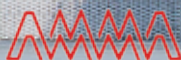


# PRIVATE ART MUSEUM REPORT



LARRY'S LIST



ART MARKET MONITOR ARTISTS

# PRIVATE ART MUSEUM REPORT



LARRY'S LIST



雅昌艺术市场监测中心  
ART MARKET MONITOR OF ARTTRON

# FOREWORD BY LARRY'S LIST

Larry's List is honored to present the PRIVATE ART MUSEUM REPORT, the first study on the global setting of privately founded contemporary art museums. The report draws on the largest private contemporary art collector database in the world, created by Larry's List, and an additional survey conducted with the participation of over 166 private art museums worldwide, jointly executed with AMMA (Art Market Monitor of Artron), the foremost art-market intelligence in China.

The PRIVATE ART MUSEUM REPORT investigates a particular group of contemporary private art collectors: collectors who have decided to make their collection publicly and physically accessible. They are collectors with financial means and an unquenchable thirst for art who have established a space or a private museum to show their collection to the public, often with the goal of promoting art appreciation. Exhibitions in these museums present the founder's collection (or parts of it) through permanent and rotating shows.

Although the concept of displaying one's collection may not be new, it has always been the responsibility of private individuals to support the cultural landscape. Personal collections have evolved into cherished institutions, such as the Frick Collection in New York or the Phillips Collection in Washington, DC, all of which started in private residences, showcasing masterpieces acquired by wealthy art aficionados.<sup>1</sup>

The dynamic of founding private museums has dramatically increased in recent years. According to our research, nearly a fifth of these private museums have opened within the last five years. Also, a particularly driving development can be observed in China. Announcements of newly opened private museums are making headlines beyond the art section in the press. For example Sifang Art Museum in Nanjing, which opened in 2013, was featured on CNN<sup>2</sup> and WSJ,<sup>3</sup> among others. The new giga-museum, The Broad, opened by the American collector couple Eli and Edythe Broad in September 2015 in Los Angeles, made it into the art headlines, but equally into the lifestyle and entertainment sector. Even so, on a global scale and on an academic research level, little documentation

has been published regarding the subject of private contemporary art museums, including the lack of a global mapping of the private museum landscape.

This lack of transparency, in combination with the success of the previous Larry's List report—the ART COLLECTOR REPORT 2014—launched in early 2015, which gained much recognition from the art world and international press—encouraged us to tackle this global research project. Following our mission to bring further transparency to the collector landscape, the target is to trace and monitor the development of these establishments, to deliver facts, statistics, and first insights into the private museum landscape and to the involved collectors.

My foremost thanks go to Max Bossier, who has been the project leader behind this study. I would like to extend my thanks to Kaisha Woo, Claire Bouchara, and Karen Wong. I would also like to show my appreciation for the colleagues of Artron, namely, Gloria Guan, Cuiyun Xu, Shasha Liu, Yingxue Sun, Wen Ren and Guanchong with whom I have been excited to team up, owing to their enthusiasm about this project from the very beginning.

Also, I would like to say thank you to Dr. Christine Howald for her essential contribution to the historical comparison and to Dr. Christian Huemer from the Getty Research Institute in Los Angeles and Carole Paul from University of California, Santa Barbara, who have been providing us with data and statistics, allowing us to analyze private museums' historical development.

We have been honored to conduct in-depth interviews with Can Elgiz, Corbett & Yueji Lyon, Huang Zilong, Steven Holl, Kim Chang-Il, Savina Lee, Li Qiongbo, Lin Han, Wanwan Lei, Patrizia Sandretto Re Rebaudengo, Walter Vanhaerents, and Wang Wei.

Finally, I would like to thank the 166 museums, from across the globe, that have shared our excitement about this study, while contributing time and resources to answering our questionnaire and giving such valuable insights.

Christoph Noe,  
Co-Founder and Director of Larry's List  
Hong Kong, November 27, 2015

## ACKNOWLEDGMENTS

Max Bossier, Claire Bouchara, Nadia Broadbeck, Charlotte Broker, Chen Yiming, Grazia de Colle, Michael Frahm, Karime Gonzalez, Guan Chong, Gloria Guan, Alexander Hess, Dr. Christine Howald, Huang Zilong, Steven Holl, Dr. Christian Huemer, Dakis Joannou, Eunyoung Kang, Artemis Karayianni, Bomi Kim, Chang-il Kim, Yoojin Kim, Helen Korakianiti, Jinkyung Lee, Savina Lee, Wanwan Lei, Li Qiongbo, Lin Han, Shasha Liu, Sophie Lonyay, Lu Xun, Fumie Matsui, Jessica Merritt, Fanio Michalopoulou, Nico Mo, Cheol Nam, Kungwon Nam, Prof. Dr. Dr. Thomas Olbricht, Patrizia Sandretto Re Rebaudengo, Ren Wen, Dr. Till Richter, Elizabeth Rigby, Julia Rust, Yeji Shin, Sun Yingxue, Sita Szeto, Minaki Takahashi, Kristen Tivey, Kaisha Woo, Gloria Yue, Julia van den Hout, Walter Vanhaerents, Chandni Vasandani, Wang Wei, Xu Cuiyun

1 Patricia Cohen, "Writing Off the Warhol Next Door: Art Collectors Gain Tax Benefits From Private Museums," *The New York Times*, January 10, 2015, [http://www.nytimes.com/2015/01/11/business/art-collectors-gain-tax-benefits-from-private-museums.html?\\_r=0](http://www.nytimes.com/2015/01/11/business/art-collectors-gain-tax-benefits-from-private-museums.html?_r=0) (all websites cited in this publication were accessed in November 2015).

2 Katie Hunt, "Nanjing Sifang Art Park: An architectural wonderland hidden in a Chinese forest," *CNN*, October 6, 2015, <http://edition.cnn.com/2015/10/05/travel/china-nanjing-sifang-art-park/>.

3 Jason Chow, "Nanjing's New Sifang Art Museum Illustrates China's Cultural Boom," *The Wall Street Journal*, November 1, 2013, <http://www.wsj.com/articles/SB10001424052702304069604579153943286886308>.

# FOREWORD BY AMMA

On a global scale, art collectors with their privately founded art museums have become an indispensable platform for art shows and art education. Drawing on emerging private art museums throughout the world and the broadened international vision of Chinese collectors, and based on twenty-three years of experience in art-industry observation, we now investigate and continuously track a particular group of contemporary private art collectors in China and the development situation of private art museums worldwide. We are honored to present the PRIVATE ART MUSEUM REPORT, an overview of private art museums in the present stage of global development, jointly executed with Larry's List: the foremost art collectors' research institute.

Among more than 300 private contemporary art museums worldwide, the number of private museum in the United States, Germany, China, and South Korea is much higher than in other countries. Since 2010, China has entered into a second period of development, and the dynamic of founding private museums has dramatically increased with its exploration and efforts, thus drawing more attention to exhibitions, education, academic and individual research internationally. With a focus on the cultural and art industry through the support and mentoring of the Chinese government, accompanied by the process of economic structural transformation, the development trend and operation situation of contemporary Chinese private art museums is quite distinctive.

My foremost thanks go to our partner Christoph Noe, the Director of Larry's List, Max Bossier, Kaisha Woo, and also to the great team working at AMMA, namely, Cuiyun Xu, Shasha Liu, Yingxue Sun, Wen Ren, and Chong Guan. We are also grateful for the participation of over 166 private art museums worldwide. Our survey was conducted over a period of almost six months, and it will be launched in January 2016. This report is represented by AMMA and Larry's List, under the premise of full respect and based on an academic research level. The PRIVATE ART MUSEUM REPORT draws on the largest private contemporary art collector database in the world, carefully sorting, investigating,

and analyzing the data, tracing and monitoring the development of the global contemporary private art museums. We therefore hope to create a reference in art history for the development of this special field.

Gloria Guan,  
General Manger of Artron.net  
December 2015

# INTRODUCTION

The importance and influence of private art museums in the global art landscape is undeniable. The quality of artworks displayed and the shows curated rival or even surpass institutional exhibitions, often being recognized not only locally but also on an international art level, especially in the field of contemporary art. The number of visitors attending private museums often equals public institutions. Private museums are running, in a number of cases, full-fledged academic programs, launching publications, and offering artist-in-residencies.

The impressive appearance of these museums, in combination with their wide-ranging activities, certainly impacts a museum founder's visibility in the art world. Conversely, often the private museum's authority is supported by the collector's own status owing to their celebrity circles, their ranking on a wealth list, or by their standing as owner or founder of a widely known brand, enterprise, or family business. Such examples include Dasha Zhukova, Founder of the Garage Museum in Moscow, Jochen Zeitz, former CEO of PUMA and founder of the Zeitz Sculpture Garden, or Fondazione Prada, which was founded by Miuccia Prada in Italy.

Despite the increase in private museums, the surge of press headlines regarding these new buildings—such as “China is building thousands of new museums”<sup>1</sup> or “A museum in every mall?”<sup>2</sup>—and eye-catching news of prominent collectors celebrating opening parties, our intention is to conduct research on a more academic and investigative level. Therefore, this report aims to fill a gap in this vital area of knowledge about the art market by asking questions such as: How many museums are there? Where are these private art museums located? Who are the founders behind these museums? How do the museums operate?

Firstly, the report investigates the global private museum landscape. It analyzes private museums throughout the world by continent, country, and city. It shows historical development in regard to the founding dates. Additionally, the private art collection, being the backbone of a private museum, will be examined.

Secondly, the study looks into the legal setup and the operation of these museums. It delivers insight into the size and area of the museums and adjunct offerings such as shop outlets. Connected to that, it analyzes opening times, visitor attendance and entrance fees. From a programming point of view, the number of exhibitions per year is examined. Moreover, the human resource setup and the activation of freelance staff, particularly curators, are investigated. Also, private art museums' communication tools and social media strategies are put under the microscope to uncover how these institutions cope under society's fast-growing need for immediacy.

Thirdly, the report looks into the collectors behind the museums, by exploring who those founders are and what motivates them to make their collections publicly accessible.

In the fourth and fifth chapters, the study delves into the regions of Italy and China. Italy has been selected owing not only to its historical importance in regard to private collections, but also to the rich museum landscape counting nearly twenty private museums today. China has obviously been selected due to an upsurge of the number of museums in recent years, totaling twenty-six in all, and the size of the museums opened. The analysis is complemented by interviews with museum founders in their respective regions.

Sixthly, the research investigates architecture's crucial role for museum founders. Four cases look into the remodeling of existing buildings

versus the setup of new museums illustrating the different ways architecture interacts with the art collection.

Subsequently, the report will draw on historical and regional comparisons by mapping out the private museum structure in Rome in the eighteenth century and today, while also comparing it to the private museum landscape of Berlin and Seoul in the year 2015.

The last chapter of the study analyzes the challenges faced by private museums today as well as noticeable regional differences.

In the course of this research, we have identified two profound issues.

Firstly, we noticed certain distinctions between how a private museum can be defined and differentiated in terms of how collectors run their space / museums. Secondly, we noticed different perceptions, interactions and also conflicts due to the nature of private museums rivaling with public museums.

Regarding the first topic, while it is important to first present a methodology in order to understand the definition of a private contemporary art museum, the underlying principle of this study is to include museums rather than to exclude them. It is intended to show the full variety of different museum operations. Since the research offers a global perspective and the analysis of museum setups differs according to the region, we thus tried to avoid a Western perspective, or any other for that matter, and also to avoid being too exclusive. The full methodology can be found in the appendix.

Regarding the second topic, as Patrizia Sandretto Re Rebaudengo mentioned, private museums often fill a gap, particularly in countries with limited institutional infrastructures. Furthermore, we believe that even with a full-fledged institutional structure in place, private museums still greatly impact

the cultural landscape. An example is the Neue Galerie in New York. Owned by Ronald S. Lauder, the museum presents artists such as Egon Schiele or Gustav Klimt, which fills a gap that even the Museum of Modern Art (MoMA) cannot. Additionally, despite the fact that many collectors own private museums, this does not signify that they fail to engage or collaborate with public museums and institutions. We see many examples where private and public efforts go hand in hand and where private museum founders often compensate for the lack of public funding. Many private collectors take their commitment as philanthropists very seriously by actively lending and donating artworks to museums as the founder of the Lyon Housemuseum, Corbett Lyon, lines out: “... if we have a request for a loan, we are very pleased to make these available to other public art museums, both in Australia and overseas.”<sup>3</sup> Many museums would not be able to provide high-quality exhibitions without private collectors' patronage and donations, be it in the form of a single artwork, an entire collection, or financial support. The Association of Art Museum Directors estimates that more than 90% of art collections held in public trust by American museums were donated by private individuals.<sup>4</sup>

We are fascinated by the role and responsibility attributed to art collectors, particularly museum founders, thus rendering them as one of the most important players in the art market. In many cases, they invest major resources and personal financial support to share their experiences, promote contemporary art, and enable public access. Our current study pays tribute to this by mapping out the private museum landscape, reporting about collectors' motivations, and by shedding light on their engagement in the art world.

1 “Mad about museums,” *The Economist*, December 21, 2013, <http://www.economist.com/news/special-report/21591710-china-building-thousands-new-museums-how-will-it-fill-them-mad-about-museums>. This not only refers to private and contemporary museums, but these private contemporary museums are often referenced in such articles.

2 Georgina Adam, “A museum in every mall?,” *FTWeekend*, September 26–27, 2015.

3 Larry's List Collector Interviews, 2015.

4 Cohen, “Writing Off the Warhol Next Door.”

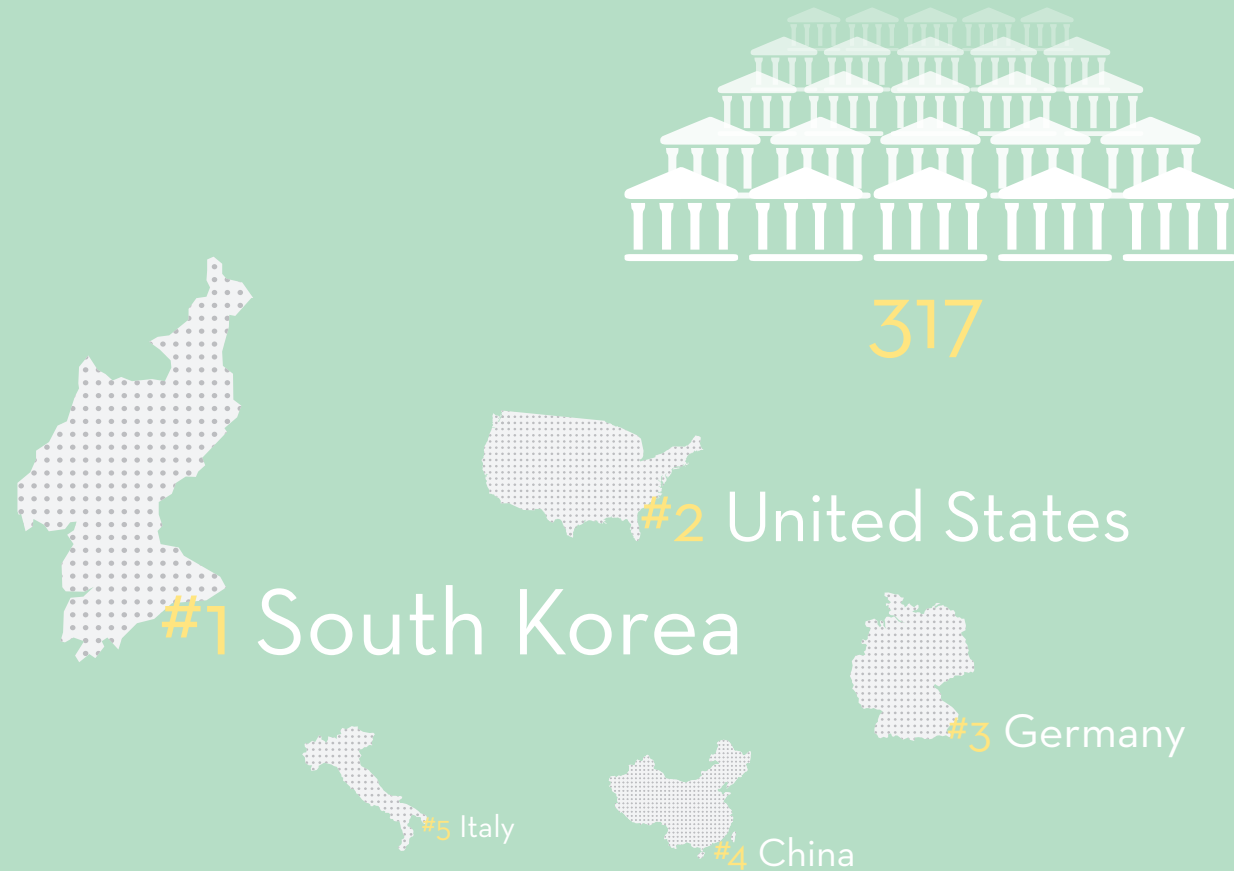


Kim Chang-Il, art collector and founder of five private museums

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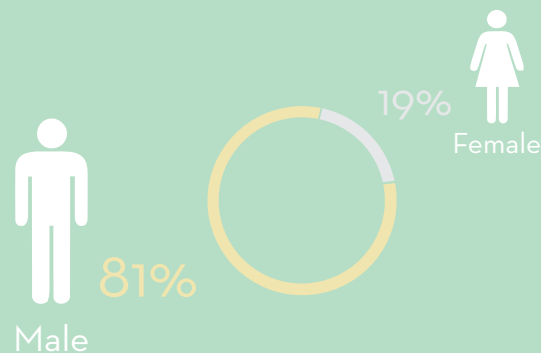
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# SUMMARY OF KEY FINDINGS



35%  
Over 20,000 Visitors per Year

65 Average Age of Museum Founder



- To date there are 317 privately founded contemporary art museums in the world.
- The top 5 ranks by number of museums are held by South Korea, the United States, and Germany, followed by China and Italy.
- The South Korean city of Seoul leads the ranking with 13 museums, followed by Berlin and Beijing with 9 each.
- Over 70% of private museums were founded after 2000.
- More than one third (35%) of private museums have over 20,000 visitors per year.
- The average size of a private museum is 3,400 m<sup>2</sup>.
- The average age of a private museum founder is 65 years.
- 81% of private museum founders are men.
- Private museum founders want to give back something to the region in which they live. 59% of them decided to build the museum in their respective place of residence.
- The mission of most private museums is not only to be a venue for showing an art collection, but also to demonstrate the philanthropic mission of supporting and enhancing the city's or region's cultural landscape.

# QUOTES FROM MUSEUM FOUNDERS

“ I see the twenty-first-century concept of a museum as a “Schaulager.” ”  
 WALTER VANHAERENTS, BRUSSELS, BELGIUM



”

“ Salsali Private Museum is the realisation of a twelve-year dream to open a museum of contemporary art in the Middle-East. ”  
 RAMIN SALSALI, DUBAI, UAE



”

“ I think if cities or countries are lacking contemporary art museums, it is a good thing that private art collectors are getting involved. ”

”



PATRIZIA SANDRETTO RE REBAUDENGO, TURIN, ITALY

“ My museum Lauba is a laboratory for artistic expression. ”  
 TOMISLAV KLIČKO, ZAGREB, CROATIA



”

BRUSSELS  
 ZAGREB  
 TURIN  
 ATHENS  
 DUBAI

“ DESTE is not a museum. It is nomadic. We have a space, but we move continuously. ”

DAKIS JOANNOU, ATHENS, GREECE



”



# QUOTES FROM MUSEUM FOUNDERS

“ We wish to share and interact with more people and encourage our friends to share their collections too. Only thus we can grow and learn from each other. ”

WANWAN LEI AND LIN HAN, BEIJING, CHINA



“ A quite perfect art museum and building is a continuation of its own. ”

YAN SHIJIE, BEIJING, CHINA

“ Artworks become nothing but objects if placed in a storage room. ”

WANG WEI, SHANGHAI, CHINA



“ My motivation to open a private museum is that I believed I had the ability to recognise good artists. ”

SAVINA LEE, SEOUL, KOREA

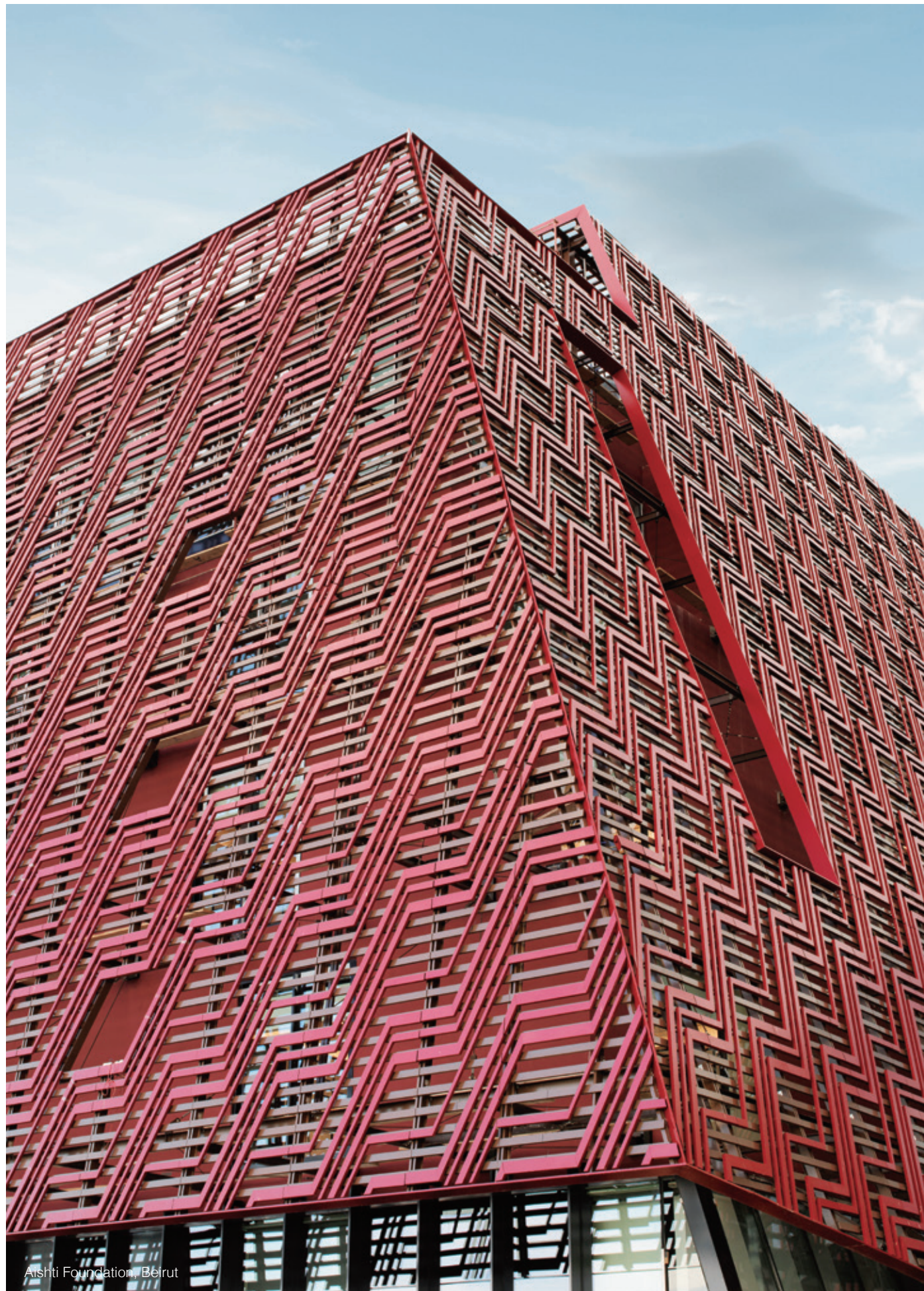
“ What happens to a large and expanding collection is a common dilemma for collectors — do you keep the collection within the family (as many do), donate some or part of it to a public institution, or do you create your own space to show the work and make it available to the public? ”

CORBETT & YUEJI LYON, MELBOURNE, AUSTRALIA



# GLOBAL OUTLOOK

1. We will see more dynamic development in regard to new museum setups in regions such as China and the Middle East.
2. Private museums will continue to claim a dominant role in the museum landscape since their resources and funding do not rely on public money.
3. Visitor numbers of private museums will increase. As the interest of the public in contemporary art increases and museum founders have more financial resources to acquire top artworks, there will be more interest in their exhibitions.
4. Social media and a virtual footprint are crucial topics for brand-building and worldwide recognition of the institution.
5. In regard to the competition between private museums, we believe that competition does not in the first place rival but often creates that critical mass needed to attract visitors to places such as Berlin, New York, or the West Bund district of Shanghai due to its diverse offerings. This will ultimately attract more visitors and thus be beneficial for all museums.
6. Private museums will cooperate more with each other in the future. During recent years, networks have been founded to increase the number of partnerships between private museums. Such cooperative relations will consist of loaning artworks, presenting traveling exhibitions, and also sharing knowledge.



