle to grapple with increasing fiscal responsibilities and the new skills that they require. It was repeatedly emphasised in many of the discussions during *Going Public* that developing fundraising skills in tandem with the nurturing of specialist knowledge is necessary but can be a big ask. Often these two strains of activity, now both so crucial for the survival of an institution, can seem to be incompatible, but increasingly they need to be symbiotic.

**“It's a bit like multilingualism: having the capacity to move from a conversation with the democratically elected councillor who chairs the Culture and Leisure Committee before phoning an artist in their studio in Chicago to persuade them to make a show with you; then later in the day going to meet members of the museum Friends Circle.”**

**GODFREY WORSDALE,  
DIRECTOR, HENRY MOORE FOUNDATION**

In recognition of the current challenges to curators within both national and regional institutions, the Art Fund is conducting a piece of research around curatorial needs, due to be published in Autumn 2016. This will examine how the role of the curator has changed; the effects of the public funding cuts on curatorial capacity; what curators' requirements are in terms of skill sets and where any gaps and shortfalls might lie.

## Public is Still Public

“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**

While the onus may now be on our public art institutions to be financially savvy and generate an ever wider range of revenue streams, it has to be emphasised that, whatever their many modes, they are still publicly owned. 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.

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. While potentially eager to work with the public sector, private philanthropists do not want to feel that they are simply being called upon to plug gaps in public funding. Instead there should be a sense that public funding is supporting the structures and mechanisms to give institutions the confidence to fulfil their potential for generating other revenues streams to the benefit of all parties. Private philanthropic money is not there to keep the roof fixed, the lights on and to pay the basic staff salaries. If a local government doesn’t feel that its institutions are worth investing in, then why should anyone else?

“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**

Nonetheless, public funds should not engender any complacency — especially in the current climate. It was also noted that amongst some institutions funded by local government there was still a residual reluctance to tap into private giving. It cannot be emphasised strongly enough that public and private realm are no longer mutually exclusive, and that our multifunctional, dynamic communicative new institutional models need to be as energetic in galvanising funds and support from local, national and global sources.

“If we are to keep our feet on the 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 able to go out and have those long term conversations and build those long term relationships.”

**KIM STREETS,  
CEO, MUSEUMS SHEFFIELD**

“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 CASSOFF,  
MANAGING DIRECTOR, THE FREELANDS FOUNDATION**

## Bringing the Two Worlds Together: Forging Supportive Relationships

Distilled from the general issues discussed earlier, a series of practical steps to be borne in mind by museums and galleries seeking to encourage private giving:

### Know Who You Are, What You Want, and Where the Money is to Go

“Organisations have to articulate what it really is that they are doing and how it is for the public benefit. Of course the intrinsic value of art is important but so is how a cultural organisation is responding to its local community and how the art that is in a museum is relevant to society. Once you start to articulate your message and to build your case for support then support will follow, but it will take time.”

**CLARE TITLEY,  
DIRECTOR OF PHILANTHROPY, ARTS COUNCIL ENGLAND**

“You need a masterplan! If you don’t know what you are asking for then it becomes very complicated. Just running after money doesn’t work. So you need to think about what you can offer not just regionally but on a national and an international scale. As a museum you have to position yourself and have a particular story. There is no point in going to Texas and just saying that in the North of England it is difficult.”

**SEBASTIEN MONTABONEL,  
FOUNDER, MONTABONEL & PARTNERS;  
CO-ORIGINATOR AND CURATOR-AT-LARGE, GOING PUBLIC.**

In order to attract support from any source, private or otherwise, an institution has to have a clear and well articulated idea of its remit and its relevance. This is the first fundamental step. The more effective an organisation is at defining and communicating its unique selling point, the more successful it will be.

Once a clear sense of purpose has been established, this has to be carefully calibrated according to exactly what kind of support an institution is seeking. So the next basic step is to identify what is needed and/or appropriate for the organisation in question. Is it a major capital project, or a particular aspect of a larger enterprise? Is it the acquisition of a particular work for the collection? Or the cost of an exhibition, or a particular aspect of that exhibition — the catalogue, say, or a commission? Or maybe a learning programme?

As the collector’s section of this report demonstrates, the options for private giving — and giving in general — are infinitely various and can extend beyond the fiscal. But whether large or small, financial or in kind, the more precise the request, the greater the likelihood of it being granted.

“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**

“The golden rule of fundraising is you don’t ask until you know you will receive!”

**KIRSTIE SKINNER,  
DIRECTOR, OUTSET, SCOTLAND**

Potential donors — whether individuals or organisations — have also to be carefully targeted and the same amount of rigour applied in tailoring any request for support to suit their very particular interests, motivation and enthusiasms. As the four highly distinctive collectors participating in *Going Public* confirmed, models for philanthropy are as wide and various as the individuals involved.

“What’s important is to have an exciting project — to be able to capture the minds not only of the individuals, but also of the public and educators and the philanthropists — you’ve got to have something really, really powerful to offer”

**PETER MURRAY,  
FOUNDER & EXECUTIVE DIRECTOR, YORKSHIRE SCULPTURE PARK**

Within the realm of financial donations there are a range of options that need careful consideration. It is not the remit of this report to go into all the permutations of revenue streams, suffice to say that institutions often require a portfolio of simultaneous schemes to support short, long and medium term funding. Several discussions in *Going Public* revolved around the benefit of endowments as reliable sources of long term funding which form the cornerstone of much arts funding in the US. However, as was borne out by the Arts Council’s Catalyst scheme, fundraising for endowments can be complex and protracted and a challenge even for well-established organisations with a wide range of relationships and contacts. While endowments can form a financial bedrock, they generally need to be one amongst a portfolio of revenue streams, and are often not suitable for many philanthropic individuals who often prefer to see a more immediate return on their investment.



It also needs to be recognised that raising money invariably involves spending money, and so any scheme has to be meticulously planned with a clear and precise end goal in sight in order to offset any initial investment.

“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**

## Get Charitable

As the first Local Authority museums service to become a charitable trust, Sheffield saw the opportunity in having charitable status to attract funding and it also enabled the organisation to work in a different, more independent way whilst remaining strongly connected to the city. Charitable status offers a clarity of purpose that can help articulate needs to potential supporters. It acts as a means of underlining the positive impacts museums can have on people’s lives.

“It is definitely worth thinking about setting up a Charitable Trust if you are going to be doing some serious fundraising and especially if you are funded by a local authority. If you are a charity it encourages a different mindset and for business people who are interested in art it provides a place for them to locate their interest and support.”

**VIRGINIA TANDY,  
HERITAGE CONSULTANT, FORMER DIRECTOR OF CULTURE,  
MANCHESTER CITY COUNCIL**

## Work From All Directions and Consider All Options: Local and Global

Just as it can assume myriad forms, so philanthropy and support can come from a wide — and often unexpected — range of sources. Canny and strategic institutions are therefore both highly bespoke in their funding schemes but also highly resourceful and wide-ranging in their willingness to look in all directions and consider all options.

In the same way that universities and businesses fundraise across the globe, so regional institutions also need to take the view that the world is literally the limit. Making strategic connections with kindred individuals or organisations worldwide should not be discounted, especially within today’s expanded global art world.

“It makes no sense just to re-use your air within your region: you need to open the windows to let your air out and to allow the air from outside to get in. This is how I perceive the flow of projects and initiatives, especially when it comes to art and culture: otherwise you have no way to make your territory richer.”

**MASSIMO LAPUCCI,  
SECRETARY GENERAL, CRT VENTURE PHILANTHROPY FOUNDATION**

Local loyalty is a time-honoured trigger for patronage and researching the illustrious former inhabitants of a museum or gallery’s home town can reap dividends. The fact that art patron Pauline Karpidas grew up in Manchester was a considerable factor in the Karpidas Foundation’s donation of 90 works by major international contemporary artists to the Whitworth Art Gallery to mark its refurbishment in 2015, as was another gift of works by Tracey Emin and Gilbert & George from another former Mancunian, the art dealer Ivor Braka, who was born only a couple of miles from the Whitworth. Other factors as well as geography had their part to play in these gifts, but investigating a donor’s personal connections with a location is worth pursuing. Another similar avenue is to establish links with both the existing students and the increasingly international alumni of a city’s universities: a hitherto largely untapped source of potential support.

“Understand where you have the potential for a special relationship or claim. Ivor Braka gave to the Whitworth because he was so impressed by the transformation of the spaces and he’s from Manchester and had been dying to do something here! He wouldn’t have the same feelings about Newcastle! That’s how universities fundraise, they understand who are their own and they speak to them!”

