

中国艺术基金会发展报告

2010年10月

吴作人國際美術基金會

Wu Zuoren International Foundation of Fine Arts

关于《中国艺术基金会发展报告》的说明

为“2010艺术基金会国际论坛”而作的《中国艺术基金会发展报告》，经各方支持终于完稿。

首先应该感谢北京市黄胄美术基金会前任理事长郑闻慧、李可染艺术基金会副秘书长周玉兰、潘天寿基金会（浙江）理事长励国仪、北京国际艺苑美术基金会秘书长薛雯、北京市中华世纪坛艺术基金会常务副秘书长朱嘉辉、民生银行社会责任中心副主任李峰、广东省林若熹艺术基金会创建人林若熹、黄苗子郁风慈善基金会大陆地区干事黄大刚，为我们的初步报告提供了基金会信息和资料。感谢基金会同道所著的《中国非公募基金会发展报告2008》（首届中国非公募基金会发展论坛组委会）、《中国非公募基金会发展状况研究报告》（董强、李小云）。

在我们共同的事业中这种相濡以沫是中国艺术基金会发展的依赖，种子将发芽长大，今天的初步记录将是未来的历史文献。

这个报告只是一个初期成果，我们还将进一步补充材料，完善对中国艺术基金会的深入调查和研究。由于调查不周，必有许多遗漏和错误，请方家随时指教，不胜感激之至！

吴作人国际美术基金会秘书处（吴宁执笔）

2010年10月28日

前言

本文所指“中国的艺术基金会”，特指按国务院发布的《基金会管理条例》注册的非公募基金会，其目的是使用社会资源和专业判断力，促进和促成文化艺术事业。此处所指“艺术”，主要是指“美术”（扩展到建筑、设计以及当代的多媒体艺术）范畴的狭义艺术，不是指包括戏剧、音乐、舞蹈等与文学相并列的艺术概念（文学与艺术平行简称为“文艺”）；也不是指包括文学在内的与科学相并列的概念。

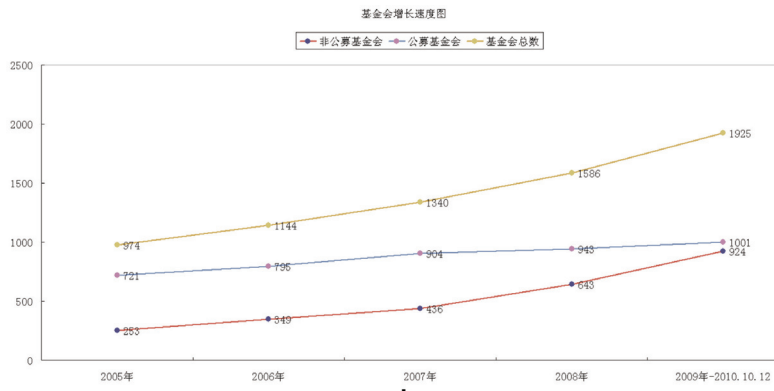
1 中国的艺术基金会的背景介绍

1981年中国出现第一家基金会。之后陆续开始成立各种类型的基金会。到2003年，按照国家民政部民间组织管理局的统计，中国的基金会数量达到了954个。这一时期的基金会绝大多数都具有非常强的“政府背景”。也就是说，几乎所有的基金会要么是政府直接创办，要么是在政府同意下得以成立的。政府寄希望通过基金会的渠道来募集民间资金以解决改革开放初期出现的各种社会问题或者扶助相应的弱势群体。在此期间，也有一些相对独立的高校基金会（如北京大学于1995年成立教育发展基金会）和名人基金会出现¹。对于艺术基金会来说，先后有潘天寿基金会于1984年和北京市黄胄美术基金会、吴作人国际美术基金会于1989年成立，它们的成立虽然都是通过名人的影响力促使政府批准了基金会的成立，但是这些艺术基金会都是由名人或其家属亲自创立并出资、没有政府财政拨款、独立运作并依赖专业委员会和专家对艺术创作、研究、展览、批评及其他活动实施资助或自主运作，同时也承担与专业相关或利用自我的专业特色而进行的社会公益活动。

进入21世纪以来，随着社会经济的发展，一方面政府职能转变过程中所释放的公共空间逐渐拓展，另一方面社会财富积累加速，日益增多的社会问题所导致的慈善需求极大地刺激着民间资源介入公共领域的渴望，允许社会力量设立基金会的呼声渐高，并引起立法部门的重视和认可。2004年的《基金会管理条例》的出台让中国非公募基金会得以破茧而出。该条例中最为引人瞩目的制度变革之一就是确立了基金会的新分类方法：以是否公开面向社会募捐为标准，将基金会区分为公募型和非公募型两类，并在具体规则制定上予以区别对待²。根据2004年《基金会管理条例》的规定，在2004年以前成立的类似于非公募基金会的高校基金会、名人基金会以及少量的其他基金会重新登记为“非公募基金会”。

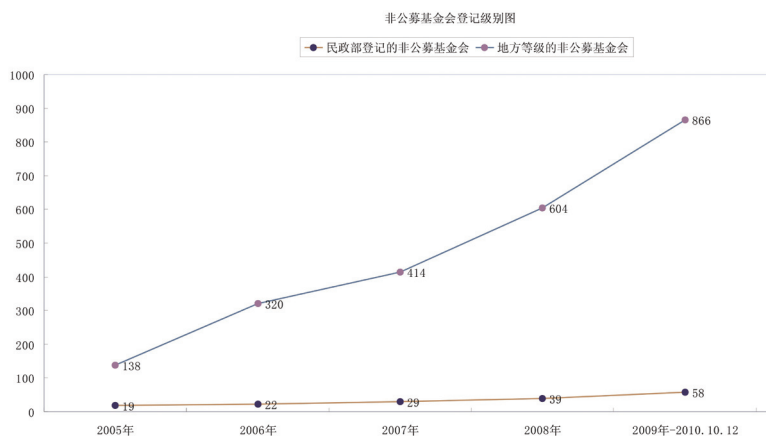
中国的“公募基金会”基本上都具有官方背景，而“非公募基金会”相对于“公募基金会”而言官方背景较弱、有较强的独立性。截至2010年10月12日，全国共登记成立的非公募基金会达到924家，与2005年的253家、2006年的349家、2007年的436家、2008年的643家相比，呈现出良好的发展势头。同期，公募基金会的数量增长为：2005年721家，2006年

795家、2007年904家、2008年943家、2009-2010年10月12日1001家。如图所示，自2005年对于基金会分类统计以来，非公募基金会的增长速度一直超过公募基金会，并有逐年加快的趋势³。



【图 1：基金会增长速度表】

从登记的级别来看，截止2010年10月12日，全国共有非公募基金会924家，其中民政部登记的非公募基金会58家⁴，地方登记的866家。地方登记的非公募基金会的数量占总数的94%。已经成为主力军。



【图 2：非公募基金会登记级别图】

在非公募基金会的数量快速增长的情况下，基金会从事公益活动的领域呈现出了非常不均衡的态势。《2008中国非公募基金会发展报告》⁵是这样分析的：“基金会的宗旨和资助方向以教育和传统的救灾、济贫、救困、助残等传统慈善事业为首选，促进科学技术和医疗卫生事业为其次，其他领域诸如环境保护、艺术文化、社区发展、政策倡导和公益支持等，则少人问津。”

以民政部登记的非公募基金会（截至2008年底共39家）为例，主要以教育为宗旨和业务范围的为8家，分别为清华大学教育基金会、北京大学教育基金会、北京航空航天大学教育基金会、浙江大学教育基金会、传媒大学教育基金会、宝钢教育基金会、纺织之光科技教育基金会、张学良教育基金会；另外业务范围中包括教育内容的还有9家：南航“十分”关爱基金会、香江社会救助基金会、心平公益基金会、海仓慈善基金会、国寿慈善基金

会、人保慈善基金会、南都公益基金会、天诺慈善基金会、腾讯公益慈善基金会，合计占总数的43.6%。

宗旨和业务范围中包含救灾、济贫、救困、助残等扶助弱势群体的有12家，分别为爱佑华夏慈善基金会、慈济慈善事业基金会、华民慈善基金会、南航“十分”关爱基金会、人保慈善基金会、腾讯公益慈善基金会、天诺慈善基金会、王振滔慈善基金会、香江社会救助基金会、心平公益基金会、友成企业家扶贫基金会、中远慈善基金会，占总数的30.8%。

宗旨和业务范围中主要内容为医疗和公共卫生的有2家：马海德基金会和吴阶平医学基金会，宗旨和业务范围中包含医疗和公共卫生事业的有6家：心平公益基金会、国寿慈善基金会、南航“十分”关怀基金会、人保慈善基金会、天诺慈善基金会、香江社会救助基金会，合计8家，占总数的20.5%。

宗旨和业务范围中包括促进科学技术和科技人才培养的有7家，分别为：陈嘉庚科学奖基金会、纺织之光科技教育基金会、华侨茶叶发展研究基金会、纪念苏天·横河仪器仪表人才发展基金会、李四光地质科学奖基金会、詹天佑科学技术发展基金会、周培源基金会，占总数的17.9%。

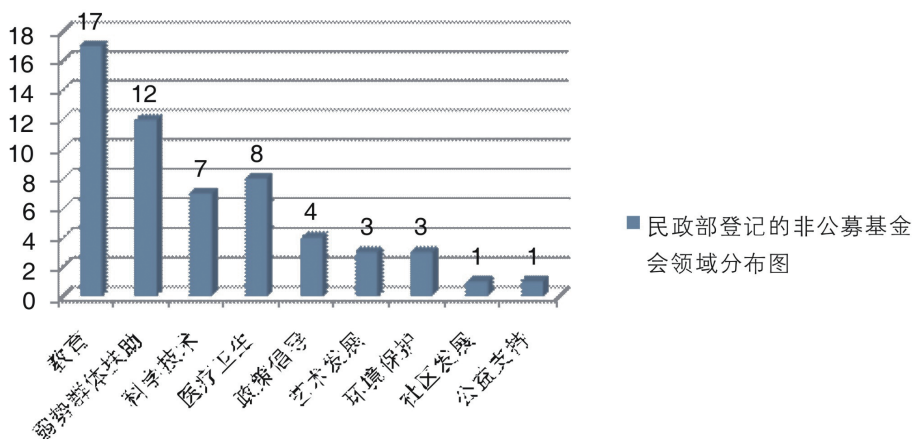
宗旨和业务范围中包含有政策倡导的有4家，分别为：孙冶方经济科学基金会、友成企业家扶贫基金会、凯风公益基金会、心平公益基金会，占总数的10.3%。

宗旨和业务范围中包含促进艺术发展的有3家，分别为：李可染艺术基金会、田汉基金会、吴作人国际美术基金会，占总数的7.7%。

宗旨和业务范围中包含有环境保护内容的也有3家，分别为：国寿慈善基金会、海仓慈善基金会、人保慈善基金会，占总数的7.7%。

社区类基金会仅有桃源居公益事业发展基金会一家，占总数的2.5%。
公益支持类也仅有一家：南都公益基金会，占总数的2.5%。”

民政部登记的非公募基金会领域分布图



【图3：全国性非公募基金会领域分布数量柱形图（截至2008年底）】

在上述所论及的“宗旨和业务范围中包含促进艺术发展”的3家中，符合本文所说的狭义类艺术基金会的只有2家：吴作人国际美术基金会和李可染艺术基金会，占总数的5%。

根据民政部民间组织管理局主办的中国社会组织网 (<http://www.chinanpo.gov.cn>) 的资料

显示,从2008年底至2010年10月12日期间,没有新增国家级艺术类非公募基金会,这个数字依然保持为2家,占全部58家的3%。也就是说,从李可染艺术基金会1998年成立以后,民政部再无一家艺术类非公募基金会成立。