# THE GLOBAL PRIVATE MUSEUM LANDSCAPE

- COLOR COUNTRY
- Argentina
  - Australia
  - Austria
  - Belgium
  - Benin
  - Brazil
  - Canada
  - China
  - Cyprus
  - Czech Republic
  - Denmark
  - Finland
  - France
  - Germany
  - Greece
  - India
  - Indonesia
  - Israel
  - Italy
  - Japan
  - Kenya
  - Lebanon
  - Malaysia
  - Mexico
  - Netherlands
  - New Zealand
  - Norway
  - Philippines
  - Poland
  - Portugal
  - Puerto Rico
  - Russia
  - Singapore
  - Slovakia
  - South Africa
  - South Korea
  - Spain
  - Switzerland
  - Taiwan
  - Thailand
  - Turkey
  - Ukraine
  - United Arab Emirates
  - United Kingdom
  - United States



RANK	COUNTRY	NUMBER OF MUSEUMS
1	Seoul	13
2	Beijing	9
	Berlin	9
4	Miami	8
5	Athens	7
6	Guangzhou	6
	Moscow	6
8	New York	5
9	Brussels	4
	Istanbul	4
	London	4
	Jeju Island	4
	Shanghai	4

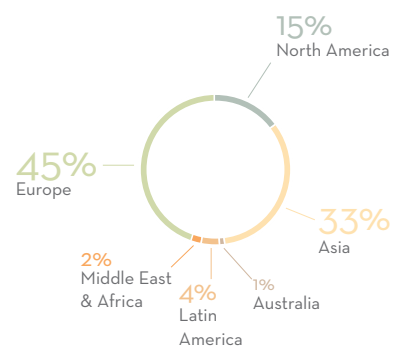
COUNTRY CODES

TOP 10 CITIES OF PRIVATE ART MUSEUMS GLOBALLY

# THE GLOBAL PRIVATE MUSEUM LANDSCAPE

## GEOGRAPHIC ALLOCATION OF PRIVATE MUSEUMS GLOBALLY

Private museums in this section are geographically categorized according to their physical location, leaving out the collector's place of residency and nationality. The geographic analyses are broken down into three levels: the continent, the country, and the city.



CONTINENT ALLOCATION OF PRIVATE MUSEUMS

RANK	COUNTRY	NUMBER OF MUSEUMS
1	South Korea	45
2	United States	43
3	Germany	42
4	China	26
5	Italy	19
6	Japan	11
7	France	10
	Spain	10
9	Russia	8
10	Austria	7
	Greece	7

TOP 10 COUNTRIES OF PRIVATE ART MUSEUMS GLOBALLY

## CONTINENT ALLOCATION

Europe is home to the largest number of private museums in the world with 45%. Asia takes second place with 33% of global private museums, and North America is third with 15%. Regions with the least private museums include Latin America (4%), the Middle East and Africa (2%) and Australia (1%).

Europe's leading position may come as no surprise considering the country's long tradition of private exhibition spaces dating back to the Renaissance. Starting with the Medicis in Italy in the fifteenth century, then the "Wunderkammer" in seventeenth-century Germany, private museums in Europe have been important pioneers for the development of the museum itself. Asia's second place over North America might be unexpected, since the trend of opening private museums in oriental countries only began toward the end of the twentieth century. American museums, on the other hand, were founded during the twentieth century, converting private museums into some of the world's most important public museums today such as the Guggenheim Museum or the Frick Collection. Furthermore, Asia's position in the ranking comes at an even greater surprise while comparing its percentage to the number of collectors located in this continent.

According to our research, 18% of global art collectors are based in Asia compared to 28%<sup>1</sup> in North America. Asian collectors appear to be more attracted to presenting their art to the public. This number can also be explained by the lack of contemporary public museums in the region. When asked about this topic, Long Museum's founder Wang Wei replied: "A private museum makes up for what a public museum lacks. For example, the ample collections in the Long Museum enrich the national collections."<sup>2</sup> This indicates that collectors fill a gap by building the first contemporary museum in their respective city or even country and by opening them to the public. This theory can be equally applied to the Middle East and Africa.

## TOP 10 COUNTRIES OF PRIVATE ART MUSEUMS GLOBALLY

Focusing uniquely on the country level, our study reveals that South Korea, Germany, and the United States are equal rivals holding the top three positions for the most private museums—totaling forty-five, forty-three, and forty-two respectively—with China<sup>3</sup> in fourth place with twenty-six private art museums. The top 4 countries combined are home to nearly half of all private museums in the world. While three Asian countries are featured in the top 10 ranking, European countries still occupy the remaining places. Both Germany and the United States have a long art-collecting tradition and museum heritage. According to art dealer Jeffrey Deitch: "Private Museums are part of our American culture."<sup>4</sup> China is rapidly catching up to its counterparts owing to its fast-growing private museum landscape, considering that over half of all Chinese museums were built during the past five years. Museums in Germany or the US, however, were mostly built

before 2000, suggesting that China's position could potentially move up the ranking in the near future. In 2014 and 2015 alone, world-class museums such as the YUZ Foundation in Shanghai by Budi Tek or the Long Museum by the Chinese couple Wang Wei and Liu Yiqian have opened their doors. These examples demonstrate that Chinese private museums can keep pace with the West not only in terms of the sum of museums opened, but also in terms of the quality of the collections exhibited. Surprisingly, the United Kingdom is not part of the top 10. Asked on the lack of private museums in the UK, the director of the Blenheim Art Foundation Michael Frahm answered: "I think that UK people tend to be a bit more conservative and reserved in terms of supporting the arts, for example if you look at the US, a lot of the big museums there are actually funded by private donations. ...My feeling is that it's maybe just a different mindset here, but it's something that I think should definitely change."<sup>5</sup>

<sup>1</sup> Larry's List, *Art Collector Report 2014*, p.16.

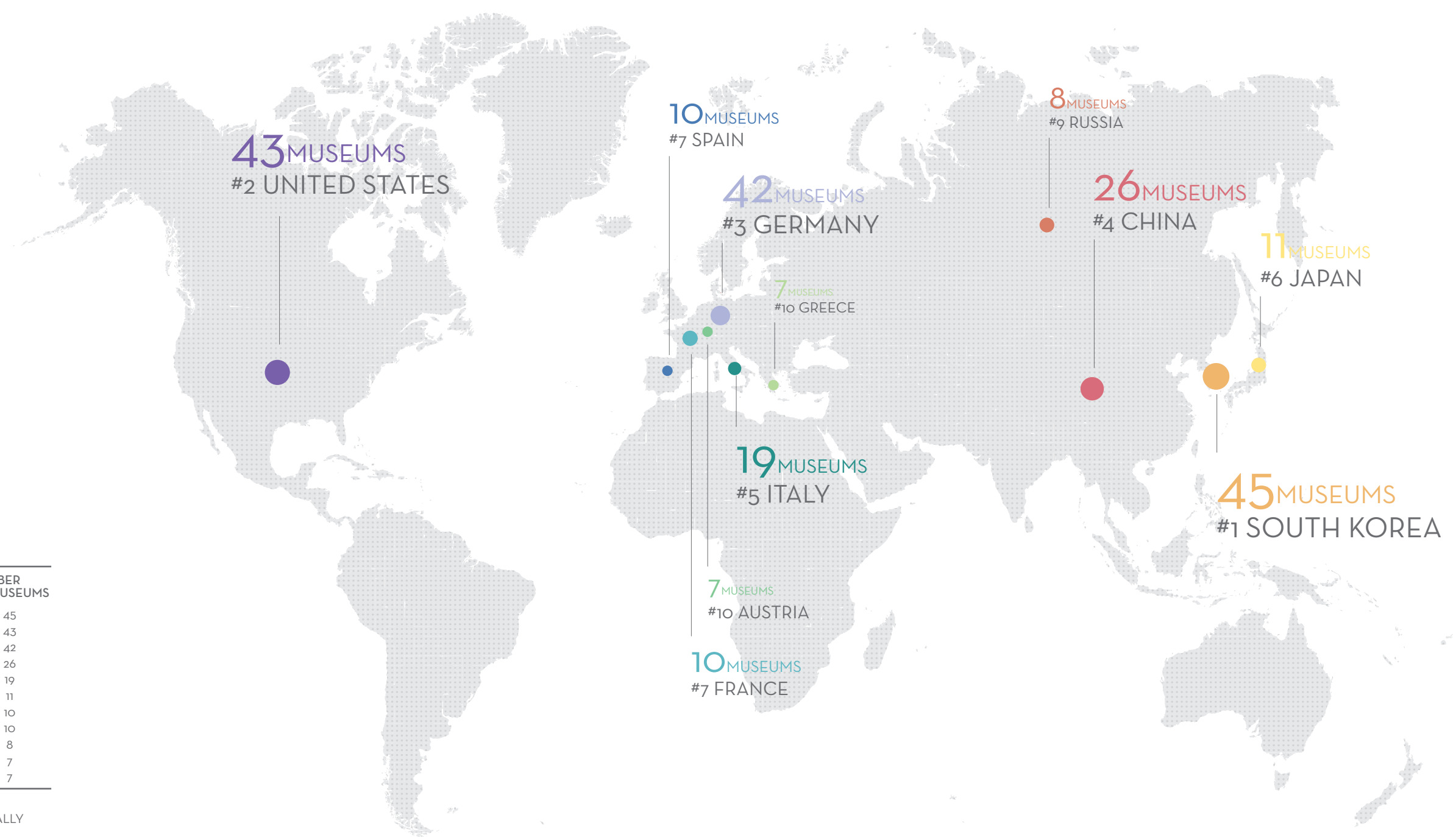
<sup>2</sup> AMMA, *Art Collector Interviews*, 2015.

<sup>3</sup> China is seen as Mainland China. Hong Kong, Macao, and Taiwan are not included.

<sup>4</sup> Cohen, "Writing Off the Warhol Next Door."

<sup>5</sup> Larry's List, *Art Collector Interviews*, 2015.

# TOP 10 COUNTRIES OF PRIVATE ART MUSEUMS GLOBALLY



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TOP 10 COUNTRIES OF PRIVATE ART MUSEUMS GLOBALLY

## TOP 10 CITIES OF PRIVATE ART MUSEUMS GLOBALLY

South Korea's capital, Seoul, also leads the city ranking with the highest total of private art museums. Spaces like the Daelim Museum or the Savina Museum have helped bring contemporary art closer to the public since the 1990s. Seoul is followed by the art-collector hubs Beijing and Berlin, both sharing second place. The German capital is home to acclaimed venues such as the Boros Collection by Christian and Karen Boros or the me Collectors Room by Prof. Dr. Dr. Thomas Olbricht, rendering Berlin as an attractive city for artists to move to and as a stellar place for collectors from other parts of Germany to build their private museums. Miami is ranked fourth, followed by Greece's capital, Athens. Guangzhou and Moscow share the sixth position. Notably, the Korean island of Jeju is also represented in the top 10 ranking with four museums in total, all founded by self-made Korean billionaire and collector Kim Chang-II. Despite being established by the same founder at different periods of time, each museum is independently run with individual programs. The mega art hubs of New York and London hold lower ranks, in positions 8 and 9 respectively. Five Asian cities and two cities in the United States have made it into the top 10 list, while the remaining three are spread out over Europe. The presence of two cities from the United States in the top 10 shows that the American private museum landscape is extensively distributed across the country. Many American metropolises are frequently home to only one or two private museums. The remaining exhibition spaces are found in smaller cities or the countryside. The lower ranking of New York and London is assumedly due to the high rent and the chronic lack of available spaces in these

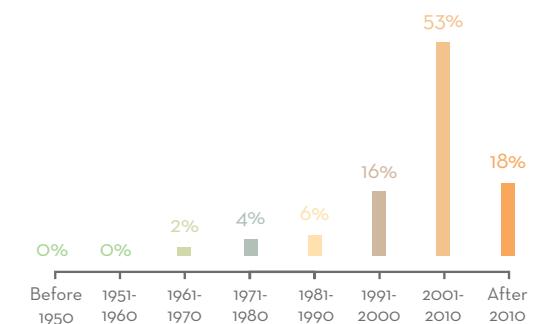
RANK	COUNTRY	NUMBER OF MUSEUMS
1	Seoul	13
2	Beijing	9
	Berlin	9
4	Miami	8
5	Athens	7
6	Guangzhou	6
	Moscow	6
8	New York	5
9	Brussels	4
	Istanbul	4
	London	4
	Jeju island	4
	Shanghai	4

TOP 10 CITIES OF PRIVATE ART MUSEUMS GLOBALLY

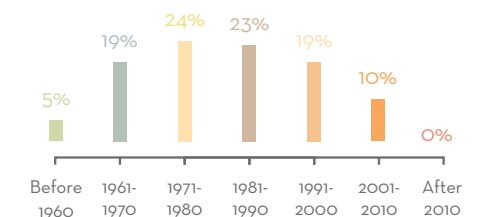
cities. Collectors seem to prefer alternative cities to build their exhibition spaces in. Interestingly, Los Angeles, which plays an important role in the art world, has just recently become home to one private museum: The Broad, which opened its doors in September 2015. Moreover, Hong Kong is also missing from the list as an art hub. The reason for its low ranking is probably again due to the city's expensive rent cost in combination with a collecting tradition that focuses more on modern art and antiques. Nonetheless, the overall ranking will most likely change vastly in the near future, for example five new private museum projects are in the pipeline for Beirut over the next five years.<sup>1</sup>

## FOUNDING YEAR OF PRIVATE MUSEUMS

53% of all private museums were founded between 2000 and 2010. Nearly one fifth of these private spaces were built during the last five years. Only 16% were founded in the 1990s and 12% between 1970 and 1990. Just two museums were established before 1960.<sup>1</sup> The statistics regarding the founding year of private museums indicate a large trend of private exhibition space opening after the millennium. In Asian countries especially, private museums have rapidly sprouted up in recent years with 71% of museums in Asia built after 2000. By analyzing these numbers, readers must take into account that only museums by living collectors are included in this survey. This is also a reason for the small number of museums founded before 1990.



FOUNDING YEAR OF PRIVATE MUSEUMS



FOUNDING YEAR OF PRIVATE COLLECTIONS

## FOUNDING YEAR OF PRIVATE COLLECTIONS

According to our research, a majority of collectors started to assemble their art collection between

<sup>1</sup> Emma O'Kelly, "Art15: How and why public museums are no longer defining the art scene," *Wallpaper*, May 18, 2015, <http://www.wallpaper.com/art/art15-how-and-why-public-museums-are-no-longer-defining-the-art-scene>.

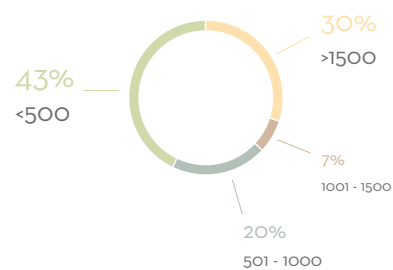
<sup>2</sup> As the percentage numbers are adjusted downward, they count as 0%.

1971 and 1990. Only 19% of collectors started to collect in the 1990s, against one out of ten collectors who started collecting only after 2000.

The average year in which collectors started collecting is 1984, while the average private museum founding date is 2003. This signifies that the average number of museum founders built their museum around two decades after their collecting debut. Conversely, examples like Patrizia Sandretto Re Rebaudengo, who founded her museum after only five years of art collecting, demonstrate that collections of high quality and connected museums or foundations can also be shaped in just a matter of years.

#### NUMBER OF ARTWORKS IN COLLECTION

43% of private museum collections include less than 500 artworks, while 30% of sizeable art collections worldwide consist of more than 1,500 works. Further 27% of the collections include between 501 and 1,500 pieces. Sculpture parks such as Jupiter Artland in Edinburgh or Oliver Ranch in Geyserville account for the smallest collections in this statistic, counting only around twenty works. Yet these collections were still included owing to their prominence in the art world. The world's largest collection is owned by the Mexican business tycoon Carlos Slim Helú. His Museo Soumaya in Mexico City presents parts of his collection, totalling 66,000 artworks.



NUMBER OF ARTWORKS IN COLLECTION

#### ARTISTS COLLECTED

Blue-chip artists are by far the most popular collectibles found in private art museums. Andy Warhol is the most widely collected artist, present in 15% of museum founders' collections. He also took first place in the

global collector ranking.<sup>1</sup> Surprisingly, Anselm Kiefer takes second place along with popular artist Gerhard Richter and YBA Damien Hirst. Cindy Sherman is the only woman on the list and takes seventh place. Olafur Eliasson's light installations for exhibitions have made him a great collectible for private museum owners, hence positioning him in eighth position. Eliasson is the youngest artist on the list. Minimalist artists Donald Judd and Sol LeWitt assume positions 9 and 10 respectively. Asian artists are absent from the top 10 artists list. Despite the strong presence of private museums on the oriental continent, Asian artists are not included in many collections of Western private museums. The highest ranked Asian artists are Nam June Paik (20) and Ai Weiwei (73). In contrast, many Western artists are represented in Asian collections, explaining the domination of Western artists in the ranking.

#### ORIGIN OF ARTISTS COLLECTED

American artists continue to thrive as the most popular collectible, appearing in more than half of private museum collections. Germany takes second place, ahead of the United Kingdom. In view of the substantial number of private art museums in Asia, three Asian countries have made it into the top 10 list such as China, Japan, and South Korea (in tenth place).

RANK	ARTIST	% OF COLLECTORS
1	Andy Warhol	15%
2	Anselm Kiefer	9%
3	Gerhard Richter	9%
4	Damien Hirst	9%
5	Pablo Picasso	8%
6	John Baldessari	7%
7	Cindy Sherman	7%
8	Olafur Eliasson	7%
9	Donald Judd	6%
10	Sol LeWitt	6%

TOP 10 ARTISTS COLLECTED

RANK	ORIGIN OF ARTISTS	% OF COLLECTORS
1	United States	50%
2	Germany	38%
3	United Kingdom	31%
4	France	29%
5	Italian	20%
6	China	18%
7	Japan	18%
8	Spain	17%
9	Russia	14%
10	South Korea	11%

TOP 10 ORIGIN OF ARTISTS COLLECTED

<sup>1</sup> Larry's List, *Art Collector Report 2014*, p. 25.

## INTERVIEW WITH WALTER VANHAERENTS

**Name:** Walter Vanhaerents

**Location:** Brussels, Belgium

**Museum name:** Vanhaerents Art Collection

**Founding year of the museum:** 2001

**Interests:** Contemporary art containing works from the 1970s through today

**Artists collected:** Andy Warhol, Bruce Nauman, Jeff Koons, Ugo Rondinone, Yoshitomo Nara

**Your private museum opened in 2007. When did you decide to open an art space?**

There are often selfish reasons behind opening a museum. First the idea was to have a nice renovated “storage space” and a viewing room for friends and family. I loved to work on that project especially, because of my background in construction. And then we found a beautiful space in the center of Brussels and I realized that we could not solely use it as a “storage space.” That would be a shame. So we decided to open an exhibition space. First we opened on Saturdays by appointment, and then after some time we started having groups and individual people. Now we are thinking about opening the museum for two days per week. Slowly we are becoming an actual museum and my children are starting to get involved as well. Sometimes the exclusiveness of a place attracts even more people, so we will see where it leads us.

**Was it clear from the beginning that you wanted to open your museum in Brussels?**

I was actually looking for a space in the Flemish part, for example in Ghent or Antwerp. But then I was in Brussels and found this beautiful space. Now I am very happy that I found this building. Brussels is very central in the art world and probably the better place right now.

**The space was an industrial building before it was transformed into a museum. Were you involved in the planning process?**

Of course. I was not part of the architectural team, but I was involved in the planning. Paul Robbrecht, who designed the Whitechapel Gallery in London, and Bert Haerynck, a young architect from his studio just coming from Spain, were the two architects involved in this project. We were doing everything together as a team. I had a lot of experience with buildings and also managed the budget. It was important for me to stick to the budget. I love being involved in the architectural process, but I leave the actual planning to the experts. You could compare it to my curating ambitions. I really like curating and I bring a lot of knowledge about the space to the table. When we plan exhibitions with a curator, we also work as a team—it’s probably 50/50.

**How many shows do you have per year? And how does the exhibition program work?**

We hold long-term exhibitions. Usually, they are on view for 2.5 or 3.5 years, and then we have six months to change in between. In the middle of the cycle we often do another project or exhibition. We are a foundation and not a gallery, therefore we don’t want to do one or two exhibitions per year. Sometimes we



even build or construct things for a certain exhibition and all the artworks are chosen very carefully. That's why we don't want to change every year. We have always named the shows after pop or rock songs, so we had three shows, three songs, and three books.