**MARIA BALSHAW,  
DIRECTOR OF THE WHITWORTH, UNIVERSITY OF MANCHESTER  
AND MANCHESTER CITY GALLERIES**

In any discussion of how an institution should consider all funding options it is also important not to overlook the philanthropic importance of the artists themselves. Whether as local residents, former alumni of nearby art schools, or as more recent participants in a museum or gallery's exhibition programme, artists often forge close and strong associations with art museums and galleries and can be keen to lend their support. This can manifest itself in the donation of works or various other forms of advocacy and should not be underestimated. The affection and advocacy of artists is an important asset for a museum or gallery, and can often reverberate fruitfully throughout the international art world. Dealers and collectors listen closely to their artists.

Reciprocally, the enthusiasm of an institution for an artist can also reap dividends. In 2014, in order to mount the Yorkshire Sculpture Park's first European survey of Ursula von Rydingsvard — an artist well known in America but virtually unknown in the UK — Peter Murray went to America to seek support, after researching which collectors, curators and gallerists were interested in the artist. He then established an Ursula von Rydingsvard circle of benefactors and generated enough support put on a widely acclaimed show of large scale sculptures back in Yorkshire. He then returned to the US and collected yet more funding to show six large sculptures in the Giardino della Marinaressa as a collateral event at the 2015 Venice Biennale. Proof positive that enthusiasm, knowledge and a great deal of legwork can achieve impressive results.

*“We were literally knocking on the doors of individuals who we knew had an interest in sculpture and an interest in Ursula. Then we went one stage further and went back again and collected enough money to take an exhibition to Venice. There are many, many ways of building a bridge with funders and philanthropists and collectors but you have to have something really exciting to offer.”*

**PETER MURRAY,  
FOUNDER AND EXECUTIVE DIRECTOR, YORKSHIRE SCULPTURE PARK**

Whatever the project, and however much is needed, it is also important that museums and galleries think small and local as well as grand and international. Peter Murray pointed out that when he founded the Yorkshire Sculpture Park nearly forty years ago in 1977 he built an audience from scratch through education and local schools and now YSP continues to attract over 50,000 school children every year, along with a raft of residencies and projects with young artists, some of which are funded by private donors. Clare Titley pointed out that the most successful recipients of the Arts Council Catalyst scheme were those who had managed to involve every element of their organisation in their fundraising, from the trustees and director to the curators, attendants and the volunteers. As well as considering the great and good who might have originally shared a museum's home town, it is therefore equally important not to overlook potential support of those already living there.

Grassroots support can range throughout all ages, cultures and strata of society, many of whom would be eager to get involved if properly targeted.

The need for the public sector to tap into a vast potential pool of volunteers was also emphasised, with John Orna-Ornstein citing the fact stated in the *Research to understand the resilience and challenges to this, of Local Authority museums report*, by Data Annex for Arts Council England, that while the average independent museum attracts about 7,000 hours of volunteered time a year, the average local authority museum only attracts half the amount — about 3,500 hours. However, neither come close to the average National Trust property which apparently encourages its loyal membership to donate 21,000 volunteer hours a year.

*“We may be talking about potential major donors and philanthropy but I think what is important is that in the regions and in the national museums we engage with people from all walks of life, all of whom feel really passionately about their art galleries and their collections and do very often want to be involved.”*

**KIM STREETS,  
CEO, MUSEUMS SHEFFIELD**

Although *Going Public* predominantly focused on the support of the art collector, this should not obscure the fact that the majority of donors to art institutions do not collect art and are often not even within the art world at all, but nonetheless feel passionately about art and are happy to donate a proportion of their income to assist in the health and wellbeing of a public institution.

## Do Not Fear the Market

*“I have always built strong relationships with artists and that goes without saying with their dealers also. You should not be afraid of the art market but embrace it whilst simultaneously having an integrity and openness about the programme. It is also especially important when you are developing a public collection (like we are in Walsall) that the dialogue with artists and dealers is about leaving a legacy that mirrors the footprint of the relationship. In other words the conversation continues into the future.”*

**STEPHEN SNODDY,  
DIRECTOR, THE NEW ART GALLERY WALSALL**

The relationship between art and money dates back to the beginnings of art history, and public institutions should not be squeamish — or snooty — about seeking support from commercial galleries and their owners. Ever since a museum or gallery first purchased a work of art for its collection, the art market has had a role to play in the public sector, and as the art market continues to expand into a major global economy in its own right the public and commercial sectors continue to become evermore entwined.

These connections can manifest themselves in myriad ways beyond the straightforward purchasing of work. (In any case as prices escalate and public budgets dwindle, simple transactions between commercial and public galleries are becoming evermore infrequent.) Most notably it has become almost standard practice for commercial galleries to be closely involved in many public sector art exhibitions, especially those devoted to the artists that they represent. This support might manifest itself in making a contribution towards shipping and transportation costs, or the publishing of a catalogue or even towards the commissioning of new work. A dealer — or gallerist (the terms are pretty much interchangeable) — can be instrumental in persuading collectors to loan works, in assisting with any funding shortfalls or even contributing to the costs of a private view or opening dinner.

A main reason for this commercial gallery support is that it remains a key part of an artist's career trajectory to show in a publicly funded museum or gallery. 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. Despite the increasing power of the market and the private collector, it is still more prestigious for an artwork to end up in the collection of a public institution than anywhere else. Not for nothing is the term "museum quality" still the highest accolade for an artwork.

*"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**

Although a commercial art gallery exists to sell art, a good dealer or gallerist is equally concerned with making sure that their artist's work is presented in the best context and, in the case of primary market dealers working with living artists, that their careers are effectively managed. Both artists and the dealers that represent them are happy for their work to be shown in interesting and historical public spaces, and as part of a well-regarded programme. Successful collaborations between artists, dealers and regional galleries do not go unrewarded. As well as working closely with their artists, commercial

galleries also often build up long and serious relationships with their collectors and, if handled correctly, all of these networks can be greatly to an institution's advantage.

Gallerists are also often highly knowledgeable collectors in their own right and can be considerable philanthropists in a more traditional sense, too. The most famous act of gallerist philanthropy has been Anthony D'Offay's ARTIST ROOMS, groupings and installations of some 800 works by modern and contemporary artists of international renown gifted jointly to the National Galleries of Scotland and Tate from the gallerist Anthony D'Offay in 2008. Recently the London-based dealers Ivor Braka and Thomas Dane donated six major works by contemporary British artists including Rebecca Warren, Tracey Emin and Gilbert & George to the Whitworth Art Gallery in Manchester.

*"Make friends with the gallerists and their artists! Don't be embarrassed that you cannot afford to acquire the work because nearly all dealers want to see their artists represented in public collections because it means long term reputation for those artists and that's more significant in many ways than immediate market recognition."*

**MARIA BALSHAW,  
DIRECTOR OF THE WHITWORTH, UNIVERSITY OF MANCHESTER  
AND MANCHESTER CITY ART GALLERIES**

## Exercise Due Diligence

As with any relationship, it is important to make sure that there are no hidden agendas in partnerships forged with the private or commercial sector; and it is imperative that there is transparency on both sides. It is important to research the background and track record of any partner, and to make sure that any support does not compromise the integrity, independence and objectivity of an institution in any way. Museums and galleries need to pick their partners carefully and be aware that they exist for public good and not private interest — as any true philanthropist would be the first to concur. There are clear guidelines and protocols for private sponsorship which more experienced major institutions are happy to share.

*"We have guidelines concerning conflict of interest and transparency for all our trustees, our advisors and our staff. We are prepared to share these with regional partners and then they can adapt these frameworks to their needs."*

**CAROLINE COLLIER,  
DIRECTOR OF PARTNERSHIPS AND PROGRAMMES, TATE**

“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**

While being exhibited in a regional museum or gallery can carry considerable benefit for an artist or artwork, the impact on market value from such an association tends to be less significant than showing in a major international institution such as Tate or MoMA. Therefore if a gallerist or collector lends or donates work to a smaller regional institution they are largely safeguarded from the risk of being accused of attempting to enhance the status — and market value — of their artworks, whilst at the same time receiving the kudos that comes from an act of philanthropy.

## Inter-institutional Associations and Alliances

Forming a range of strategic alliances across the sector can be an increasingly strategic way for both organisations and individuals to pool skills and resources, raise profile and to cut costs. In his inaugural lecture as Arts Council Chair in 2013 Peter Bazalgette spoke of the arts and culture galvanising a ‘Grand Partnership’ with local authorities, businesses and higher education — and in addition arts institutions need to join forces amongst themselves. Nimble, efficient and well-connected arts institutions can only be more attractive to private benefactors.