目前来看,非公募基金会的活动领域依然集中在解决社会中弱势群体的各种公共物品的需求。据刘太刚(2009)的不完全统计,截至2008年10月,中国大陆民营企业/家创办的非公募基金会共有101家。从基金会涉及的公益活动领域上看,上述101家非公募基金会中,教育领域的基金会38家,占37%,综合公益(即涉及教育、医疗、文化等多个方面)的基金会有28家,占28%,其次是扶贫领域的基金会,有17家,占17%;再次是助老领域的基金会,有6家,占6%;其它领域的基金会有12家,占12%。徐永光(2009)认为目前设立的非公募基金会扎堆于传统慈善领域,对于某些领域的过分集中,既易使这些领域出现慈善堰塞湖现象,也使慈善资源无法真正适应社会需求。这样的状况,一方面是中国非公募基金会的产生时间还太短,对于活动领域的认识全面程度不够;另一方面基金会的创办人对于活动领域的考虑主要基于两个原因:第一,创办人非常看重活动的成效,因此会选择比较容易见效的领域,而那些传统公益领域已经得到了公众的高度认可。第二,非公募基金会存在着一定的路径依赖。特别是那些企业背景的非公募基金会在成立之前的捐助领域与基金会成立之后的活动领域大多保持着某种的连续,这样的路径依赖体现了在创办人影响下的一贯的公益理念⁶。

通过分析在民政部登记的由企业和企业家创办的20家国家级非公募基金会的业务范围发现,几乎所有的企业基金会都集中于传统慈善和教育领域,没有一家基金会涉及文化艺术领域。

2 中国与艺术相关的基金会的情况介绍

在中国,与艺术相关的基金会,根据其宗旨和业务范围来分,共有三种类型,分别是宗旨和业务范围主要为促进艺术发展的非公募基金会、宗旨和业务范围包含有促进艺术发展的非公募基金会,以及宗旨和业务范围包含有促进艺术发展的公募基金会。

本次论坛所讨论的是以关心艺术创作和艺术研究为主的非公募基金会。与关心文物保护、物质文化遗产保护的方向不同,这是完全关注“人为创作”艺术的非公募基金会;与由政府拨款或者主导的公募基金会不同,本次论坛主要讨论的是非政府组织在艺术发展中的作用。当然,在研究具体问题时,我们既不排除其他几种基金会在业务上与本次论坛主题相关的所有内容,也不排除我们与他们之间的合作。

第一类,宗旨和业务范围主要为促进艺术发展的非公募基金会。这类基金会在中国共有9家,分别是吴作人国际美术基金会、李可染艺术基金会、北京市黄胄美术基金会、潘天寿基金会(浙江)、北京国际艺苑美术基金会、北京市中华世纪坛艺术基金会、北京民生文化艺术基金会、上海民生艺术基金会和广东省林若熹艺术基金会。这9家将是本文着重讨论的重点。

第二类,宗旨和业务范围包含有促进艺术发展的非公募基金会。包括北京故宫文物保护基金会、北京歌华文化创意产业发展基金会、北京友好传承文化基金会、北京华亚艺术基金会、北京观复文化基金会、北京民族文化遗产保护基金会、北京市搜候中国城市文化

基金会、上海东方文化艺术基金会、天津市冯骥才民间文化基金会、广东省文物保护基金会等。

第三类，宗旨和业务范围包含有促进艺术发展的公募基金会。这类基金会比较多，既包括中国文学艺术基金会、中国少年儿童文化艺术基金会、中国少数民族文化艺术基金会、中国文物保护基金会、中国敦煌石窟保护研究基金会、中国华侨经济文化基金会等以发展文化为主的国家级公募基金会，也包括一些由地方的市委宣传部和市文联成立的以发展文化为主的地方性公募基金会，如北京文化发展基金会、上海文化发展基金会、湖北省文化艺术发展基金会等，同时一些大型的公募基金会，如红十字基金会、青少年发展基金会、宋庆龄基金会（包括国家级及其省市分会）等，由于其业务范围广泛，也会开展一些文化艺术活动，但这不是他们的主要工作。

此外，由于在中国成立基金会，特别是文化类基金会比较艰难，一些有志于赞助艺术的个人或民间机构，会在他认可的已经成立的基金会下设立专项基金，接受捐赠，开展艺术赞助活动。这种专项基金分三种情况。第一，在公募基金会下成立专项基金。比如在北京文化发展基金会下设有“当代艺术发展基金”，该专项基金下再分有6个小基金，分别是“宋庄当代文化专项基金”、“798艺术基金”、“北京当代艺术推广专项基金”、“艺术北京专项基金”、“周昌新艺术专项基金”、“中国现当代美术文献研究专项基金”。第二，在高校成立的教育类非公募基金会下设立专项基金，这主要是由该校的艺术院系或艺术类研究所设立，其目的为接受社会捐款。第三，在一些文化类或艺术类的非公募基金会下设立专项基金，如在吴作人国际美术基金会下共设有9个专项基金，分别是“萧淑芳艺术基金”、“震后造家专项基金”、“汉画专项基金”、“吴作人研究专项基金”、“艺术史专项基金”、“中国艺术批评基金”、“艺术与文化政策专项基金”、“青年策展人发展基金”和“中国现代艺术档案专项基金”。吴作人基金会对于这些专项基金的管理也分为两种模式，一种在项目选择、实施以及基金管理、运作等方面，主要由吴作人基金会根据捐赠者的要求制定和实施，如“萧淑芳艺术基金”；另一种则是一种自筹自支自管的较为独立的专项基金，在项目选择、实施以及基金管理、运作上具有较大的自主性，其决策权归该专项基金的管理委员会。

与此同时，还有一些在中国大陆以外成立的基金会，其宗旨和业务范围也包含了促进中国大陆的艺术发展，如在香港成立的中国当代艺术基金、黄苗子郁风慈善基金会，在英国成立的中国当代艺术基金会，在美国成立的长征艺术基金会等。

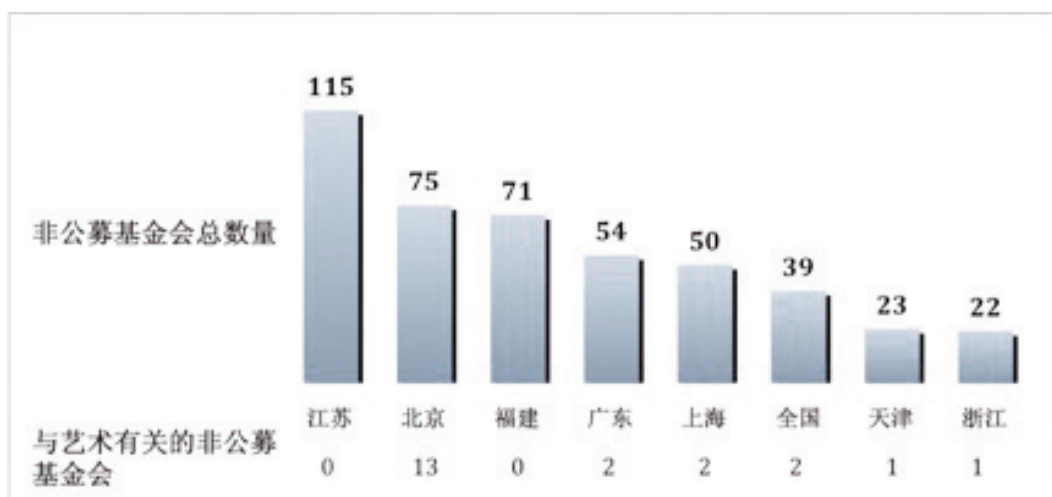
通过调查发现，2009-2010年间与艺术有关的非公募基金会的成立情况较以前有很大改善。以北京为例，在上述第一类和第二类基金会中，我们一共提到了11家北京市（地方性）非公募基金会（不包括两家国家级非公募艺术基金会）。其中从1981-2004的24年间共成立有3家：北京国际艺苑美术基金会（1988）、北京市黄胄美术基金会（1989）和北京市中华世纪坛艺术基金会（2001）；2005、2007和2008每年分别成立一家基金会，分别是北京市搜候中国城市文化基金会、北京民族文化遗产保护基金会、北京歌华文化创意产业发展基金会；2009到2010年10月12日不到两年间，已经成立了5家基金会，其中2009年成立3家：北京华亚艺术基金会、北京友好传承文化基金会和北京观复文化基金会，2010年2家：北京民生文化艺术基金会和北京故宫文物保护基金会。

成立时间	基金会名称	业务范围
1988	北京国际艺苑美术基金会	筹集资金，接受捐赠，资助有利于繁荣美术事业的宣传、展览、交流、研究、收藏、人才培养等
1989	北京市黄胄美术基金会	开展黄胄美术创作实践的研究，举行中外美术展览，举办艺术教育培训班
2001	北京市中华世纪坛艺术基金会	开展文化交流，募集艺术发展资金，推动文化事业或文化产业发展
2005	北京市搜候中国城市文化基金会	文化艺术；建筑艺术；城市发展；公益项目；环境保护
2007	北京民族文化遗产保护基金会	筹集资金、接受捐赠，开展文化交流，奖励优秀文化人才，保护民族文化遗产，从事促进文化事业发展的公益活动
2008	北京歌华文化创意产业发展基金会	接受捐赠，开展文化交流，资助优秀文化创意项目，文化创意人才培养及文化创意产业相关的公益活动
2009	北京华亚艺术基金会	资助艺术创作，艺术人才培养，艺术资料的搜集、整理；资助公益性文艺演出、展览、展示、交流及文艺公益活动
2009	北京友好传承文化基金会	资助传统文化的普及、传播、交流、研究与保护，资助和奖励青少年艺术人才及为文化事业做出杰出贡献的个人、团体
2009	北京观复文化基金会	资助、推动文物保护事业，资助、推动传统文化方面的交流、研究、普及、保护、展览、公益性博物馆建设及其他相关公益文化项目。
2010	北京民生文化艺术基金会	资助文化艺术领域人才培养、展览展示、研究交流、普及推广、资料搜集等公益活动
2010	北京故宫文物保护基金会	资助故宫博物院建设、藏品保护开发及其他社会文化公益活动；奖励文物、博物馆学等相关领域的教学和研究

通过下列一组数字可以看出2009-2010年北京市的与艺术有关的非公募基金会的增长情况。

年度	北京市该年度非公募基金会增长总数 (家)	北京市与艺术有关的非公募基金会增长总数	占总数的比例
2005	12	1	8%
2006	10	0	0%
2007	10	1	1%
2008	16	1	6.3%
2009-2010.10.12	39	5	12.8%

此外通过基金会的注册地点和活动区域的对比,很清楚地发现,上述论及的三类基金会都主要集中在北京,这是由北京的政治和文化中心地位所决定的,其次上海、广东,然后再逐渐分落在其他省市。在上述所提及的第一类和第二类基金会(不完全统计,暂以19家为例)中,全国2家,北京市13家,上海2家,广东2家,浙江1家,天津1家。作为对比,列举一下中国的整个非公募基金会的地域发展情况:截至2008年底,全国性非公募基金会共39家,地方性非公募基金会前五名的分别是江苏115家,北京75家,福建71家,广东54家,上海50家⁷。全国非公募基金会的这种地域分布情况是与中国的经济发展形势一致的,东部沿海省份企业家群体的规模直接影响了非公募基金会的数量。但这种分布却又与艺术类非公募基金会的分布情况略有差异,主要原因在于企业家对文化艺术类的关注度较低。



【图4：与艺术有关的非公募基金会在全非公募基金会中所占比重】

3 宗旨和业务范围主要为促进艺术发展的中国非公募基金会的情况

上文提到，宗旨和业务范围主要为促进艺术发展的非公募基金会，在中国共有9家：吴作人国际美术基金会、李可染艺术基金会、北京市黄胄美术基金会、潘天寿基金会（浙江）、北京国际艺苑美术基金会、北京市中华世纪坛艺术基金会、北京民生文化艺术基金会、上海民生艺术基金会和广东省林若熹艺术基金会。此处着重从成立时间、注册地域及所在地、创立者及原始资金来源、业务主管单位、宗旨及业务范围、获捐来源、资助及公益活动领域等七个方面来分析这些基金会的建立及发展情况。

基金会名称	成立时间	注册地域及所在地	创立者及原始资金来源	业务主管单位	获捐来源
吴作人国际美术基金会	1989.8.30	全国性	吴作人	统战部	58%来自吴作人及其家属，27%来自个人捐款（包括吴作人的朋友、学生、艺术家），15%来自机构（包括企事业单位、国家机关）
李可染艺术基金会	1998.3.24	全国性	由中国美协、中央美院、中国画研究院共同倡议成立；原始资金由李可染家属及其他个人捐赠	文化部	个人、机构、家属均有，三者比例不详。机构更多地是赞助某个展览或活动。
北京国际艺苑美术基金会	1988.4.5	北京市 2006年前在北京国际艺苑皇冠假日酒店；2006年后在世纪坛。	由刘迅先生发起创立，4人出资成立。2006年后歌华集团注资200万重新注册。	北京市广播电视局（2006年前是北京市文联）	2006年前：机构（北京国际艺苑皇冠假日酒店）和个人
北京市黄胄美术基金会	1989.1.5	北京市 炎黄艺术馆	黄胄、郑闻慧夫妇	北京市文化局	几乎全部出自家属
北京市中华世纪坛艺术基金会	2001.11.24	北京市 中华世纪坛	歌华集团文化中心成立。 原始资金：早期为筹建世纪坛而募得的一些慈善组织和个人的善款。	北京市广播电视局	通过“40个文化名人雕塑”项目向各地政府筹资
北京民生文化艺术基金会	2010.6.18	北京市 炎黄艺术馆	民生银行	北京市文化局	