**Do you think that the artworks you are showing in your museum are quite different to the ones in public institutions?**

The museums in Belgium tend to show the same things in different ways, but still they have the same topics. I think that my museum could be seen as complimentary to the public institutions. 90% of the works I show are not represented in public collections. Often people say that my approach is refreshing. Of course, if you look at the Zabłudowicz Collection in London, for example, there you have those artists as well, but not here in Belgium. That's why I wanted to show a different point of view. I would say that it's a more challenging approach. Museums are not able to do that because they are handling the state's money. But contemporary art is challenging; it is always the challenge to find new amazing artists.

**Your museum is set up as a foundation. What was the reason for doing that? Do you receive benefits from the state?**

I wanted to keep all the works together, so that was the main reason to build the foundation. Through that, commercial movements should be avoided. Many people who visit us think that we are a gallery, and I have to explain to them that we are not. We have to prove that we are a non-profit. This decision has also given me a lot of opposition from other museums. Public institutions in Belgium have an acquisition budget of around 250,000 euros, and that's not much in the art world, especially if you compare it to the budget of private collectors. Some of them spend much more at one fair. So I do understand that Belgian museums see private collectors critically, but on the other hand you can really profit from private collections.

**Do you have any co-operations planned with public institutions in the near future?**

Yes, we want to do that. We already suggested our help and asked if we could do something together. We suggested creating a kind of organization in Brussels between the private and the public. The Brussels Region has plans for a museum for modern and contemporary art in the Citroen garage

“ Often people say that my approach is refreshing. ”

WALTER VANHAERENTS

in Brussels. They do understand now that they won't succeed without including the private sector. It does not only concern the acquisition of artworks but also secure investments. The people here are still cautious regarding private foundations but it's really a question about getting together.

**When you think about your private museum in ten years, what are your main goals?**

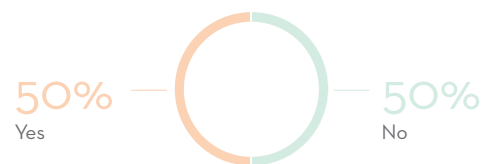
I see the twenty-first-century concept of a museum as a “Schaulager.” Like a more dynamic VIP version of the one in Basel. I would set it up as an institution. There would be space for private collectors to show their works. They could reserve their own little “Schaulager.” Belgium has a very rich art scene and many collectors keep their pieces at home and in the garage—in the “Schaulager”—therefore, the space could give them the possibility to make their collection publicly accessible. I hope to convince a lot of important art collectors to participate in such a project. We even spoke to the minister of the Brussels Region. That was the first time in the eight years we have been in Brussels that the government showed some interest. We will see where it leads us.

# THE PRIVATE MUSEUM SETUP AND OPERATION

*The findings in this chapter are based on statistics provided by our questionnaires answered by 166 museums from over forty countries.*

## LEGAL SETUP

Generally, private art museums can be set up either under one or more individuals known as the private collectors or under a foundation. A foundation refers to a legal entity that qualifies for various legal advantages depending on the country it is situated in. As a whole organization, the foundation is still connected to the private individual, considering that it is under the founder's name and is injected with the collector's initial funding. In many cases, certain collectors will consider transforming their private art museum into a foundation. This can help them to establish a museum as an independent institution as well as setting it up as a long-term setting. Additionally, the foundation can, in return, receive tax benefits in various countries. Another reason that collectors might prefer their institution to be a non-profit organization is that they want to clearly differentiate themselves from galleries and other commercial organizations. Art collector Walter Vanhaerents, founder of the Vanhaerents Art Collection, justified his main reason for building a foundation by wanting "to keep all the works together. ... Through that commercial activities should be avoided."<sup>1</sup> Statistics from our surveys reveal that half of the museums identify themselves as a foundation. The inclination to favor the foundation setup is more evident in Western countries, especially in the United States and the United Kingdom. In contrast, only 10% of private art museums in China are opened as a foundation.



SETUP AS FOUNDATION

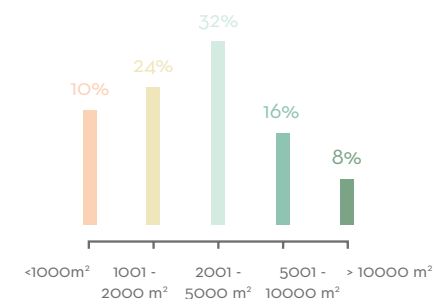
<sup>1</sup> Larry's List, *Art Collector Interviews*, 2015.

## SIZE OF PRIVATE MUSEUMS

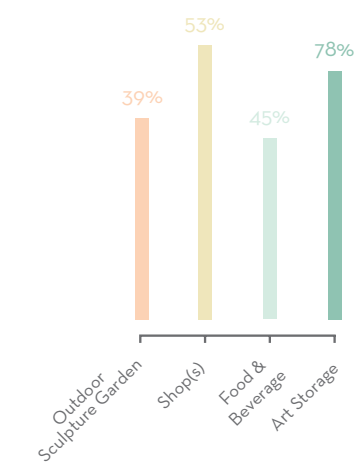
The size of the museum investigated here does not only include the pure exhibition space but also adjunct facilities such as storage, shops and lecture halls if available. 20% of the private museums are smaller than 1,000 m<sup>2</sup>. One out of four museums are between 1,001 m<sup>2</sup> and 2,000 m<sup>2</sup>, and nearly one third of the museums are between 2,001 m<sup>2</sup> and 5,000 m<sup>2</sup> in size. 8% of the museums are larger than 10,000 m<sup>2</sup>.

The average size of a private museum hovers around 3,400 m<sup>2</sup>. This figure is only calculated for museums sized between 0 to 20,000 m<sup>2</sup>. Museums ranging over 20,000 m<sup>2</sup> and large sculpture parks such as in Eybesfeld, Austria, which conquers an area of 170,000 m<sup>2</sup>, are not considered. The research shows that private museum spaces tend to be larger in Asia than in Europe: in China, for example, venue sizes are mostly in the range from 6,001 m<sup>2</sup> to 8,000 m<sup>2</sup>, as compared to Germany and France, where most of the museums are 2,000 m<sup>2</sup> to 3,000 m<sup>2</sup> in size—practically half the size of their Asian counterparts.

The analysis shows that in addition to the exhibition space, 39% of the participants have an outdoor sculpture garden,<sup>2</sup> 78% have their own art storage facilities, 53% have a gift or bookshop, and 43% have restaurants/cafés. It clearly demonstrates that the core part of the venue—the exhibition space—is surrounded by other offerings. With the installment of shops and food outlets, not only are the visitors offered a more comprehensive experience and opportunity to prolong the duration of their stay at the museum; they also provide the museum with a potential revenue stream. The average storage space is 361 m<sup>2</sup> in size; food and beverage outlets are 245 m<sup>2</sup>; and the average size for a shop is around 100 m<sup>2</sup>.



FOUNDING YEAR OF PRIVATE COLLECTIONS

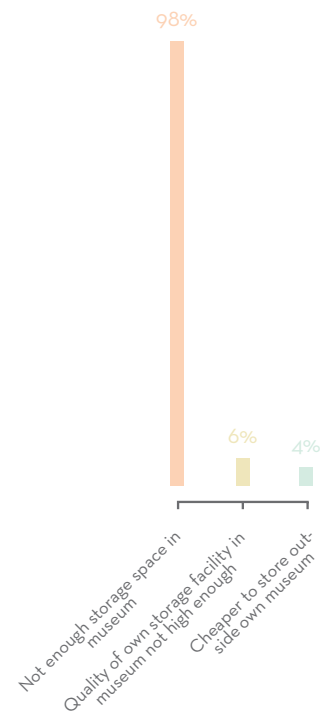


FACILITIES OF PRIVATE MUSEUMS

<sup>2</sup> Sculpture gardens without covered space areas include the seven collections: Schlosspark Eybesfeld, Buckhorn Sculpture Park, Artpark Villa Bulfon, Jupiter Artland, Gibbs Farm, and Mosan Museum.

## STORAGE

As indicated above, 78% of private museums are equipped with their own storage facility to store their artworks. This might not be surprising, as indeed a number of private museums have actually initially started their enterprise with the mindset to create a space to “store” the works. Yet not all museums solely rely on their own storage space. More than half of private museums (56%) also store artwork in external storage areas or warehouses, owing to limited storage capacity. 98% of the museums say that the simple reason for using external storage space is that there is not enough room in their own museum. Conversely, a small number of private institutions claim the quality and cost of storage to be another cause for external storing options. The decision to store the collection outside of the establishment is often caused by the design of the museum. Museums in dedicated built spaces more often offer storage for the entire collection inside the building as compared to converted museums spaces.

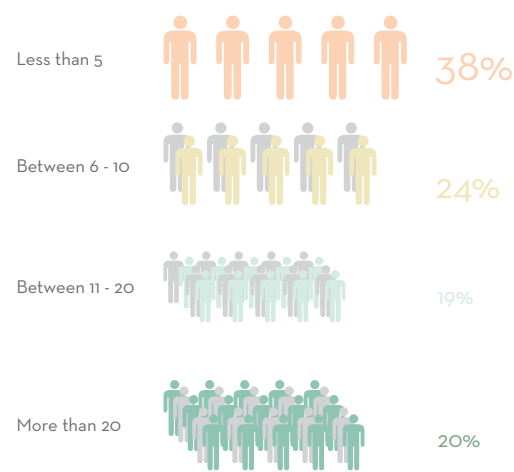


REASONS FOR STORING THE COLLECTION OUTSIDE OF THE MUSEUM

## HR SETUP

### NUMBER OF EMPLOYEES IN THE MUSEUMS

The data collected regarding the number of employees in the participating private art museums indicate that 62% of private museums have less than ten employees, while 38% operate even with a headcount of less than five. East Asian countries such as South Korea have the smallest employee figure. More than half of the private art museums in the country have less than five staff members. In Western countries such as the United States or the United Kingdom, there is no trend since the number of employees differs from museum to museum.

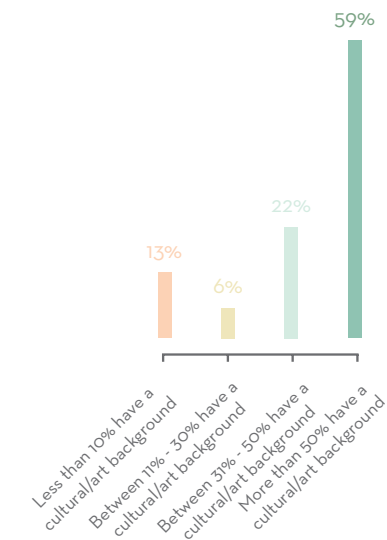


NUMBER OF EMPLOYEES IN THE MUSEUM

## BACKGROUND OF EMPLOYEES

In nearly 60% of the museums surveyed, one in two employees possess a cultural or art background. All of the participants in the United Kingdom, along with 80% from the United States, answered that half of their staff members have an art-related background. Nonetheless, some museums in Turkey, Spain, and Italy have less than 10% of employees with an art background. However, this does not necessarily influence the quality of the museum’s operation. Istanbul-based art collector Can Elgiz explains that he values something more significant than just an art diploma: “If you have a passion for art, you do not need to graduate from art school. When we hire a new member to join our team, we do not necessarily look for an art diploma, but rather for people who are passionate about art.”<sup>1</sup>

Aside from the permanent staff, prominent experts and curators are brought in frequently on a temporary basis to the private museums. For instance, the Director of MoMA PS1, Klaus Biesenbach, and Chief Curator at Large at The Museum of Modern Art, Hans-Ulrich Obrist, have both curated shows at the Long Museum in Shanghai. Another example is Emma Dexter, who was a curator for ICA and Tate Modern and was appointed by the Vanhaerents Art Collection to curate a show.



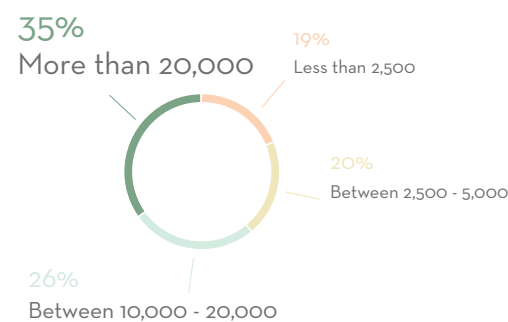
BACKGROUND OF EMPLOYEES

## VISITOR NUMBERS

Among the participating private museums in our survey, 19% answered to having under 2,500 visitors per year. Nearly the same number of museums have 2,500 to 5,000 visitors and one out of four museums can welcome between 10,000 and 20,000 visitors per year. Over one third of the museums have more than 20,000 visitors per annum. Even

<sup>1</sup> Larry’s List, *Art Collector Interviews*, 2015.

in this cluster the numbers can differ heavily. Museums such as the Fondazione Sandretto Re Rebaudengo hold top ranks with 90,000 to 100,000 visitors each year. The Zabłudowicz Collection in London had 25,000 visitors in 2013, while the Saatchi Gallery welcomed around 1.5 million visitors in the same year.<sup>1</sup> These numbers show that not only does the location eventually influence the visitor numbers, but also the degree of popularity of the museum. The Saatchi Gallery has the highest visitor numbers of all global private museums and is also the only private museum in the top 100 most visited museums.<sup>2</sup> The lack of visitor can even lead to considerations to a relocation of a museum. Mega collector Francesca von Habsburg, who founded TBA21 in Vienna, recently announced that she might move her museum from Austria to Switzerland based on the low visitor figures, which are estimated to be around 10,000 per annum.<sup>3</sup>



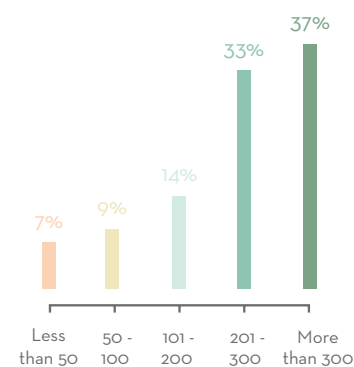
NUMBER OF VISITORS PER YEAR

## OPENING DAYS

Private museums holding regular opening hours are in the majority with over 85% of museums employing this method. Only 15% are accessible by appointment only, which is a more favored model, particularly in the United States, France, and Greece.

Regarding the scope of annual opening days, only a small portion or 7% of private museums are open for less than fifty days per year, as opposed to 9% that are open for fifty to one hundred days per year. Regardless, statistics still show that over 70% of these private institutions open their doors for more than two hundred days per year.

For a number of museums, a development from a "by appointment only" policy to regular opening days can be witnessed. Often this is due to a growing public interest in private art

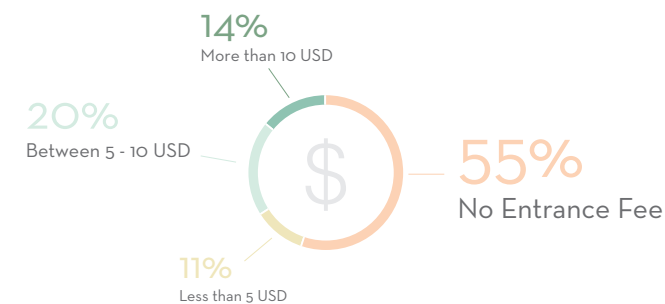


OPENING DAYS PER YEAR

collections. The Vanhaerents Art Collection is an example of such a development: "First we opened on Saturdays by appointment only. Then after some time we started having groups and individual people. Now we are thinking about opening the museum two days per week."<sup>4</sup>

## ENTRANCE FEES

More than half of private art museums do not charge an entrance fee. 11% of the museums charge less than 5 USD, 20% between 5 to 10 USD, and 14% more than 10 USD. Accordingly, a considerable segment of private art museums has a strong inclination toward making their art collection accessible free of charge, often with the aim to make the museums as widely accessible as possible. Turkish collector Can Elgiz is an advocate of this model by stating: "We wanted to make it accessible to the whole public."<sup>5</sup> In addition, a free admission policy can increase visitor attendance, as proven by the Museum Folkwang, a public museum in Essen, Germany, which tripled its visitor numbers after waving their admission fees.<sup>6</sup> On the other hand, most of private art museums that charge entrance fees also support accessibility by differentiating their entrance fees, thus providing concessions to students and free admission to seniors and children.



ENTRANCE FEES

1 "Art Fund Prize for Museum of the Year 2014," [http://www.artfund.org/assets/what-we-do/museum-of-the-year/uploads/um75a10u8o4n7ui1q05cgu5lj5/Art%20Fund%20Museum%20of%20the%20Year\\_Form\\_Final.pdf](http://www.artfund.org/assets/what-we-do/museum-of-the-year/uploads/um75a10u8o4n7ui1q05cgu5lj5/Art%20Fund%20Museum%20of%20the%20Year_Form_Final.pdf).

2 Javier Pes and Emily Sharpe, "Visitor Figures 2014," *The Art Newspaper*, April 2, 2015, <http://theartnewspaper.com/news/museums/17584/>.

3 Henri Neuendorf, "Austrian Mega Collector Francesca von Habsburg Threatens to Move TBA21 Foundation to Switzerland," *Artnet*, November 9, 2015. See also "TBA21: 'Besucher nicht so zahlreich'," *ORF*, June 15, 2013.

4 Larry's List, *Art Collector Interviews*, 2015.

5 Ibid.

6 "Folkwang Sammlung verdreifacht Besucherzahl," *Monopol Magazin*, September 18, 2015.

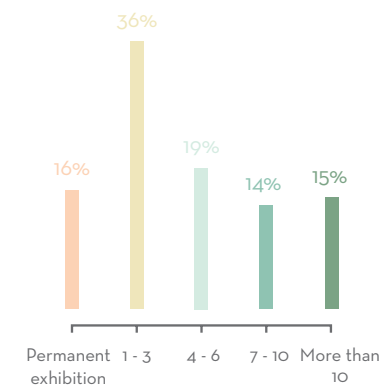


Great Hall at Blenheim Palace, *Chandelier* (2002) by Ai Weiwei

## EXHIBITIONS AND MUSEUM PROGRAMMING

### NUMBER OF EXHIBITIONS PER YEAR

Holding between one to three exhibitions per year is a dominant model among private museums, followed by 19% of museums holding four to six exhibitions and 16% of museums with only permanent exhibitions. The tendency to stick to fewer exhibitions for a long period of time predominantly occurs in Western countries such as Germany, Greece, and the United Kingdom. In contrast, more than half of the institutions in China and Korea have ten exhibitions or more annually. With a venue setup frequently comprising more than one gallery space in the museum, they are often able to present various exhibitions simultaneously, combined with the nature of their significantly larger spaces as compared to those in Europe.



NUMBER OF EXHIBITIONS PER YEAR

### RATIO OF DISPLAYING ARTWORKS FROM OWN COLLECTION VERSUS EXTERNALLY BORROWED WORKS

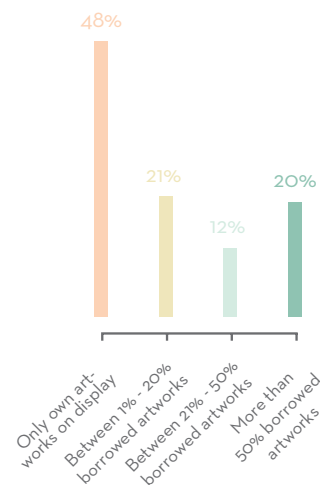
One of two private museums only shows artworks from their own collection, signifying that the other half also uses externally lent artworks from other parties. The reason for this interchange is to thoroughly cover the theme of the exhibition offered, as an art collection is rarely complete and possesses certain gaps that other art institutions can fill. It is also another way to keep their exhibition program varied and exciting for the public. Such an approach can be witnessed at the me Collectors Room Berlin / Olbricht Foundation.

Since the opening of the museum, its intention was to also invite other collectors to show their collections. The museum founder Prof. Dr. Dr. Olbricht cooperated with Patrizia Sandretto Re Rebaudengo on the occasion of the exhibition Stanze/Rooms at me Collectors Room in September 2014, giving her free reign by promising her: “The museum is yours now.”<sup>1</sup> Another example of such cooperative relationships is Antoine de Galbert’s La Maison Rouge in Paris. Next to exhibiting his own collection, he constantly lends his space to private collectors for presenting their collection and has already cooperated with collectors such as Artur Walther and Bruno Decharme.

Consequently, private museums are engaged in a similar operational system as public institutions, where they do not solely rely on their own collection but rather work together for the benefit of the art landscape. For Walter Vanhaerents, this form of cooperation is the future of the private museum, which he calls a “Schaulager” (storage on display): “Belgium has a very rich art scene and many collectors keep their pieces at home and in the garage—in the ‘Schaulager’—therefore, the space could give them the possibility to make their collection publicly accessible.”<sup>2</sup>

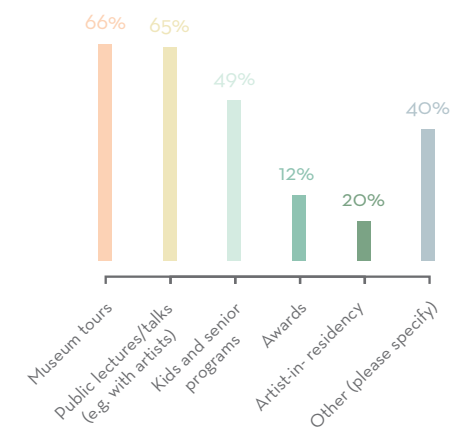
### PROGRAMS AND OFFERINGS

Every single private art museum that has participated in our survey provides additional offerings, services, programs, and projects in addition to the “pure” exhibition visiting experience. Many of these activities can be linked to collectors’ key motivation for founding a private museum. Private museum founders often have the mission to offer education to the public and also to support the artists in their collection beyond purely collecting their works. Guided tours and public talks are



RATIO OF DISPLAYING ARTWORKS FROM OWN COLLECTION VERSUS EXTERNALLY BORROWED WORKS

“standard” offerings since 60% of museums provide them. Moreover, 20% offer an artist-in-residency program and 10% have established their own awards and grants for artists or art critics. Many museums also mentioned that they host performances and concerts in their venue. These figures clearly demonstrate that the mission of most private museums is not only to provide a venue for showing their collection, but also to demonstrate their philanthropic mission so as to support and enhance the art landscape and artistic development.



PROGRAMS AND OFFERINGS (MULTIPLE SELECTIONS ALLOWED)

### PUBLIC RELATIONS, COMMUNICATION, AND MARKETING

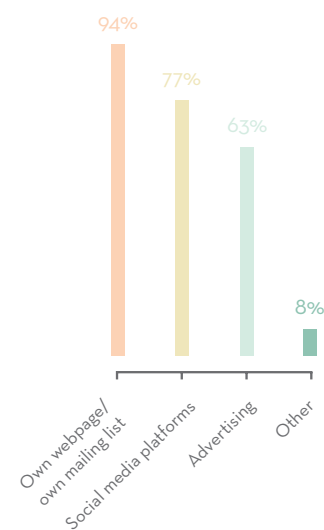
Curating worthy, notable exhibitions is one aspect that is crucial to attracting visitors and attention, while communicating them to the art circle and to the broader public. This is particularly the case in the more competitive surroundings of the private, but also rivaling public museum landscape. This requires strategic marketing along with skillful PR and communication. In addition to traditional advertising, various private museums use alternative modes of communication to promote their establishment. With the rapid advancement of technology, social media’s role is gaining much importance, becoming a key marketing tool in the art world, especially to attract younger visitors.