Networks and associations between national and regional museums based on shared geographic proximity, aspects of collections or specialist skills that already exist include the Yorkshire Triangle, Manchester Museums, and the various loans and exchanges between Tate and a spectrum of regional galleries. Further collaborations have also been forged between neighbouring local authorities such as the four collaborating authorities working together to form Tyne and Wear Archives and Museums or the partnership between the museums and galleries covered by Colchester and Ipswich district councils. The *Going Public* panellists believed that if national museums find more ways to share their capacity with regional museums whilst at the same time local authorities can be encouraged to overcome the logistical complications to enable neighbouring institutions to work more closely together, then these strategic relationships will not only strengthen the

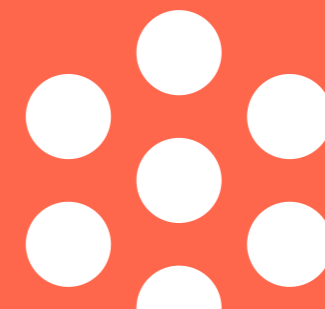
nation’s institutional infrastructure but also render it more conducive to a broad range of collaborations with the private sector.

Another series of alliances that could offer potentially useful outcomes both in knowledge sharing and profile building is for museums and galleries to work more profoundly in partnership with city universities: this is already actively taking place in Sheffield, Manchester, Middlesbrough and Bristol and could be extended further.

Also worth noting are the networks amongst curators and gallery staff created by initiatives such as Subject Specialist Networks, the Art Fund’s Specialist Partnerships, the Contemporary Art Society’s National Networks scheme. All of the above could be augmented and expanded upon by institutions applying the same qualities of resourcefulness to promote active partnerships amongst each other as well as with private individuals.

*Going Public* is of course a shining example of how Bazalgette’s ‘Grand Partnerships’ can be further developed so that these individual and inter-institutional partnerships can take place.

## Conclusions and Outcomes





## Philanthropy is Not a Silver Bullet

“I don’t think philanthropy is the answer! It’s one of the solutions but one of many... though I think it’s important that we do philanthropy better”

**JOHN PEPIN,  
CHIEF EXECUTIVE, PHILANTHROPY IMPACT**

The overwhelming message of *Going Public*’s multi-stranded explorations of the current and the future role of philanthropy is that philanthropy is now an evermore significant source of support for the art and culture sector and that more can undoubtedly be done to develop private giving. But philanthropy cannot and should not be a substitute for government funding. *Going Public* repeatedly confirmed that there is a strong desire on the part of private individuals to contribute to our regional museums and galleries, whether in the North of England or beyond, but they are not prepared to plug gaps caused by government cuts. The collectors themselves agreed that too much private influence could undermine the integrity of our public art institutions.

“I have also worked as a curator at PS1 in New York and I know what it means when certain board members have a lot of power in an institution and can push things in their interest — and maybe this is not the model that we should adopt here in Europe.

We all know that we are facing budget cuts and have to establish new ways to collaborate with collectors, but I believe in the museum as a container that offers the chance to future generations to judge art history and it is not in its interest for private collectors to have too much influence.”

**DANIEL MARZONA**

For philanthropy to thrive and prosper it needs to be part of a mixed economy. It was universally agreed by all participants in *Going Public* that state and local funding have to be an intrinsic part of this mix. We have moved on from the 19<sup>th</sup> century philanthropic environment where benevolent individuals founded institutions because central and local government took little or no responsibility for public welfare. UK Philanthropy in the 21<sup>st</sup> century stands alongside government funding.

Regional museums and galleries are now embedded in the social fabric and local and national authorities need to recognise that they play an indispensable part in the success of our towns and cities. This role must be supported not threatened. While more can be done to put structures in place to encourage private giving, our cultural heritage cannot be outsourced to private individuals and it is the responsibility of local and national government to ensure that everyone has access to excellence in the arts and culture.

“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 CASSOFFE,  
MANAGING DIRECTOR, THE FREELANDS FOUNDATION**

The societal benefit of our public arts institutions was frequently referred to throughout *Going Public*. Viewing our museums and galleries as social enterprises and tapping into the funds that are available for social investment was identified as a possible way forward. It was recommended that more work be done around lobbying and campaigning to force an acknowledgement from local and national government of their core responsibility for our cultural heritage.

No philanthropist wants to invest in an organisation that is under threat and struggling to survive.

“One of the fears of the collector is death: they are obsessed with living for 500 years! So one of the advantages of the public institutions is that if a collector is confident in the knowledge that a museum is going to last for 500 years then he will be more inclined to give to that public institution because his model, the private museum, is not sustainable. At the moment there is a lack of confidence in how long some of our public museums are going to last and I think that is why we have more and more private museums popping up every day!”

**SEBASTIEN MONTABONEL,  
FOUNDER, MONTABONEL & PARTNERS;  
CO-ORIGINATOR AND CURATOR-AT-LARGE, GOING PUBLIC**

## Putting Arts Institutions at the Heart of Placemaking

“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**

In his introduction to *Going Public* Ed Vaizey cited 'Placemaking' as a central theme of his DCMS Cultural heritage White Paper published earlier this year. Nothing is more intrinsic to a town or city's identity and sense of place than its public museums and art galleries and their guaranteed wellbeing and that of their collections therefore need to be at the centre of any policy connected with the making and establishing of place. This applies to large and small institutions throughout the country. Museums and art galleries are an intrinsic part of a region's cultural mix and often a major reason not only for visiting but also for remaining in a location. They are inspirational civic spaces and constitute a key part of a local story which, if told with sufficient energy and enthusiasm, can be a main driver in the prosperity of a region.

*"When I joined Manchester City Council I commissioned a Cultural Ambition for the city which looked at the cultural institutions, education, employment and tourism because I knew that for Manchester City Gallery to thrive and attract investment it needed to be given a place within a bigger strategic city context."*

**VIRGINIA TANDY,  
HERITAGE CONSULTANT, FORMER DIRECTOR OF CULTURE,  
MANCHESTER CITY COUNCIL**

*Going Public* provided ample confirmation to those who have an influential role within the city economy that art galleries and contemporary art spaces can generate interest and excitement locally, nationally and internationally. If encouraged and allowed to thrive they can be a crucial boost to a city's profile and desirability. A vibrant and exceptional arts and cultural offer is intrinsic to a successful city economy: it is not just about industry and business but offering an appealing dynamic location in which people want to invest and live. Art can be a key component in the vitality of a location and should be part of any strategic development. It attracts creative energy and powerful and wealthy support and that includes from private individuals.

The success of *Going Public* also confirmed how arts and culture can alter the perception and profile of a city and encourage those from the region and beyond to see what a city has to offer through a new lens. New and powerful partnerships were forged over the duration of a single one-day summit and many prejudices about Sheffield in particular and the North of England in general were roundly dispelled.

Massimo Lapucci, Secretary General of CRT Venture Philanthropy Foundation, a private not for profit Foundation from the Italian banking sector based in Turin, is a firm believer in the importance of investing in the arts as a boost to a city's cultural and economic health — and especially in a time of economic crisis. In great part due to the strategic investment of the CRT Foundation, as well as the work of the Fondazione Sandretto Re Rebaudengo, Turin is now both nationally and internationally recognised as an important destination for modern and contemporary art. He sees this kind of boost currently being mirrored in the cultural vibrancy of Sheffield.

*"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, CRT VENTURE PHILANTHROPY FOUNDATION**

*"We've used this project as a way of demonstrating how, by working internationally, working with private collectors, and bringing great art to the city we can have a much bigger conversation about art and culture in a city like this and what that might mean for the future. All the publicity and attention around *Going Public* has demonstrated that if you have a mission and can articulate that and mobilise people then there is real potential there — what we need to do now is position culture — not just the visual arts — as part of the economic agenda for the city region and strategically acknowledge the value of arts and culture in placemaking. It's a story about success and success breeds success!"*

**KIM STREETS,  
CEO, MUSEUMS SHEFFIELD.**

It was widely agreed that the current government's notion of the Northern Powerhouse needs to acknowledge the world-class cultural assets that are to be found throughout the North of England. Arts and culture are not a bolt-on but a major asset that should be positioned and prioritised in a holistic way alongside business skills and industry infrastructure.

*"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**

*"Art can transform a city's or an entire region's economy. Cultural tourism is a very important factor for regeneration and sometimes the most important."*

**EGIDIO MARZONA**

## Financial Incentives for Giving

The single most effective way to assist and encourage philanthropic giving would be to implement a simplified system of tax incentives to encourage donations to public institutions. If collectors were given greater financial encouragement to donate not only to national but to regional museums and galleries then this would have a dramatic effect on the health of our institutions and their collections. It would also send out a clear message of encouragement to other individuals wanting to partner with our national and regional collections in other ways.