上海民生艺术基金会	2010.9.21	上海市 上海民生现代美术馆	民生银行	上海市文化广播影视管理局	
潘天寿基金会（浙江）	1984	浙江省 （2004年前为全国性） 潘天寿纪念馆	潘天寿家属	浙江省文化厅 （2004年前为文化部）	向艺术家募捐画作拍卖所得
广东省林若熹艺术基金会	2008	广东省 广州美院内	林若熹	广东省文联	林若熹本人作品捐献

基金会名称	宗旨及业务范围	资助/公益活动领域
吴作人国际美术基金会	<p>宗旨：发扬优秀的中国文化，促进现代中国美术事业的发展。</p> <p>业务范围：</p> <p>（一）资助或协助中国优秀美术家（包括美术史论家、画家、雕塑家等）在国内或赴海外举办展览、学术交流、从事考察、进修等活动；</p> <p>（二）资助或助海外华裔美术家回中国从事考察、进修、创作、研究、交流及展览等活动；</p> <p>（三）奖励优秀的美术创作、史论著作及高等美术专业的师生在教学或学习中成绩优异者；</p> <p>（四）开展其他符合本会宗旨的活动。</p>	<p>七大领域：</p> <p>中国艺术创作 中国艺术批评 艺术史研究 中外艺术交流 艺术教育 艺术管理 社会公益</p> <p>关于评奖：</p> <p>1、“吴作人艺术奖” 设“造型艺术”、“艺术史论”、“艺术新人”三类艺术奖项，其中“造型艺术奖”主要包括中国画、油画、雕塑、版画、壁画等；“艺术史论奖”授予有关中国艺术的历史、理论、评论方面的华人学者的学术著作；“艺术新人奖”授予正在就读于高等艺术院校的大学生、研究生及35岁以下的青年艺术家。</p> <p>已颁发两届。</p> <p>早期曾经颁发过“青年奖”、“美术教育奖”、“美术史论专业学生优秀论文奖”、“素描奖”和“速写奖”。</p> <p>2、“萧淑芳艺术奖” 授予在艺术创作及艺术史论研究上有突出贡献的华人女艺术家，并根据当代艺术创作、研究、教育、传播的发展，增设“萧淑芳艺术奖特别奖”。已颁发两届。</p>

李可染艺术基金会	<p>宗旨：发扬李可染爱国奉献精神，弘扬东方文化；研究李可染学术思想和艺术遗产；开展各项学术活动，加强国内外文化交流，推动当代美术运动，促进民族文化的发展。</p> <p>业务范围：（一）弘扬民族文化，促进中国文化艺术事业发展，为精神文明建设作出贡献；（二）进行李可染艺术创作和著作的研究、宣传、介绍、出版、展览及有关资料的收集、整理工作；（三）组织开展国内外文化艺术交流、学术研究等活动；（四）奖励资助美术家、美术理论家的创作、研究活动，建立李可染艺术奖；（五）开办李可染艺术学校、研修班等；（六）建立或协助有关部门建立李可染纪念馆、李可染美术馆。</p>	<p>1、开展李可染艺术的研究、出版与展览、推介活动。</p> <p>2、参与社会公益活动，为地震灾区捐款等。</p>
北京国际艺苑美术基金会	<p>业务范围：筹集资金，接受捐赠，资助有利于繁荣美术事业的宣传、展览、交流、研究、收藏、人才培养等。</p>	<p>组织各种地方特色的和学派的展览及美术交流。</p> <p>收藏中外美术作品。</p> <p>发现并培养优秀的美术人才，包括评奖。</p>
北京市黄胄美术基金会	<p>宗旨：发展中国画事业，提高国民对中华民族优秀传统文化的认识和素养。</p> <p>业务范围：开展黄胄美术创作实践的研究，举行中外美术展览，举办艺术教育培训班。</p>	<p>1、1989年刚成立时：中心任务是为建立炎黄艺术馆筹募资金。</p> <p>2、炎黄艺术馆成立后：发展中国画事业，协助炎黄艺术馆的开展业务活动，资助炎黄艺术馆的藏品的收藏。</p> <p>3、1997年黄胄去世后：发展中国画事业；研究黄胄先生创作实践和艺术轨迹；支持走生活之路现实主义中国画的创作。</p> <p>开展黄胄艺术的研究、出版与展览活动。</p> <p>关于评奖： 黄胄美术奖：奖励给描写西部的国画家。</p>
北京市中华世纪坛艺术基金会	<p>业务范围：开展文化交流，募集艺术发展资金，推动文化事业或文化产业发展。</p>	<p>2006年以前：配合中华世纪坛的展览及文化活动</p> <p>2006年以后：以“40个名人雕塑”项目为主体，此外每年举办1-2个艺术展览。</p>

北京民生文化艺术基金会	业务范围：资助文化艺术领域人才培养、展览展示、研究交流、普及推广、资料搜集等公益活动。	目前主要配合炎黄艺术馆的工作。定位于20世纪中国艺术研究。正在酝酿评奖。
上海民生艺术基金会	业务范围：接受捐赠，资助艺术活动，奖励优秀艺术家，资助公共艺术教育等。	目前主要配合上海民生现代美术馆的工作。定位于中国当代艺术。
潘天寿基金会 (浙江)	宗旨：为纪念潘天寿对中国美术事业的重大贡献，研究、继承和发扬潘天寿艺术成就，奖励优秀，培养人才，开展学术活动，增进国际和海峡两岸的文化艺术交流，促进中华民族艺术事业的发展。 业务范围：举办各种学术研讨会，组织学术报告会。举办美术展览，支持创作和理论研究，出版论文集丛。奖励优秀人才，颁发“潘天寿奖学金”和“潘天寿美术奖”。开展与港澳台同胞、海外侨胞、国外友好团体、个人以及国际文化组织之间的友好往来，加强互相合作，争取捐赠支助。	1、开展潘天寿艺术的研究、出版与展览活动。 2、主要资助艺术理论，成立以来出版过60多种出版物。以潘天寿的研究为切入点，进而研究中国艺术理论；从传统入手，也涉及现代。 关于评奖： 1.1潘天寿奖学金：对象是中国美术学院各院系在校生，每两年颁发一次，现已颁发了七届奖学金。 1.2潘天寿美术奖：以国画为主的艺术创作及艺术理论。已经颁发过一届，获奖者是中国美术学院范景中（艺术理论）。第二届美术奖正在酝酿中。
广东省林若熹艺术基金会	业务范围：接受、管理、使用资金，资助艺术活动，奖励优秀艺术家，扶持贫困青年艺术家。	1、设立奖项，资助国画方面的青年艺术家。 2、立足全国艺术高校，关注并服务于初出校园的青年艺术家群体的公益性机构。 3、举行展览活动。

4 中国艺术基金会的现状简析

从1981年出现第一家基金会至今已近30年。30年中，在中国的艺术类非公募基金会（指宗旨和业务范围主要为促进艺术发展）仅有9家，其中运行3年以上的基金会仅有6家。为什么会出现这样的情况？透过对这9家基金会的基本信息的采集，初步分析为以下几个方面。

从创办主体的角度来分类，上述9家艺术类非公募基金会主要由两方面构成：以名人冠名的非公募基金会（5家）和由机构成立的非公募基金会（4家）。前者包括吴作人、李可染、潘天寿、黄胄和林若熹基金会；后者包括由国有文化产业集团（歌华集团）成立的北京市中华世纪坛艺术基金会，由股份制商业银行（民生银行）成立的北京民生文化艺术基金会和上海民生艺术基金会。另外北京国际艺苑美术基金会是由刘迅发起成立、依托于国

际艺苑运作，后改由国有文化产业集团注资重新登记。

4.1 基金会的成立

从基金会成立的数字之少以及创立者的情况来看，基金会的成立与发起人的社会影响力直接相关。在2008年以前成立的6家基金会都曾经历过艰难的申办历程，尤其是国家级基金会的申办更为不易。吴作人国际美术基金会在筹备了1年多、得到了业务主管部门统战部和挂靠单位盟中央的支持之后，仍然无法完成注册，最终通过吴作人先生的影响力，由新华社内参反映吴作人基金会的困难，才最终引起有关领导的关注，获得批准。李可染基金会是在1992年9月由中国画研究院（国家画院的前身）、中央美术学院、中国美术家协会共同倡议建立的，在办理的过程中恰遇中央整顿社团冻结审批，直到1998年3月24日经国务院总理朱镕基和罗干、李铁映、李贵鲜特批，方得以成立。

4.2 基金会的业务开展

4.2.1 与设立者之间的关系

无论是以名人冠名，还是由机构成立，基金会在开展活动的过程中都或多或少地包含了对设立者的研究或为设立机构服务的目的。

在以吴作人、李可染、潘天寿、黄胄四位艺术大家命名的基金会中，其中李可染和潘天寿基金会是由家属出资或与其他机构共同出资创建的，两个基金会都将“发扬李可染爱国奉献精神，研究李可染学术思想和艺术遗产”和“为纪念潘天寿对中国美术事业的重大贡献，研究、继承和发扬潘天寿艺术成就”明确写入基金会宗旨中，也将之作为基金会的工作重心。吴作人、黄胄基金会是由艺术家本人亲自创建的，在艺术家主持基金会工作期间，都基本不涉及对自己艺术的研究和展览，比如黄胄基金会当时的中心任务是筹建和支持炎黄艺术馆的工作，吴作人基金会是颁发吴作人艺术奖以资助美术创作、史论研究及美术院校教学等。在艺术家本人去世或不能主持工作后，基金会把开展创建者的艺术研究、出版和展示的工作逐渐提到重要的位置，其中黄胄基金会在1997年以后以研究和展览黄胄艺术为重心。从目前这些基金会的业务开展情况可以看出，对这些基金会的创建者（或命名者）的艺术研究和展览活动成为基金会的主体业务。吴作人基金会在1990年代中后期和2000年代中早期（吴作人先生病重期间和去世后）也把业务活动较多地集中在吴作人研究、出版和展览上；但到了2009年以后，基金会再度加大了对其他领域的资助与参与，吴作人研究作为基金会的一项长期工作，所占比重已经越来越小。

而由机构成立的基金会，基本都是依托发起机构开展活动的，以促进发起机构的文化建设为任务，带有较明确的为机构产生社会效益的指向。比如北京国际艺苑美术基金会的早期主要活动是依托北京国际艺苑皇冠假日酒店举行的，活动都得到了酒店的全力支持，而基金会活动的开展为酒店的宣传起到了极好的促进作用。北京市中华世纪坛艺术基金会依托中华世纪坛艺术馆，作为歌华集团文化中心下的基金会，主要支持歌华集团自己的文化活动。民生银行新成立的两家基金会都逐步将基金会任务指向为民生银行捐助运营的炎黄艺术馆和创办的上海民生现代美术馆的发展服务。

4.2.2 与营业所在地之间的关系

除吴作人、李可染基金会外，其他几家艺术类基金会都是以美术馆或艺术院校作为

注册地，因此注册地就成为了基金会的发展平台，业务活动多围绕注册地开展。比如潘天寿基金会注册在潘天寿纪念馆内，该馆位于中国美术学院校内，因此潘天寿基金会的资助领域（如潘天寿美术奖和潘天寿奖学金）就以中国美术学院的师生为主。广东省林若熹艺术基金会注册在广州美院校内，其第一次奖励也是奖给广州美院的研究生。而其他以美术馆为注册地的基金会，主要业务都是围绕着促进该美术馆的建设与发展这一主要目标。当然，基金会可以在这些美术馆或艺术院校注册，本身也说明了这些机构对于基金会的支持，和它们与基金会之间形成的良好、长期的合作关系。