### OVERVIEW ON MUSEUM-INITIATED COMMUNICATION TOOLS

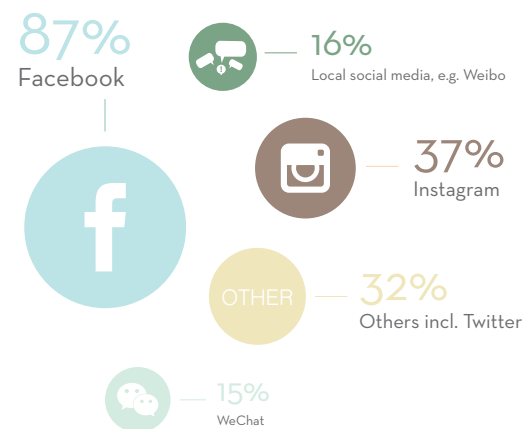
95% of private museums use their own website or mailing lists as the primary channel of communication. Social media platforms such as Facebook and Instagram have evidently

<sup>1</sup> “Stanze/Rooms Works from the Sandretto Re Rebaudengo Collection: 02.05.2014 bis 21.09.2014,” [https://www.me-berlin.com/stanze\\_rooms/](https://www.me-berlin.com/stanze_rooms/).

<sup>2</sup> Larry’s List, *Art Collector Interviews*, 2015.



COMMUNICATION TOOLS EMPLOYED  
(MULTIPLE SELECTIONS ALLOWED)



SOCIAL MEDIA EMPLOYED  
(MULTIPLE SELECTIONS ALLOWED)

become popular and are now heavily used in art circles, for nearly 80% of private museums worldwide are employing these tools. Additionally, 63% of collections also make use of advertisements via such media as posters.

## SOCIAL MEDIA PLATFORMS

Nearly 90% of private museums worldwide use Facebook as the primary tool of communication. Statistics reveal a rather large gap between alternative forms of social media channels such as Instagram (36%) and local social media (16%). The most mentioned social media in the category "Other" is Twitter.

These organizations are actively making use of social media, as evidenced by over 7,000 followers for the Sydney-based White Rabbit Gallery on Twitter, 11,000 likes for the Boros Collection on Facebook, and 74,000 followers for The Broad on Instagram. Can Elgiz also revealed how he interacts with the public in the virtual world for better communication: "We ask people to come to our sculpture terrace and send a photo to us on Instagram. Then we select the best pictures and the winners will get to attend the Venice Biennale."<sup>1</sup>

Yet the number of Facebook users is significantly lower in China, due to its inaccessibility. 14% of the collections use WeChat, the "Chinese WhatsApp," which is more or less exclusively utilized by Chinese museums. The global social media landscape is diverse with regional offerings such as KakaoTalk in South Korea or Line in Japan. Naturally, the museums apply the predominant social media providers in their localities.



COLLECTION NAME	CITY	COUNTRY	TWITTER FOLLOWERS
Saatchi Gallery	London	United Kingdom	1,400,000
Daelim Museum	Seoul	South Korea	184,000
Pera Museum	Istanbul	Turkey	173,000
The Museum of Contemporary Art Buenos Aires	Buenos Aires	Argentina	102,000
Museo Jumex	Mexico City	Mexico	63,000
Rubin Museum of Art	New York	United States	53,000
Museo Soumaya	Mexico City	Mexico	41,000
Benesse House Museum	Kagawa	Japan	35,000
Centro de Arte Contemporânea Inhotim	Minas Gerais	Brazil	25,000
The Museum of Old and New Art	Hobart	Australia	22,000

TOP TWITTER ACCOUNTS OF PRIVATE MUSEUMS



COLLECTION NAME	CITY	COUNTRY	FACEBOOK FOLLOWERS
Saatchi Gallery	London	United Kingdom	1,373,000
Centro de Arte Contemporânea Inhotim	Minas Gerais	Brazil	277,000
Museo de Arte Latinoamericano de Buenos Aires	Buenos Aires	Argentina	230,000
The Museum of Contemporary Art Buenos Aires	Buenos Aires	Argentina	115,000
Daelim Museum	Seoul	South Korea	105,000
The Museum of Old and New Art	Hobart	Australia	94,000
Farhat Art Museum	Beirut	Lebanon	85,000
Garage Museum of Contemporary Art	Moscow	Russia	78,000
Pera Museum	Istanbul	Turkey	77,000
Fondation Louis Vuitton	Paris	France	64,000

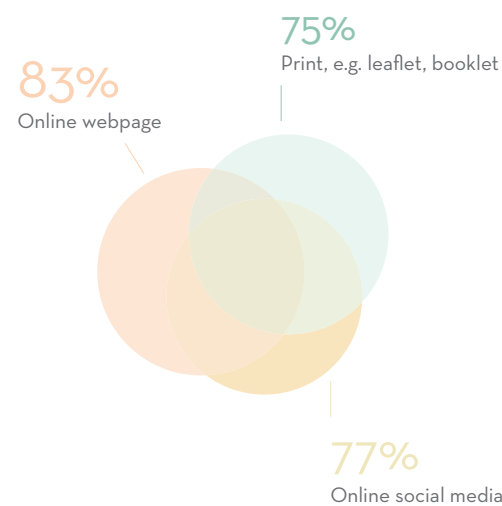
TOP FACEBOOK ACCOUNTS OF PRIVATE MUSEUMS



COLLECTION NAME	CITY	COUNTRY	INSTAGRAM FOLLOWERS
Saatchi Gallery	London	United Kingdom	644,000
Centro de Arte Contemporânea Inhotim	Minas Gerais	Brazil	119,000
The Broad	Los Angeles	United States	74,000
Museo de Arte Latinoamericano de Buenos Aires	Buenos Aires	Argentina	58,000
Zabludowicz Collection - London	London	United Kingdom	57,000
Fondazione Prada	Milan	Italy	47,000
The Museum of Old and New Art	Hobart	Australia	35,000
Fondation Louis Vuitton	Paris	France	33,000
Garage Museum of Contemporary Art	Moscow	Russia	24,000
Daelim Museum	Seoul	South Korea	17,000

TOP INSTAGRAM ACCOUNTS OF PRIVATE MUSEUMS

<sup>1</sup> Larry's List, *Art Collector Interviews*, 2015.



ADVERTISING CHANNELS UTILIZED  
(MULTIPLE SELECTIONS ALLOWED)

## ADVERTISEMENT

Museums are not only using their own communication channels but are also spending resources on external advertising. Private museums are actively using online advertising (83%), social media advertising (77%), and print (75%). More than 60% of survey participants are using all of the listed items at the same time for better outreach. Private museums are still actively using hard copy prints for advertising purposes. With a rich magazine landscape still in existence, many examples can be quoted, such as Long Museum's West Bund launch being advertised in the Chinese magazine *Art Bazaar* or The Broad promoting its opening day, advertised in *ART IN AMERICA*, among others.

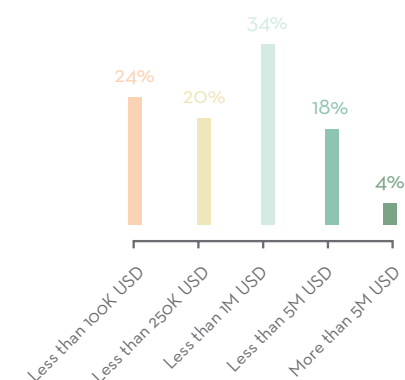
## BUDGETING, FUNDING, AND REVENUE MODELS

According to Can Elgiz, budgeting was one of the most challenging aspects to overcome when opening a private museum: "As a collector you always have to have a certain budget. You have to decide what your budget is and how and where you want to invest it."<sup>1</sup> Over one third of the participants answered that they have a yearly operating budget<sup>2</sup> ranging from 250,000 to 1 million USD, representing the highest budget margin within our survey, closely followed by 24% of museums that operate on less than 100,000 USD per year. Only 4% of museums operate their museum with a budget surpassing 5 million USD. On a regional level, China has several museums operating on an annual budget of over 5 million USD. In contrast, a number of various museums in Germany, Italy, and the United Kingdom often operate with a budget smaller than 100,000 USD.

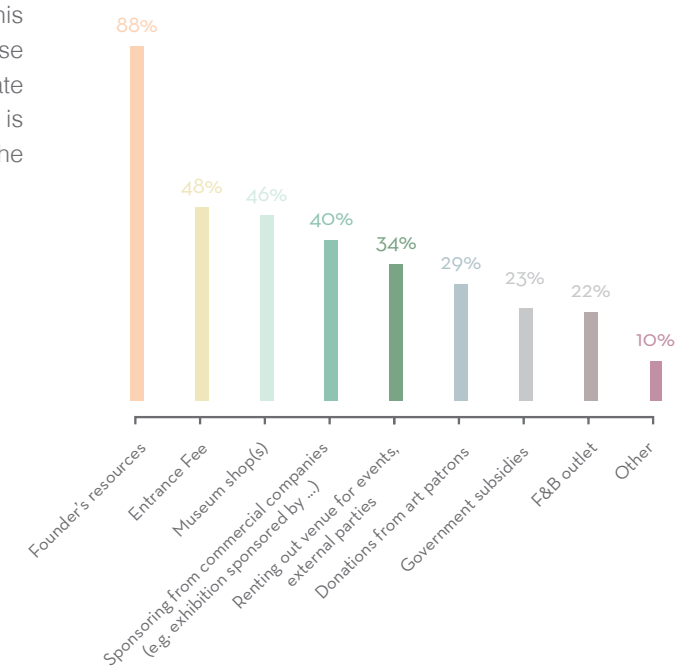
<sup>1</sup> Larry's List, *Art Collector Interviews*, 2015.

<sup>2</sup> The operating budget does not include a budget for the acquisition of artworks.

Private museums' source of income can be categorized into four key clusters: founder's resources, self-generated income, contributions from donors and direct government subsidies. 89% of museum founders claim that their own resources are their primary source of funding. Collector Kim Chang-il proves this statistic: "When I am alive, I want to fight for my own dream, so only going after money is useless. I am doing other businesses because I like keeping my own museums and to do it I need financial resources."<sup>3</sup> The remaining sources are mainly generated by earned income such as entrance fees, shop and F&B outlets, or subleasing, which is a source for roughly 45% of museums. Income from donors and patrons is a source of income for 28% of the museums. In contrast, a slim 22% of museums named government subsidies as a source of income. Korean collector Savina Lee comments on this fact: "It is usually very competitive to get these (government) funds or to even collaborate with companies, and the museum's profit is very limited ... I supplement the rest of the required operating expenses."<sup>4</sup>



BUDGET OF PRIVATE MUSEUMS



SOURCES OF INCOME  
(MULTIPLE SELECTIONS ALLOWED)

<sup>3</sup> Larry's List, *Art Collector Interviews*, 2015.

<sup>4</sup> Larry's List, *Art Collector Interviews*, 2015.





Sevda Elgiz, Ayda Elgiz Güreli, Canda Elgiz, Can Elgiz

## INTERVIEW WITH CAN ELGIZ

**Name:** Dr. Can Elgiz

**Location:** Istanbul, Turkey

**Museum name:** Elgiz Museum

**Founding year of the museum:** 2001

**Interests:** Turkish and international masters, young artists

**Artists collected:** Abdurrahman Öztoprak, Barbara Kruger, Pinar Yolaçan, Sol LeWitt, Tracey Emin

**Your museum was the first contemporary art museum in Istanbul. What was the idea and motivation behind it?**

The idea came up because we were already collecting art and continuously adding pieces. Contemporary art became more and more popular at art fairs and in galleries so we decided to open our collection to the public. We wanted to promote young Turkish art in particular.

We also experienced that many friends of ours were interested in art. Especially, after the Istanbul Biennale was founded in 1987. The Biennale has always been very powerful and successful in Turkey. Every time our friends came to the Biennale they were asking which contemporary art galleries they could visit. But back in that time there was literally nothing we could suggest.

Our collection was getting bigger and bigger and that's why we decided to share it with the public. We wanted to do something for Turkey and all the Turkish art lovers. That was the main purpose back then.

**Was it clear that the museum should be located in Istanbul or were there other possible locations?**

The purpose of the museum was to show it to a wide-ranged public, and therefore Istanbul was a perfect choice. We wanted to design

a space where various exhibitions could be installed. The building was not intentionally built as a museum space. We designed it ourselves and opened it in 2001.

**Back in 2001, the contemporary art scene in Istanbul was not very big. Now it has become more and more popular, and European collectors are interested in the Turkish art market. What do you think about this development?**

To be honest, it is difficult to predict future developments. At the moment the market in Istanbul is booming, but the art world is fast-paced and it depends very much on economic conditions.

When we started in 2001, there were only very few galleries that focused on contemporary art. Now we have many not only Turkish but international galleries located in Istanbul. In the last fifteen years a lot has changed. Now we have two major art fairs, several auction houses, and the Istanbul Biennial here. Right now there is a lot happening in Istanbul, as well as in the Turkish art scene in general.

We are still trying to support emerging artists and help them to become established. That is also the purpose of our sculpture terrace. There we have a selection of twenty to thirty young, not yet established artists. We also offer project rooms for artists.

**The Elgiz Museum does not charge any entrance fees. Did you have this policy from the beginning in 2001? Do you think that it is the responsibility of collectors to show their collections to the public?**

We wanted to make it accessible to the whole public. I think that it is our responsibility to show our art. People actually do not own art, because people die and art lives forever. We do not have the right to hide the artwork in storage. Thus it is our duty to make art available for the audience.

**What were the difficulties when you decided to open a private museum?**

First of all it was the money. As a collector you always have to have a certain budget. You have to decide what your budget is and how and where you want to invest it. Sometimes you focus on new acquisitions and sometimes you have to invest in building new exhibition spaces. At some point you also have to decide whether you want to sell some of your objects.

**Do you cooperate with other companies to enlarge your collection? Do you have sponsors?**

We do not have big sponsors. But sometimes friends of ours want to become part of our museum. Even though it is a

private museum, they want to participate. Then they can become patrons of special projects.

**Do you also host collector panels?**

We organize different events and projects. For example, we invite art collectors and give them the chance to show their pieces. There are many young collectors who are interested in showing their collection. Those are fortunate enough to show their works. Our event gives them the opportunity to share them with the public. It was very interesting to see how visitors were recognizing the objects from auctions or the newspaper.

**In the survey you filled out for us, you mentioned that only 10% of your employees actually have an art background. Is that correct?**

This estimation also includes the technicians and all the service personnel. Of course some of our friends who are involved in the museum have a background in the arts. But if you have a passion for art, it is not necessary to graduate from art school. When we hire someone for our office, we do not necessarily look for an excellent diploma, but rather for people who are passionate about art.

“Every time our friends came to the Biennale they were asking which contemporary art galleries they could visit. But back in that time there was literally nothing we could suggest. Our collection was getting bigger and bigger and that’s why we decided to share it with the public.”

CAN ELGIZ

**When you started the Elgiz Museum, did you think about establishing it as a foundation?**

In the beginning, we thought about whether or not to establish it as a foundation. In the end, we decided against it, since you must have a stable income as a foundation.

**Your museum is very active on several social media platforms like Instagram, Facebook, etc. Do you think that these platforms are an important tool for promoting art?**

In my opinion, social media platforms are the best way to communicate with your audience. Right now we have a competition running on Instagram. We ask people to come to our sculpture terrace and send a photo to us via Instagram. Then we select the best pictures, and the winners are going to the Venice Biennale.

**Whose idea was it?**

We had the idea all together. We all sit together in one big room and then we brainstorm. We share ideas and thoughts. Everyone participates, from the long-term staff to our current interns and then we decide together.

**Are there any exhibitions or projects in the near future that you would like to promote?**

We want to continue with our exhibitions on our sculpture terrace. These can only take place in spring and summer depending on the weather. The current one will close in November but we are planning the next one for coming spring.

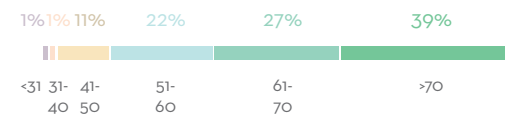
Then we divided our museum into two separate parts. Half of it is dedicated to permanent exhibition and the other one hosts changing projects. Sometimes we arrange exhibitions ourselves, sometimes we invite artists who are important to us and the Turkish community to show their works and sometimes we have guest curators.

Last year we had a very interesting project called “Mind Fitness.” We invited people from local companies to spend their lunchtime at our museum. There an Italian university professor taught them how to look at art and at the same time relax and get rid of stress. We would very much like to do this again.

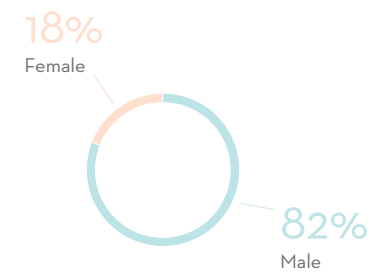
# THE COLLECTOR BEHIND THE MUSEUM: THE MUSEUM FOUNDERS

## AGE OF MUSEUM FOUNDERS

More than one third of art collectors owning a private museum are over seventy years old, against a small 2% who are younger than forty years old. The average age of a private museum founder is sixty-five, creating a gap between the average age of an art collector listed in the Larry's List database hovering around fifty-nine years.<sup>1</sup> This could presumably be explained by a combination of possibilities comprising financial power, time, and a desire to leave "something" behind for future generations to come. As the artist and fellow museum founder Damien Hirst puts it: "Buy art, build a museum, put your name on it, let people in for free. That's as close as you can get to immortality."<sup>2</sup>



AGE OF MUSEUM FOUNDERS



GENDER OF MUSEUM FOUNDERS

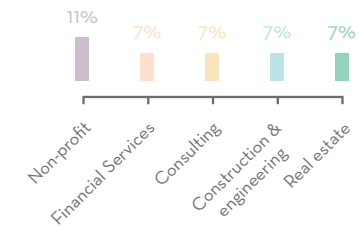
## GENDER OF MUSEUM FOUNDERS

Male museum founders are in the majority with 82%, compared to a slim 18% of female founders. This figure, however, is in line with the overall number of male art collectors worldwide totaling 71%.<sup>3</sup>

## INDUSTRY AND BUSINESS BACKGROUND OF MUSEUM FOUNDERS

Private museum founders come from a diverse set of backgrounds. Yet the non-profit industry particularly stands out since it accounts for 11% of museum founders. An explanation for this high figure can be seen in the fact that a number of museum founders identify themselves with their role as museum

founder in the non-profit sector. 7% of the museum founders surveyed work in finance, consulting, construction, and real estate, closely followed by consumer products (6%) and publishing (6%).



INDUSTRY AND BUSINESS BACKGROUND OF MUSEUM FOUNDERS (MULTIPLE SELECTIONS ALLOWED)

## MOTIVATION FOR FOUNDING A PRIVATE MUSEUM

There exist a number of reasons why a private collector chooses to found a private museum, putting his or her private collection on display to the public. 92% of private museum founders answered that the sheer pleasure of sharing art with the public was one of their key motivations. Additionally, nearly half of collectors stated that they simply felt satisfied to see their collection on display. 30% of the museum founders also indicated that there were no museums in the region showing art, a factor that likewise drove their decision. This validates art collectors' generous and philanthropic commitment to the arts. The Elgiz Museum, for instance, was the first contemporary art museum in Istanbul. The Zeitz MOCAA, which will open its doors in 2016 in Cape Town, will be the first private contemporary art museum in Africa after having formerly opened a sculpture park in Segera Retreat, Kenya. Patrizia Sandretto Re Rebaudengo effectively summarizes the motives by stating: "Then I realized that I also wanted to share my collection. So the lack of other institutions, the support for the artists, and the wish to publicly share it were the three reasons to open the Fondazione Sandretto Re Rebaudengo."<sup>4</sup> Or, as Zheng Hao puts it: "To own a private collection is personal joy, to show a private collection is a shared joy."<sup>5</sup>

<sup>1</sup> Larry's List, *Art Collector Report 2014*, p. 22.

<sup>2</sup> Peter Aspden, "What else can you spend your money on?," *Financial Times*, May 25, 2007, <http://www.ft.com/cms/s/0/c2c13e56-0aa9-11dc-8412-000b5df10621.html>.

<sup>3</sup> Larry's List, *Art Collector Report 2014*, p. 22.

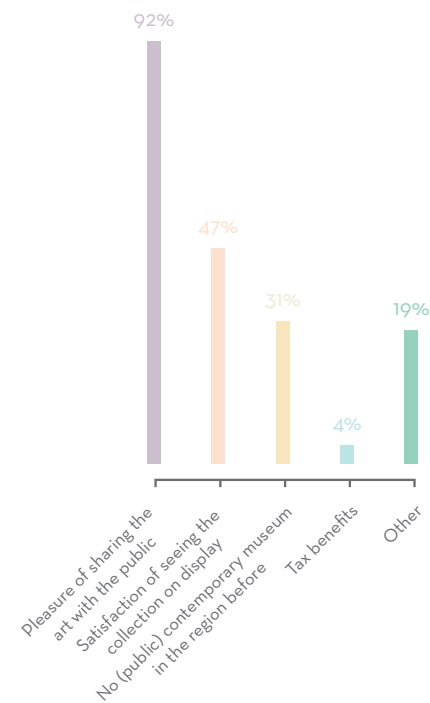
<sup>4</sup> Larry's List, *Art Collector Interviews*, 2015.

<sup>5</sup> Larry's List, *Art Collector Interviews*, 2014.

Only 4% of art collectors named tax benefits as an incentive for establishing a private art museum. The rules for a non-profit organization qualifying for tax benefits vary from country to country. Still, in many regions these foundations can profit from tax advantages. Recently, there have been discussions in the United States about private museums profiting from tax benefits without giving any benefits back to the public. Experts argue that museums, which have limited opening times and restrictive group entrance, shouldn't benefit from tax advantages.<sup>1</sup> Senator Orrin G. Hatch of Utah emphasizes: "Under the law, these organizations have a duty to promote public interest, not those of well-off benefactors, plain and simple."<sup>2</sup> It should be pointed out in this context that some of the greatest American public museums like the Frick Collection or the Barnes Foundation were originally private museums. This demonstrates that governmental support to private museums is bringing benefits to the public, taking into account that there are a number of cases in which collectors or collecting families or even heirs/heiresses donated the museum to the public at a later stage.

Another main reason for collectors to open their own museum is to have full control over how their artworks are exhibited and displayed. When collectors donate artworks to public museums, control is often lost either at the time of the donation or later on due to changes in the scope of collection policies. Eventually, board members, executive directors, or curators leave, sometimes resulting in the misplacement or storage of those donated art pieces.