The DCMS Cultural Gifts Scheme was devised to enable UK taxpayers to donate important works of art and heritage objects in their lifetime for the benefit of the nation in return for a tax reduction based on the value of the objects in question, however it is highly complex to implement. The onus is on the donor rather than the museum to make the representation to government, and museums are often unaware of what they are being offered until the late stages, rather than being able to communicate what they require at the outset. The overall opacity of the current scheme makes it difficult for museums to represent to potential philanthropists and collectors the financial advantages for giving. This would be easier to communicate if the DCMS examined these mechanisms, simplified them and gave museums and galleries more power to decide on what they were to be offered.

**“Although the Cultural Gifts Scheme has been enormously beneficial, tax and tax remission is incredibly complicated! It needs to be simplified and museums given more power to broker relationships and to choose in the area of gifting and bequeathing.”**

**SARAH PHILP,  
DIRECTOR OF PROGRAMMES, ART FUND**

Comparisons were made between the European and American models of institutional funding, with the latter almost entirely dependent on private giving and endowments. It was agreed that — even if the structures existed to implement an American situation which is predominantly market, tax and private initiative driven — this would not be desirable as, even with its dwindling funds, the European system offers a greater degree of curatorial objectivity and autonomy from the market. However, it was widely agreed that even a modest adjustment to the UK tax system could make a radical difference.

**“Europe could benefit from the culture of giving that exists in the US. In the US charity is a key pillar of social life and giving is almost a moral obligation. But it works because of tax incentives. Even small tax breaks can have a significant effect on what and how much people give.”**

**NICOLAS CATTELAIN**

**“The most interesting thing I find across Europe is the complacency that exists: everybody is facing these cuts in arts and culture but there seems to be a complacency among the arts community to allow it to happen....if I was a tax paying British citizen I would be out there fighting the government and I want to dedicate part of what I give in tax to the arts”**

**DAVID KNAUS,  
MANAGING DIRECTOR, MARRAKECH MUSEUM FOR  
PHOTOGRAPHY & VISUAL ART**

## Training for Quality and Continuity

**“We have to invest in people not programmes or projects. It’s all about people! And as a funder, a development agency we have to think seriously about what that means.”**

**JOHN ORNA-ORNSTEIN,  
DIRECTOR OF MUSEUMS, ARTS COUNCIL ENGLAND**

In order for museums and galleries to flourish and attract philanthropic support they need to be peopled with inspired and inspirational individuals. Training and nurturing existing and future generations of museum professionals to acquire and develop the specialist knowledge and fundraising skills necessary to fulfil the increasingly multifarious roles of the 21<sup>st</sup> century is crucial not only in attracting philanthropic support but in ensuring the survival of the institutions themselves. Excellence needs to be at the core of our museums and galleries. Brilliant museum and gallery directors, curators, conservators, educators and fundraisers are the lifeblood of our nation’s collections and art galleries and have to be recognised as such.

The exceptional, enthusiastic, passionate individuals within institutions cited by all the collectors participating in *Going Public* as being central to forging meaningful philanthropic relationships, will only enter and remain in the sector if they are professionally supported. Although valuable programmes exist to train curators and fundraisers and develop good curatorial practice, more needs to be done to fund training and continued professional development for museum and gallery professionals if the long term future of our institutions is to be guaranteed.



“Good people are always going to move on but we need to maintain the supply chain by ensuring that there is adequate professional development and opportunities for the travel and research that is so necessary for curators and museum professionals today. There should also be an onus upon the more senior members of the sector to support the next generation by mentoring and sharing knowledge.”

**GODFREY WORSDALE,  
DIRECTOR, HENRY MOORE FOUNDATION**

## Relationships, Relationships, Relationships

As has been repeatedly stressed throughout this report, the entire art world runs on relationships, both formal and informal and between and within all its strata and sectors. The importance of forging and maintaining a multifarious range of relationships has been the central theme of *Going Public*. It is from the many often highly personal and emotionally charged encounters between individuals, institutions and their surrounding communities that great projects and alliances come into being.

A key outcome of the *Going Public* project was the way in which it enabled meaningful relationships to be made between highly diverse members of the art and museum sector as well as facilitating the introduction of private international collectors to the various communities of Sheffield, its religious and business leaders in addition to its art and education community.

## Time is of the Essence

Evolving new institutional models and growing philanthropic support is not a quick fix. Museums and galleries need time to make considered decisions about their collections and operating models, while meaningful philanthropic support is also often long term.

“The Government and Arts Council work in three year cycles but if you’re a collector and a philanthropist you are not thinking in three year cycles, you are thinking about how your collection will continue to resonate for decades and generations to come.”

**JOHN ORNA-ORNSTEIN,  
DIRECTOR OF MUSEUMS, ARTS COUNCIL ENGLAND**

## Going Public: A Clarion Call!

“I’ve lived in Sheffield for more than thirty years and I think you can count the times I have been into the cathedral on one hand! To bring all that interesting and high quality work into the city was great, and it was really effective in bringing people into spaces that they might not usually go to. It was also a reminder to the city of the importance of creating stable institutions that people feel confident to collaborate with. At a time when so many councils across the country are pulling back on their commitment to the arts they need to remember that this stuff is important: it can galvanise partnerships and bring people into the city, but also as citizens of these cities we expect the arts to be well looked after. It is the responsibility of the city.”

**TIM ETCHELLS, ARTIST**

*Going Public* was a resounding success on every level. The exhibitions were critically acclaimed, it attracted wide press coverage and its visitor figures surpassed all expectations. Local, national and international responses were universally positive and the participating collectors enthused about the spaces, the standard of curatorship and the meaningful discussions that took place in and around the summit. By bringing not only the collections but the collectors themselves to Sheffield, *Going Public* offered a unique and first hand insight into the passions and priorities of the private philanthropist and how these can be harnessed to serve the public good.

*Going Public* stands as evidence and inspiration to other cities throughout the North of England and beyond that, with enough energy and enthusiasm, spiced with the necessary expertise, rigour and professionalism the marriage between public institution and private individual can be happy, fruitful and enduring. The model of *Going Public* did indeed prove that the philanthropic heritage of Sheffield can be re-booted to serve twenty first century needs and audiences; and many of the conversations generated by this extraordinary initiative are likely to reverberate throughout the city and way beyond for many years to come.

“With the right vision and an open mind, everything is possible! *Going Public* is a fantastic initiative from the city of Sheffield that will hopefully set a precedent for other similar events. The main lesson for me is that good things can happen when public curators and private collectors start talking to each other and explore ways to co-operate.”

**NICOLAS CATTELAINE**

“*Going Public* is a landmark not only in the collection but also in how I consider exhibitions and how the private and public can work together. It attracted more than 130K visitors and showed people that art is something they can connect with and that it is not just reserved for rich people.”