4.2.3 与基金会领导之间的关系

基金会的发展最重要的是依靠基金会负责人的能力和资源。比如吴作人基金会的前两届理事会领导成员艾中信、刘迅、侯一民等都是美术家和美术教育家，在他们领导基金会期间，基金会关注的重点是艺术创作和艺术教育；到了第三届理事会，基金会的领导班子几乎全部由艺术史家和艺术批评家组成，在他们的带领下，基金会在艺术史方面取得了长足的发展，从早期的艺术史论奖建设发展为包含古代、近现代、世界艺术史等各方向的艺术史研究资助计划，并发起建立了“中国艺术批评基金”。潘天寿基金会早期的资助活动主要以浙江（中国美术学院）为主，在潘公凯担任中央美院院长后，基金会的资助领域逐渐将扩大至全国范围。

4.3 基金会的募捐渠道

由于社会没有形成普遍的赞助艺术的风气，很多企业家和富人把艺术看成是使自己的财富进一步增长的工具，却鲜有出于纯粹的非营利目的的支持。在这种大环境下，艺术类非公募基金会的募捐一直非常困难。

由机构成立的艺术基金会一般以发起机构对基金会给予资金支持为主，也有通过项目向政府募集项目活动经费，将结余部分留作基金会资产的办法。

募捐最为困难的当属名人类非公募艺术基金会。通过对这5家名人类艺术基金会的调查发现，募捐渠道几乎全部来自名人自己及其家属的，有黄胄基金会和广东省林若熹基金会；大部分来自名人及其家属的，有吴作人基金会，该基金会成立20年中有58%的捐款来自吴作人及其家属，27%来自其他个人（包括吴作人的朋友、学生、艺术家），15%来自机构（包括企事业单位、国家机关）；此外，李可染基金会的捐赠来自家属、个人以及机构三方；而潘天寿基金会则全部来自潘天寿先生的学生、朋友的画作捐赠变现所得。由此看出，对名人基金会最大的支持，还是来自家属和名人的学生或朋友，企业的支持非常少，即使有，也多是资助某个具体的展览活动（特别是名人的艺术展，如李可染百年诞辰展等），因为这样的活动往往能产生较大的社会影响，赞助企业可因此获得社会效益。

当然，艺术基金会因其特殊的专业领域，其募捐渠道相对其他类型的基金会而言，具有一种特殊的方式，就是向艺术家募集作品，拍卖变现。潘天寿基金会和吴作人基金会都先后采取过这种方式，对于当时基金会的发展取得了较好的作用。

4.4 基金会的资助及公益活动领域

艺术类非公募基金会的资助及公益活动领域，主要表现在以下几个方向。

第一，对创建者（或命名者）的怀念（包括对其艺术的研究、出版和展览）或促进创建机构的发展。这几乎是所有基金会的必有活动。

第二，以评奖作为主要资助方式。在名人基金会下多设立以名人名字命名的奖项，这些奖项多与名人所从事的美术领域有关。吴作人先生是一位风格全面的学者型艺术家，且特别重视史论的研究，“吴作人艺术奖”的奖励对象为1、艺术创作，包括国、油、版、雕、壁；2、艺术史论；3、艺术新人。萧淑芳女士是一位杰出的女性艺术家，“萧淑芳艺术奖”的奖励对象是有突出贡献的女性艺术家。黄胄擅长以水墨描写西部，“黄胄美术奖”的奖励对象是描写西部风情的国画家。潘天寿是一位艺术理论家和国画家，“潘天寿艺术奖”的奖励对象为1、艺术理论；2、艺术创作（以国画为主）；3、艺术教育（在校学生）。与前面三位艺术大家的基金会相比，国画出身的林若熹将自己的奖项定位于奖励和资助初出校园的青年国画家。

第三，几乎所有的艺术基金会都会主办、协办或赞助一些展览活动，促进中外交流。这些展览多以经典艺术为主。

第四，除了上述三方面的工作以外，还有一些艺术基金会放眼全局，开展一些致力于促进中国艺术全局性发展的资助与支持工作，如吴作人基金会近几年来增加了对古代-近现代-世界艺术史研究的支持，以及艺术批评、艺术管理等方面的资助。

第五，基金会还会开展一些公益慈善捐助或救灾行动。如李可染艺术基金会于2008年为地震灾区捐款30万元；吴作人基金会参与发起和资助的“震后造家”行动，组织了12个建筑师事务所为震后农民提供住宅方案。

4.5 基金会的运作方式

绝大多数艺术类非公募基金会都是运作型基金，也有少数是运作与资助并存（如吴作人基金会）。之所以多以自我运作为主，可能是这些基金会主要开展的活动是对创建者的怀念或促进创建机构的发展，以及评选以创建者名字命名的奖项为主。这些活动的范围比较小，与其他机构或个人合作的空间不大。吴作人基金会过去也以自我运作为主，近年来拓展了与艺术界各方面的联络与合作，搭建专项基金平台，资助型项目也因此逐步增多。

4.6 基金会的独立性

由机构成立的基金会虽然有机构的支持可以减少筹资压力，但也因此会对发起机构产生较强的依赖，在资金的管理和业务的开展上会受到一些影响，独立性较弱。名人类基金会虽然普遍存在筹资能力弱的问题，但从另一个方面来看，由于基金会资金多是由创办者自己或其家属筹捐，因此在运作和决策上也就具有了相当大的独立性，更能体现名人创办基金会时的宗旨和目标。当然，名人本人或其家属对基金会的影响力也因此增大。在这5家名人类艺术基金会中，除了吴作人基金会的三届理事长都是由美术界有影响力的艺术家、艺术理论家担当之外，其他4家基金会的理事长都由名人家属担当（吴作人家属担任了第二、三届秘书长）。由于主要是自己出资，因此名人家属对于基金会格外珍惜和保护，在基金会的财务上往往比较自律。但家族色彩过重，有时又会妨碍基金会吸引专业人才的进入。一般来说，在基金会初创和发展期，名人本人及其朋友、学生和支持者是基金会发展的基础和推动力；但在“后名人时代”，名人本人过世，那一代支持者也相继老龄化以后，名人基金会若想获得长久的发展，就要加强公共化建设，向专业化管理方向转型。在这方面吴作人基金会进行了较长时间的实践，并取得了一定的成果。

总结

艺术基金会在中国是一种新生的事物。无论是艺术类公募基金会还是非公募基金会，目前在中国都面临着很大的筹款压力。其中税收制度是一个非常重要的原因——中国还没有一个艺术类的基金会有全额捐赠免税的优惠待遇，这对基金会的发展构成了一定程度的影响。中国的艺术基金会普遍规模不大，对于艺术的资助能力有限。所以目前在中国，许多艺术机构和艺术活动仍然依赖于政府财政拨款。近些年来，中国文化发展的政策是以文化产业为核心的，各级政府为推动文化产业发展，都设有文化产业引导资金，并积极推动原有的经营性文化事业单位，如美术出版社、表演院团等的转企改制，这使得原先以中国文化事业单位为主体的中国非赢利文化艺术事业出现了机构和财政的真空地带。文化产业可以获得政府引导奖金的支持，但政府对非赢利艺术事业的赞助却极为有限。从上面可以看到，当前中国处于文化产业和文化事业体制改革的初级阶段，建立完善的艺术赞助体制还有待时日，这为中国艺术基金会的发展提出了挑战。

尽管当前中国的国家政策和社会经济结构还没有具备建立艺术基金会的前提条件和社会基础，但是，由于艺术基金会是非营利运作和专家决策，具有无法代替和估量的第三种文化创生力量，即在政府的公用利益和市场的盈利企图之外，完全根据艺术事业自身的发展需要去启动基础性项目，实施艺术中的非功利（一时没有社会效益和经济利益）项目，弥补尚未被社会意识所关注、却有专业价值的项目，紧急处理和垫付临时重大项目的关键启动经费（如吴作人基金会资助第34届世界艺术史大会的申办工作），培养人才，资助艺术创作，鼓励探索性艺术活动，发掘并富有远见地开拓专业性艺术发展方向等等。虽然艺术基金会这个行业目前对整个中国艺术的发展还不能起到足够的作用，但是它所起的作用和发展的可能性是指向未来的，符合社会发展规律，因此是有前途的！

- 1、摘自董强、李小云的《民政部2009年社会组织理论研究部级课题报告》（2009年10月8日）
- 2、摘自首届中国非公募基金会发展论坛组委会《2008中国非公募基金会发展报告》（2009年7月）
- 3、2009-2010年10月12日的数字来源于基金会中心网（<http://www.foundationcenter.org.cn>），2005-2008年的数字来源于首届中国非公募基金会发展论坛组委会《2008中国非公募基金会发展报告》（2009年7月）
- 4、截至2010年10月12日，基金会中心网（<http://www.foundationcenter.org.cn>）显示，民政部登记的非公募基金会共有58家，而中国社会组织网（<http://www.chinanpo.gov.cn>）则显示为57家。本文使用基金会中心网的数字。
- 5、首届中国非公募基金会发展论坛组委会2009年7月完成该报告。
- 6、摘自首届中国非公募基金会发展论坛组委会《2008中国非公募基金会发展报告》（2009年7月）
- 7、以上数据来自首届中国非公募基金会发展论坛组委会《2008中国非公募基金会发展报告》（2009年7月）。
- 8、炎黄艺术馆是由黄胄先生发起创建的我国第一座民办公助的大型艺术馆。旨在收藏和展览中华民族优秀文化艺术品，为海内外艺术家、收藏家提供艺术交流的场地。1986年始建，1991年9月28日建成。

Development Report of China's Art Foundations

Wu Zuoren International Foundation of Fine Arts
October, 2010

Description on the “Development Report of China’s Art Foundations”

The “Development Report of China’s Art Foundations” issued for “Global Forum of Art Foundations 2010” has been successfully completed under the support of many parties.

First we should thank Zheng Wenhui, the former Chairman of Beijing Huang Zhou Art Foundation, Zhou Yulan, Deputy Secretary-General of Li Keran Art Foundation, Li Guoyi, Chairman of Pan Tianshou Foundation (Zhejiang), Xue Wen, Secretary-General of Beijing International Art Palace Art Foundation, Zhu Jiahui, Executive Deputy Secretary-General of Beijing China Millennium Monument Art Foundation, Li Feng, Deputy Director of Social Responsibility Center of China Minsheng Banking Corp., Linruo Xi, founder of Guangdong Lin Ruoxi Art Foundation, and Huang Dagang, head of the mainland division of Huang Miaozi Yufeng Charity Foundation, who provided the Foundation information and data to our initial draft. We should also thank the fellows in the foundations industry who wrote “Report of China Private Foundations Development 2008” (issued by the Organizing Committee of the First Forum of China Private Foundations), and “Research Report on Development Status of China’s Private Foundations” (Dong Qiang, Li Xiaoyun).

In our common cause, such mutual support forms the base of the development of China’s Art Foundations, the seed will germinate and grow, and the humble record of today will be the historical archive of the future.

This report only captures some initial results of our efforts, and we will further supplement data and improve research on China’s Art Foundations. Please bear with us for any omissions or errors in such a continued exercise, and share with us your feedback and advice any time. That will be much appreciated.

Secretariat of Wu Zuoren International Foundation of Fine Arts
(written by Wu Ning)

October, 2010

Foreword

“China’s Art Foundations” mentioned in this report refers specifically to those Private Foundations registered according to the “Foundation Administration Regulations” issued by the State Council, which aims to use community resources and professional management, to promote and facilitate cultural and artistic activities. Hereby the term “art” mainly refers to a special area of fine art under the general scope of “Art” (extended to architecture, design and contemporary multimedia art), not including drama, music, dance, and other art concepts in parallel with literature (literature and art are paralleled, which is referred to collectively as “art” in Chinese); therefore it does not include literature or other concepts in parallel with science either.

1 Background of China’s art Foundations

The first Foundation in China emerged in 1981. Later various types of Foundations were established. By 2003, according to statistics from Agency of Civil Organizations under the Ministry of Civil Affairs, the number of China’s Foundation reached 954. The vast majority of the Foundations in that period have very strong “government background”. In other words, almost all of the Foundations were established either directly by the government or under the authorization of the government. The government sought to raise private funding through the channel of Foundations, so as to address a variety of social problems occurred at the beginning of the Reform and Opening-up, or to assist the appropriate minority groups. In the meantime, there were some relatively independent University Foundations (such as the Education Development Foundation established in 1995 by Peking University) and Celebrity Foundations. For Art Foundations, there have been Pan Tianshou Foundation established in 1984, Beijing Huang Zhou Art Foundation and Wu Zuoren International Foundation of Fine Arts (“WIFA”) established in 1989. Although the government approved their establishment under the influence of those celebrities founders, those Art Foundations had to rely on continued funding and management by those famous artists or their family members without any government financial support. They had to operate independently with support of professional advisory board and experts to fund projects in art creation, research, exhibitions, criticism and other activities, while at the same time carry out some community improvement activities that are close to their own areas of expertise.

