



AVANT ARTE

# THE NEW GENERATION OF ART COLLECTORS

Collector Report · 2024

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# Introduction

## by Mazdak Sanii

Avant Arte was built around a mission to make discovering and collecting art radically more accessible. This mission centres on an understanding that the incredible depth of impact that art can have on people is not nearly matched by the breadth of that impact. We have always believed that art could, and should, inspire many millions more of the new generation than it has ever done before. And so the focus of this report — more precisely who the new generation of collectors is, what motivates and alienates them, and the implications for how the art world might evolve as they become an increasingly powerful voice — couldn't be closer to home.



Mazdak Sanii,  
CEO and Co-Founder,  
Avant Arte

My co-founders, Christian Luiten and Curtis Penning, and I all came to art through music in different ways. Avant Arte started life as a simple blog recording the work of visual artists discovered primarily through the internet — this approach resonated to the extent that our community has grown to more than 3.3 million enthusiasts and collectors around the world. And, as an internet-born company, we know this online community intimately: from Instagram and TikTok audiences to private WhatsApp groups of trusted collectors, online focus groups and one-to-one dialogue with our team each and every hour. The report aims to surface this knowledge in a structured way, presenting the results of in-depth surveys completed by almost 1,500 of our community, in addition to qualitative interviews and data from across our platforms. I hope that it becomes the start of a consistent, collaborative and much more widely shared programme of insight into how younger audiences and new collectors can support artists, institutions and become an engaged, ever more central part of the wider art world.

Indeed, with limited sources of real insight today, it is easy for this new generation to be type-cast in lazy ways: as lacking the means to support artists while they await the great generational wealth transfer, too frazzled by social media and our postmodern attention economy to be able to engage deeply

with culture, and without meaningful respect or care for serious arts institutions that have a long heritage of enabling public access to art. We know these generalisations to be demonstrably untrue and that they fail to reflect the diversity and cultural richness we find within our community; many of the findings of this report underline this statistically:

- With half of those surveyed starting collections within the last 5 years and 40% spending upwards of €10,000 per year on art, there is impressive new energy entering a market that is often characterised alongside classical music and theatre as stagnating while its core audience ages.
- 61% of our community go to a museum or gallery at least once a month, with 74% defining these 'traditional' spaces as one of their main sources of inspiration — a level of engagement that might challenge the defeatism of some of our cultural commentary today.
- A staggering 40% of our community were keen to do more to support museums financially and, of them, 75% were unsure about how they could. Indeed over 90% do not believe the art world to be a welcoming or inclusive environment.

It is no secret that the cultural funding climate today is closer to apocalypse than utopia — museums are permanently closing rather than 'just' being forced into deaccessioning works to fund core operating costs, many artists are struggling in an uneven market where demand is heavily concentrated around the safest and the most established, and galleries without defensible blockbuster rosters or deep pools of private capital to draw from face significant uncertainty in the medium-term. I believe these findings should make us optimistic about the future of art, with a new generation who have all of the fundamental ingredients — growing scale, authentic engagement and a desire to support — necessary to help solve the challenges of today. But they must also bring profound urgency to our efforts to remodel and re-energise how we understand, engage with, and help to grow the new generation of collectors.



# The Collector Stereotype



Elmgreen & Dragset,  
Death of a Collector, 2009  
Photography © Anders Sune Berg

Many have preconceptions about art collectors. A Google Image search for 'art collector' returns the stereotype:

"a wealthy, often older man wearing a blazer and designer glasses, stood in his home in front of a vast collection of oil on canvas."

ChatGPT returns similar output when prompted to describe a traditional art collector:

"The stereotypical art collector is often portrayed as an older, wealthy individual from an upper-class background. They exude an air of sophistication and privilege, with refined tastes in both art and culture. Art collectors can be snobbish and pretentious, looking down on those who

don't share their appreciation of art or who can't afford to participate in the art world. This collector's passion for art is accompanied by a level of detachment, focusing on the investment value of their acquisitions rather than personal emotional connections."

As the saying goes, there's no smoke without fire — there are no doubt collectors out there who fit the stereotypes to some extent.

However, we know that many collectors — most, even — don't fit that stereotype. ChatGPT added a disclaimer: "It's important to remember that art collecting is a multifaceted pursuit, and collectors can be incredibly diverse."