**SYLVAIN LEVY**

## Appendix I

## Cattelain Collection, Millennium Gallery

A6, 1967

**SOL LEWITT (1928–2007)**  
baked enamel on aluminium

*Wielandstr. 18, 12159 Berlin, 2011*

**DO HO SUH (BORN 1962)**  
polyester fabric, metal frame

*Candlestick Point, 1989*

**LEWIS BALTZ (1945–2014)**  
photograph on paper

*'Monument' for V. Tatlin, 1969–70*

**DAN FLAVIN (1933–1996)**  
fluorescent lighting tubes

*49 Panneaux Permutables, 1 Double Trame  
0° – 1 Trame Simple 45°, 1972*

**FRANÇOIS MORELLET (BORN 1926)**  
wooden panels mounted with magnets on metal

*Meeting You Halfway II, 2009*

**ANTHONY MCCALL (BORN 1946)**  
digital light installation

*Untitled, 1968–83*

**FRED SANDBACK (1943–2003)**  
mild steel rods

*Looks Conceptual, 1999*

**STEFAN BRUGGEMANN (BORN 1975)**  
cut vinyl

## Sandretto Re Rebaudengo Collection, Sheffield Cathedral

*Cyber Iconic Man, 1996*

**JAKE AND DINOS CHAPMAN**  
mixed media

*Plus Ultra, 2009*

**GOSKA MACUGA**  
tapestry

*Saint Sebastian, 2001*

**FIONA TAN**  
2 channel video installation

*Your Hidden Sound, 2004*

**MICOL ASSAEL**  
sound installation

*Christmas '95, 1995*

**MAURIZIO CATTELAN**  
neon

*A Divided Self (I and II), 1996*

**DOUGLAS GORDON**  
2 channel video installation

*There is Nothing Left Here, 2006*

**SUSAN PHILIPSZ (BORN 1965)**  
audio, 3' in loop

*Still, Untitled, 2010*

**PAE WHITE (BORN 1963)**  
tapestry

*In Girum Imus Nocte et Consumimur Igni, 1996*

**CERITH WYN EVANS (BORN 1958)**  
neon

*Marthe, 2008*

**BERLINDE DE BRUYCKERE  
(BORN 1964)**  
wax, epoxy, metal, wood and glass

## Marzona Collection, Graves Gallery

*Untitled, 1923*

**MAX ERNST (1891–1976)**  
oil on canvas

*Danseuse Espagnole, 1916*

**ALBERT GLEIZES (1881–1953)**  
pencil on paper

*Pain Peint, 1958*

**MAN RAY (1890–1976)**  
painted bronze

*Le Mystère des Clés, 1939*

**MARCEL JEAN (1900–1993)**  
ink and watercolour on paper in artist's frame

*Nature Morte, 1932*

**LE CORBUSIER (1887–1965)**  
pencil and crayon on paper

*Stilleben mit Glaskugel, 1965*

**RICHARD OELZE (1900–1980)**  
oil on paper on board

*Marcel Duchamp, Bicycle Wheel, 1915*

**MAN RAY (1890–1976)**  
photograph on paper

*L'Incident, 1930*

**CHRISTIAN SCHAD (1894–1982)**  
ink and spray on vellum

*Radem (MZ455), 1923*

**KURT SCHWITTERS (1887–1948)**  
collage on paper

*Vollmilch, 1928*

**KURT SCHWITTERS (1887–1948)**  
collage on paper

*Papier Déchiré, 1936*

**HANS ARP (1886–1966)**  
ink and watercolour on cardboard

*Absolue, 1921*

**ERWEN BLUMENFLED (1897–1969)**  
collage on paper

*Magique, about 1957*

**ANDRÉ BRETON (1896–1966)**  
collage and autograph

*La Boîte-en-Valise [Box in a Suitcase],  
Serie B, 1935–41/1952*

**MARCEL DUCHAMP (1887–1968)**  
mixed media

*Rotorelief, 1965*

**MARCEL DUCHAMP (1887–1968)**  
motor, box with 6 cardboard discs

*L.H.O.O.Q. Rasée, 1965*

**MARCEL DUCHAMP (1887–1968)**  
collage on paper

*Draft Pistons / Pistons de Courante d'Air  
(Part of the deluxe edition), 1965*

**MARCEL DUCHAMP (1887–1968)**  
photograph on celluloid

*Coffee Mill (part of: A. Gleizes, J. Metzinger (Ed.),  
Du Cubisme, 1947)*

**MARCEL DUCHAMP (1887–1968)**  
etching on paper

*Zone, 1933*

**LOUIS MARCOUSSIS (1878–1941)**  
ink, watercolour and pencil on paper

*Nature Morte, 1916*

**JEAN METZINGER (1883–1956)**  
watercolour and pencil on paper

*Dada-Kopf, 1914*

**HANS RICHTER (1888–1976)**  
ink and gouache on paper

*Dada, 1920*

**SOPHIE TAEUBER-ARP (1889–1943)**  
gouache on paper

*Wassertragerin, 1958*

**SOPHIE TAEUBER-ARP (1889–1943)**  
collage on paper

*Portrait von Marcel Duchamp, 1937*

**JACQUES VILLON (1875–1963)**  
PENCIL ON PAPER

*Sacré Coeur, 1904–5*

**MARCEL DUCHAMP (1887–1968)**  
pencil on paper

*Die Schammade (Dilettanten Erhebt Euch), 1920*

**HANS ARP (1886–1966)**

*Cabaret Voltaire Recueil Littéraire et Artistique*, 1916  
**HUGO BALL (1886–1927)**

Paul Eluard, *Répétitions Dessins de Max Ernst*, 1922  
**MAX ERNST (1891–1976)**

*Mit Pinsel und Schere. 7 Materialisationen*, 1922  
**GEORG GROS (1893–1959)**

Alfred Adler, *Über den Nervösen Charakter*,  
Wiesbaden 1912, 1918  
**RAOUL HAUSMANN (1886–1971)**  
collage on cover

*En Avant Dada Die Geschichte des Dadaismus*, 1920  
**RAOUL HAUSMANN (1886–1971)**

*Pensées sans Langage*, 1919  
**FRANCIS PICABIA (1879–1953)**

*Poèmes et Dessins de la Fille ...*, 1918  
**FRANCIS PICABIA (1879–1953)**

*Dada Recueil Littéraire et Artistique*,  
N. 1 Juillet 1917, Zürich, 1917  
**TRISTAN TZARA (1896–1963)**

*Marchand Du Sel Écrits de Marcel Duchamp*  
(*deluxe edition*), 1958  
**MICHEL SANOUILLET**

*Marcel Duchamp*, 1968  
**OCTAVIO PAZ**

*Letter to Katherine Dreier*, Zürich, 15.8.1950  
**HANS BOLLIGER**

*Letter to Hans Bolliger*, Milford, 28.8.1950  
**KATHERINE DREIER (1877–1952)**

*Letter to Marcel Duchamp*, Zürich, 20.10.1950  
**HANS BOLLIGER**

*Manifeste Du Surréalisme*, 1935  
**ANDRÉ BRETON (1896–1966)**

*Position Politique du Surréalisme*, 1935  
**ANDRÉ BRETON (1896–1966)**

*La Révolution Surréaliste No. 1*, Décembre 1924  
**ANDRÉ BRETON (1896–1966)**

*Letter to Marco Ristić*, Paris 1924  
(Notepaper “La Révolution Surréaliste”)  
**ANDRÉ BRETON (1896–1966)**

*Envelope of the letter to Marco Ristić*, Paris 1924  
**ANDRÉ BRETON (1896–1966)**

*Dictionnaire abrégé du Surréalisme*, 1938  
**ANDRÉ BRETON (1896–1966)**

*Poèmes De La Vie et De la Mort*, 1927  
**CLAIRE ET IVAN GOLL (1890–1977)**  
**AND 1891–1950)**

*Facile*, 1935  
**MAN RAY (1890–1976)**

*The Blind Man*, Nr. 2, May 1917  
**MARCEL DUCHAMP (1887–1968)**

*The Little Review*, Vol. XI, Nr. 1, Spring 1925  
**MARCEL DUCHAMP (1887–1968)**

*La Mariée Mise à Nu par ses Célibataires*,  
*Même [La Boîte Verte]*, 1934  
**MARCEL DUCHAMP (1887–1968)**

*La Septième Face du Dé*, 1936  
**GEORGES HUGNET, MARCEL DUCHAMP**  
**(1887–1968)**

*La Septième Face du Dé (Announcement)*, 1936  
**GEORGES HUGNET, MARCEL DUCHAMP**  
**(1887–1968)**

*Transition A Quarterly Review*, Nr. 26, Winter 1937  
**MARCEL DUCHAMP (1887–1968)**

*Rose Sélavy*, 1939  
**MARCEL DUCHAMP (1887–1968)**

*Marcel Duchamp*, 1941  
**GEORGES HUGNET, MARCEL DUCHAMP**  
**(1887–1968)**

*First Papers of Surrealism*, 1942  
**MARCEL DUCHAMP (1887–1968)**

*VVV Almanac for 1943*, Nr. 2–3, March 1943  
**MARCEL DUCHAMP (1887–1968)**

*View*, Vol. V, Nr. 1, March 1945  
**MARCEL DUCHAMP (1887–1968)**

*Young Cherry Trees Secured Against Hares*, 1946  
**ANDRÉ BRETON (1896–1966)**

*Le Surréalisme en 1947 (deluxe edition)*, 1947  
**MARCEL DUCHAMP (1887–1968)**

*Du Cubisme*, 1947  
**A.GLEIZES, J.METZINGER (ED.)**

*L'Aventure Dada*, 1957  
**GEORGES HUGNET**

*The Large Glass and Related Works (Vol. I)*, 1967–8  
**ARTURO SCHWARZ (ED.)**

*The Large Glass and Related Works (Vol. II)*, 1967–8  
**ARTURO SCHWARZ (ED.)**

*S.M.S.*, No. 2, April 1968  
**MARCEL DUCHAMP (1887–1968)**

*Letter to Georges Hugnet*, Paris 3.12.1935  
**MARCEL DUCHAMP (1887–1968)**

*Certificat Inaliénable et Intransmissible*, 1964  
**MARCEL DUCHAMP (1887–1968)**  
lithograph on paper

*La Pendule de Profile* (Part of the deluxe edition  
Robert Lebel, *La Double Vue*, 1964)  
**MARCEL DUCHAMP (1887–1968)**