Since the beginning of the 21st century, with social and economic development, on one hand the public space unlocked in the transformation of government functions expanded gradually, on the other hand with the accelerating accumulation of social wealth, the growing number of social issues stimulated the desire of private-sector resources to intervene in the public domain, and the voice of allowing civil parties to establish Foundation was on the rise, which drew attention and recognition of legislative bodies. The introduction of the “Foundation Administration Regulations” in 2004 propelled China’s Private Foundations into a new era. The most noted institutional change in the Regulation was to establish a new system to classify Foundations: based on whether

funding is from the the public, Foundations are divided into two types: public and private, and treated differently on specific rules. According to the provisions of the “Foundation Administration Regulations” in 2004, many foundations, such as the University Foundations (which are similar to Private Foundations), celebrity foundations and a small number of other foundations established before 2004 had to re-register themselves as “non-public foundations”.

China’s “Public Foundations” generally have official background, while “Private Foundations”, as opposed to “Public Foundations”, have weak official background and strong independence. As of October 12, 2010, the number of nation-wide registered Private Foundations was 924, compare to 253 in 2005, 349 in 2006, 436 in 2007 and 643 in 2008, showing a good momentum. Over the same period, the increase of Public Foundations was: 2005: 721, 2006: 795, 2007: 904, 2008: 943, and 2009 – October 12, 2010: 1001. As shown in the figure, since the use of the new classification of the Foundation in 2005, Private Foundations’ growth rate has exceeded that of Public Foundations, exhibiting an accelerating trend year over year.

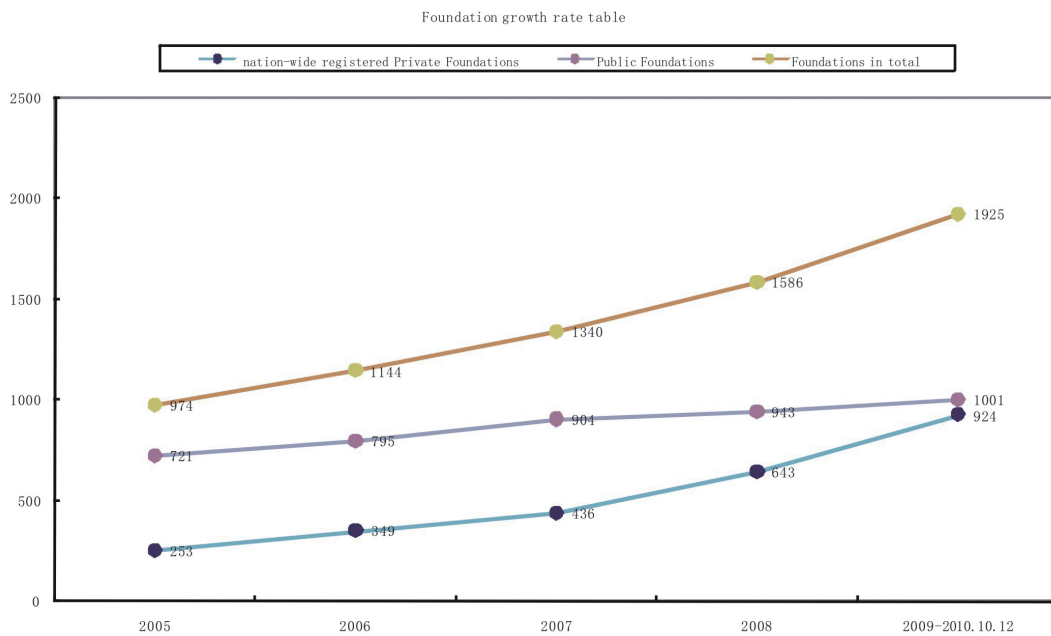


Chart 1: Foundation growth rate table

Based on the registration level, as of October 12, 2010, there are 924 Private Foundations in total, of which 58 are registered with the Ministry of Civil Affairs, 866 are registered with local authorities. The number of registered Private Foundations accounted for 94% of the total. Private Foundations have become a force to be reckoned with.

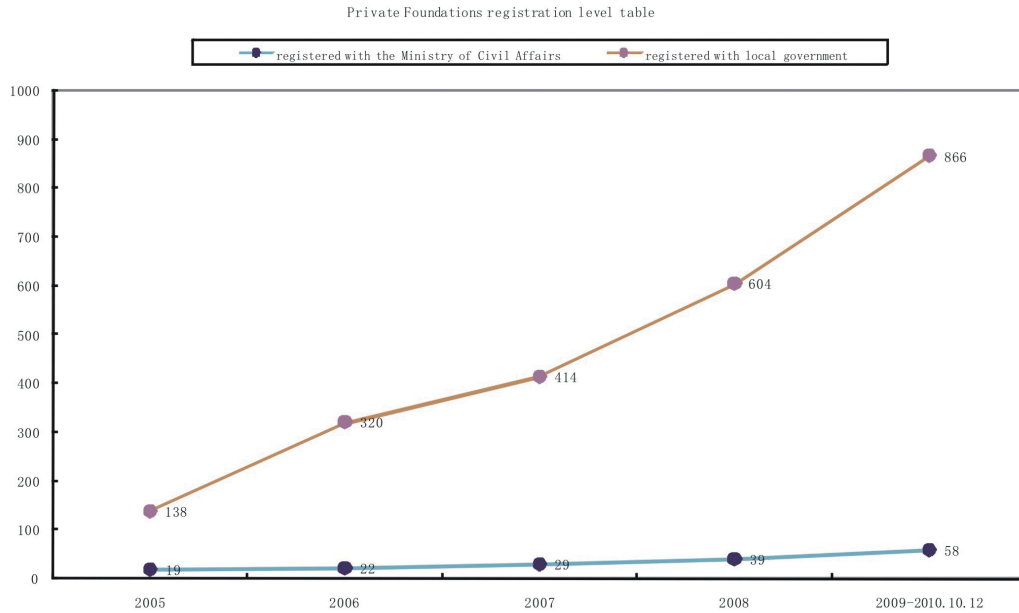


Chart 2: Private Foundations registration level map

With Private Foundations growing rapidly, the areas that Foundations engage in public activities show a very uneven situation. “Report of China Private Foundations Development 2008” has the following analysis: “when foundations set their mission and financing direction, most of them take education, disaster relief, helping the poor, saving the trapped, disabled and other traditional philanthropy causes as the first choice, they take promoting science, technology, medical & health services as the second choice. Other areas are seldom noticed, such as environmental protection, art and culture, community development, policy advocacy and public support.

Taking Private Foundations registered at the Ministry of Civil Affairs (totaling 39 as of the end of 2008) as an example, eight of them have education as the mission and the business scope. They are Tsinghua University Education Foundation, Peking University Education Foundation, Beijing University of Aeronautics and Astronautics Education Foundation, Zhejiang University Education Foundation, Media University Education Foundation, Baosteel Education Foundation, Textile Light Education Foundation, Chang Hsueg-liang Education Foundation; there are 9 others that include education in their business scope: China Southern Air “Top Care” Foundation, Heungkong Charity Foundation, Xin Ping Foundation, Haicang Charity Foundation, China Life Foundation, PICC Charity Foundation, Narada Foundation, Tian Nuo Charity Foundation and Tencent Charity Foundation. Together they account for 43.6% of the total.

12 Foundations’ missions and business scopes include disaster relief, helping the poor, saving the trapped and disabled, and helping other disadvantaged groups, which are Aiyou Huaxia Charity Foundation, Buddhist Compassion Relief Tzu Chi Foundation, Huamin Charity Foundation, China Southern Air “Top Care” Foundation, PICC Charity Foundation, Tencent Charity Foundation, Tian Nuo Charity Foundation, Wangzhentao Charity Foundation, Heungkong Charity Foundation, Xin Ping Foundation, China Social Entrepreneur Foundation and COSCO Charity Foundation, accounting 30.8% of the total.

2 Foundations’ missions and business scopes include medical and public health: Ma Haide Foundation and Wu Jieping Medical Foundation. 6 Foundations’ missions and business scopes include medical and public causes: Xin Ping Foundation, China Life Foundation, China Southern Air “Top Care” Foundation, the People’s Insurance Charity Foundation, Tian Nuo Charity Foundation and Heungkong Charity Foundation. These 8 foundations account for 20.5% of the total.

7 Foundations' missions and business scopes include advancing science, technology and personnel training, namely: Tan Kan Kee Science Award Foundation, Textile Light Education Foundation, Overseas Chinese Tea Research & Development Foundation, Memorial Su Tian Heng He Instrumentation Talent Development Foundation, Li Siguang Geological Science Award Foundation, Zhantianyou Development Foundation for Science and Technology and Zhou Pei-Yuan Foundation, accounting for 17.9% of the total.

4 Foundations' missions and business scopes include policy advocacy, namely: Sun Yefang Economic Science Foundation, China Social Entrepreneur Foundation, Kai Feng Foundation and Xin Ping Foundation, accounting for 10.3% of the total.

3 Foundations' missions and business scopes include advancing artistic development, namely: Li Keran Art Foundation, Tian Han Foundation and Wu Zuoren International Foundation of Fine Arts, accounting for 7.7% of the total.

3 Foundations' missions and business scopes include environment protection, namely: China Life Foundation, Haicang Charity Foundation, PICC Charity Foundation, accounting for 7.7% of the total.

The only community-improvement type of foundation is Taoyuanju Public Development Foundation, accounting for 2.5% of the total.

Also there is only one public support type of foundation: Narada Foundation, accounting for 2.5% of the total."

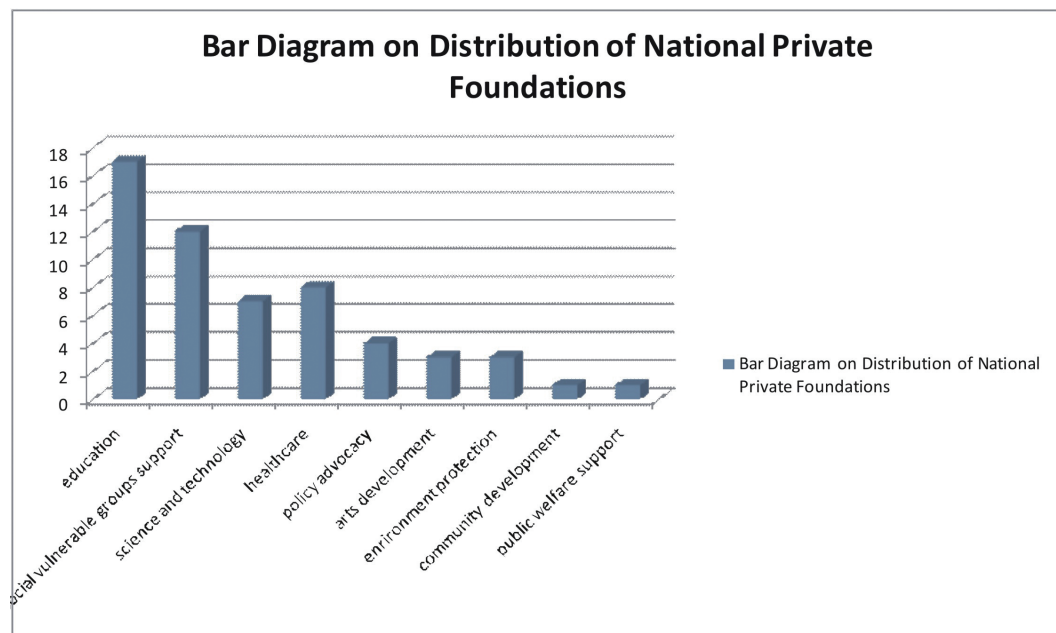


Chart 3: bar diagram on distribution of national Private Foundations (as of the end of 2008)

For 3 foundations mentioned above whose mission and business scope involve advancing artistic development, only 2 are in line with this special class of Art Foundation: Wu Zuoren International Foundation of Fine Arts and Li Keran Art Foundation, accounting for 5% of the total.