That's true. And the world of art collecting is changing. We're seeing an influx of new entrants to the art world who are discovering and buying art in new ways, motivated by their passion for artistic output and the artists that create it.

In particular, the emergence of popular online platforms connecting artists, museums, galleries and other players with audiences irrespective of where they are has granted access to those who were previously denied entry. Avant Arte aims to welcome everybody, but with a special focus on those who may be earlier on in their art journey — collectors with a diverse range of backgrounds, behaviours, tastes, and attitudes. This is the new generation that we focus on in our report: online collectors and art lovers who have recently entered the art market — many within the last 5 years.

"Everything is more accessible to anyone. It's easier to buy. You just connect, you select what would be nice on your wall. If it's available, you can order it already framed and you receive it with the white gloves, the certificate of authenticity. So yeah, it's easier to collect, it's easier to get into art."

Male collector, 30-40, France

We hope that, by providing structured insights around this new generation of collectors — who they are, what drives them, how they engage with art and collecting today — it can be of benefit to how the wider art world creates meaningful dialogue with them, maximises their engagement, and capitalises on the opportunity for this new generation to be an important foundation for an exciting future for art and artists.

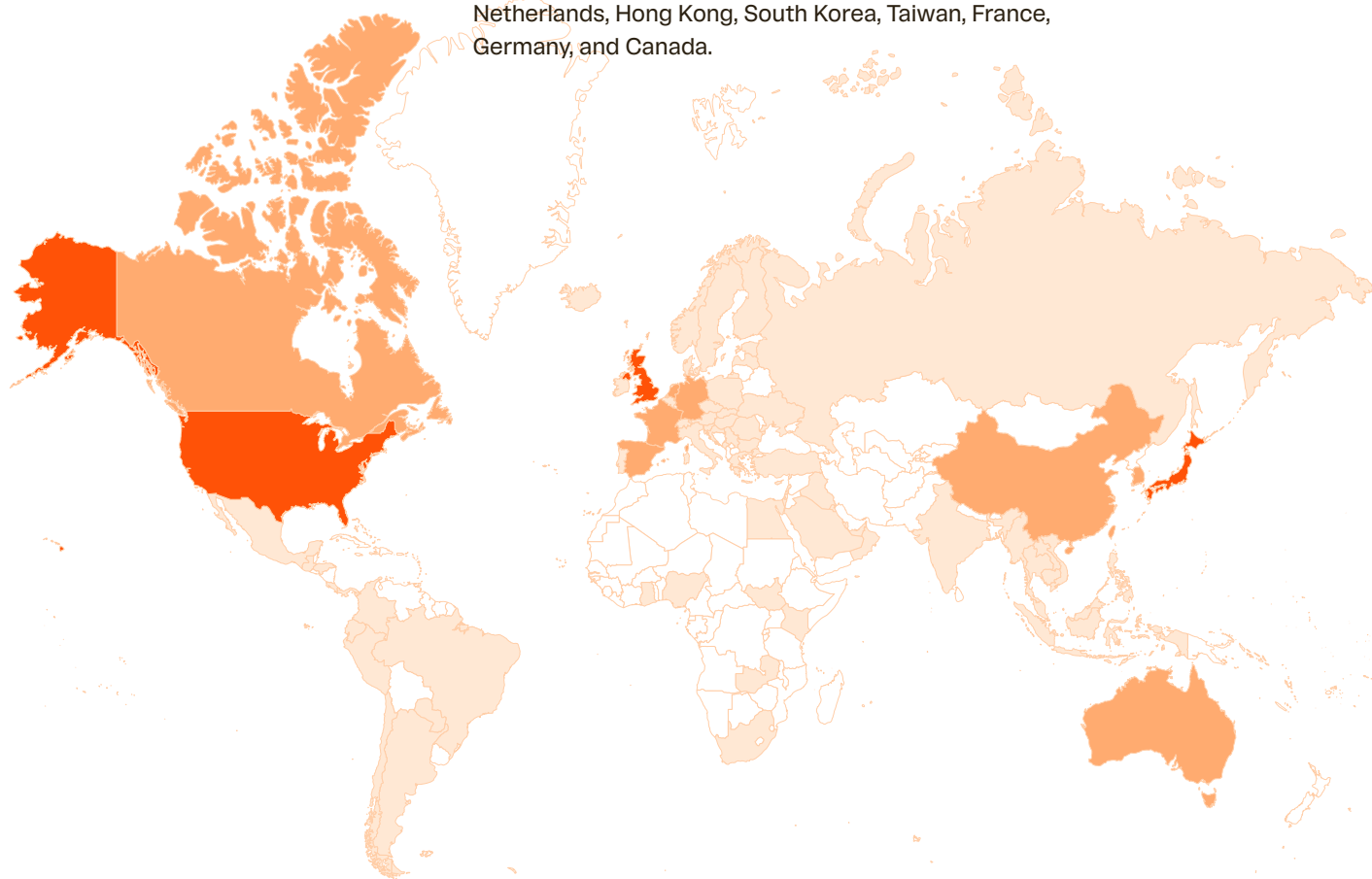
We're delighted to share our findings with you.