Owning a private museum also helps collectors to gain better access to world-class works from artists in demand and blue-chip artists, and it fosters favorable positions with



MOTIVATION FOR FOUNDING A PRIVATE MUSEUM  
(MULTIPLE SELECTIONS ALLOWED)

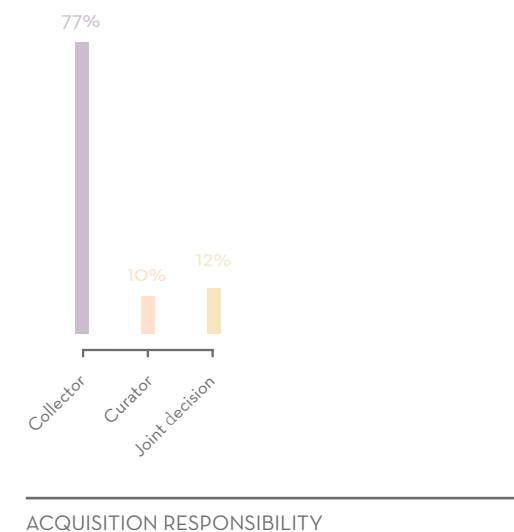
<sup>1</sup> Cohen, "Tax Status of Museums Questioned by Senators."

<sup>2</sup> "A TFOA Report: Founding a Private Art Museum," August 2011, <http://www.tfaoi.com/aa/9aa/9aa574.htm>.

art dealers and galleries. It is often a more valuable option for a gallery to sell a work made by one of their most popular artists to a collector owning a museum with the potential to exhibit that work publicly. As Walter Vanhaerents notes: "... An example would be Matthew Day Jackson. I have major works by this artist because he likes the way I run my collection. The possibility of showing the art publicly gives you appreciation and access to great quality."<sup>3</sup>

## ACQUISITION RESPONSIBILITY

Among the private museums which took part in the survey, a significant 77% answered the collector is in full control of the acquisitions of artworks. This might not surprising as one would argue, the type of a museum founder has strong feelings and thoughts of developing the collection. 12% answered that the collector and the curator jointly decide on art purchases. In a minority of establishments (10%), there is a curator responsible for art acquisitions.



ACQUISITION RESPONSIBILITY

<sup>3</sup> Larry's List, *Art Collector Interviews*, 2015.



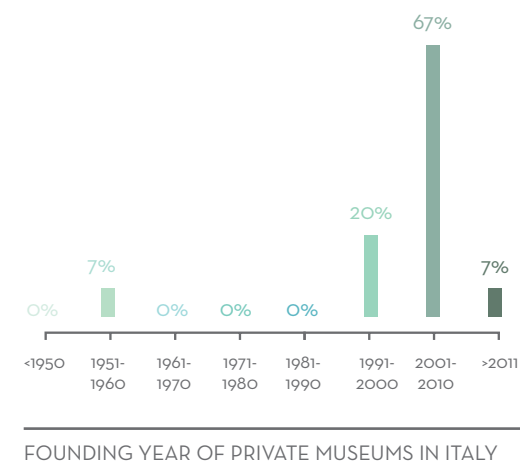
# COUNTRY FOCUS: ITALY



For centuries now, Italy has been playing a crucial role in art history and art landscape. Private museums and art collecting have a long heritage dating back to the fifteenth century, when the Medicis were among the first famous art collectors. In the seventeenth century, salesmen and rich families opened their collections to private persons on request (today it would be called “by appointment only” in a museum guide), and in the eighteenth century the first public museum was built in Italy.

Considering that the Venice Biennale, which is a more international event and not fully attached to the Italian art landscape, was founded in the late nineteenth century, one might assume that this tradition would continue during modern times, but until the 1990s there was only slight movement regarding the presentation of contemporary art in Italy.<sup>1</sup> Only during the last two decades has the focus shifted: the triangle between Milan, Rome, and Venice has become a fixed point on the global gallery and museum map, and Italian artists from the late twentieth century and also contemporary Italian artists have gained huge success on the auction market. Museums such as the Mart Museum in Rovereto and the MAXXI in Rome were built in the 2000s. Also, there was a huge boom in the founding of private contemporary art museums after the turn of the millennium.

Today Italy is home to 6% of global private museums and is therefore the country with the second highest number of private exhibition spaces in Europe following Germany. In addition to playing a significant role on the private museum map, Italy ranks ninth place in regard to the home of the largest number of collectors in the world.<sup>2</sup> While collectors started collecting over the broad course of the twentieth century, the number of



<sup>1</sup> Michael Kimmelman, “Twombly in the land of Michelangelo,” *The New York Times*, March 16, 2008.  
<sup>2</sup> Larry’s List, *Art Collector Report 2014*, p. 17.

private contemporary museums is based on a relatively new development. The private museum boom started in the new millennium. 67% of the private museums were founded between 2001 and 2010. Only around one third of the museums had been established before 2000. 7% were built during the last five years. Patrizia Sandretto Re Rebaudengo describes the situation when she decided to open an exhibition space for contemporary art: “I started to realize that the situation in Italy was very different compared to New York or London or Germany. First of all, we didn’t have that many institutions here. Can you imagine that the first state institution, the MAXXI, only opened in 2009?”<sup>1</sup> This is surprising as it was Italy that founded the Venice Biennale in 1895 as the first regular show for contemporary art. Nonetheless, the country has failed to follow the contemporary art boom in the twentieth century. Art dealer Lorcan O’Neill says that most of the money from the state went into preserving archeological sites, rather than documenting and promoting contemporary art.<sup>2</sup> Only few public museums were founded before 2000, and none of them have the quality to gain worldwide fame. The MAXXI museum in Rome, which could be described as the Italian MoMA, was not founded until the late 2000s. Furthermore, Italy is not home to a global leading commercial art fair, and auction houses don’t run their major sales in the country. In sum, the contemporary art scene in Italy wasn’t vibrating, and the public had limited access to contemporary art around the 2000s. This is the point where private collectors stepped in. According to our data, most of them began collecting art in the 1990s (42%). More than in any other European country, the reason for founding these museums was the lack of contemporary art spaces. Carlo Bach, art director of Illy Café, summarizes: “In Italy,

owners of big industries are connected with culture, even though there’s no tax advantage, as in America, because entrepreneurs here love their country, and when they see the government losing the faculty to sustain art, they’re inclined to do it themselves.”<sup>3</sup>

Venice is home to the most private museums (three), followed by Rome with two museums. Two of the three museums in Venice were built by François Pinault. He presents his famous collection in the Palazzo Grassi and in the Punta della Dogana. Additionally, he owns the Teatrino in Venice to host performances, talks and conferences. Since the founding of his art museum in the Palazzo Grassi in 2006, Pinault has presented mostly overview exhibitions using works from his collection, which includes blue-chip artists such as Jeff Koons, Mark Rothko, and Lee Ufan. Also, he presented a solo show by Rudolf Stingel at the Palazzo Grassi, which gained huge recognition globally. The other space in Venice belongs to Miuccia Prada, who also founded another site in Milan to present her collection. Both spaces show permanent installations by artists such as Louise Bourgeois, Robert Gober, and Dan Flavin, accompanied by temporary shows presenting the collection.

The remaining museums are based in cities like Florence or Turin or in smaller towns and in the countryside. Patrizia Sandretto Re Rebaudengo founded her museum in Turin and has been staging innovative exhibitions by young artists since then. In addition to presenting shows, her foundation initiated the Young Curators Residency Program, which supports international young curators and gives them an understanding of Italian contemporary art.

## ARTISTS COLLECTED

The favorite artist of Italian private museum founders is Maurizio Cattelan. He is present in nearly one third of collections. The provocative sculptures of the Italian artist are a crowd puller not only for private museums. In 2010, he had a solo show at the Guggenheim Museum in New York and in 2013 at the Fondation Beyeler in Basel. German photographer Thomas Ruff takes second rank, which he shares with Michelangelo Pistoletto, among others. Pistoletto has recently gained international recognition in the auction market, where his pieces have sold in the seven digits. Overall, there are five Italian artists present in the top 10, showing that Italian museums tend to have a favor for Italian artists but also follow an international collecting approach.

RANK	ARTISTS	% OF COLLECTORS
1	Maurizio Cattelan	32%
2	Thomas Ruff	26%
	Damien Hirst	26%
	Carl Andre	26%
	Michelangelo Pistoletto	26%
	Olafur Eliasson	26%
7	Giovanni Anselmo	21%
	Luciano Fabro	21%
	Roberto Cuoghi	21%
	Bruce Nauman	21%

TOP 10 ARTISTS COLLECTED IN PRIVATE MUSEUMS IN ITALY

## SIZE OF MUSEUMS

The average size of an Italian private exhibition space is 2,400 m<sup>2</sup>. Compared to the global average of 3,389 m<sup>2</sup>, this is almost a third smaller. Following the three big players—the Prada Foundation, François Pinault’s spaces, and the Fondazione Sandretto Re Rebaudengo—there are many smaller museums spread over the country. The Nomas Foundation is an example of a typical Italian private museum. It was built in 2008 in a converted space in Rome, and it highly supports educational research by offering residencies, talks, seminars, and training programs. Thereby, it tries to bring contemporary art closer to the public. The collection of the museum includes both Italian and international contemporary artists featuring high-quality names. In many of these small setups, the operation is run by less than five employees in 80% of the cases.

1 Larry’s List, *Art Collector Interviews*, 2015.

2 Kimmelman, “Twombly in the land of Michelangelo.”

3 Ibid.



Collezione Paolo Brödebeck

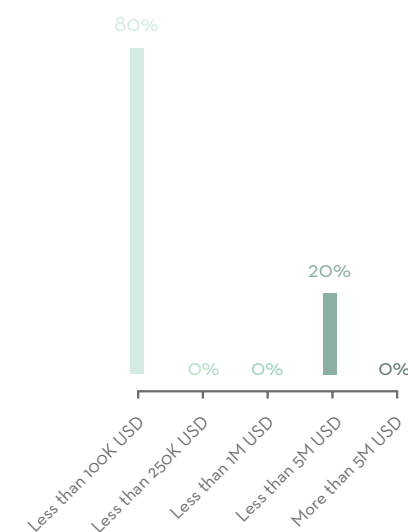
## BUDGETING, FUNDING, AND REVENUE MODELS

The private museums in Italy mostly rely on the financial resources of their founders most of them not even charging entrance fees (only about one fourth of museums do). The museum founders in Italy want to bring art closer to the public, educate the people, and make their museums accessible to everyone.

Many of the museums operate with a relatively low budget. 80% of the spaces have less than 100,000 USD per year. 20% spent between one and five million dollars per year.

As a report from 2013 showed, Italian public museums fail to generate sufficient profit. In 2013, Italian museums and archeological sites generated profits of only 30 million EUR. This lapse is certainly not based on a lack of visitors or tourists. Around 47 million tourists visited Italy, and around 400,000 people visited the Venice Biennale in 2013.<sup>1</sup> A major reason for the lack of profits is that fewer than 50% of Italian public museums use other revenue streams than the entrance fees. Merely 190 out of 450 state institutions offer other facilities, such as museums shops, food and beverages, or guides to their visitors.<sup>2</sup>

Private museums show a similar setup: only 18% of these museums operate a museum shop. One fourth of the museums give their visitors the opportunity to eat or drink something in the museum. The major difference between public and private museums in Italy is that the private museums are not dependent on the revenue. Since they are primarily backed by the financial means of the collector and since the collector decided to build the museum of his or her own free will, these museums were not actually designed to generate profit. Although public museum's mission is not to make money it is arguable that also public museums should actively try to maximize the revenue through other income streams than the entrance fee to retrieve the best possible of these institutions.

BUDGET OF PRIVATE MUSEUMS IN ITALY<sup>3</sup>

<sup>1</sup> See *Worldbank*, 2014, and *The Collector Tribune*, Interview with Martin Bethenod, director of Palazzo Grassi, Venice, 2013.

<sup>2</sup> Stefanie Kirchgaesner, "Italy to bring private sector into its museums in effort to make a profit," *The Guardian*, December 21, 2014.

<sup>3</sup> The question was only answered by seven museums.





Patrizia Sandretto Re Rebaudengo

## INTERVIEW WITH PATRIZIA SANDRETTO RE REBAUDENGO

**Name:** Patrizia Sandretto Re Rebaudengo

**Location:** Turin, Italy

**Museum name:** Fondazione Sandretto Re Rebaudengo (FSRR)

**Founding year of the museum:** 1995

**Interests:** Contemporary art, young artists

**Artists collected:** Avery Singer, David Ostrowski, Doug Aitken, Shirin Neshat, Maurizio Cattelan

**You founded your private art museum in the 1990s and then decided to open it as an art space. When and why did you decide to open it to the public?**

I started collecting in 1992, traveled a lot and visited many art spaces. I wanted to understand the art life in other countries and realized that Italy's situation was very different compared to New York or London or Germany. First of all, we didn't have that many institutions here. Can you imagine that the first state institution, the MAXXI, only opened in 2009? There were only two museums: the Castello di Rivoli and the Pecci Prato. I had the desire to support the artists I was collecting. I wanted to invite them and exhibit their works here in Turin. Then I realized that I also wanted to share my collection. So the lack of other institutions, supporting artists, and the wish to publicly share it were my main three reasons to open the Fondazione Sandretto Re Rebaudengo.

**Did you have certain goals when creating the Fondazione?**

Yes, we are obviously a non-profit organization and we have three aims. Those aims guided us from the beginning, even when we didn't have exhibition space. We opened the first space in 1997 in Guarene and then in 2002 in Turin. Our aims are to support young emerging artists, to

bring the public in touch with contemporary art, and to build partnerships with national and international institutions.

**How was it to actually open the museum? Did you receive any support from the state?**

No, we didn't really receive a lot of help from the state. We got some money from the region but nothing from the City of Turin. There are two bank foundations and they are working on specific projects, related to education for example. The rest of the money came from my family.

**There are more and more private museums opening worldwide. For example in South Africa or Istanbul, the first contemporary art museums were actually private ones. Do you think that it is the responsibility of a private art collector to make their collection publicly accessible?**

I think that if cities or countries are lacking contemporary art museums, it is a good thing that private art collectors are getting involved. I am not saying that they should replace public institutions, but they should be seen as an addition. This is happening here in Italy. We created a committee of fifteen private foundations, from Turin to Venice and from Milan to Sicily.

**You are supporting many artists by commissioning their works or financing their production. Why is that important to you?**

It is one of the most important things for me. This is of course possible because of the Fondazione. We invited for example Ian Cheng, a young American artist to work at the Fondazione. We commissioned his work and now we have the first piece of a trilogy he is creating right now.

In other cases the artists come to us and ask us to produce or finance their work. This happened with Douglas Gordon and Philippe Parreno. We talked and decided to co-produce the work. Then we wanted to show it in the stadium in Turin but after the incident at the World Cup nobody in Italy was interested in seeing a portrait of Zidane anymore. But that gives you an idea of how contemporary the pieces are.

**How does the exhibition program work at your museum? And you also have a curator residency program. Could you tell me a little bit about that?**

First of all, since beginning, I didn't want to use the Fondazione as a showroom for my collection. Even though we do show some parts of the collection, it is not constantly put on display. Parts of my collection was in

Ecuador, in Quito and also in the Cathedral of Sheffield right now. In the past, we had an artistic director, but now we have curatorial partners instead, where everyone can suggest ideas and work together on the exhibition and the museum's educational program. Currently, we are working on the program for 2017. We started inviting artists and commissioning works for future exhibitions. Exhibitions are very important, but at the same time we really want to focus on the educational program. I want to mention here the residency program we initiated ten years ago. Actually this year is the tenth anniversary of the program. Ten years ago, we decided that it's not only important to think about the artists, but also involve curators, especially emerging ones. Every year we invite three curators from the most important curatorial schools. There is a jury that chooses the candidates. Then the curators arrive in Turin in January and start traveling from Turin to Venice, from Milan to Sicily. We estimate that they visit about 250 artists. They meet collectors, museum directors, and galleries, and then come back to Turin to curate their own exhibition. It is a fantastic way to support Italian artists and to network. Once curators work with them here in Turin, they sometimes invite them to work with their galleries after having returned to their countries. Three years ago we also

“ *The aims of my museum are: to support young emerging artists, to bring the public in touch with contemporary art and to build partnerships with national and international institutions.* ”

PATRIZIA SANDRETTO RE REBAUDENGO

started a curator program for young Italian curators. We select the curators and give them the opportunity to encounter directors and galleries all over Italy.

**How many visitors come to your museum each year?**

We have about 90,000 to 100,000 visitors each year. 20,000 of those are students. We have a very diverse spectrum.

**Only about 50% of private museums are foundations. Could you name a few reasons why you decided to create a foundation?**

For me it was important that the museum be a non-profit organization, that's why I decided to create a foundation. I didn't want the museum to be like a gallery or a space to buy art. It was meant to be, and still is, an organization that supports and works with artists—not only exhibiting a collection. It should be a place for interaction and exploration, on the side of the artists as well as on the side of the visitor.

**Where do you see your museum in ten years? What are your goals and dreams?**

Well my dream would be to make our museum and contemporary art here in Turin even more popular. Sometimes, it is hard to compete with other museums because it may be easier for some people to visit a historical

museum, about Egypt for example, rather than a contemporary art museum. So my goal would be to make contemporary art more accessible. I really think that contemporary art is very important for young people. Through art, the public can understand our society's present and future more deeply. We also want to expand our museum to show more of the collection. Overall, it would be great if more people participated in contemporary art.

# COUNTRY FOCUS: CHINA

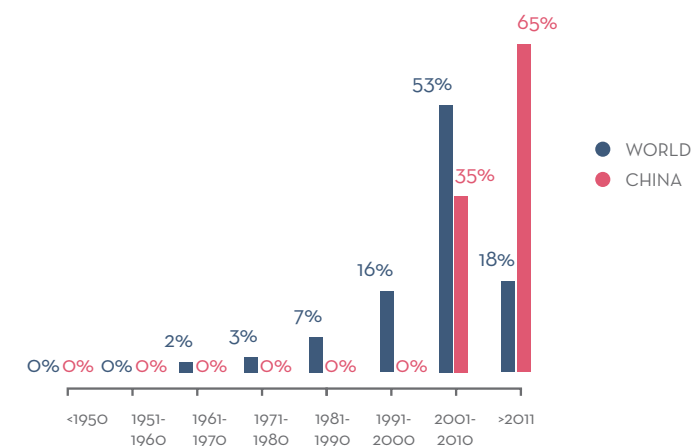


RANK	CITY	% OF MUSEUMS
1	Beijing	35%
2	Guangzhou	23%
3	Shanghai	15%
4	Nanjing	8%
5	Changsha	4%

TOP 5 CITIES WITH MUSEUMS IN CHINA

In the West, private art museums already started to emerge as early as the 1960s, while in China, this trend only debuted in the mid-to-late 1990s, or in other words approximately forty years later. Despite China's late start, the country's private art museums have experienced a rapid development, significantly impacting contemporary art, both in China and internationally. According to our data, China ranks fourth in the world with 8% of private art museums. Korea comes in first place, followed by Germany and the United States. In China, these institutions are predominately located in the first- and second-tier cities with a superior economic environment and artistic atmosphere. Major Chinese cities such as Beijing, Guangzhou, and Shanghai hold 73% of private art museums throughout the country. On account of the ideal environment and inclusive art atmosphere found in these cities, such factors increasingly attract artists and collectors to settle in these metropolises, thus providing an exceptional advantage for the construction of private art museums.

Looking back on the evolution of China's contemporary private art museums, these museums went through three stages of development. In the mid-to-late 1990s, a handful of private entrepreneurs built the first art museums, such as Shanghe Museum in Chengdu, Dongyu Museum in Shenyang, and Taida Art Museum in Tianjin, among others. Companies and institutions were the first to found these museums during this initial stage. Even though a significant number of them have since closed, they nonetheless initiated the inauguration of the private art museum. Subsequently, the launch of Ullens Center for Contemporary Art (UCCA) in 2007, the non-profit contemporary art museum founded by Belgium collectors Guy and Myriam Ullens, kick-started the arrival of the private art



COMPARISON BETWEEN FOUNDING YEAR OF PRIVATE ART MUSEUMS IN CHINA AND IN THE WORLD

museum in its purest form in China. It wasn't until 2010 that the country witnessed a booming evolution of these establishments, peaking in numbers with each passing day. This surge of private art museums marked its own "Golden Age" era, so to speak, considering that a full 65% of museums in China were built during that period.

Multiple factors stimulated this rapid rise, such as the country's economy, its cultural policy, and lastly its developing art market. The former factor enabled a shift in private ownership owing to China's rapid economic growth after the country's reform and its market expansion abroad. Maintaining public ownership as the mainstay of the economy, while also allowing diverse forms of ownership to develop alongside it, resulted in an unprecedented evolution of individual economy. This provided a prerequisite condition for the emergence of contributors in cultural undertakings and artwork collecting. Regarding the latter factor, on account of the art market boom in 2010, this in turn resulted in more opportunities to build private collections, not only for local private collectors but also from overseas. Chinese collectors, usually high net worth individuals (HNWI) or famed prominent art collectors, had a tendency to show their individual taste and favorite artists in an art museum. This trend prompted these types of collectors to build such structures and showcase their collection to the public. Also, in terms of China's cultural policy, it ushered in new opportunities for private art museums. Furthermore, many local governments were beginning to perceive these museums not only as a tourism advantage but also as cultural landmarks. Consequently, private art museums were included in the list of key urban construction planning. For instance, in 2012, the Xuhui District in Shanghai created the "West Bank

Culture Corridor," which prompted two more private art museums to establish themselves in the region. Long Museum (West Bund) and Yuz Museum also settled in owing to this favorable policy. Lastly, with the holding of the Chinese Private Art Museum Forum, the sustainable development of China's private art museums was further enhanced.

Beijing has the highest number of private art museums in China, holding first place in the ranking at 35%. As the cultural and political center of China, Beijing's significant role as a hotspot for international art production and trade justifies the city's first-place ranking. Moreover, it distinguishes itself with a mature art industry chain along with multiple creative and educational hubs, including colleges and universities, artists, museums, art galleries, picture galleries, art districts, an antique city, and auction houses. In addition, numerous art experts and local collectors also provide an ideal cultural atmosphere, thus creating an aggregation effect, forming a unique art circle. As a result, the private art museum trend has expanded its artistic influence to other industries. By the end of September 2015, Beijing boasted 1,054 picture galleries, 1,264 antique shops, and 248 auction houses, hence possessing a rich resource for art with a vigorous artwork consumption market. This lays a solid foundation for the development of private art museums in Beijing. With the emergence of these many new museums, this indeed demonstrates Beijing's superiority in terms of its resources to build and develop these structures.

