

## **Patrons Research - Meeting Convened by Kirstie Skinner**

History of Art department  
University of Glasgow  
Thursday 12<sup>th</sup> November 2009  
2pm-4.30pm

Venue: 7 University Gardens, Glasgow - Hepburn Room (1<sup>st</sup> Floor)

### **Agenda**

#### **Coffee served from 2pm**

**2.15**

*Introduction*

**2.30**

*A model for engaging patrons*

- Identifying, attracting and engaging potential patrons
- Current models of collecting and giving

*Possible structures*

- Establishing a collecting policy
- Sector relationships
- Mechanisms for making acquisitions - preliminary ideas

**4.30**

*Close*

## Briefing notes

This meeting is an opportunity to introduce Kirstie Skinner's proposed Patrons Group research and to open up for discussion her key research questions.

### Research aim

*To devise a blueprint for a new Patrons Group that is responsive to Scotland's collecting context and is tailored to the supporters of Scottish culture at home and abroad.*

Most research into philanthropic giving is focussed on wealthy people who already give. Although there are regional variations, patrons are most often characterised as a socially exclusive group who seek to consolidate their elite position by giving money in return for access to people of influence (see *Why the Wealthy Give* (Francie Ostrower) and *Why Rich People Give* (Theresa Lloyd)).

This research considers the following hypothesis: that there may be scope in Scotland for an alternative patronage model – an independent patrons group that can work with a range of public collections and organisations in Scotland, and can galvanise patrons' commitment through common cause, involvement and shared interest.

### Research questions

#### 1) Patrons

- Who are the potential patrons for a group of the proposed kind? – established philanthropists, collectors, individuals, corporates, young people, international residents.
- What might motivate them to become involved in such a patrons group? Are they enthused by the idea of philanthropic involvement in the nation's collections? By a wish to engage with contemporary art? Or by the possibilities for involvement that an independent patrons group might offer? Working with a particular organisation is often a galvanising factor – what might an independent group offer in its place?
- How much are they willing to give, and what do they expect in return?
- How might this also appeal to people who have not perhaps considered patronage before?

#### 2) Current models of collecting and giving

- What can we learn from existing models (either where they are institution-specific or generated by independent organisations) that link collecting and giving?
- How does Scotland's particular context and social mix compare and contrast to that which London-based organisations such as Outset and CAS work with?

### *3) Establishing a collecting policy / programme*

- What are the gaps in current institutional collecting that a patrons' group might feasibly aim to fill?
- How might a 'collecting policy' be formulated that complements and augments current collecting activity?
- How can research be conducted in this area?

### *4) Sector relationships*

- In what ways can interested parties in the sector be most usefully involved in the group?
- How should the relationships between patrons, trustees, advisors, supporters, beneficiaries be constructed?

### *5) Mechanisms for making acquisitions*

- What are the challenges and practical considerations involved in gifting?
- Would a series of 'funds' give the group the flexibility it needs?
- Could they be used to motivate patrons?