# Our Global Community

We have built a community of 3.3 million enthusiasts and collectors.

Below, we have a heat map demonstrating where our global community is distributed. In total, they span more than 100 countries, with especially strong concentrations of art lovers in North America, Western Europe, and East Asia.

Our top 10 collector geographies are: the USA, UK, Japan, Netherlands, Hong Kong, South Korea, Taiwan, France, Germany, and Canada.







George Condo, Prismatic Head Composition, at Avant Arte's printmakers, Make-Ready, 2024

## 1. Almost half of new-generation collectors are aged under 40

While the traditional art collector is often depicted as older, across our collector base, 46% are aged 18-39, and 80% are younger than 50. We attract art lovers who are early on in their journey through to the most seasoned collectors.

When it comes to gender, the new generation does still reflect the broader market. Across our top 10 collector geographies, 81% of collectors describe themselves as male. On our social channels, the story is much more balanced. On our primary Instagram channel, 54% of our 2.7M followers are women, and 62% are younger than 35. On TikTok, 64% of our 125k audience are women and 88% are under the age of 35. We are acutely aware of the art world's gender gap — as part of our mission to drive art accessibility, we are striving to reach more female collectors and spotlight female artists. At the time of writing, 36% of our artist collaborators identify as women or non-binary, and 53% come from Asian, Black, Latino, Middle Eastern, or Indigenous communities.



## 2. 4 in 10 new-gen collectors spend more than €10k a year on art

The budgets of our community are diverse, ranging from modest through to more expansive. We know that a large proportion of them are at the earlier stages in their collecting journey and have seen countless times how budgets grow exponentially with experience, knowledge and trust.

- While 14% have an annual budget of less than €1k, 39% of our community spends more than €10k a year on art and almost 60% spend over €5k
- This is particularly high among collectors in East Asia, with 45% of Taiwanese collectors spending over €10k annually, 50% in Hong Kong, and 59% in South Korea, reflecting the boom in these markets in recent years

## 3. 3 in 4 new-gen collectors are looking for prints

Across the board, prints are our most popular medium — more than 75% of our community tell us they're interested in prints when they sign up. At the same time, demand for original works is strong, with 63% of the community interested in these. Elsewhere, 56% tell us they're looking for drawings;

47% have an eye for sculpture; 42% seek hand-finished works; and 23% are interested in NFTs.

Cai Guo-Qiang,  
Snow Lotus No. 1, 2024

"I think thanks to companies like Avant Arte, the point of entrance is much lower than it used to be. I started with prints too. So we start with prints and... then at a certain moment, you start collecting other things, original works."  
Male collector, 40-50, The Netherlands



# The Journey of a New-Generation Collector

## 1. Half started collecting less than 5 years ago

Bucking the stereotype of an ageing collecting environment with an absence of fresh energy, many within this new generation are early on in their collecting journey. Across our top 10 collector geographies, nearly a quarter have only been collecting for 2 years or less and half for 5 years or less

We have a range of art collectors with a breadth of experience — some are more seasoned collectors, whereas others are far earlier on in their journey. We tend to split these collectors into three categories:

- New collector: 0-2 years
- Early collector: 2-5 years
- Developing collector: More than 5 years

We see this vary by country: we have a higher proportion of developing collectors in the UK, France, USA, and Canada. By contrast, South Korea and the Netherlands tend to be newer to collecting — here, around 1 in 3 are new collectors.