Guangzhou, situated in South China, holds second place with 23% of private art museums in total. Known for its key position in holding collections of traditional art, Guangzhou equally possesses a profound collecting culture, not to mention distinctive

collections inherited through families. In addition, its interactive artistic zones, such as The Guangzhou Academy of Fine Arts, Guangzhou Museum of Art, Redtory Art & Design Factory, and Xiaozhou Village, create an exemplary inclusive artistic environment for fostering the development of culture and art in Guangzhou. A constant interaction between artists, collaborating in creating work and discussing aesthetic theories, further empowers the market. Nonetheless, the city's buyers have a propensity for acquiring art outside of Guangzhou, as experienced collectors in this locality tend to purchase artworks in Beijing, Shanghai, or Hong Kong. This is due to the incapacity of the city's core facilities to keep pace with the fast growth of the art market. Guangzhou still lacks a substantial number of opportunities for the installment of contemporary art fairs and external exchange. As a result, even though these local private art museums are faced with opportunities, they are also confronted with hurdles they will need to overcome, such as 53 Art Museum and Guangdong Contemporary Art Center, both of which are currently in this predicament.

In third place, Shanghai houses 15% of private art museums throughout China. Uniquely characterized by its convenient location, its developed economy, its international culture, and greater favorable prospects for public display and exchange, Shanghai has gathered a significant number of artists over the years. The city eventually became a concentrated area of cultural fusion, alongside Beijing after 2000, creating a relatively complete cultural environment. However, contrary to Beijing, Shanghai has a richer experience in business creation and advertising. Additionally, a rather important portion of private art museums have emerged and grown rapidly in Shanghai on account of the increase in

civil cultural organizations, financial support from enterprises, and governmental support in the construction of cultural fields, as well as stimulation from the "West Bank Culture Corridor" in the Xuhui District. Today, Shanghai still holds a safe position in China, be it due to its number of private art museums or to the quality of their art collections. These new private art museums have become new cultural landmarks in Shanghai.

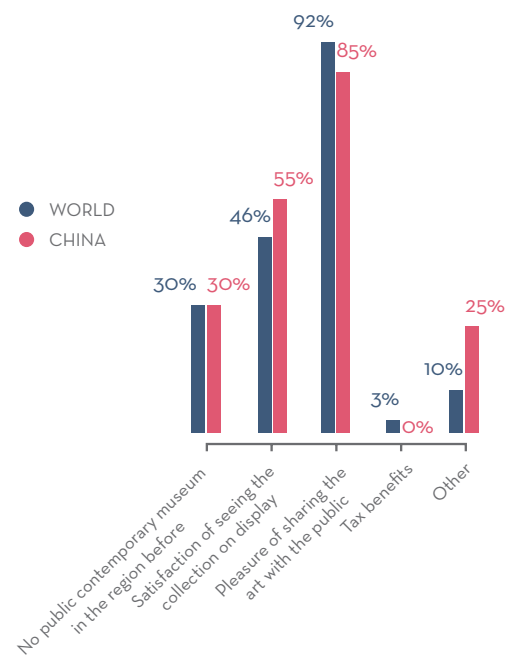
## MOTIVATION FOR FOUNDING PRIVATE ART MUSEUMS

Since the emergence of avant-garde art in China in the 1980s, a scarce number of public cultural institutions have been willing to exhibit such artworks. Chinese collectors, as leading supporters of contemporary art, played an active role in the production of these exhibitions. Private art museums were built to create a platform for Chinese contemporary art and to share their collections with the public. Our research has shown that Chinese collectors' motivations to build these museums are fourfold. First, because there were no other private contemporary art museums in their region; second, because the public display of their collections would help them to achieve a personal sense of self-actualization; third, for the simple pleasure of sharing contemporary art with the public; and lastly, because they hope to build a contemporary art ecosystem. Under the Western scheme, private collectors can enjoy tax preferences and even tax deductions or exemptions. However, in China no such policy of support exists. Among China's private museum founders, 85% answered that the sheer pleasure of sharing art with the public was one of their key motivations. This figure is slightly lower compared to the rest of the

world (92%). For instance, the desire to build a private art museum for Wang Wei, curator of Long Museum in Shanghai, originated from her attendance at an exhibition. In 2009, with the help of Chen Lüsheng, vice-curator of the National Museum of China, Wang Wei held a creative exhibition for which she carefully selected seventy-six “red classic” artworks to make a debut. About the moment in which Wang Wei observed the audience viewing these artworks, she later confessed: “at that moment, I had tears in my eyes. Exhibiting such treasured artworks in an art museum ought to be their real home.” This event ignited her determination to build her own private art museum.

For nearly half of private museum founders in China (55%), it is the simple pleasure of displaying their treasures, slightly higher compared to international private art museums. With increasingly abundant capital, Chinese art collectors hope to exhibit the artwork they own in order to showcase their rich collections.

Another incentive felt by 30% of Chinese art collectors was to build the first contemporary art museum in their region and to drive the development of contemporary art in China. Li Qiongbo, the curator at 53 Art Museum, believes that the construction of private art museums is a natural phenomenon. Back in 2009, Guangdong had very few contemporary art exhibitions, including external exchange, which is peculiar considering its favorable frontier position. While the perception of contemporary art in this market is relatively conservative, this restricts the development of contemporary art to a great extent. Within that year, Mr. Li Qiongbo happened to have found an appropriate space extremely close to a contemporary art district and thus decided to build an art museum. What is

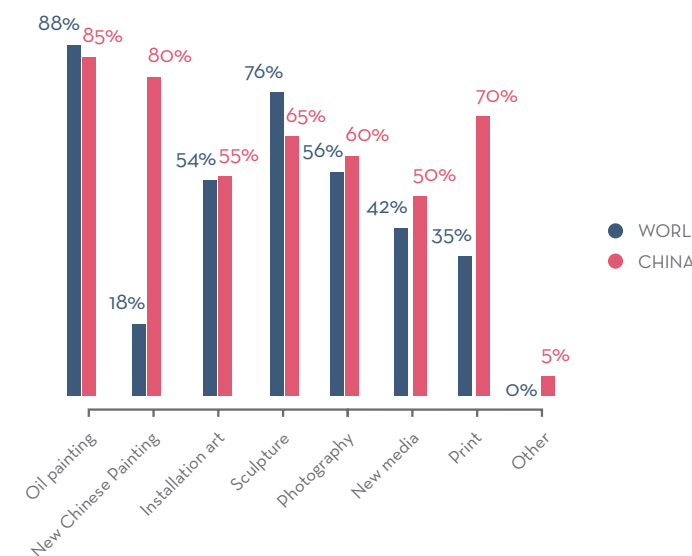


MOTIVATION FOR FOUNDING A PRIVATE MUSEUM IN CHINA VERSUS THE WORLD (MULTIPLE SELECTIONS ALLOWED)

more, China issued policies to encourage privately operated art museums during that year. With great support from several sources, 53 Art Museum, the first non-profit private art museum in Guangdong, was built.

Statistics from our survey reveal that in Chinese art collections the medium of oil painting bears the highest proportion with 85%, closely followed by new ink paintings with 80%. Conversely, in the rest of the world, this medium only represents 18% of art collections around the world. Other popular mediums include engraving, sculpture, and photography, accounting for 70%, 65%, and 60% respectively.

Long Museum’s main art collections, founded by the internationally renowned collector couple Liu Yiqian and Wang Wei, span across Chinese traditional art, modern and contemporary art, “red classic” and Asian and Euro-American art. Yu Deyao, a Chinese-Indonesian entrepreneur, collector, and founder of the Yuz Museum, initially started collecting Chinese contemporary oil paintings, especially artworks created in the early 1980s to the late 1990s. The founders of these museums are mainly highly wealthy and seasoned collectors. Collections created by second-generation rich and newly prominent individuals slightly differ from those of established collectors like Lin Han, the founder of M WOODS in Beijing, and Lu Xun, the founder of Sifang Art Museum in Nanjing. Having grown up in a globalized environment, young collectors generally establish collections that highlight international diversity, such as Lin Han who originally studied animation. As a collector born after 1985, his collection spans multiple contemporary art fields, such as decoration, painting, sculpture, and photography, including works by numerous contemporary



FOCUS OF COLLECTIONS BY PRIVATE MUSEUM FOUNDERS

masters like Zeng Fanzhi, Cao Jian, Mi Sheng, and Zhou Chunya and also including representative works by young artists like Chen Fei, Gao Yu, and Qiu Jiongjong. These young collectors tend to express their individual preferences and emotions by building private art museums. For instance, Lu Xun believes that “we had always collected traditional artworks in the past, and we began to gradually get in touch with contemporary artworks until we started this internationalized art project. We will not set boundaries; instead, we will show interest in all art pieces by all excellent artists or associated with things that happened in the era and with the emotion of the generation in our era. Attracting a lot of attention with distinctive personality and serial collections, the private art museums established by these young collectors are becoming a considerable new rising group in the tide of private art museums.”<sup>1</sup>

## OPERATIONAL CHALLENGES

Museum founders have also shared that “it is easy to build an art museum, but it is difficult to operate it.” With China’s fast-developing private art museum landscape, these museums play a key role in promoting the development of cultural industries and the region’s economy. However, most private art museums in China are confronted with operational challenges, such as fundraising, developing an academic-based program, public education, management, and other significant restraining factors.

According to our statistics, 37% of private art museums in China hold ten exhibitions per year, while Western countries hold only one to three exhibitions per year. Museums with seven to ten exhibitions per year account for

21% of private art museums in China.

Regarding the form and themes of exhibitions in China, they demonstrate a unique curatorial concept involving a wide range of exhibitions. Taking for instance the exhibitions held at the Long Museum in 2015, twenty of these exhibitions comprised six collection exhibitions and three special exhibitions. Solo exhibitions account for 60%, while group shows represent 40%. The artworks showcased during these exhibitions included oil painting, contemporary art, traditional painting and calligraphy, cultural relics, and other art categories. In a bid to guarantee the quality of these exhibitions, Long Museum has invited a group of Chinese academics, such as Shan Guoqiang, Jia Fangzhou, Chen Lüsheng, and Wang Huangsheng, to serve as academic members and to provide suggestions for the exhibitions and collections. Such indicators show that, from the perspective of serving the public through academia, Long Museum has made a pivotal exploration. Indeed, its activity offers a good example for private art entities.

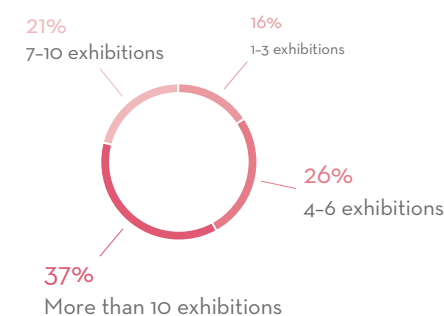
The examination of visitor attendance is key in determining a museum’s performance. Ticket fees in particular are one of the main factors that could influence visitor numbers. A high ticket fee is a vital source of income. The number of sold tickets can provide data for audience research. A large number of private art museums in China have attendance with less than 20,000 visitors per year (63%), while 37% of private art museums receive more than 20,000 visitors per year. According to in-depth interviews with private art museum founders, the lack of use of media channels is the primary cause of a relatively narrow audience base. In contrast to some museums in China, private art museums in the West particularly value the response to and evaluation of exhibitions from the public and social media, keeping close

connections with social resources via targeted emails and wide-range social media publicity and advertising, thus driving more people to visit art museums and encouraging museums to launch more higher-quality exhibitions. Consequently, this helps to generate a cycle stimulating the development of private art museums.

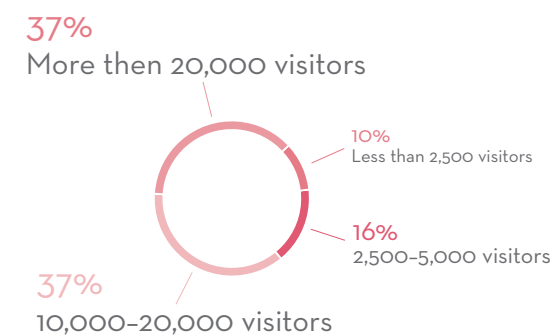
Public education activities are the most crucial bridge for connecting art museums with the public. These activities can help increase awareness and understanding of art via the cultivation of artistic cultures in teenagers, but also in people of all ages. About 70% of private art museums spend earmarked public education funds to produce public education activities on different levels. Most private art museums give much attention to the content design of public activities involving a wide spectrum of themes and in diverse forms.

Nowadays, the most frequent public education activities held by private art museums are lectures and conferences. The second most frequent activity involves art programs, usually targeting children. Regarding public education activities, Long Museum, Red Brick Art Museum, and Times Museum (Guangdong) each have their own unique methods. For example, Long Museum introduces one or two free events every week, especially artistic workshops tailored to children and students. In addition, it often invites artists in the performing arts and music and other visual arts to carry out small-scale performances and interactive activities. Red Brick Art Museum offers programs for artists, while Times Museum (Guangdong) organizes community art festivals conveying the notion that “We Live in an Art Museum Every Day.”

In China, private art museums attach greater significance to external function departments in regard to its staff composition, unlike the



NUMBER OF EXHIBITIONS HELD BY PRIVATE ART MUSEUMS IN CHINA PER YEAR



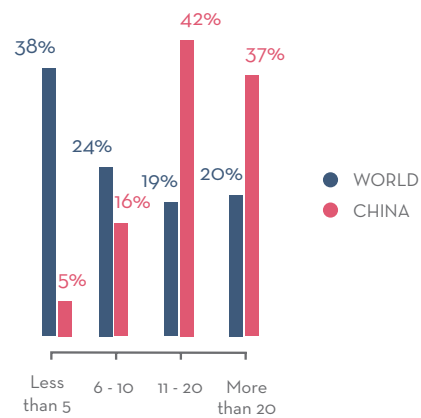
NUMBER OF VISITORS TO PRIVATE ART MUSEUMS IN CHINA PER YEAR

<sup>1</sup> AMMA, *Art Collector Interviews*, 2015.

West, which focuses on the importance of the curator's role. According to our survey, private art museums offering positions related to PR, marketing, and social media account for 85%, while 80% offer positions related to public education programs. Understandably, PR is an evident approach used by private art museums to attract the public to the museum's brand and exhibitions. Curators are also greatly important for the establishment's development and academic structure. In the West, the position of a curator possesses a leading role in the growth and lifeline of a private museum. However, in China only 70% of museums offer this job, since they consider it to play a less important role than PR and public education.

When comparing China to the rest of the world in terms of the number of employees hired in private art museums, the number of staff members tends to be higher in Chinese museums. On an international level (excluding China), private museums have a total of less than five employees. However in China, 40% of museums hire from eleven to twenty people, and 37% employ more than twenty staff members. Aside from the curator, exhibition planner, public education staff, and PR and collection maintenance, private art museums in China also offer duties related to operating management, project implementation, exhibition hall management, and finances. Consequently, the employment and training expenses for this large employee base add up to a costly amount.

Not all private museums in China have the capability to store their collection in their own establishment. More than half of Chinese private art museums (59%) have storage space to accommodate their collections, while 41% mentioned in our survey that they need to store their collection in warehouses outside of



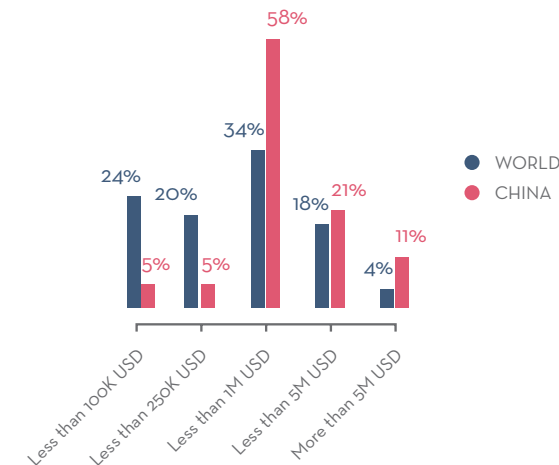
NUMBER OF EMPLOYEES IN THE MUSEUM

the museum due to insufficient storage space inside their building.

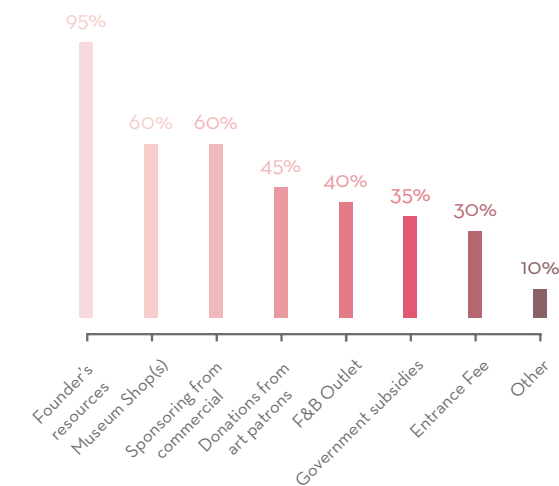
Chinese private art museums tend to have higher capital requirements. More than half of such establishments in China (58%) have operating costs of over 250,000 USD, significantly higher than the rest of the world. 21% have an expense budget between 1 and 5 million USD, while the operating costs of two private art museums even exceed 5 million USD.

Statistics from our surveys regarding Long Museum in Shanghai, Times Museum in Guangzhou, and Red Brick Art Museum in Beijing reveal that exhibition expenses are among the highest portion of operating costs, which applies to 80% of museums. Such expenses also cover expenditures like publication and exhibition planning.

Museum founders funding their own private art museum is the most popular source of income as indicated in our survey. This is the case for 95% of private art museums in China. Revenue and donations also make up the foundations for their operating capital. 60% of private museums indicated in their response to our survey that the profit gained from gift shops and donations by business groups are their main sources of revenue, closely followed by donations from enthusiastic artists and F&B outlets, accounting for 45% and 40% respectively. Nonetheless, a variety of departments and activities are also included in a museum's total income, such as ticket sales (30%) and government subsidization (35%). Although such sources may seem insignificant when compared to a museum's overall operating capital, the profits gained from these departments aid private art museums in maintaining basic operation. According to our in-depth interviews with Red Brick Museum and Guangdong Contemporary Art



BUDGET OF CHINA'S PRIVATE ART MUSEUMS PER YEAR<sup>1</sup>



SOURCES OF INCOME (MULTIPLE SELECTIONS ALLOWED)

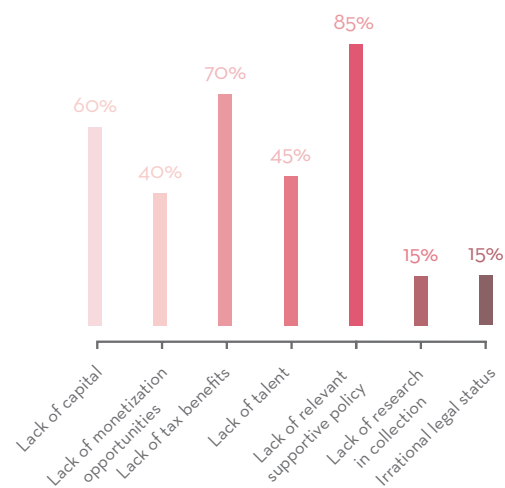
1 The operating budget does not include a budget for the acquisition of artworks.

Center, they both explored alternative revenue strategies based on their particular situation. Red Brick Art Museum attempted to create a contemporary art museum with a garden, along with many supporting facilities such as multifunctional rooms to rent, restaurants serving Western food, coffee shops, VIP clubs, and studios for artist-in-residency programs. As the audience starts to be more connected to the arts, they will increasingly become accustomed to visiting such establishments. Accordingly, this will enable art museums to eventually create a stronger connection with the public. Guangdong Contemporary Art Center's approach was to increase revenue by renting out their space.

## DEVELOPMENT

Our survey finds that 85% of private art museums believe that the lack of a relevant policy is the key factor restricting their development today, closely followed by relevant taxation policy (70%). On an international scale, a lack of capital is the first and foremost factor limiting a museum's development, while taxation only comes in second place. Indeed, China's private art museums lack political and financial support due to imperfect art foundation systems, undeveloped sponsorships and tax exemption systems, and an absence of preferential policy to encourage private donations. Sponsors will have to pay taxes on top of their donations, which in turn dampens their enthusiasm.

Lack of capital comes in third place, accounting for 60% of art museums in China. Insufficient funds to cover operating costs have been a difficulty faced by many private art museums. This directly affects a museum's reputation and survival, as well as its art collection, academic research, staff, education promotion, and other activities. Obviously, investing in and



FACTORS RESTRICTING THE DEVELOPMENT OF PRIVATE ART MUSEUMS IN CHINA

establishing an art museum requires a significant amount of capital. However, this is not the crux of the problem. Understanding how to form an effective capital chain after its main founding stages in order to guarantee a smooth operational system is paramount. If a founder were to continue investing in his or her museum after a long period of time, it could be a potentially unstable and single source of income as any act by the owner could directly affect the museum's survival.

The lack of professional talent comes in fourth place at 45%. Long Museum, Guangdong Contemporary Art Center, 53 Art Museum, and many other leading museums have stated that this industry needs a larger reserve of skilled staff owing to the difficulty in finding appropriate candidates. This is partly due to the lack of such professionals in China, as many do not hold a higher education diploma or vocational skills related to the arts. The key internal reasons for this are the insufficiency of relevant personnel policy and guarantees of stable wages, salary, and social insurance. Additionally, the instability of positions in a private art museum increases the difficulty of attracting professional talent.

A lack of operating revenue applies to 40% of art museums. In China, most private art museums' operating revenue is sourced through one single income stream due to the scarcity of collaborative business relationships.

Private art museums play an increasingly significant role in cultural development as they carry the responsibility of social culture inheritance and development. China's private art museums are at a stage of tentative exploration and thus growing at a fast pace. However, this single capital income stream is not sufficient to meet a museum's operating expenses. Today, these establishments

still face many challenges regarding their ongoing development, fundraising strategies, academic development, public education, and management. Nonetheless, with China's progress in the fine arts and art establishments, the country's private art museums will undoubtedly soon explore alternative implementation strategies in terms of their operating systems and will thus undergo important transformations.





Wang Wei and Liu Yiqian

## INTERVIEW WITH WANG WEI

**Name:** Wang Wei and Liu Yiqian

**Location:** Shanghai, China

**Museum name:** Long Museum Pudong, Long Museum West Bund

**Founding year of the museum:** 2012 (Long Museum Pudong),  
2014 (Long Museum West Bund)

**Interests:** Traditional Chinese art, modern and contemporary Chinese art,  
contemporary European art

**Artists collected:** Zao Wou-Ki, Zeng Fanzhi, Ding Yi, Mark Rothko, Amedeo Modigliani, Liu Ye

**The Long Museum has two venues: one in Pudong and the other in the West Bund. Why build two museums in one city?**

When my revolutionary paintings were exhibited in the Shanghai Art Museum, I came to realize that I needed to build a museum. The purpose was simple, that is, to share the collections belonging to my husband and me with a wider audience. I once said that artwork becomes nothing but objects if placed in a storage room, and it won't help people understand their cultural significance and charm. So after further discussion with my husband, we built the first museum in Pudong. The museum's first exhibition brought together more than three hundred pieces of artwork, and since then we have organized a series of exhibitions from our own collection as well as works by outstanding artists. After the success of the Pudong museum, Sun Jiwei, the Communist Party of China secretary of the Xuhui District, invited me to open another museum in the West Bund Cultural Corridor. I thought that it would be both an opportunity and a challenge. Built and designed by Chinese architect Liu Yichun, the hall on the first floor is suitable for large-scale exhibitions of modern art, owing to its wide spaces inside. The Pudong museum focuses on classics, academic studies, and cultural exchange, while the West Bund museum highlights

modern and international perspectives such that they prosper on the art scene on either side of the Huangpu River.