*Marcel Duchamp*, 1966  
**NICOLAS EKSTROM**  
photograph on paper

*Marcel Duchamp*, about 1964  
**NICOLAS EKSTROM**  
photograph on paper

*MARCEL DUCHAMP*  
**NICOLAS EKSTROM**  
photograph on paper

“*Fossiles ...*”, 1961  
**UNKNOWN PHOTOGRAPHER**  
photograph on paper

*Marcel Duchamp and Wolf Vostell*, 1965  
**JURGEN MULLER-SCHNECK**  
photograph on paper

*Marcel Duchamp and Arakawa*  
**UNKNOWN PHOTOGRAPHER**  
photograph on paper

*Poster after “Self-Portrait in Profile”*, 1958  
**MARCEL DUCHAMP (1887–1968)**

*A Poster within a Poster*, 1963  
**MARCEL DUCHAMP (1887–1968)**

*Poster for the Anniversary of the Famous International*  
*Armory Show 1913*, 1963  
**MARCEL DUCHAMP (1887–1968)**

*Dada 1916–1923*, 1953  
**MARCEL DUCHAMP (1887–1968)**

*Ready-mades, etc.*, Galleria Schwarz, 1965  
**MARCEL DUCHAMP (1887–1968)**

*The Large Glass / Le Grand Verre / Das Große Glas*  
**MARCEL DUCHAMP (1887–1968)**

**391, NR 19 JOURNAL INSTANTANEISME**  
**MARCEL DUCHAMP (1887–1968)**

*Marcel Duchamp Ready-Mades, etc (1913–1964)*,  
1964  
**MARCEL DUCHAMP (1887–1968)**

*Boîte-Alerte (Exposition Internationale du*  
*Surréalisme 1959–1960)*, 1959  
**MARCEL DUCHAMP (1887–1968)**

*The Société Anonyme*, 1927

*International Exhibition of Modern Art Arranged*  
*by the Société Anonyme*, 1926

dslcollection,  
Site Gallery

*Onward! Onward! Onward!*, 2006

**JIANG ZHI (BORN 1971)**  
three-channel video projection

1, 2, 3, 4, 2005

**ZHOU TAO (BORN 1976)**  
video

*A Cruel Diary of Youth – Dusk of Gods*, 2000

**YANG YONG (BORN 1975)**  
c-print

dslcollection,  
Sheffield Institute of Arts

*Keyword: Development*, 2006

**XU TAN (BORN 1957)**  
video and ink drawing

*5 hours*, 1993

**CHEN SHAOXIONG (BORN 1962)**  
performance video

*Post Pause*, 2004

**JIANG ZHI (BORN 1971)**  
video

*One Hour of Pleasure*, 1996

**LIANG JUHUI (BORN 1959)**  
video

*Chronicle*, 2009

**LIN YILIN (BORN 1964)**  
performance video

*Shanghai Biennale Awaiting Your Arrival*, 2000

**XU TAN (BORN 1957)**  
poster

*We are Good at Everything Except for Speaking  
Mandarin. PRD*, 2005

**YANG JIECHANG (BORN 1956)**  
printed flag

*Oh, my God/Oh Dui*, 2003

**YANG JIECHANG (BORN 1956)**  
calligraphy diptych with 2 videos

*Waterfall — Landscape of the 'Age of Empire'*, 2006

**ZHENG GUOGU (BORN 1970)**  
oil on canvas

*My Teacher*, 1993

**ZHENG GUOGU (BORN 1970)**  
video

*My Teacher*, 1993

**ZHENG GUOGU (BORN 1970)**  
c-print

*Deep-fried Tanks*, 1999

**ZHENG GUOGU (BORN 1970)**  
video

*Planting Geese*, 1994

**ZHENG GUOGU (BORN 1970)**  
video

*RMB City*, 2008

**CAO FEI (BORN 1978)**  
multi media installation with video projection

*Morning*, 2006

**DUAN JIANYU (BORN 1970)**  
set of 30 oil paintings, 3 fibreglass chickens

*Keyword – Survive*, 2005

**XU TAN (BORN 1957)**  
installation with video

*Chicken Speak to Duck, Pig Speak to Dog*, 2005

**ZHOU TAO (BORN 1976)**  
video

*Landscape da Vinci*, 2009

**YANG JIECHANG (BORN 1956)**  
video

## Appendix II

# Going Public: How can public art institutions unlock the potential of philanthropy?

MONDAY 12<sup>TH</sup> OCTOBER 2015  
SHEFFIELD HALLAM UNIVERSITY & SHEFFIELD CATHEDRAL

## Welcome, introduction and keynote speech

### SPEAKERS:

- › Kim Streets (CEO, Museums Sheffield)
- › Philip Jones (Vice-Chancellor, Sheffield Hallam University)
- › John Orna-Ornstein (Director of Museums, Arts Council England)
- › Ed Vaizey (Minister for Culture, Communications & the Creative Industries) via film

## In Conversation

### CHAIR:

- › Jane Morris

### PANEL MEMBERS:

- › Daniel Marzona
- › Patrizia Sandretto Re Rebaudengo
- › Nicolas Cattelain
- › Sylvain Levy

## Session 1: How can philanthropists and public art institutions work successfully together in the 21<sup>st</sup> century?

### CHAIR:

- › John Orna-Ornstein

### PANEL MEMBERS:

- › Daniel Marzona
- › Sarah Philp
- › Kirstie Skinner
- › Kim Streets
- › Massimo Lapucci

## Session 2: Are philanthropists or public institutions better equipped to respond to new developments in the visual arts?

### CHAIR:

- › Philip Dodd

### PANEL MEMBERS:

- › Sylvain Levy
- › Laura Sillars
- › Bryony Bond
- › Nicolas de Oliveira

## Session 3: What is the best way for the state to shape philanthropic support for the visual arts?

### CHAIR:

- › John Pepin

### PANEL MEMBERS:

- › Nicolas Cattelain
- › Sebastien Montabonel
- › Claire Titley
- › Janet Barnes
- › David Knaus
- › Matthew Pateman

## Session 4: With diminishing resources in the public sector how can philanthropists facilitate greater public engagement with the visual arts?

### CHAIR:

- › Iain Watson

### PANEL MEMBERS:

- › Patrizia Sandretto Re Rebaudengo
- › Peter Murray CBE
- › Melanie Cassoff
- › Caroline Collier
- › Valeria Napoleone

## Speaker Biographies

**JANET BARNES** was until recently Chief Executive of the York Museums Trust and has been a museum and art gallery professional for over 30 years. Previously Director of the Crafts Council, she has also worked at Sheffield Galleries and Museums. During her time at Sheffield, she opened the Ruskin Gallery and Ruskin Craft Gallery, which housed the educational collection of John Ruskin. She is currently a Director of the Guild of St George and initiated the successful Campaign for Drawing and has been Regional Chair of Arts Council England since 2004.

**BRYONY BOND** is Creative Director at the Tetley in Leeds and was Exhibitions Curator at the Whitworth, Manchester. At the Whitworth she co-curated major group exhibitions such as *We Face Forward: Art From West Africa Today*, solo exhibitions of artists including Bedwyr Williams and Callum Innes, and collaborations with

Artangel and Siobhan Davies Dance. In 2013 she was seconded to Manchester International Festival to produce a 65-hour durational performance by Nikhil Chopra. She has also advised National Museums Scotland on a strategy for working with contemporary art, commissioning new work by Ilana Halperin and Melvin Moti. She previously worked at Camden Art Centre, London and A Foundation, Liverpool.

**NICOLAS CATTELAINE** is a London-based collector who is rapidly assembling an outstanding collection of art from the 1960s to the present day. He is focused on acquiring key works by a generation of artists who were part of seminal art movements during this period including Zero Gruppe, Hard Edge, Conceptual Art, GRAV, New Topographic and New Objectivity. Nicolas is a Co-Chairman of the Photography Acquisition Committee at Tate and is a member of Tate International Council. He has bequeathed a major artist room to Tate and is commissioning talks and book publishing projects. Before retiring Nicolas served as a Non-Executive Director of NXP Semiconductors NV (2010–2013) and was Director of Private Equity at Kohlberg Kravis Roberts & Co (2000–2012).

**MELANIE CASSOFF** is the Managing Director of The Freelands Foundation. Melanie joined Elisabeth Murdoch in November 2014, to help her to establish and run her new charitable Foundation. The Freelands Foundation is focused in visual arts initiatives, and will specifically aim to support artists, education programmes, and relevant research in the sector.