Given our laser focus on the new generation and those early on in their journey, we will take a look at some of our other data points through this lens.



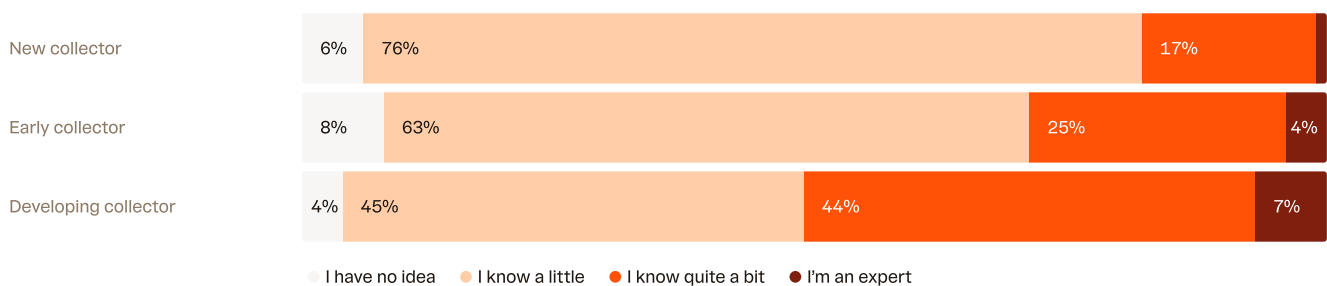
## 2. More than 2 in 3 consider themselves collectors

The majority of our community would describe themselves as 'art collectors', despite being earlier on in their collecting journey — this increases for those collecting for more than 5 years (82%) vs those early in their journey (65%).



## 3. New generation want to challenge the collector stereotype

While most of the new generation do consider themselves collectors, they're clear on one thing: they collect to fulfil their passion for art, and they're eager to shake off the stereotype. Unsurprisingly, the feeling of not knowing enough about the art world dissipates as a collector becomes more experienced. While less than 20% of new collectors claim to know a lot about art, this increases to more than 50% for our developing group. Confidence grows with time.

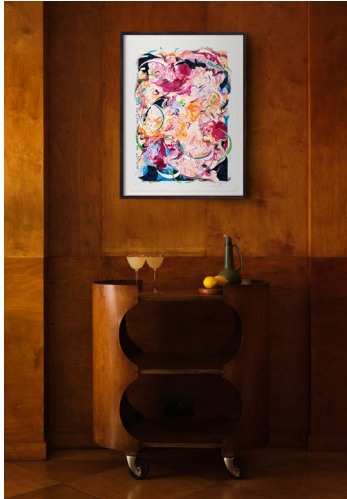


Of those that don't consider themselves an 'art collector', their main reasons include:

- **They buy art they're passionate about, not for financial gain**

"I buy for myself. The term collector makes me think of someone who invests also in pieces they don't perhaps love themselves."

Male collector, 35-39, Switzerland



Michaela Yearwood-Dan,  
Just, 2023

"Because I do not try to accumulate pieces for their artistic value but because I like them in relation to the story they tell and the effect they give me."

Female collector, 30-34, France

#### — Art collecting sounds too serious or pretentious

"It implies classism"

Female collector, 25-29, United Kingdom

"'Art collector' feels too serious. I am a fan of art that is available to buy, if I love the piece, I have the money, and the price is right."

Male collector, 30-34, Netherlands

#### — Not having the space or budget for a large collection of artwork

"I haven't got the capacity/budget at the moment, hopefully in the future once I have more disposable income I can purchase more and then feel comfortable with that title."

Male collector, 25-29, United Kingdom

"I don't have the purchasing power of a true collector. I buy what I like if and when I can. It does make for a more eclectic collection though."

Female collector, 65+, United Kingdom

#### — Believing they don't yet know enough about art

"My knowledge in art feels way too superficial to be able to be called an 'art collector'. I'm more a fan of specific artists."