**Modern private museums were born in the West, and Chinese collectors can learn from them. But some private museums in China learned the hard way. What have you learned in the past three years? You said that the Long Museum is to be the Chinese answer to the Guggenheim Museum, so what do you think we can learn from the West?**

We have a young, energetic, and outstanding team. But the practical problem is that our team has no background in museum operation, and they are not experienced enough. I don't think this is a problem for us alone. The lack of professional training of museum staff is a widespread problem in the creative industry in China. I believe that we need to learn how to improve the details of an exhibition, services, and academic management. I always participate in large exhibitions in the US, UK, and Europe. ...I feel that new galleries are appearing in China and beyond. The concept of galleries and museums comes from the West, which has a long tradition of system establishment and exhibit arrangement. That is what we have to see and learn, and I will study overseas with some of our core workers on a regular basis.

**Many museums have launched their artist-in-residence programs to better support the development of young artists. Your museum has not started this kind of program. What is your take on this?**

We have not launched an artist-in-residence program, but we have a hall dedicated to the works of young artists to make them known by more people. For example, we organized a solo exhibition for the young artist Yan Shilin. The difference between an artist-in-residence program and an exhibition is about the form, and the Long Museum keeps constant attention trained on young artists.

**One of the important functions of a museum is public education. Your museum has a Cultural Education Department and has organized many lectures and activities. How are these programs received? And how do you view their performance?**

We organize one or two events every week as part of our public education program. In most cases they are free, except some that charge fees to cover the cost of materials. A museum is a public charity, so in addition to exhibitions, we hope to engage more people of different ages through public

education. Our educational programming includes seminars and lectures, age-specific art studios with a focus on children. We also have performances like concerts, but no visual art. Some of our activities have attracted a big audience, and my husband and I are very glad about what we do.

**Your museum also focuses on academic research, and you have established a publishing department. Why are you so enthusiastic about academic research? And what role does it play in the development of the museum?**

We have our own publications for each exhibition. In these publications we not only review the works but also have experts and collectors write articles. These publications have been acclaimed in our exchanges with domestic and international peers. I believe that an academic publication not only records an exhibition but also gives in-depth interpretation of the event. It helps the outsiders better understand what a museum is and establishes an identity for a museum.

**Public museums display state-owned collections to promote culture. What do you think are the differences between private and public museums in terms of function, form, and significance?**

“ *Artworks become nothing but objects if placed in a storage room.* ”

WANG WEI

A private museum makes up for what a public museum lacks. For example, the ample collections in the Long Museum enrich the national collections. Essentially, both public and private museums are sharing and promoting art. But the private ones may be more flexible and distinctive.

**It is said that private museums are empty boxes that burn money and there is no need to build them. What is your comment?**

To decide whether it is empty, we have to see whether the museum is doing something substantial. Our museum organizes more than twenty exhibitions every year and heavily promotes our publications, lectures, and forums. We are not just accumulating academic learning alone; we are to help more people come to the museum. So it is meaningful to build a museum. It is a treasure you can enjoy throughout your life.

**What do you think are the bottlenecks for the Long Museum and the problems facing private museums in China?**

We have arranged particular events, which are to be held in the main hall in 2019. I am still discussing projects with a few talented artists. Also, we need to improve the way we choose exhibitions and learn how to build

a value-based assessment system inside. There are many private museums in China, and as the founder and operator of such a museum, I am not in a position to discuss the problems other private institutions might be facing. As far as I am concerned, we need to strengthen the self-cycle of the museums and improve our image and status as a platform.

**The derivatives of a cup from the Chenghua Reign of the Ming Dynasty proved to be a huge success. Do you believe that merchandising of art will become a source of funding for private museums?**

They can slightly reduce the operation costs. For example, we have three kinds of cups in our museum. One of them sells for 288 yuan. In fact it is expensively made, as seen in the freehand sketching on it. Although they sell well, we don't earn much. Of course, when it comes to derivatives, the more creative they are, the more enthusiastic the market response is. But what we earn from them is much less compared to what we pay for operation.

# THE ROLE OF LOCALITY AND ARCHITECTURE

Museum buildings are most often regarded not only as grand cultural landmarks but also as impressive monuments, contributing to a city's overall townscape. Public museums such as the Neue Nationalgalerie in Berlin or the Guggenheim Museum in Bilbao are heroes of architecture, built by architect icons like Ludwig Mies van der Rohe, Frank Gehry, or Walter Gropius, to name but a few. Private art collectors are equally keen on hiring world-renowned architects to create first-class spaces and perfect surroundings for exhibiting their collections, undoubtedly resulting in costly spending. Star architects like Tadao Ando, Rem Koolhaas, Renzo Piano, and Steven Holl have been known to team up with private art collectors to create architectural landmarks in which to present the collection. By the time this report is released, one of the latest examples of such a museum will be Eli Broad's The Broad in Los Angeles, at a cover cost of 140 million USD to build and with a design by Diller Scofidio + Renfro.

Art collectors are confronted with two essential decisions as to how they would like to make their collection publicly accessible: first, what its ideal location could be, and second, whether the collection should be housed in a new, purposely constructed building or rather take over and convert an existing building. A museum's location can be primordial to its success. If the establishment were to be founded in a metropolis, the collector could count a large potential visitor base considering its inhabitants and tourists. Yet there could be greater competition between public and private museums in the region. Opting for a more remote area could also hold numerous advantages: prices for land are cheaper, visitors could be attracted

by the surroundings of the museum, and competition would generally be lower, thus offering a unique selling proposition. This is often the case in the United States and the United Kingdom, where many museums are usually located outside metropolitan areas. As architect Steven Holl outlines, the museum also influences the region it is built in: "Today museums have become 'social condensers' for the community. In an urban setting they can be a catalyst for the revitalization of a derelict part of a city."<sup>1</sup>

For many collectors, nevertheless, the choice of locality for the museum is not really present. The location is decided by their hometown or the area they live in, since the key motivation for building a museum is to support their (home) region, art appreciation and education, and to compensate for the lack of contemporary art museums in the area.

Two thirds of art collectors have founded their museum in the area they also reside in. Conversely, only one out of three museums is separately located from the collector's domicile. One reason can be found in the fact that a large number of collectors want to give something back to the region they live in or were born in. The remaining 33% could possibly be attracted by a region or city where they can draw in the most visitors and reach the highest awareness of their collection. Alternatively, they can actively enter a more competitive area with other museums. Another reason for building a private museum, apart from the place of residence, could be that collectors have found a better suitable building for the collection based in another location. Next to founding a museum located in their respective place of residence, some collectors such as Julia Stoschek, Karen and

<sup>1</sup> Larry's List, *Interview*, 2015.

Christian Boros or Corbett and Yueji Lyon even live in their museums. Corbett Lyon comments on the advantages of living in his own museum: "Like these house museums, the Housemuseum brings together art and living, 'house' and 'museum.' But rather than refurbish or extend an existing building, we have designed a new one from the ground up, creating a new architectural type. The museum spaces and domestic settings coexist in a tense and ambiguous relationship –sometimes working in harmony, sometimes in opposition. Our 'private' bedroom for example has a big window overlooking the 'public' white cube museum space in the centre of the building. It's also interesting to see how people behave as they move through the building Housemuseum."

Deciding on the nature of the museum's building is the second decision that a collector has to make. A completely newly built complex gives collectors the freedom to create a place from scratch, often fulfilling more requirements and standards. Especially in regard to the conservation of the art, new buildings, with their respective newly built facilities, do not have to compromise in terms of climate control or security solutions. The average size of a private museum is 3,400 m<sup>2</sup>. Nonetheless, it should be considered that the entirety of that space is not solely used to present the collection. 77% of museums also possess storage space. Most of the purposely built museums are created with the intention of also incorporating storage space or even storing the whole collection in the venue.

According to the questionnaires, 41% of the spaces were newly built, whereas 59% of the collectors converted an existing building into an exhibition space. When asked about his space, Walter Vanhaerents's answer describes how collectors eventually believe

space is more crucial than its location: "First I was actually looking for a space in the Flemish part, for example Ghent. But then I was in Brussels and found this beautiful space. Now I am very happy that I found this building (in Brussels)." The Vanhaerents Art Collection is situated in a former industrial structure. These industrial buildings or warehouses often provide suitable settings for displaying art, considering their high ceilings and generous spatial layout, frequently combined with large-size access such as transportation lifts. Architect Steven Holl agrees with this finding: "Many industrial buildings have good high space and proportions which, with good natural light, can be very fine spaces for art. Dia Beacon is a good example."<sup>2</sup>

Other examples include the Margulies Collection at the Warehouse in Miami, the Rubell Family Collection in Miami and the White Rabbit Gallery in Sydney. Additionally, castles or palaces are favored sites for museum founders, next to industrial warehouses. The Barjeel Art Foundation in Sharjah and the Blenheim Foundation just outside of London are just a few examples. When asked about visitors' reaction to the fusion of history and contemporary art at Blenheim Foundation, director Michael Frahm answered: "Of course there are also visitors who completely object to it, which we welcome, as I believe you need to have people from both sides of the argument in order to create an interesting."<sup>3</sup>

To give an impression of how diverse the architectural landscape of private museums is, three remarkable and diverse local settings are introduced. The first example illustrates the case of a converted space, while the remaining two look into newly built museums.

<sup>3</sup> Larry's List, *Interview*, 2015.

<sup>4</sup> Larry's List, *Interview*, 2015.



## PALAZZO GRASSI

**Collector:** François Pinault

**Construction time:** 2006

**Architect:** Tadao Ando

**Size:** 5,000 m<sup>2</sup> (exhibition area)

**Collector residence:** No

**Location:** Venice, Italy

**Artists in collection:** Dan Flavin, Jeff Koons, Mike Kelley, Richard Prince, Rudolf Stingel

Palazzo Grassi in Venice was constructed in the late eighteenth century. The building is the last Palazzo built on the Grand Canal before the collapse of the Republic of Venice in 1797. In 2006, François Pinault acquired the prestigious palace and hired Tadao Ando, who is known for his vast experience in designing private museums such as the Langen Foundation, the Benesse House Museum, or the Lee Ufan Museum, to remodel the building.<sup>1</sup>

The façade and the majority of Palazzo Grassi's interior were intentionally left untouched, installing small partitions inside the palace to protect the walls from being damaged. Set slightly forward from the walls, the partitions leave the passageways and their marble surrounds open to view. These small interventions and additions improve the original decorative features and the architecture of the Palazzo.

Subsequently in 2009, Pinault restored the Punta della Dogana, followed by the Teatrino in 2013, thus having a total of three venues in Venice.<sup>2</sup> The Teatrino and the Punta della

Dogana were likewise renovated by Ando. They contain more architectural interventions creating a great symbiosis of new and old architectural styles. As many other venues in Venice, the Palazzo Grassi is reachable via a canal.

<sup>1</sup> Five museums that are included in this report were built by the Japanese architect.

<sup>2</sup> "The renovation," <http://www.palazzograssi.it/en/museum/renovation>.



## MUSEO SOUMAYA

**Collector:** Carlos Slim Helú

**Construction time:** 2005-2011

**Architect:** Fernando Romero, in consultation with Ove Arup and Frank Gehry

**Size:** 16,000 m<sup>2</sup>

**Collector residence:** No

**Location:** Mexico City, Mexico

**Artists in collection:** Auguste Rodin, Diego Rivera, Pablo Picasso, Titian, Vincent van Gogh

The new cultural district of Mexico City is home to the Museo Soumaya, designed by FR-EE architects and engineered by Ove Arup and Frank Gehry, costing the Mexican business tycoon Carlos Slim Helú an amount of 70 million euros. He is the owner of one of the largest Rodin collections in the world, which can be detected within the design of the museum: "The building's avant-garde design consists of a silvery asymmetric structure whose molded forms recall the sculptural works of Rodin."<sup>1</sup>

The surrounding public space is activated through a grand staircase leading to the museum entrance.<sup>2</sup> The building is forty-six meters high, separated by six stories, and its façade is coated with 16,000 hexagonal aluminum plates, referring to the traditional ceramic-tiled buildings in Mexico City. Reflecting the light of the sun, these plates change the museum's appearance due to either meteorological conditions or the viewer's standing point. Each of the six floors of the museum is distinctly shaped.

The building required a complex static plan. The whole sculptural shape and geometry of the building is based on the integration of twenty-eight unique curved steel columns of varying size in the building shell. Additionally, there are seven rings located on each floor to stabilize the floor.

<sup>1</sup> Museo Soumaya, <http://www.museosoumaya.com.mx>.

<sup>2</sup> Archdaily, <http://www.archdaily.com/452226/museo-soumaya-fr-ee-fernando-romero-enterprise>.



## SIFANG ART MUSEUM

**Collector:** Lu Xun

**Construction time:** 2003-2013

**Architect:** Tadao Ando

**Size:** 2,787 m<sup>2</sup>

**Collector residence:** No

**Location:** Nanjing, China

**Artists in collection:** Danh Vo, Luc Tuymans, Marlene Dumas, Yang Fudong, Zhou Chunya

The newly built Sifang Art Museum is sited among the lush greenery of Pearl Spring near Nanjing, China, designed by American architect Steven Holl. Holl's architectural company has a long-standing history of designing award-winning museums such as the Hering Museum of Contemporary Art and the Knut Hamsun Centre.

Divided into two large spaces, the complex constitutes a ground floor and an upper gallery suspended high in the air. The ground floor is identifiable by its straight passages gradually turning into twisted corridors. Its façade is decorated with black bamboo-formed concrete. The upper gallery unfolds into a clockwise-turning sequence above the ground floor. Its translucent metallic textured walls hold high appeal owing to their bright shine in the dark. The gallery creates a light-flooded interior, providing favorable conditions for presenting the art inside as the architect Steven Holl confirms: "The upper gallery features both diffused light and direct light. At key points in the path from the beginning of the upper gallery to the end,

there are windows that give a view over the landscape. The translucent walls of the gallery glow at night, and also make sure the light on the artwork is not too harsh."<sup>1</sup>

<sup>1</sup> Larry's List, *Interviews*, 2015.

## INTERVIEW WITH ARCHITECT STEVEN HOLL

### Why did you agree to build the Sifang Art Museum?

It was an invitation due to the masterplan architect Arata Isozaki. This was, in fact, my first project in China. I had been to China only once before, in 2001. I was very excited about doing something in China. When I arrived in Nanjing in the autumn of 2003, I started thinking about the difference between Western and Chinese art and architecture, especially in the context of history, as this was going to be a museum for art and architecture. Then I saw the openness of the location and the view from the hill back to the city of Nanjing, on the other side of the river. It was there in Nanjing that I made my first concept sketches, in watercolor, as an immediate reaction.

### The museum desires to create a link to the history of Chinese Painting. What was your inspiration when you built the Sifang Art Museum?

While making those sketches I contemplated the difference between Western and Chinese painting. Vanishing points in fixed perspective began appearing in Western painting after the thirteenth century. The Chinese actually were aware of perspective earlier, but they paid little attention and continued working with a single vanishing point, what is called parallel perspective. One of the main reasons might be that they were painting on scrolls and had to keep the background, middle ground, and foreground in parallel positions.

I wanted to do something that reflected these two methods. In the distance is the urban area on the other side of the river. In the foreground there is a courtyard with garden walls. We wanted a foreground that would capture the idea of parallel perspectives in Chinese art. As

you move from the courtyard into the museum and into the upper gallery, the lantern, you enjoy a view of the city in the distance.

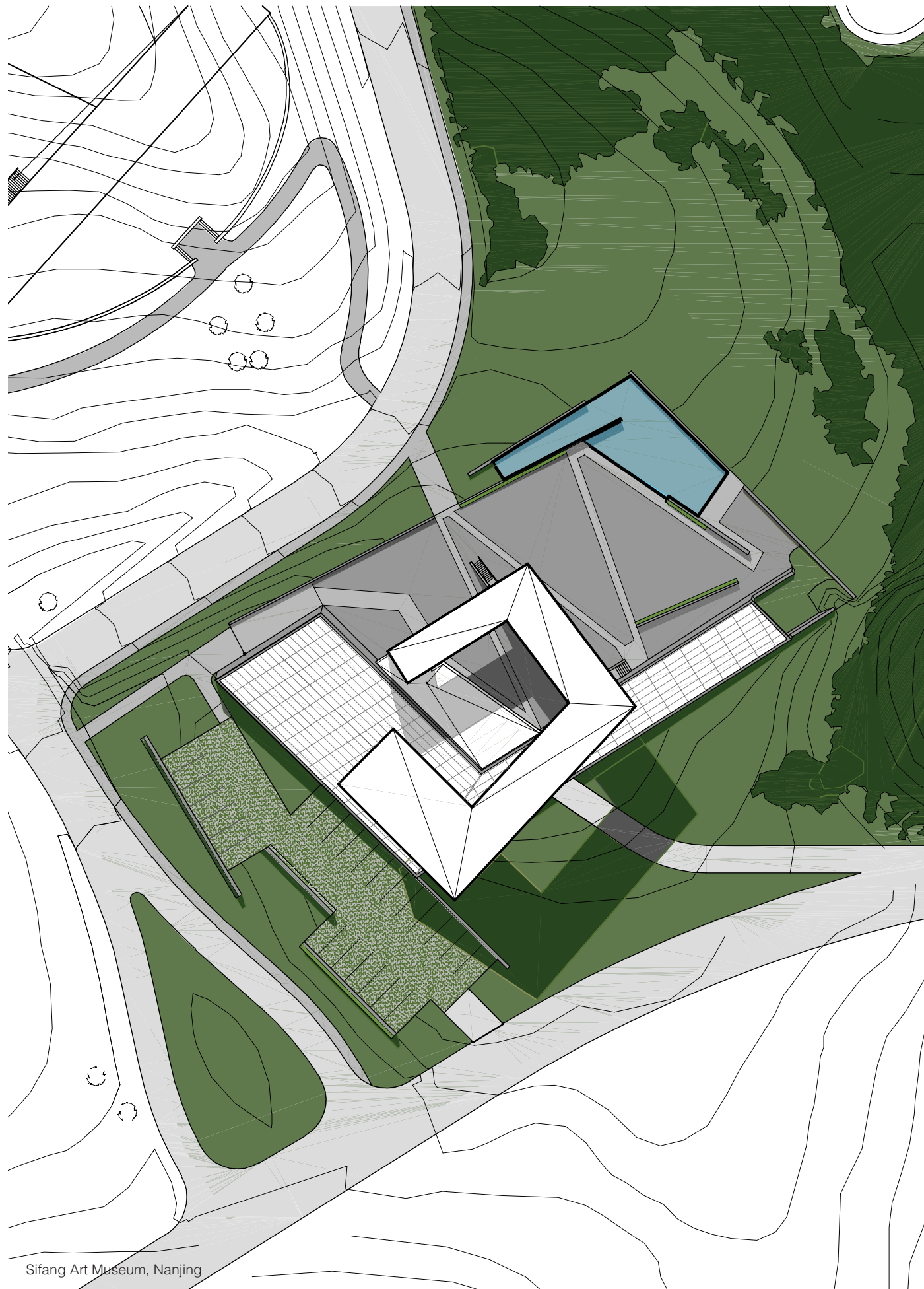
Another thing that inspired the design is the notion of early calligraphic Chinese paintings with little or no color. Most were only in black and white, which is why I used black and white for the building. All the color in the museum will come from the art on display and from the people who visit.

### Can you please explain the role of the surroundings for the architecture of the building.

The building is located West of the Yangtze River, at the edge of Foshou Lake in Nanjing. The museum is sited at the gateway to the Contemporary International Practical Exhibition of Architecture. The upper gallery unwraps in a clockwise turning sequence and culminates at "in-position" viewing of the city of Nanjing in the distance. The meaning of this rural site becomes urban through this visual axis to the great Ming Dynasty capital city, Nanjing. There was bamboo on the site before construction; it was a natural untouched landscape. We sliced the bamboo to line the concrete formwork, making the first bamboo-formed concrete.

### Did you view the art collector's collection before creating the design of the building? Did the collection inspire you?

The collection wasn't as important as the curatorial direction of the museum to show new work. For example, the opening show included *We the People* by Danh Võ, a huge work of copper fragments of the sliced Statue of Liberty.



Sifang Art Museum, Nanjing

**Was the art collector involved in the planning of the museum? How?**

Yes, the art collector Lu Jun and his son Lu Xun were the key clients. They had a real desire for a unique work of architecture. This museum stands as the entry pavilion for the site of the park filled with architectural works by many others.

**Do art collectors usually give you free rein when it comes to designing the building?**

Each project is different. We are very sensitive to the potential of the best frame for artworks. The balance of good space for art, good light and spatial energy, is our aim.

**How does the museum highlight the artworks?**

The upper gallery features both diffused light and direct light. At key points in the path from the beginning of the upper gallery to the end, there are windows that give a view over the landscape. The translucent walls of the gallery glow at night, and also make sure the light on the artwork is not too harsh.

**What characteristics must an architect consider when creating a one-of-a-kind**

**building for a museum? How does it set them apart from other buildings?**

Today, we see two types of art museums: the white box—there the building can suck the life out of the art; or the expressionistic form where the complications of the geometry overshadow the art. We are interested in a third way where the spatial energy of the architecture is inspiring, while the primacy of art is engaging.

**In your opinion, what is the role of architecture in a museum?**

Experiencing art is a phenomenon of central importance to the collective and to the individual. Good museums are a balanced combination of cultural space, and social or community space. Today museums have become social condensers for community, almost taking a role churches once had.

Each project is different, however in our museum spaces we have often managed to integrate the natural and artificial light sources with the geometry of the space in order to conceal the sources. The infinite possibilities of light have been evident from the beginning of architecture and will continue into the future. The revelations of new spaces, like interwoven languages, dissolve and reappear in light. In magnificent spaces, light changes and appears to

“ We are very sensitive to the potential of the best frame for artworks. The balance of good space for art, good light and spatial energy, is our aim. ”

STEVEN HOLL

describe form. An eclipse of white clarity suddenly gives way to a pulse with color; light is contingent, its shadows intermittent. The role of architecture is to form a spatial energy with inspirational light in respect to the expression of each artwork.

**There are collectors who choose to convert an existing building instead of constructing a new site. Why do you think they do this?**

Many industrial buildings have good high space and proportions, which, with good natural light, can be very fine spaces for art. Dia Beacon is a good example.