According to the data from China Non-Profit Organizations (which is run by the Agency of Civil Organizations under the Ministry of Civil Affairs) ' website (<http://www.chinanpo.gov.cn>), it shows that from the end of 2008 to October 12, 2010, there has been no newly-formed national Art Private Foundations. Their number remains 2, accounting for 3% of all the 58 in total. In other words, after the establishment of Li Keran Art Foundation in 1998, the Ministry of Civil Affairs has not authorized inception of any other new Art Private Foundation.

In the present situation, Private Foundations' main areas are still concentrated in addressing the needs of various social minority groups. According to partial statistics of Liu Taigang (2009), as of October 2008, there were in total 101 Private Foundations founded by private enterprises/ entrepreneurs from Mainland China. Based on public service activities in which these foundations are involved, 38 or 37% are in the field of education, 28 or 28% are in general public (involving education, health care, culture and other areas) services, followed by foundations of poverty reduction, which stand at 17 and account for 17%; the next group includes foundations of helping the old, totally 6 or accounting for 6%; there are 12 foundations in other areas accounting for 12%. Xu Yongguang (2009) thinks these current Private Foundations are too concentrated in traditional charity, which not only easily tightens up the resources in this field but also prevents charitable resources from really meeting the needs of the community. The cause for such phenomenon stems from two reasons. First, Private Foundations in China only have a brief history of existence, and still lack of comprehensive understanding on its potential operation radius. Second, foundation founders' consideration on operating scope are based on two factors: 1), the founders are results-driven. Therefore they tend to choose fields where their efforts are easier to bear fruits. Those traditional public service areas are already highly recognized by the general society. 2) Private Foundations have some "path dependence". Particularly for those Private Foundations with business background, their contributions areas usually maintain a continuous relationship between foundations' operation before the establishment and their activities after the establishment. This kind of "path dependence" reflects the founder's consistent concept on public welfare.

By analyzing the business scope of 20 national-level Private Foundations founded by enterprises and entrepreneurs with registration in the Ministry of Civil Affairs, it is found that almost all corporate foundations focus on traditional charity and education causes, and no foundation is involved in arts and culture.

2 Introduction of China's foundations related to arts

In China, arts-related foundations can be divided into three categories according to their mission and business scope, namely Private Foundations whose main mission and business scope is to advance the development of arts, Private Foundations whose mission and business scope include advancing the development of arts, and Public Foundations whose mission and business scope is to advance the development of arts.

Those discussed in this report are concerned with art and art research-based Private Foundations. Different to the foundations of heritage conservation and cultural heritage protection, these Private Foundations focus entirely on the art of "human creation"; different to the government-funded or government-controlled Public Foundations, this forum focuses on the role of non-governmental organizations in the arts development. Of course, when discussing specific issues, we will not rule out the activities of several other foundations related to the topic of this forum, neither potential opportunities to cooperate with them.

The first category is Private Foundations whose main mission and business scope is to advance artistic development. There are 9 of such kind in China, namely Wu Zuoren International Foundation of Fine Arts, Li Keran Art Foundation, Beijing Huang Zhou Art Foundation, Pan Tianshou Foundation (Zhejiang), Beijing International Art Palace Art Foundation, Beijing China Millennium Monument Art Foundation, Beijing Civic Culture and Art Foundation, Shanghai Civic Art Foundation and Guangdong Lin Ruoxi Art Foundation. These 9 foundations are the main point of discussion for this report.

The second category is Private Foundations whose main mission and business scope includes advancing artistic development. They include Beijing Forbidden City Heritage

Protection Foundation, Beijing Gehua Cultural and Creative Industry Development Foundation, Beijing Harmony Culture Inheritance Foundation, China Oriental Foundation for Art, Beijing, Beijing Guanfu Cultural Foundation, Beijing National Cultural Heritage Protection Foundation, SOHO China Foundation, Shanghai Oriental Culture and Arts Foundation, Feng Jicai Folk Culture Foundation and Guangdong Heritage Protection Foundation.

The third category is Public Foundations whose main mission and business scope is to advance artistic development. There are many foundations under this category, which includes not only Chinese Literature and Art Foundation, Chinese Children's Culture and Arts Foundation, China Ethnic Minority Foundation, China Culture Relics Protection Foundation, China Dunhuang Grottoes Conservation Research Foundation, Overseas Chinese Economic and Cultural Foundation of China and other national Public Foundations with focus on development of culture, but also some local Public Foundations established by local Party Committee Propaganda Department and the Literary Federation focusing on development of culture, such as Beijing Cultural Development Foundation, Shanghai Cultural Development Foundation, Hubei Culture and Art Development Foundation. It also includes some large-scale Public Foundations, such as the Red Cross Foundation, the Youth Development Foundation, the Soong Ching Ling Foundation (both national and provincial branches), etc. Because of their wide range of businesses, they also launch a number of cultural and artistic activities, but this is not their main job.

In addition, because it is so difficult to establish a Foundation in China, especially in the case of cultural/art foundations, some individuals and non-government organizations interested in promoting arts will design a special fund under an established and recognized foundation, so as to receive donations and conduct art granting activities. These special funds fall into three cases. The first one includes special funds established under Public Foundations. For example, Beijing Cultural Development Foundation sets up "Contemporary Art Development Fund", and this special fund is further divided into 6 small funds, namely, "Songzhuang Contemporary Culture Special Fund", "798 Art Fund", "Beijing Contemporary Art Promotion Special Fund", "Art Beijing Special Fund", "Zhou Changxin Special Art Fund" and "China Modern and Contemporary Art Literature Special Fund". The second one includes special funds established under education-driven university Private Foundations, which are set up mainly by the faculties of art schools or art institutes to receive social donations. The third one includes special funds established by some culture or art Private Foundations, such as the nine special funds set up under Wu Zuoren International Foundation of Fine Arts, namely "Hsiao Shu-Fang Art Fund", "A Rebuilt Special Fund", "Han Painting Special Fund", "Wu Zuoren Research Special Fund", "Art History Special Fund", "China Art Criticism Fund", "Art and Cultural Policy Special Fund", "Young Curators Development Fund" and "China Modern and Contemporary Art Archive Special Fund". Wu Zuoren International Foundation of Fine Arts ("WIFA") operates these special funds in one of the two modes: in the first one, WIFA develops special fund according to donors' specific requirements and manages its operation on behalf of the donor, such as "Hsiao Shu-Fang Art Fund"; in the second one, WIFA acts more like a "trust" by managing only treasury activities for the special fund. The special fund is managed by an independent interest group, who is unable to register a Private Foundation under its own name.

In the meanwhile, there are some Foundations established outside of Mainland China, their mission and business scope also include advancing art development in Mainland China, such as Chinese Contemporary Art Fund and Huang Miaozi Yufeng Charity Foundation established in Hong Kong, China Art Foundation established in the UK, and Long March Art Foundation established in the United States.

A survey found that during 2009-2010 the establishment of the Private Foundations related to art has been greatly improved. Taking Beijing as an example, in the first and second categories of foundation mentioned above, in total there are 11 Beijing (local)

Private Foundations (not including 2 national Private Art Foundations). Only 3 were established in 1981-2004: Beijing International Art Palace Art Foundation (1988), Beijing Huang Zhou Art Foundation (1989) and Beijing China Millennium Monument Art Foundation (2001). 1 foundation was established each year in 2005, 2007 and 2008: namely SOHO China Foundation, Beijing National Cultural Heritage Protection Foundation and Beijing Gehua Cultural and Creative Industry Development Fund. Then in less than two years from 2009 to October 12, 2010, 5 foundations were established, of which 3 were established in 2009: China Oriental Foundation for Art, Beijing Harmony Culture Inheritance Foundation and the Beijing Guanfu Cultural Foundation. 2 foundations were established in 2010: Beijing Civic Culture and Arts Foundation and Beijing Forbidden City Heritage Protection Fund.

Date of Founding	Name	Business scope
1988	Beijing International Art Palace Art Foundation Fund-raising, accept donations, and fund activities to advance fine arts such as promotion, exhibitions, exchange, research, collection, personnel training.	
1989	Beijing Huang Zhou Art Foundation Research on Huang Zhou's art creation and practice, conduct sino-foreign art exhibitions and art education courses	
2001	Beijing China Millennium Monument Art Foundation Develop cultural exchanges, raise art development funds, advance the development of cultural undertakings and cultural industries	
2005	SOHO China Foundation Arts and culture; architectural art; urban development; public projects; environmental protection	
2007	Beijing National Cultural Heritage Protection Foundation Raise funds, accept donations, carry on cultural exchanges, reward outstanding cultural talents, protect cultural heritage and engage in public activities promoting the development of culture	
2008	Beijing Gehua Cultural and Creative Industry Development Fund Accept donations, carry out cultural exchange, fund outstanding cultural and creative projects, cultural and creative talent training and cultural and creative industry-related public service activities	
2009	China Oriental Foundation for Art Fund art creation, art professional training, art archival collection, fund non-profit theatrical performances, exhibitions, presentations, communication and art charity	
2009	Beijing Harmony Culture Inheritance Foundation Aid the popularization, exchange, research and protection of traditional culture, support and reward young artistic talents, individuals and groups who have made outstanding contributions to culture development	

2009	Beijing Guanfu Cultural Foundation Fund and promote heritage conservation, fund and promote traditional cultural exchanges, research, popularization, protection, exhibitions, building of public museums and other cultural projects related to public welfare	
2010	Beijing Civic Culture and Arts Foundation Fund cultural art professional training, exhibitions, research, exchange, popularization, data collection and other public welfare activities	
2010	Beijing Forbidden City Heritage Protection Fund Fund construction of the Palace Museum, protection and development of the collection as well as other social cultural public activities; reward teaching and research in areas of heritage and museology	

Following a set of figures, we can see the growth of Private Foundations of Beijing related to art in 2009-2010.

Year	Total new Private Foundations in Beijing	Total new Private Foundations in Beijing related to art	Proportion of the total
2005	12	1	8%
2006	10	0	0%
2007	10	1	1%
2008	16	1	6.3%
2009-2010.10.12	39	5	12.8%

In addition, from comparison of foundations' place of registration and activity areas, it is clear that the above three categories of foundations are mainly in Beijing, which is due to Beijing's status as a political and cultural center. Shanghai and Guangdong follow next. Then the rest fall into other provinces and cities. In the above mentioned first and second categories of Foundations (based on partial statistics of 19 as example), 2 are national-level, 13 are in Beijing, 2 are in Shanghai, 2 are in Guangdong, 1 is in Zhejiang and 1 is in Tianjin. In contrast, the list of the regional development of all Private Foundations in China shows: as of the end of 2008, a total of 39 are national-level Private Foundations, Top 5 concentrated areas of local Private Foundations are Jiangsu (115), Beijing (75), Fujian (71), Guangdong (54) and Shanghai (50). This geographical distribution of national Private Foundations is consistent with China's economic development situation, and the entrepreneurs-driven economy of eastern coastal provinces directly affects the number of Private Foundations. However this distribution is slightly different to that of art Private Foundations, mainly due to the low level of attention of entrepreneurs on culture and art.