Female collector, 18-24, Austria

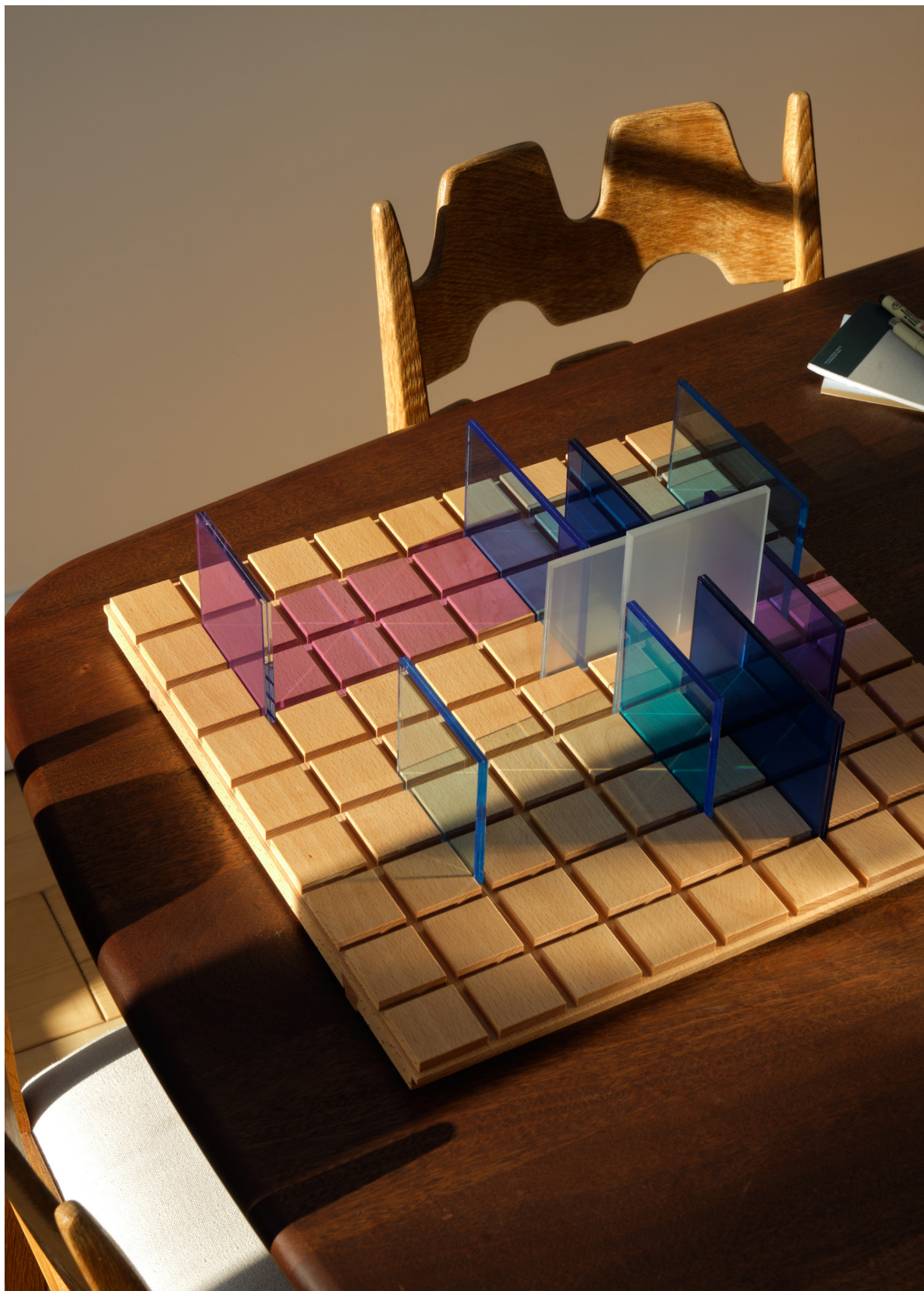
"I guess I consider 'collectors' as people deep in the art and who know the science of it. I just run into things I love. I'm not so much collecting as discovering."

Male collector, 35-39, United States

"Still no clue what art to collect or who to follow. So not considering myself trained enough to start collecting."

Male collector, 25-29, France

We wanted to take a look into the homes of our community to better understand what makes up their current collections. Our data suggests that new collectors are likely to start with prints and digital works before branching out into originals later in their collector journey.