**You were involved in quite a number of museum constructions worldwide. What draws you to those commissions?**

Today museums have become “social condensers” for the community. In an urban setting they can be a catalyst for the revitalization of a derelict part of a city. We hope for this in our Institute for Contemporary Art for Virginia Commonwealth University in central Richmond, currently under construction. It will be a gate at the edge of campus and will provide opportunities for art exhibits, events, and performances.

**What is the difference between building a private museum and a public museum?**

A public museum gives back to the community, to the city, and to the future. A private museum has the potential to give itself over to a more open future.

**The storage and the preservation of the artworks is an important factor for museums. What has to be considered when building the museum?**

The best art storage is that which can be easily accessed so the art can be quickly viewed with the guidance of staff. The art doesn't remain closed off but has an occasion to inspire.

**Are you planning to build more private museums in the future?**

We aim for the creation of public space, and of course hope for the potential of any private museum to have future public dimensions. We are inspired to work with art and artists in any capacity.

*Steven Holl is founder of Steven Holl Architects an internationally recognized, innovative architecture and urban design firm based in New York. Museum buildings include: Kiasma Contemporary Art Museum (Helsinki, Finland), Knut Hamsun Center (Hamarøy, Norway), Nelson-Atkins Museum of Art (Kansas City, United States), Sifang Art Museum (Nanjing, China).*



# PRIVATE MUSEUMS OVER THE CENTURIES

OR: WHAT 18TH CENTURY ROME AND CONTEMPORARY SEOUL DO HAVE IN COMMON

It is often said that we live in a time with an unprecedented boom of private museums. Reviewing the statistics—71% of today's private museums, over three hundred worldwide, as presented in this report were founded since 2000—this easily comes to mind. But actually, saying this is to underestimate history. While it is true that collectors increasingly make their artworks accessible to the public, this trend has a predecessor. In early modern Europe, collectors were just as keen to show their collections. Modern-day collectors stand in the tradition of this first golden age of art collecting that laid many of the foundations in the modern art world.

What does our era have in common with the seventeenth and eighteenth centuries in Europe? In both, an immense boom of art collections can be registered.<sup>1</sup> In both, many of these collections have been made publicly accessible. And in both, this development has strongly influenced the public reception of art. All the rest—place, character, and display of the collections, as well as the way people gained access to them—is very different, as different as the zeitgeist of their era.

When a seventeenth-century traveler wanted to study the cultural heritage of a country, he could inspect public spaces or visit churches, but public and private museums as present by dozens in our metropolises today were unknown at that time (the first public art museum, the Capitoline Museum, opened 1734 in Rome). For the study of non-ecclesiastic art collections, a traveler had to ask a private collector for access to his domain. The “public” that was invited to see private collections was not the general public, but rather the elites and the upper classes. The study of a private collection was generally part of the grand tour, an elite travel practice, and the typical traveler was a man in his twenties, often accompanied by an artist who had the task to sketch the most impressive

artworks seen on the journey through Europe. For the collector (royals, aristocrats, and other elites), the publicity of his collection was a good instrument for proclaiming its status, wealth, and cultivation to the world. It became one of the main ways of self-staging during the era. This need for representation and public recognition opened private collections to the public.

With its largest concentration of private collections, Rome was the mecca for cultural rubbernecks and art lovers in the seventeenth and eighteenth centuries in Europe, and it was the most popular tourist destination. By the end of the eighteenth century, about thirty private palaces were accessible to the wealthy and well-dressed public, “as full of pictures as the walls can bear,”<sup>2</sup> a number that is not touched by our time, where the largest number is registered for Seoul with thirteen private art museums in 2015. While today's visitors get most of the information on private museums and their collections in the internet and through social media (87% of the museums surveyed are using Facebook to promote their organization), in early modern times travel journals and guidebooks led art lovers to the collections.<sup>3</sup>

These collections could be studied in easily accessible, long rectangular galleries and suites of rooms in the residences of their owners. They mainly consisted of early modern paintings, particularly Italian works from the sixteenth and seventeenth centuries. Contemporary art collections as we know them today did not exist at that time. Introduced by a letter of recommendation and accompanied by a paid guide (cicerone), privileged travelers would often spend several days studying a collection. In a world before the establishment of public museums, these private collections were the only source for cultural education on painting.

The more collections were founded and made accessible, the more knowledge about art was

spread around Europe. Comparative viewing was an important method to force the development of art theory. Moreover, the collections and their display, discussed by travelers and scholars in journals and guidebooks, established standards for collectors all over Europe and became an influential model for the first public art museums of the eighteenth and early nineteenth centuries.<sup>4</sup>

Today, private museums compete with the many public museums established since that time. But they still have an important function in the art world: the over three hundred private museums for contemporary art worldwide give access to collections that are normally not perceptible in public. Rome with its two private museums (in place 36 of the global ranking) has lost its position as a mecca for publicly accessible private art collections. In Europe, it is now Berlin (nine private museums and rank 2) that offers the widest variety, globally competing with cities such as Seoul (thirteen, rank 1) and Beijing (nine, rank 2).

All of these private museums offer an addition to public collections and allow for broader perception and discussion of contemporary art in general and the oeuvre of individual artists in particular. As the access policies of most of the museums surveyed (55% of them are free of charge) underline that private museums manifest the strong wish among today's collectors to share their artworks with the public (according to 92% of the surveyed museums). This brings out one main difference between early modern accessible private art collections and today's private museums: it is no longer the inquisitive visitor who asks for access, but the collector him- or herself who opens the doors to the collection.

The early modern European collections mark the starting point in a long history of public accessibility to art. Even if they exclusively allowed access to the wealthy and distinguished, they still cleared

the way for the development of public and private museums. Today, appreciating and studying art is no longer a matter of the upper classes. The boom in private art museums shows that private art collectors are not the keeper of a closed system for the elites anymore but take over responsibility for making art accessible to everyone.

By Dr. Christine Howald

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<sup>1</sup> See Paul 2012, p. 1, and Larry's List, *Art Collector Report 2014*, p. 24.

<sup>2</sup> John Moore, *A View of Society and Manners in Italy*, vol. 1 (London, 1787), p. 491.

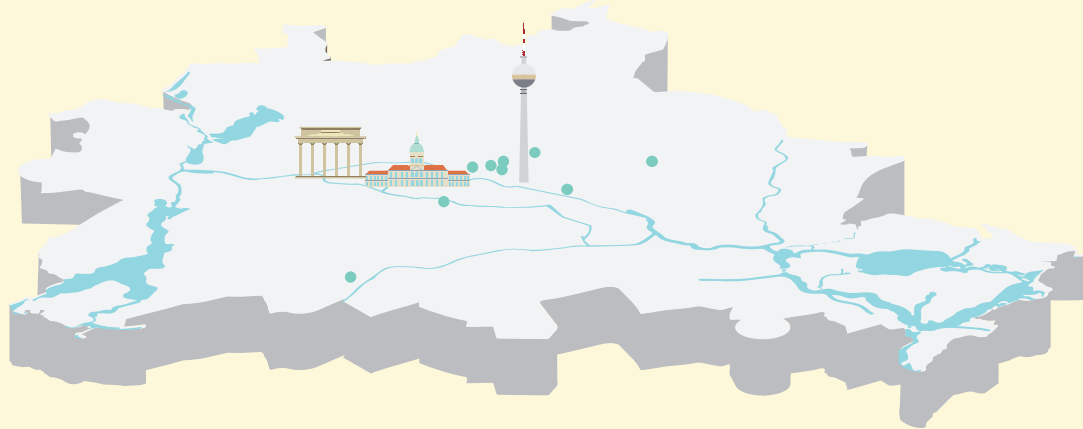
<sup>3</sup> For deeper insight into these guidebooks, see Frances Gage, “Must See: Guidebooks,” in Feigenbaum 2014, pp. 287–88.

<sup>4</sup> See Paul 2012, p. 15.

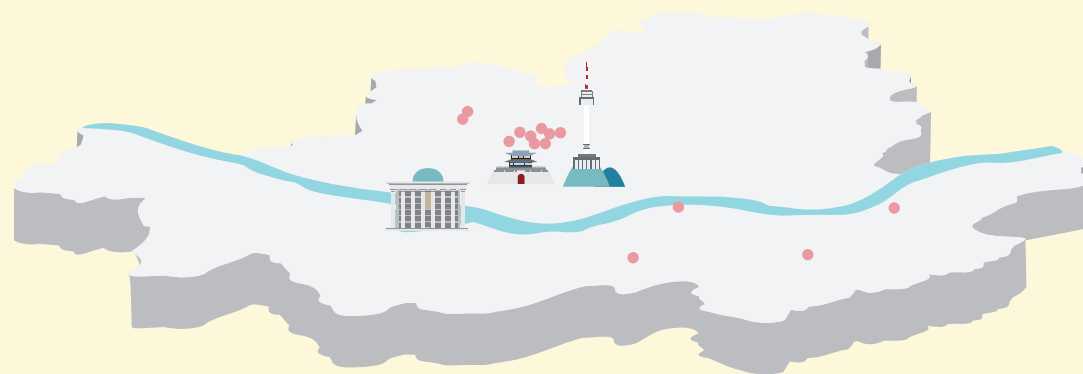
## ROME: ACCESSIBLE GALLERIES BETWEEN THE SIXTEENTH AND EIGHTEENTH CENTURIES



## BERLIN: PRIVATE MUSEUMS IN 2015



## SEOUL: PRIVATE MUSEUMS IN 2015



### NAME

Galleria Farnese  
 Palazzo Savelli-Orsini  
 Palazzo Capodiferro-Spada  
 Palazzon Borghese  
 Palazzo Madama  
 Palazzo Giustiniani  
 Palazzo Carpegna  
 Palazzo Colonna  
 Palazzo Conti (Palazzo Poli)  
 Palazzo Chigi-Odescalchi  
 Palazzo Alberoni  
 Palazzo Doria-Pamphili on the Corso  
 Palazzo Caetini

ACCESSIBLE GALLERIES BETWEEN THE SIXTEENTH AND EIGHTEENTH CENTURIES IN ROME

### NAME

Palazzo Rondinini  
 Palazzo Caffarelli-Vidoni  
 Palazzo Santacroce ai Catinari  
 Palazzo d'Aste on the Corso

ACCESSIBLE GALLERIES BETWEEN THE SIXTEENTH AND EIGHTEENTH CENTURIES IN ROME<sup>1</sup>

### NAME

Collection Regard  
 Kunstsäle Berlin  
 me Collectors Room / Olbricht Foundation  
 Sammlung Achim Freyer  
 Sammlung Arthur de Ganay  
 Sammlung Boros  
 Sammlung Haubrok  
 Sammlung Hoffmann  
 Springmeier Collection

PRIVATE MUSEUMS IN BERLIN

### NAME

Arario Museum in SPACE  
 Art Center Nabi  
 Daelim Museum  
 Hanwon Museum of Art  
 Kumho Museum  
 Milal Museum of Art  
 OCI Museum

PRIVATE MUSEUMS IN SEOUL

### NAME

Savina Lee Museum  
 Seoul Museum  
 Space\*c  
 Sungkok Art Museum  
 The Museum of Photography  
 Zaha Museum

PRIVATE MUSEUMS IN SEOUL

<sup>1</sup> These four galleries are not included in map as the addresses could not be exactly located.

# CONSIDERATIONS

Founding a private museum is often a proud and exhilarating highlight of a collector's (lifelong) accomplishments. However, like all endeavors, it presents a number of challenges. First of all, such a project requires the appropriate financial means—not only in regard to setting up the museum, but also to continuously operating it, particularly when it comes to managing full exhibition and educational programs. Collectors who choose to establish a private museum do so completely voluntarily, despite external factors that may influence these decisions, such as the lack of art institutions in a particular region.

The following chapter must not be taken as a “checklist” to founding a museum, as many publications have already tackled this topic intensively.<sup>1</sup> The chapter summarizes thoughts connected to the setting-up and operating of a museum as illustrated through analyzed statistics, along with offered guidance to take under consideration.

## 1. RESPONSIBILITY

Setting up a private museum is based on a collector's own free will to share the treasures collected throughout his or her life. Still, in order for the artwork to be shared and appreciated, the public needs to be enticed to enter the museum. Indeed, one of the primordial aspects to consider while planning a museum is architecture. The whole appearance of the museum will often not only be responsible for attracting visitors but, more importantly, influence the entire townscape of a city and consequently influence not only art people but also the general audience sometimes on a daily basis. The individual expression of ideas versus the broad public and daily confrontation is a topic to be considered in this context.

Programming and exhibitions also play a significant role in a private museum's influence and appeal. As previously mentioned, private museums may rival with public museums in terms of programs on offer. However, private institutions can offer visitors an alternate way of understanding and approaching contemporary art. The careful planning of exhibitions and programs is key to connecting with and also bringing contemporary art closer to a wider audience, in order to ultimately gain authority as a museum.

## 2. CREATING NETWORKS / COOPERATION BETWEEN PUBLIC MUSEUMS AND PRIVATE MUSEUMS

It is commonly known that public museums cooperate with one another while lending each other artworks. As one would expect, private museums are also included in such trading. Many private museum founders still loan parts of their private collection to public museums while still running separate exhibitions in their museum. One example is the avid Jeff Koons collector Dakis Joannou, who presented over one hundred works from his collection in the New Museum in New York in 2010. Christian Boros is another example, having exhibited works by Olafur Eliasson at the Langen Foundation near Düsseldorf in 2015.

Museums also present touring exhibitions in other venues. This can too help raise awareness for the museum's collection in other countries. Walter Vanhaerents, for example, presented his

<sup>1</sup> See, for example, “Museum Strategic Planning, Part II: Museum Feasibility Study” and “10 Steps to Starting a Museum” by Mark Walhimer, from Museum Planning, LLC.



collection at the Zuecca Project Space in Venice accompanying the city's Biennale in 2015. The collector commented on how this tour enabled him to gain coverage of his collection: "There were also a lot of local people who came. I don't think that they visited us in Brussels in all those years."<sup>1</sup>

Private collections do frequently borrow artworks from public museums to expand the variety of their thematic exhibitions. Private museums also cooperate together, lending and/or borrowing art pieces. For instance, Patrizia Sandretto Re Rebaudengo presented her collection at Thomas Olbricht's me Collectors Room in 2014.

### 3. CREATING A SUSTAINABLE OPERATION

Undoubtedly, building a museum can be a financially massive undertaking. Nonetheless, the process of running and managing it, is just as important to consider, having to cover salaries, utilities, promotion, and storage. It is estimated that, on average, operating one square meter of museum costs 431 USD worth of expenses per year. Given that the average size of a private museum is 3,389 m<sup>2</sup>, this signifies that the average private museum's operating costs come to a total of 1.5 million USD per year.<sup>2</sup> Consequently, a museum should not only plan until the opening but also prepare a three- or five-year (or even longer) business and operation plan.

Many countries offer subsidies and tax benefits to non-profit organizations. As the legal situation varies from country to country, private museum founders will have to deal with their regional legislation. The definition of public benefit can always be subject to interpretation. Nonetheless, being a foundation that offers educational programs and hosts lecture series counts as charitable activity and supports the goal of gaining tax relief and financial support from the state.

Fundraising can be an option for generating another income stream. Many large enterprises want to be associated with the art scene as it improves their public image. Looking at the sponsors from Art Basel or the Venice Biennale validates this assertion. Next to corporate sponsors, a patron or trustee program following the American public museum example can help to finance operating costs or special projects. An example of such a patron program is found for instance at the Ullens Center for Contemporary Art in Beijing, which has patrons such as other acclaimed collectors like Wang Bing or the Elgiz Museum which activates patrons for particular exhibitions. Utilizing the space in different ways can be another avenue for creating revenue. Private museums often include facilities that are not always in use. Numerous museums therefore decide to rent out these rooms to external companies and persons in order to monetize these unused areas. The Rubell Family Collection, for example, rents out its venue for social celebrations, client entertainment and corporate events. Companies like Deutsche Bank, Lexus, and Vogue have already made use of it. Another example is the Long Museum in Shanghai, which was the selected venue for the Dior Homme Fashion Show in 2014.

However, even if different forms of revenue generation are applied, a museum will rarely turn into a profit center and will thus still remain dependent on the founder's funding.

<sup>1</sup> Larry's List, Art Collector Interviews, 2015.

<sup>2</sup> Museum Planner blog, <http://museumplanner.org>.

### 4. THINKING BEYOND THE PHYSICAL SPACE—THE VIRTUAL MUSEUM

Collector Sylvain Lévy decided to go against the norm and instead create a virtual space on the Internet, making the collection accessible to all on a global scale. Visitors can walk through the virtual museum, which shows varying exhibitions from the collection. Although this is a very inventive and unusual example, private museums are becoming more open to engaging with new technologies in innovative ways. Public museums are surprisingly more advanced at this stage as they are currently experimenting with such technologies, for an increasing number of these establishments are making their collection accessible online in various forms. The MoMA in New York, for example, has around 62,000 works accessible online. What is more, it offers an iPhone app for the visitor, which includes audio tours by artists and curators, images, and an interactive map.

### 5. THE GLOBAL AUDIENCE

In today's art world, the physical aspect is not the only effective factor for a museum's global outreach. With the museum's website, social media, publications, and advertisements, the establishment may be able to reach a broader audience, but some of this audience may never be physically able to visit the museum itself. However this should not be viewed as downfall to the museum's success, but on the contrary as a prospect for increase in cultural authority, considering how the private museum can interact and engage with the audience.

# METHODOLOGY

## APPROACH

THE PRIVATE MUSEUM REPORT is founded based on research on the most extensive database of private art collectors available on the market created by Larry's List. All the information used in this database is based on publicly available data. In addition to the database, AMMA and Larry's List have compiled a questionnaire that was sent out to 317 museums. 166 museums answered the questionnaire fully or in part.

## DEFINITION OF A PRIVATE ART MUSEUM

Many definitions exist to help qualify the characteristics of a museum. Yet the most authoritative might be commanded by the International Council of Museums (ICOM). The cornerstone of ICOM is the "ICOM Code of Ethics for Museums." It sets a standard of professional practice and performance for museums and their staff. Furthermore, regional private museum associations do exist within certain countries, establishing specific guidelines and requirements for becoming a member of such a circle. For example, to be acknowledged as a private museum in South Korea by the Korean Art Museum Association, the museum must employ a minimum of two full-time curators, have a lecture room for educational purposes, possess its own collection of more than one hundred artworks and be open for a minimum of ninety days per year.

Indeed, there are discernable variances between private institutions being a small private museum, mostly managed by the collectors themselves, to a fully operational museum with a curatorial program and an educational section.

Therefore, our aim is to illuminate this flourishing landscape of publicly accessible art collections as much as possible, rather than elaborate on the complexities of what defines a private museum. This approach will be justified once delving into specific regions in which certain private institutions are only within their early stages of development, while also looking into each founder's separate ideologies of how their establishment should be represented and managed.

In the following, we define the criteria that we applied to select each museum chosen for this study:

### THE MUSEUM NEEDS TO BE OWNED BY A PRIVATE INDIVIDUAL:

A private art museum has to be founded and initiated by either a private person or a group of private people, or a family. Private museums owned or created by a company or institution were not selected to take part in our survey, unless they have a hybrid form combining family and company involvement. In fact, these boundaries become fluid when a private collection and company overlaps. These organizations were only considered if they were closely held businesses. Purely corporate collections, such as the Deutsche Bank Collection or the UBS Art Collection, were not considered.

### THE INDIVIDUAL MUST BE DEFINED AS A PRIVATE ART COLLECTOR:

The individual in question behind the private art museum has to be defined as an art collector and must display parts of his or her art collection permanently or temporary in the establishment.

### THE PRIVATE MUSEUM MUST BE A PHYSICAL SPACE:

The private museum has to exist physically. Accordingly, online museums were not qualified to partake in our survey. Physical spaces can also include outdoor spaces such as private sculpture parks. Exhibits in private residences or closely held businesses were selected depending on the case.

### THE EXHIBITED ART COLLECTION MUST BE PUBLICLY ACCESSIBLE:

The private museum has to be accessible to the public. Such access can be defined by either regular opening hours (i.e., Monday to Friday or every Saturday morning) or by appointment only.

### THE ART COLLECTION MUST FOCUS ON CONTEMPORARY ART:

On account of the Larry's List database and research emphasizing contemporary art, the focus of the research is hence solely on collections based mainly on contemporary art.

### THE PRIVATE COLLECTOR/ INDIVIDUAL MUST BE ALIVE:

Larry's List's aim is to always be as up-to-date as possible. Consequently, this study only includes art collectors who are alive today. Our research approach ensures that there is still a dynamic in the collection and that it is continuously influenced by the collector.

### MUSEUMS OWNED BY ARTISTS:

Artists who founded their own museum were considered depending on whether they met criteria number 2, namely, a collector in their own right by frequently collecting works by other artists.

To illustrate this methodology using the criteria mentioned above, we have applied these characteristics to Erika Hoffmann's private collection. She is one of the first private collectors who made her collection publicly accessible in Berlin. Hoffmann started collecting contemporary art in 1968 with her husband Rolf Hoffmann. The 1,000 m<sup>2</sup> venue, which also partly serves as her living space, is located in the Sophie Gips Complex in the Mitte district of Berlin. It has been publicly accessible since 1997, showing artworks by artists such as Günther Uecker, Frank Stella, Bruce Nauman, and Chinese artist Fang Lijun. Of course the applied criteria are decisive for the qualification as a museum. As a theoretical exercise we apply just one criteria of the Korean Art Museum Association which is to be open for more than ninety days per year to the public. Applying that criteria out of the 317 museums, 284 would fulfill that criteria.

In the report, the terms "private contemporary art collection," "art collection," and "collection" are all used with the same meaning; the same applies for "private art museum," "private art space," and "venue."

## DESCRIPTION OF DATA APPLICATION FOR STATISTICS

The study was conducted within the period of May to September 2015.

Museums launched after September 30, 2015, were not included in this study, including private museums still under construction, such as Connells Bay, which will reopen in November 2015. The Broad, which opened on September 20, 2015, was the latest museum to be included in this study. Damien Hirst's Newport Street Gallery, which opened on October 7, was not considered.

1 [http://icom.museum/fileadmin/user\\_upload/pdf/Codes/code\\_ethics2013\\_eng.pdf](http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf)

2 Larry's List Interview with private museum founder Savina Lee, 2015.

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# ABOUT LARRY'S LIST AND AMMA

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Insider Access to the World's Art Collectors

Larry's List is the leading art-market knowledge  
 company providing data, research and access to  
 contemporary art collectors.

The Larry's List Art Collector Database contains over  
 3,400 profiles of art collectors from more than seventy  
 countries—based on the most comprehensive research  
 ever done on art collectors. The database provides  
 information on private art collections including artists  
 and artworks collected, collectors' ranking positions,  
 and their activities on the art market. It is a practical  
 tool for professionals and art enthusiasts presenting  
 a detailed and comprehensive portrait of today's  
 contemporary art collectors.

The company is headquartered in Hong Kong.

Larry's List was founded in 2012 and is backed by  
 world-leading art collectors.

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