The proportion of art-related Private Foundations in total Private Foundations

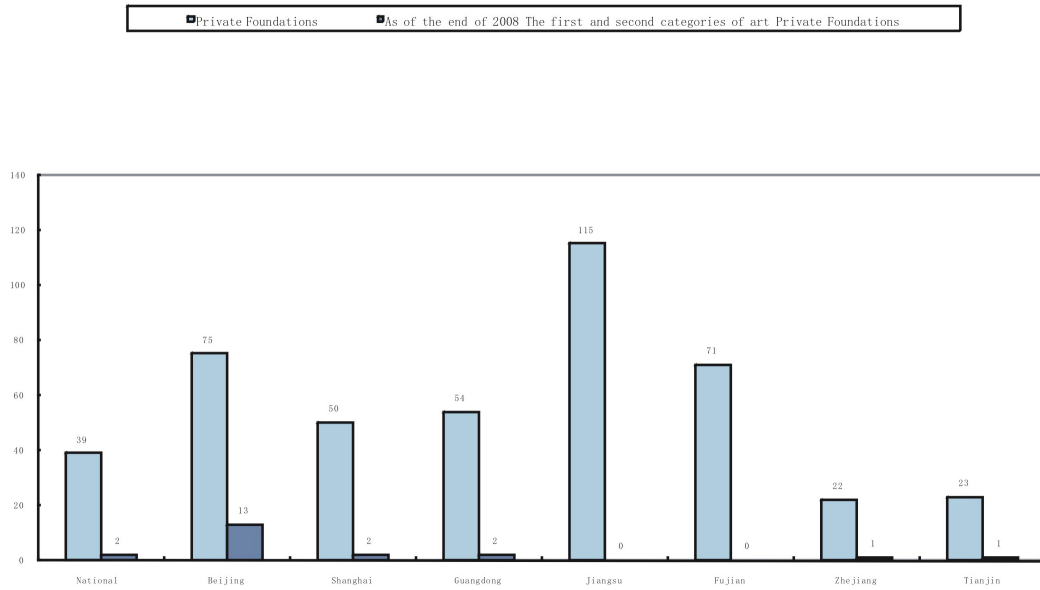


Chart 4: The proportion of art-related Private Foundations in total Private Foundations

3 The situation of Chinese Private Foundations with mission and business scope mainly to advance the art development

There are 9 Private Foundations with mission and business scope mainly to promote the development of art in China: WIFA, Li Keran Art Foundation, Beijing Huang Zhou Art Foundation, Pan Tianshou Foundation (Zhejiang), Beijing International Art Palace Art Foundation, Beijing China Millennium Monument Foundation, Beijing Civic Culture and Arts Foundation, Shanghai Civic Art Foundation and Guangdong Lin Ruoxi Art Foundation. This report focuses on seven areas: the establishment date, registration area and location, the founder and original source of funds, the business reporting line and business scope, donation sources, grant-making and welfare activities in order to analyze the establishment and development of these foundations.

Name	Establishment Date	Registration Location and Authorized Area of Operation
WIFA	1989.8.30	National
Li Keran Art Foundation	1998.3.24	National
Beijing International Art Palace Art Foundation	1988.4.5 Before 2006 located in Crowne Plaza Hotel Beijing; after 2006 moved to Millennium Monument.	
Beijing Huang Zhou Art Foundation	1989.1.5 Beijing	Yanhuang Art Museum
Beijing China Millennium Monument Art Foundation	2001.11.24 Beijing	China Millennium Monument
Beijing Culture and Arts Foundation of People's Livelihood	2010.6.18 Beijing	Yanhuang Art Museum
Shanghai Art Foundation of People's Livelihood	2010.9.21 Shanghai City	Shanghai Minsheng Art Museum
Pan Tianshou Foundation(Zhejiang)	1984 Zhejiang (before 2004 it was national)	Pan Tianshou Memorial Hall
Guangdong Lin Ruoxi Art Foundation	2008 Guangdong	Guangzhou Academy of Fine Arts

Founder and Source of Initial funding	Business Reporting Line	Donation Sources
<p>Wu Zuoren</p> <p>Department of United Front Work</p> <p>58% from Wu Zuoren and his family members, 27% from individual donors (including Wu Zuoren's friends, students, fellow artists), 15% from institutions (including enterprises, government agencies)</p>		
<p>Jointly initiated and established by China Artists Association, China Central Academy of Fine Arts and Chinese Painting Research Institute; the initial funding was donated by Li Keran family and other individuals</p> <p>Ministry of Culture</p> <p>Individuals, institutions and families. Institutions' support is more on sponsoring specific exhibitions or activities.</p>		
<p>Founded by Mr Liu Xun with registered capital from 4 individuals.</p> <p>After 2006 Gehua Group injected RMB2 million to re-register.</p> <p>Beijing Municipal Bureau of Radio, Film and Television (before 2006 it was Beijing Literary Federation)</p> <p>Before 2006: supported by Crowne Plaza Hotel Beijing and some individuals</p>		
<p>Huang Zhou, Zheng Wenhui couple</p>	Beijing Cultural Affairs Bureau	Almost all from the founder's family
<p>Established by Cultural Center of Gehua Group.</p> <p>The initial capital came from donations of some charity organizations and individuals, which was raised early to build the Millennium Monument</p> <p>Beijing Municipal Bureau of Radio, Film and Television</p> <p>Through financing from local governments for project "40 Cultural Celebrity Sculptures".</p>		
<p>Minsheng Banking Corp.</p> <p>Beijing Cultural Affairs Bureau</p>		
<p>Minsheng Banking Corp.</p> <p>Shanghai Municipal Administration of Culture Radio Film & TV</p>		
<p>Pan Tianshou family</p>	Zhejiang Culture Department (before 2004 it was the Ministry of Culture)	Raise funds through auctioning of paintings donated by artists
<p>Lin Ruoxi</p>	Guangdong Cultural Association	Donations by Lin Ruoxi of his own works

Name	Missions and business scope	Funding / public activities
WIFA	<p>Mission: advance the development of Chinese art and the creation of Chinese contemporary art.</p> <p>Business scope:</p> <p>(1) Fund or support Chinese artists' (including art history theorists, painters, sculptors, etc.) exhibitions, academic exchanges, training and other activities in domestic or overseas;</p> <p>(2) Fund or support overseas Chinese artists to go back to China to engage in studying, writing, research, exchanges, exhibitions and other activities;</p> <p>(3) Reward art creation, art history research and top professional art teachers and students;</p> <p>(4) Carry out other activities consistent with the mission of the foundation.</p>	<p>Seven areas:</p> <p>Chinese art creation Chinese art critique Art history research International art exchange Art education Art administration Community improvement</p> <p>Awards:</p> <p>1. "Wu Zuoren Art Award" has three categories: "Plastic Arts", "Art History" and "New Artist". "Plastic Arts Award" is awarded for achievements in Chinese painting, oil painting, sculpture, print art and mural. "Art History Award" is awarded to Chinese art scholar related to Chinese art history, art theory or art commentary. "New Artist Award" is awarded to student in arts college or young artist under 35. This biennial award has been awarded two times (2006, 2008) In earlier years WIFA gave out awards like "Youth Award", "Art Education Award", "Art History Outstanding Paper Award", "Drawing Award" and "Sketching Award".</p> <p>2. "Xiao Shufang Art Award" is awarded to Chinese female artists with breakthrough contributions in art creation and art history. "Xiao Shufang Art Award Special Award" was added later to reflect the development of contemporary art, research, education and communication. It's been awarded twice.</p>

Li Keran Art Foundation	<p>Mission: carry forward the patriotism & dedication spirit of Li Keran, promote oriental culture; research Li Keran's artistic heritage; carry out various academic activities to enhance international cultural exchange, promote contemporary art movement, and advance the development of Chinese culture.</p> <p>Business scope: (1) advance the development of Chinese culture; (2) conduct research, presentation, publication, exhibitions and information collection of Li Keran artistic works; (3) organize and conduct domestic and international cultural exchanges, academic research and other activities; (4) fund the creation and research activities of artists and art theorists, establish "Li Keran Art Award"; (5) manage Li Keran Art School and training seminars; (6) establish Li Keran Memorial and Li Keran Art Museum.</p>	<ol style="list-style-type: none"> 1. Carry out research, publication, exhibitions, and promotion for Li Keran's art. 2. Participate in social welfare activities, make donations for the earthquake disaster relief, etc.
Beijing International Art Palace Art Foundation	<p>Business scope: fund-raising and sourcing donations, and funding promotion, exhibitions, exchange, research, collections, talent training in order to advance the development of fine arts</p>	<ol style="list-style-type: none"> 1. Organize exhibitions and fine arts events for various local flavors and school of thoughts. 2. Collect fine arts works from China and abroad 3. Discover and nurture outstanding art professionals, including art critics.
Beijing Huang Zhou Art Foundation	<p>Mission: advance the development of Chinese painting, raise the awareness and enhance appreciation of traditional Chinese culture and fine art.</p> <p>Business scope: Carry out research on Huang Zhou art creation and practice, hold international art exhibitions and art education seminars</p>	<ol style="list-style-type: none"> 1. When first established in 1989: the central task was to raise funds to build Yanhuang Art Museum.
Beijing China Millennium Monument Art Foundation	<p>Business scope: Develop cultural exchanges, raise funds, and promote the development of cultural undertakings and cultural industries</p>	<ol style="list-style-type: none"> 1) Before 2006: co-operate with exhibitions and cultural events of China Millennium Monument 2) After 2006: focus on executing major project "40 Celebrity Sculptures", hold 1-2 art exhibitions every year.
Beijing Civic Culture and Arts Foundation	<p>Business scope: fund cultural/art talent education, exhibitions, research, exchange, awareness building, data archiving and other social welfare activities.</p>	<p>At present the main task is to co-operate with Yanhuang Art Museum, focus on research of Chinese Art in the 20th Century, while planning to establish an art award.</p>
Shanghai Civic Art Foundation	<p>Business scope: receive donations, aid arts activities, reward outstanding artists, fund public arts education, etc.</p>	<p>At present the main task is to co-operate with Shanghai Civic Modern Art Museum with focus on Chinese contemporary art.</p>

Pan Tianshou Foundation(Zhejiang)	Mission: commemorate Pan Tianshou's significant contribution to Chinese art, carry forward Pan Tianshou's artistic achievement, establish awards, , nurture talents , conduct academic research, foster international and cross-strait cultural exchange, and promote the development of Chinese arts. Business scope: organize seminars,, symposiums, exhibitions; support creative/theoretical research and publications; issue "Pan Tianshou Scholarship" and "Pan Tianshou Art Award"; carry out exchanges with Hong Kong, Macao and Taiwan compatriots, overseas individuals and international cultural organizations; enhance mutual co-operation, and seek donations.	1) Conduct research, publication and exhibition activities of Pan Tianshou art. 2) Fund art theory research (published more than 60 publications since establishment) with focus on the art of Pan Tianshou Awards: 1.1 Pan Tianshou Scholarship: awarded to students of faculty of Chinese Academy of Fine Arts every two years (7 so far). 1.2 Pan Tianshou Art Award: awarded for traditional Chinese painting and art theory.
Guangdong Lin Ruoxi Art Foundation	Business scope: receive, manage and utilize funds, fund art projects, reward outstanding artists, and provide financial aid to young artists.	1) Establish awards for young artists in traditional Chinese painting.

4 Analysis of Current Situation of China's Art Foundations

It has been nearly 30 years since the first foundation emerged in 1981. During the past 30 years, there have been only 9 art Private Foundations in China (those whose mission is to advance the development of art), of which only 6 have a history of more than three years. How to interpret this phenomenon? Through collecting and analyzing basic information of these 9 foundations, several things are worth highlighting.

Based on the founding entity, the above 9 arts Private Foundations can be divided into two types: one is Private Foundations named after renowned artists (5) and the other one is Private Foundations established by institutions (4). The former includes Wu Zuoren, Li Keran, Pan Tianshou, Huang Zhou and Lin Ruoxi foundations; the latter includes Beijing China Millennium Monument Art Foundation established by the State Cultural Industry Group (Gehua Group), Beijing Civic Culture and Arts Foundation and Shanghai Civic Art Foundation established by shareholding commercial banks (Minsheng Bank), and Beijing International Art Palace Art Foundation set up first by shareholding enterprise and later re-registered with the injection of state-owned cultural industry groups. In addition, Beijing International Art Palace Art Foundation was founded by Liu Xun, operated by Beijing International Art Palace, and later re-registered by a government-owned culture industrial group.

4.1 Establishment of Foundations

Based on the small number of existing foundations and the situations about the founders, the establishment of foundation is directly related to the social influence of the founders. All 6 foundations established before 2008 have experienced difficult application process, especially when applying for national foundation. WIFA, despite

preparing for more than a year and winning support of its reporting authority United Front Work Department and the NLD Central, still couldn't complete the registration in its initial attempt. In the end it was Mr. Wu Zuoren's influence and Xinhua News Agency's report about the difficulty WIFA encountered that finally caught the attention of the national leaders, who then quickly authorized the approval. Li Keran Foundation was established in September 1992 through a joint initiative by Chinese Painting Research Institute (the predecessor of China National Academy of Painting), Central Academy of Fine Arts and Chinese Artists Association. The application stumbled upon the central government's sudden initiative to re-examine all the civic organizations and therefore was frozen pending further notice. It didn't receive the final approval until March 24, 1998 when Premier Zhu Rongji and several other national leaders such as Luo Gan, Li Tieying and Li Guixian intervened.

4.2 Foundations' Business Development

4.2.1 Relationship with the Founder

Regardless whether the foundation's title comes from a celebrity artist or an institution, the foundation tends to include more or less research on the founder or service to the institution.