Larry Bell,  
Colour Tool, 2023



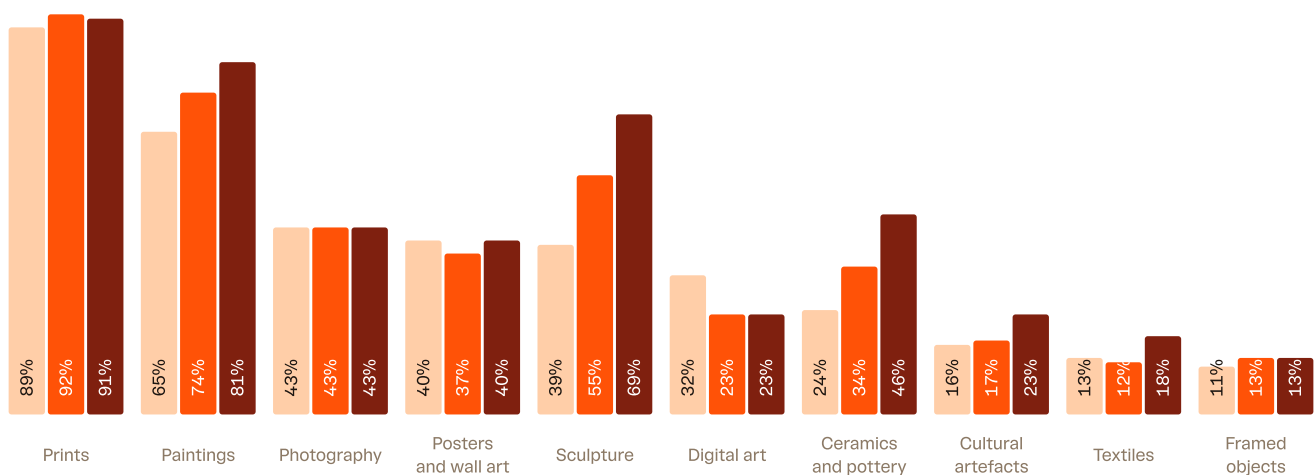
## 4.

**Prints dominate over original works**

No matter how long someone has been collecting, prints are the most common medium we'd find in their homes. This reflects the high demand for prints that we saw earlier in our global heat map.

Elsewhere, we see some differences in medium ownership depending on a collectors' experience. Compared with experienced collectors, our early collectors are:

- 48% less likely to own ceramics or pottery
- 44% less likely to own a sculpture
- 31% less likely to own cultural artefacts
- 28% less likely to own textile works
- 20% less likely to own a painting



By contrast, early collectors are 39% more likely than more experienced collectors to own digital art.

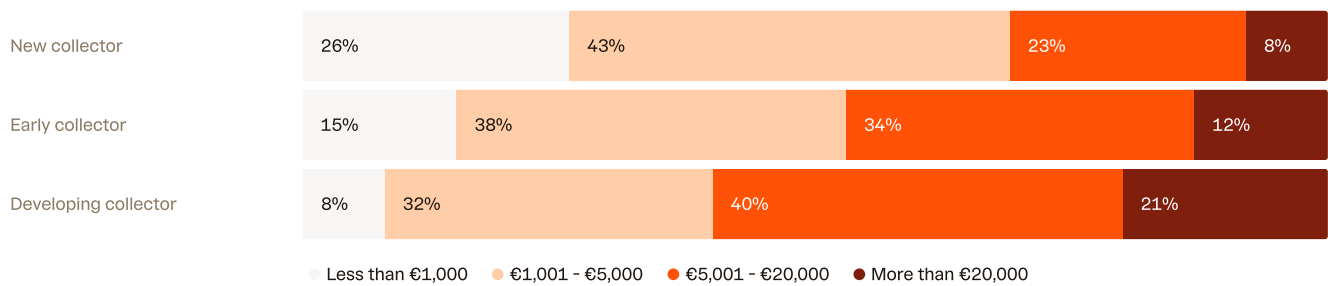
"I think Instagram and NFTs and digital art have created that separation between those two worlds [new generation vs traditional collectors]. Also, the value of things when you begin collecting. Unless you have a crazy budget, you cannot afford those blue-chip artists."