Prior to joining Freelands Foundation, Melanie was a Private Banker for the last 13 years of her career. She held senior positions at Deutsche Bank Private Wealth Management and UBS Wealth Management. Melanie began her career as a Management Consultant at Marakon Associates. Melanie is on the Board of Directors for PAIAM—Professional Advisors to the International Art Market.

**CAROLINE COLLIER** is Director of Partnerships and Programmes at Tate and is responsible for several departments including Learning, Research, Collection Care and Tate's galleries in Liverpool and St Ives. She is the senior Director who oversees Tate's national and international partnerships. She has more than 30 years' professional experience in the field of the visual arts. Caroline joined Tate in October 2005 from Arnolfini, the contemporary arts organisation in Bristol, where she had been Director since 1999. Before that she was at the De La Warr Pavilion, Bexhill on Sea, East Sussex, where she was responsible for the Pavilion's arts and restoration programmes between 1995 and 1999. She had previously worked as a curator and freelance writer. Until June 2013 Caroline was a board member of Arts Council England and Chair of the South East Regional Arts Council.

**PHILIP DODD** is former Director of London's ICA (1997–2004), an award winning BBC broadcaster, author and curator. For the last ten years, he has been developing cultural projects between the UK and China and he most recently curated and managed a major retrospective of Sean Scully which is touring to five Chinese cities. Philip was the creative consultant to

Thomas Heatherwick's award winning Pavilion at the Shanghai World Expo and is helping to develop a series of 'creative schools' across China. He has curated exhibitions in London, Beijing, Moscow, New York and Singapore. In 2010 he founded a Private Museum and has just launched the Global Private Museum Network, which brings together 18 founding private museum owners from countries that include China, Germany, US, UK, Indonesia, Mexico and Dubai. He has published widely, including books on art, film and culture. He is the chair of Made in China.

**DAVID KNAUS** has been involved in the visual arts as a both a patron and collector since the late 1980s. His photography collection is broad in scope and is comprised of over 1,500 objects. David was a founding member of the J Paul Getty Museum Photographs Council and is also a member of Tate Modern's Photography Collection Council. In April 2012 he became a founding member of the Photography Advisory Council at the National Gallery of Art in Washington DC. In addition, he is involved with the Centre for Creative Photography at the University of Arizona, mostly in their acquisition of photographers' archives. In 2012 he started The Ranch Projects which supports both arts publishing and site-specific installations on a 10-acre site in the high desert near Palm Springs, California. David serves on the board of Andrea Zittel's High Desert Test Sites foundation and in 2011 became Managing Director of the Marrakech Museum for Photography and Visual Arts in Morocco. He was instrumental in forging the first of its kind private-public

partnership between the Moroccan Ministry of Culture and the Museum to establish MMP+ at the historic 12<sup>th</sup> Century Badii Palace in Marrakech's old medina.

**MASSIMO LAPUCCI** is Secretary General of Fondazione CRT, a foundation of banking origin based in Turin with participations in e.g. Unicredit Bank, Mediobanca, Atlantia SpA, Generali SpA. He is also Secretary General of Fondazione Sviluppo e Crescita-CRT, primarily focused on venture philanthropy and impact investing. In addition Massimo is Managing Director at OGR company, currently one of the major projects in Europe for venture philanthropy, whose mission is the conversion of a former large industrial area in a business accelerator and an innovative and experimental centre for contemporary culture. Massimo has extensive international experience as a member of the board for public and private companies (e.g. Atlantia SpA, the Italian railways RFI SpA, Generali Bank) and non-profit organisations (including the European Foundation Centre and the European Venture Philanthropy Association, both based in Brussels). Prior to taking up his current position with the Fondazione CRT, Massimo was Investment Director for Sintonia S.A., a holding company based in Luxembourg focused on infrastructure assets. From 2006 he has been World Fellow at Yale University, USA.

**DOMINIQUE AND SYLVAIN LEVY** are based in Paris and have been collecting for 25 years. Their collection (the **dsl**collection) ranks amongst the most comprehensive holdings of Chinese contemporary art in the world today, encompasses painting, sculpture, photography, moving image,

new media and installation and includes works by artists such as Ai Weiwei, Wang Du, and Zeng Fanzhi who were still unknown when Sylvain and Dominique began collecting their work, but are now household names across the world. They are committed to sharing their collection and have pioneered the use of innovative digital technologies to reach new audiences. Their professional interests cover fashion and luxury retail and real estate. Dominique is a Trustee of HEC Paris, one of the most prominent business schools in the world, and Sylvain Levy works very closely with several Chinese universities including holding the post of Visiting Professor of Art History and Management at the University of Shanghai. Both are members of the International Committee of Tate Modern.

**DANIEL MARZONA** is the director of the Daniel Marzona Gallery and son of Egidio Marzona. Egidio started collecting contemporary art in the 1960s and since then the family has created one of the world's most comprehensive collections of art, design and archival material pertaining to century avant-garde movements, from Futurism and Dada to Conceptual and Minimal Art. Having already gifted a substantial proportion of the collection to the Staatliche Museen zu Berlin in 2002, in February 2014 the Marzonas signed a formal endowment agreement to transfer ownership of a further 372 major works. Based in Berlin, Daniel Marzona is also the author of several books on Conceptual and Minimal Art and was one of the co-founders of the Navado Press in Trieste, which publishes artist books and works on contemporary art and architecture.



**SEBASTIEN MONTABONEL** is Founder of Montabonel & Partners, a firm dedicated to museum quality collections, philanthropy, artistic legacy and curatorial projects. He has worked as European Senior Specialist at the auction house Phillips de Pury with a specialism in Contemporary Photography, where he initiated the Private Collector Project in partnership with the Saatchi Gallery, publicly showcasing influential private art collections. He was adviser to Tate Modern in the acquisition of the Jacobson/Hashimoto Collection. He acts as consultant to a number of high-profile private collections and museums worldwide. His recent projects include the major exhibition *Going Public: International Art Collectors in Sheffield* and the *European Summit: How can public art institutions unlock the potential of philanthropy?* He is also the publisher of Alaska Editions, a bespoke imprint focusing on artists' editions and specialist documents.

**JANE MORRIS** has been the editor of The Art Newspaper, based in the London office, since 2008. Before that she was a freelance editor and writer, working principally on The Art Newspaper's daily fair papers, the museums, art market and comment sections of the main paper and editing and writing for Art World magazine. She was the editor of Museums Journal and, as head of publications at the Museums Association, relaunched Museum Practice magazine and helped develop its programme of museum seminars. She has contributed to national newspapers and radio, including the Guardian and the Independent, BBC Radio 4 and Monocle24 Radio as well as writing for specialist art magazines including Art Forum and the

V&A magazine. She has organised peer reviews of new museum galleries and was a judge of the European Museum of the Year from 2005 to 2008. In the 1990s she was a practising artist and arranged shows in artist run spaces.

**PETER MURRAY** founded the Yorkshire Sculpture Park in 1977 which was awarded Museum of the Year in 2014. Prior to this he studied Fine Art and Education, taught in General, Further and Higher Education and lectured extensively throughout Britain and overseas. Until 1975 he exhibited frequently and has works in several public and private collections. Peter has been a judge for the Jerwood Sculpture Prize, the AXA Art/Art Newspaper Catalogue Award, the Northern Art Prize and the McClelland Sculpture Award in Australia. He was advisor to the Ebbsfleet Landmark Project commission, which was awarded to Mark Wallinger.

In 1988 he was awarded the National Arts Collection Fund Award and in 1989 made Honorary Fellow of the Royal College of Art. More recently he has been elected Fellow of the Royal Society of British Sculptors and has been awarded Honorary Doctorates from the University of Lincolnshire and North Humberside, the University of Huddersfield and York University. In 1996 he was awarded an OBE for services to the arts and more recently received a CBE for continued services to the arts. Peter was a member of the Board and Vice President of the International Sculpture Centre in the USA, has been a Trustee of the Marino Marini Museum in Florence, and is a Trustee of Springhornhof, Germany.

**VALERIA NAPOLEONE** is an art collector and patron to a select number of arts organisations. She is a Trustee of the Contemporary Art Society and Head of the Development Committee at Studio Voltaire, she sits on the Boards of the Fashion Arts Foundation of the BFC, the Institute of Fine Arts in NYC, and is a member of the NYU President's Global Council. In addition to Valeria Napoleone XX Contemporary Art Society, Napoleone will be launching Valeria Napoleone XX SculptureCenter in September as a collaborative project that supports the production of a major artwork in a selected exhibition every 12 to 18 months at the New York-based non-profit dedicated to contemporary sculpture.

**JOHN ORNA-ORNSTEIN** is Director of Museums for Arts Council England, a position he took up in September 2013. He formerly worked at the British Museum for almost fifteen years in a variety of positions, and has also worked in the International Development industry. He is a passionate museum visitor, Brighton and Hove Albion fan and devotee of good pubs.