For foundations named after famous artists (Wu Zuoren, Li Keran, Pan Tianshou and Huang Zhou), Li Keran Foundation and Pan Tianshou Foundation are funded by family members or co-funded with other institutions. Both foundations include "carry forward Li Keran's patriotic dedication spirit, research Li Keran's artistic heritage" and "commemorate Pan Tianshou's contribution to Chinese art, research and carry forward Pan Tianshou's artistic achievement" clearly into the missions of the foundations, and also set them as the focus of the foundations. WIFA and Huang Zhou Foundation were created by the artists themselves. When the artists were managing the foundations, they generally would not engage in the research or exhibitions of their own arts. For example, Huang Zhou Foundation's central task at that time was to build Yanhuang Art Museum, and Wu Zuoren Foundation's task was to give out Wu Zuoren Art Award to support art creation, art history study and art teaching, etc. When the artist passed away or faded out of daily management, the foundations would increasingly focus on researching the founder's art practice, issuing publications and organizing exhibition. (Since 1997 Huang Zhou Foundation started to focus on studying and exhibiting Huang Zhou's art). It can be seen from the current activities of these foundations that art research and exhibition related to founders will become the main focus of foundations' operation. In the late 1990s and early 2000s (during which Wu Zuoren was very ill and passed away), WIFA's activities were more concentrated on Wu Zuoren-related research, publication and exhibition. After 2009, the Foundation will further increase the granting and participation in other areas, and as an ongoing effort, Wu Zuoren-related research will account for a smaller and smaller proportion of the entire operation.

For foundations set up by institutions, they basically rely on initiating institutions to carry on projects, and take the task to promote the cultural development of initiating institutions, so they have a more specific direction toward generating desired social benefits. For example, in early days the main activities of Beijing International Art Palace Art Foundation were held in Crowne Plaza Hotel Beijing. All those activities received the hotel's full support, and the Foundation's activities helped to generate great publicity for the hotel. Beijing China Millennium Monument Art Foundation is affiliated with China Millennium Monument Art Museum. As a foundation under Gehua Group Cultural Center, it mainly supports Gehua Group's own cultural activities. Minsheng Bank's two newly established foundations have gradually re-calibrated their goals to serve the needs of Yanhuang Art Museum, which was funded and operated by Minsheng Bank, and Shanghai Civic Modern Art Museum, which was founded again by Minsheng Bank.

4.2.2 Relationship with Business Locations

Except Wu Zuoren Foundation and Li Keran Foundation, the other art foundations all use art museums or art schools as registration location. So the registration location becomes the development platform, and many activities are carried out around the registration place. For example, Pan Tianshou Foundation is registered in Pan Tianshou Memorial Hall, which is located in China Central Academy of Fine Arts. So Pan Tianshou Foundation's funding focus (such as Pan Tianshou Art Award and Pan Tianshou Scholarships) is toward the students and teachers of China Central Academy of Fine Arts. Guangdong Lin Ruoxi Art Foundation is registered in Guangzhou Academy of Fine Arts, and its first award was given to a graduate student of that college. For other foundations with art museums as registration locations, their main operations revolve around the primary goal of promoting the continuous expansion and improvement of the museums. Of course, the fact that these foundations were able to register in such museums or art institutions illustrates those institutions' support of these foundations, and the good long-term relationships between those institutions and the foundations.

4.2.3 Relationship with Leadership of the Foundation

The most important factors in the development of the foundation are the domain expertise and the resources of the person in charge of the foundation. For example, the leading members of the first two councils of WIFA, Ai Zhongxin, Liu Xun, Hou Yimin are all artists and art educators. Therefore during their leadership, the foundation's emphasis was art creation and art education. During the third council, the foundation's leadership team consisted of mostly art historians and art critics. So under their leadership, the foundation made considerable progress in art history effort, growing from constructing art history study in early days to undertaking art history research funding programs that included ancient, modern, world art history and various domains within art history. They also initiated and launched "Chinese Art Criticism Fund". The earlier funding activities of Pan Tianshou Foundation were primarily in Zhejiang. After Pan Gongkai became the President of China Central Academy of Fine Arts, the foundation's funding area expanded gradually to the entire nation.

4.3 Foundation's Fund-Raising Channels

As the society at large does not share a common understanding of sponsoring art, many entrepreneurs and the rich consider art as a tool to compound their own wealth, and there is little motive for pure non-profit support. Before this backdrop, fund-raising for art Private Foundations has been very difficult.

Those art foundations set up by institutions are generally supported financially by sponsoring institutions. Also some will raise funding from the government through projects and then reserve the leftover balance as the Foundation's assets.

Celebrity-driven Private Art Foundations encounter the biggest challenge on fund-raising. It is found from the survey on these five celebrity-driven art foundations that, almost all funding of Huang Zhou Foundation and Guangdong Lin Ruoxi Foundation is from themselves and their families. WIFA also received most of the funding from Wu Zuoren and his family, During the foundation's 20 years history, 58% of contributions were from Wu Zuoren and his family, 27% were from other individuals (including artists, Wu Zuoren's friends and students), 15% were from institutions (including enterprises and government agencies). Similar to Huang Zhou Foundation and WIFA, Li Keran Foundation's donations are from family members, individuals and institutions; and Pan Tianshou Foundation's funding is all from proceeds from selling off paintings donated by Pan Tianshou's students and friends. This shows that the biggest support of celebrity-driven foundations still comes from family members, friends and students. Support from corporations is very little. If there is any funding from corporations, most goes into financing specific exhibitions (especially those exhibitions of celebrity's art, such as Li Keran Centennial Exhibition), because such activities

often draw much greater publicity for sponsoring corporations.

Having said that, because of the special domain of expertise of art foundations, their fund-raising method has a special channel in contrast to other types of foundations, that is to collect works from artists and monetarize through auction. Pan Tianshou Foundation and WIFA have both deployed this method, which served their then development needs well.

4.4 Foundation's Funding and Public Welfare Activities

Art Private Foundations' funding and public welfare activities mostly fall into several categories below.

The first one is to commemorate (including doing research, publication and exhibition on his/her art) the founders, or promote the development of the initiating institutions. This is almost the bare-minimum activity of all the foundations.

The second one is to use awards as the main granting method. For celebrity-driven foundations several awards will be set up under the names of the celebrities and most of these awards are related to the art fields they practiced. Wu Zuoren was a scholarly type of artist with comprehensive style, and he paid special attention to history research. The "Wu Zuoren Art Award" is given for 1) art works, including Chinese painting, oil painting, print, sculpture, mural; 2. art history research; 3. emerging new artists. Ms Xiao Shufang was an outstanding female artist. The "Xiao Shufang Art Award" is given to female artist with outstanding contribution. Huang Zhou excelled at describing the western China with brush and ink painting, The "Huang Zhou Art" award is given to traditional Chinese painters describing the western flavor. Pan Tianshou was an art theorist and traditional Chinese painter, so "Pan Tianshou Art Award" is given to outstanding contribution in 1) art theory, 2) art creation (traditional Chinese painting). 3) art education (students in school). Lin Ruoxi's background was in traditional Chinese painting. He positioned his foundation's awards for freshly graduated young traditional Chinese painters.

The third one for almost all the art foundations is to organize, co-organize or sponsor a number of exhibitions to promote international exchange. These exhibitions are more oriented toward classical art.

The fourth one for some art foundations with global vision is to fund some projects to promote the global development of Chinese art. In recent years, WIFA strengthened the support on ancient and modern world art history research, art criticism and arts administration.

The fifth one for some of the foundations is to make some charitable contributions or participate in disaster relief operations. For example, Li Keran Art Foundation donated RMB300,000 for earthquake-damaged areas in 2008; WIFA initiated and funded "A Rebuilt" project in which it organized 12 architects to design tailor-made residential solutions for surviving villagers after the earthquake.

4.5 Mode of Operation for Foundations

Most Art Private Foundations are operation-type foundations, and there are a few with both operation and grant-making (such as WIFA). The reasons for the tendency on self-operation could be that the main activities these foundations engage in are to commemorate the founders or to promote the development of the initiating institutions, or to give out awards under founders' name. The scope of these activities is relatively small, and there is not much room for co-operation with other organizations or individuals. Wu Zuoren Foundation used to do mostly self-operation in early days. In recent years it has expanded contacts and collaborations with the art community and developed a special fund platform while grant-making programs gradually increasing as a result.

4.6 Independence of the Foundations

Those foundations established by institutions face smaller funding pressure, at the expense of greater dependence on the institutions. Therefore their management and operation performance will be affected to some extent. The weak fund-raising capability issue is common among celebrity-driven foundations. However, from another perspective, because most of their funding is raised by founders themselves, their operation and decision-making also enjoy considerable independence, which helps to better reflect the mission and the goals of the foundations upon inception. Of course, celebrity artist himself or his family usually exerts significant influence on the foundations. Among the 5 celebrity-driven art foundations, except for WIFA which has had three chairmans who are either influential artist or art theorist in the industry, the other four foundations all appoint family member as chairman. (Wu Zuoren's family member has served as the second and third secretary-general). Since the foundation is essentially self-funded, the family members pay extraordinary care for the foundations, and they often have stronger financial disciplines. Nonetheless, when the foundation is too over-shadowed by the family, it might find it a challenge to attract professional talents. In general, during the start-up and growing phase of the foundations, the celebrities themselves and their friends, students and supporters are the basis and impetus for the development of the foundations. In the "post-celebrity era", with celebrities passing away, and that generation of supporters aging, in order to sustain long-term growth, these foundations must open up and transit into professional management. In this regard, WIFA has been a long-time practitioner with inspiring results.

Conclusion

Art foundation is very new in China. Regardless of Public Art Foundation or Private Art Foundation, they are facing tremendous fund-raising pressure in China. Tax regulation plays a very critical role - there isn't an art foundation enjoying tax-exempt status on donations yet, which undermines foundations' effort to grow and expand. China's art foundations are in general small with limited capacity to fund art initiatives. So currently in China, many art institutions and art activities still rely on government subsidy. In recent years, China's cultural development policy centers around cultural industry. To advance the development of cultural industry, government branches at all levels set up conduit funds for cultural industry, and actively pursue restructuring of existing cultural institutional businesses, such as fine arts publishing house, performing troupes, etc., This creates a vacuum organizationally and financially in China's NPO culture and art industry, who used to have these government-affiliated institutions as operating vehicles. Cultural industry is able to receive government's financing and grants, but non-profit art industry only receives extremely limited support from the government. We can see that China at the moment is still in the early stage of the transformational reform of its cultural industry, it is yet to develop a comprehensive system for art sponsorship, which poses formidable challenges for the development of all the art foundations.

Although China's previous national policy and socio-economic infrastructure possesses neither the prerequisite nor the social foundation for the establishment of art foundations, the art foundations' nonprofit nature and expert planning provides for an irreplaceable and inestimable power of culture creation that, public and commercial interests aside, creates basic projects that promote the arts, projects that implement non-utilitarian art (at the moment there are no social and economic benefits) and projects that have not garnered any social attention but are still professionally valuable. Art foundations also have the ability to temporarily release emergency funds for large scale projects, such as the financial sponsorship of China's 34th CIHA Congress hosting rights bidding team, provide for personal training,

subsidizing art creation, promote exploratory art activities and identify new areas for art development. Although art foundations currently do not have the capability to achieve all the areas identified above, their future potentials are without boundary!

- 1、 From Dong Qiang, Li Xiaoyun, the “Topics Report on Social Organization Theory Research of Ministry of Civil Affairs 2009” (October 8, 2009)
- 2、 From Organizing Committee of the First Forum of China Private Foundations, the “Report of China Private Foundations Development 2008” (July, 2009)
- 3、 Data of 2009-October 12, 2010 is from foundation center’ s website <http://www.foundationcenter.org.cn>, data of 2005-2008 is from Organizing Committee of the First Forum of China Private Foundations, “Report of China Private Foundations Development 2008” (July, 2009)
- 4、 Organizing Committee of the First Forum of China Private Foundations issued the report on July, 2009.
- 5、 The above date is from Organizing Committee of the First Forum of China Private Foundations “Report of China Private Foundations Development 2008” (July, 2009) .
- 6、 From interview on Ms Zhou Yulan on October 9, 2010
- 7、 Yan Huang Art Museum was initiated and founded by Mr Huang Zhou, and it is China’ s first large-scale government-subsidized art museum. It aims to collect and exhibit fine Chinese cultural and art works, and provide avenue for art exchange between Chinese and overseas artists and collectors. It was founded in 1986 and completed on September 28, 1991.