**NICOLAS DE OLIVEIRA** is a writer and curator. His books include *Installation art*, and *Installation art in the New Millennium: Empire of the Senses*, two major international surveys of the practice. Nicolas was a founding director of the Museum of Installation (1990–2003), curating over 200 individual and collective installation projects in London, Berlin, Brussels, Mexico City, Los Angeles and other locations. Currently he co-directs SE8, a London-based project focusing on curatorial methodologies, where he has presented exhibitions with artists such as Ian Kiaer, Andrea Büttner, Daniel Silver, Jamie

Shovlin, Joao Onofre and Stefan Bruggemann. He also acted as an artistic advisor for the Busan Biennale, South Korea, directed by Roger M Buerger in 2012. He is currently course leader of the MA Curating the Contemporary, a collaborative programme of London Metropolitan University and Whitechapel Gallery.

**MATTHEW PATEMAN** began teaching English and Applied Social Studies in Scarborough, where he published his first review, article and book. During this time Pateman also had a lengthy secondment to John Carroll University in the USA. Throughout his life he has been influenced by French philosophy, as well as an emerging enthusiasm for quality television. This brought him to Hull University to take on the Media, Culture and Society department, which soon merged with the Film department. He is now Professor of Popular Aesthetics & Head of Humanities at Sheffield Hallam University.

**JOHN PEPIN** has been based in the UK for 16 years, but before this he spent over 15 years as a chief executive of a variety of Canadian charities, social enterprises and associations. He has 19 years' experience as a social entrepreneurial consultant internationally ([www.aperio-group.com](http://www.aperio-group.com)) working with over 300 charities, social enterprises, infrastructure support organisations, and trade and professional associations of all sizes and in rural and urban settings in the UK and internationally. He is currently Chief Executive of Philanthropy Impact.

**SARAH PHILP** is Head of Programmes for the Art Fund, the national fundraising charity for art. Her role encompasses the development and management of grant-making schemes and partnerships, including a portfolio of new initiatives which have extended the Art Fund's support of museums beyond funding for acquisitions, to include grants for strategic collections development, curatorial research and training, and exhibition, touring and public engagement projects. She is also responsible for policy, advocacy and research at the Art Fund. She is a Trustee of the Association of Art Historians, and a member of the Arts Advisory Committee for the Churches Conservation Trust.

**PATRIZIA SANDRETTO RE REBAUDENGO** is based in Turin. She has been collecting contemporary art since the early 1990s and her collection constitutes more than 1,500 works. Her collection includes a wide range of artists, media and subjects, but it initially focused on the work of women artists. New British Sculpture from the 1980s and contemporary Italian art. Patrizia's awareness of the poor institutional support for contemporary art and the lack of exhibition spaces dedicated to young emerging artists in Italy led to her establishing the Fondazione Sandretto Re Rebaudengo in 1995. Patrizia has been a Member of the International Council and Member of the Friends of Contemporary Drawing at the Museum of Modern Art, New York since 1996; a Member of the International Council at Tate since 1997; a Member of the Leadership Council, New Museum, New York since 2007; a Member of the Advisory Committee for Modern and

Contemporary Art, Philadelphia Museum of Art since 2008 and patroness of the Italian Red Cross since 1992. She was awarded the title Ufficiale della Repubblica by the Italian State in 2005 and Chevalier dans l'ordre des Arts et des Lettres by the French Ministry of Culture in 2009. Patrizia is a member of the Board of the Bard College of New York and of the Conseil d'Administration de l'Ecole Nationale Supérieure des Beaux-Arts de Lyon.

**LAURA SILLARS** is Artistic Director at Site Gallery. Laura has worked in contemporary visual arts for fifteen years at Tate Liverpool, FACT and Artangel and on the curatorial teams for the Liverpool Biennial, Abandon Normal Devices festival and Art Sheffield. A Clore Leadership Fellow, she produced Artangel's first US film commission with artist Mike Kelley, has worked on exhibitions of leading artists such as Nam June Paik and Pipilotti Rist. At Site Gallery she's curated solo shows with artists such as Anna Barham, Laura Buckley, Pilvi Takala, Eva and Franco Mattes alongside developing the experimental production programme Platform. A Clore Leadership Fellow and Sheffield Culture Consortium's Founding Chair, she was named one of the UK 'Women to Watch' by the Cultural Leadership Programme in 2010.

**KIRSTIE SKINNER** established Outset Scotland in 2013, a new chapter in Outset's international network of philanthropic organisations. Outset works with individual patrons and corporate partners to support a wide variety of contemporary art activity, and to present gifts to public collections around the world. As a researcher and educator, Kirstie has also taught at Edinburgh College of Art,

and devised education programmes and curatorial professional development for various institutions, including National Galleries of Scotland, Glasgow International, Scottish Arts Council and National Collecting Scheme for Scotland. Having been engaged in research around Scotland's public collections for many years, she is now working with the University of Edinburgh to launch a new website on the subject — Collecting Contemporary — in 2016.

**KIM STREETS** is CEO of Museums Sheffield and has over 20 years of experience in the sector. Kim is a member of the Sheffield Culture Consortium; a Board member of Art Sheffield; a Governor of Sheffield College and Keeper of the Collection of the Guild of St George (The Ruskin Collection).

**CLARE TITLEY** joined Arts Council England in 2014 in the newly created post of Director of Philanthropy. Based in Bristol, Clare has some regional responsibilities in addition to the national lead for Philanthropy. She oversaw the Arts Council England Catalyst funding programme as well as the associated training and fellowship scheme put in place to support the sector to build capacity and skills. Actively working to encourage collaboration and thought leadership on philanthropy, Clare is passionate about learning lessons and positively influencing arts and cultural organisations in pursuit of increasing private giving. She has been working on the next strategic investments that will support the sector in generating increased income from private sources. Clare has over 15 years of fundraising experience in both international development and the arts and is also an

Advisory Council member for the National Council for Voluntary Organisations (NCVO).

**ED VAIZEY** MP was appointed Minister of State at the Department for Culture, Media and Sport and the Department for Business, Innovation and Skills, with responsibility for digital industries on 15 July 2014. Ed was first elected as the MP for Wantage in 2005. He was re-elected in 2010, and on May 7 2015.

**IAIN WATSON** has been Director of Tyne & Wear Archives & Museums (TWAM) since November 2010 and a member of TWAM's Senior Management Team since 2001, following a previous 18 years' experience in the cultural and heritage sector. Iain is a Director of Audio Visual Arts North East, a Board Member of the Great North Run Cultural Programme and an external PhD examiner at Leicester University. He has written and lectured extensively in the UK and internationally on museums and their future, including recent lecture tours to Australia, Finland and Brazil. He is a Board member of the Museums Association and a member of the Executive Committee of the National Museum Directors' Council. He is a Regional Ambassador for the 2015 Being Human Festival.

## Appendix III

### Going Public: Extra Interviewees in Addition to Panellists

**MARIA BALSHAW**, Director of the  
Whitworth, University of Manchester  
and Manchester City Art Galleries

**STEFAN BRUGGEMANN**, Artist

**VERY REVEREND PETER BRADLEY**,  
Dean of Sheffield

**CAROLINE DOUGLAS**, Director,  
Contemporary Art Society

**TIM ETCHELLS**, Artist

**CANDIDA GERTLER**, Director and Trustee,  
Outset England; Co-Founder and Chair,  
Outset Contemporary Art Fund

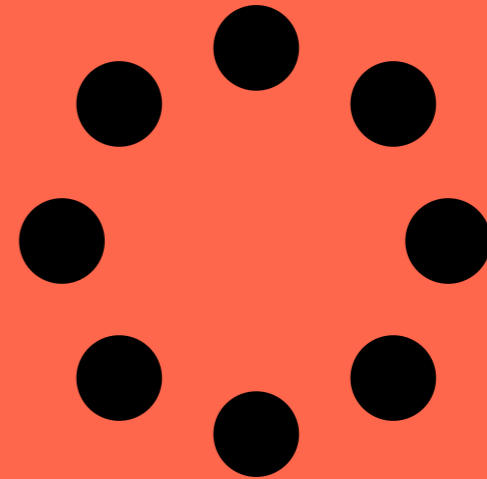
**ANTHONY MCCALL**, Artist

**STEPHEN SNODDY**, Director of  
The New Art Gallery, Walsall

**VIRGINIA TANDY**, Heritage Consultant,  
former Director of Culture, Manchester  
City Council

**GODFREY WORSDALE**, Director,  
Henry Moore Foundation

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