Male collector, 30-40, France

## 5. **2 in 3 new collectors have a budget up to €5k for a single piece and budgets increase significantly the longer a person collects**

Not only does a collector's knowledge and medium preference change with experience, so does the amount they spend on art.

The longer a person has been collecting, the more likely they are to have purchased higher priced artworks. Of those in our community who have been collecting for more than 5 years, 21% have made at least one art purchase of more than €20,000. This compares with just 8% of early collectors. By contrast, 26% of early collectors have spent a max of €1,000 on a single piece – for experienced collectors, this drops to 8%.



“When you start off collecting, it's more prints and editions. Over time as you accumulate pieces, I think the tendency probably is to shift towards originals and higher price points. At lower price points, you've got many works and you're running out of space. I'm now being more selective.”  
Male collector, 30-40, United States

We see this trend mirrored in our own data. Typically, we see collectors begin their journey with more accessibly-priced time-limited editions. As they purchase more pieces over time, they move towards higher-priced work, they buy at a faster rate, and move away from time-limited editions towards sculpture and hand-finished works.

The amount spent on each piece increases as a collector buys more:

- The median price of a collector's first piece is €765
- By their 5th piece, this has nearly doubled to €1,438
- By their 15th piece, the median price is over the €2,000

The frequency of purchases also increases as a collector buy more art:

- The time between their first and second purchase is 193 days (just over 6 months)
- By the time they're on their 5th piece, they're typically buying every 3 months
- By their 15th purchase, customers are buying around once every 50 days

As a customer buys more, they move from time-limited editions to other mediums:

- Just over 50% of collectors' first purchase with Avant Arte is a time-limited edition.
- By their 5th purchase, time-limited editions drop to 25% of purchases — with 2 in 3 coming from limited edition prints and sculptures
- After their 10th purchase, time-limited editions drop closer to 15% of purchases, with prints, sculpture, and hand finished picking up almost all of the remainder

"I started with prints and editions. I even started with urban art. Then I got into small drawings, then I got into paintings of emerging artists more comfortably. Now, I'm at the stage where I try highly established artists sell for over €100k, to smaller works of blue-chip artists. Collecting art is a journey. It's not a sprint, it's a long journey. You don't have the same budget for collecting. Your house evolves, your taste evolves, you get bored of some stuff. There is this evolution in terms of artists, fame, and price range."

Male collector, 30-40, France

Michaela Yearwood-Dan  
in her studio





# Attitudes, Wants, and Needs

To build a true picture of the new generation of collectors, we wanted to look not just at their art preferences and collecting behaviours, but also their attitudes, beliefs, and emotions towards the art world more broadly.

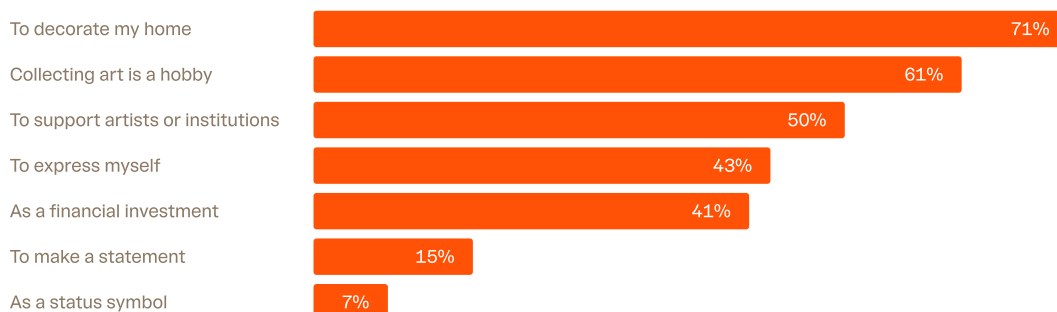
## 6. Art in the home trumps investment

What drives the new generation to purchase works? Is it a desire to decorate their homes? Do they see art as an asset class? Are they driven by their love of one particular artist?

Motivations for collecting art vary from collector to collector but 71% of those surveyed said that they wanted art to decorate their homes. This compares to 41% for whom financial investment is a major consideration when collecting.

## 7. 1 in 2 make a purchase to support artists or institutions

For almost 2 in 3, buying art is a hobby, with half purchasing artwork to support artists or institutions. Generally, this trend holds true whether a customer is an early collector or more experienced.

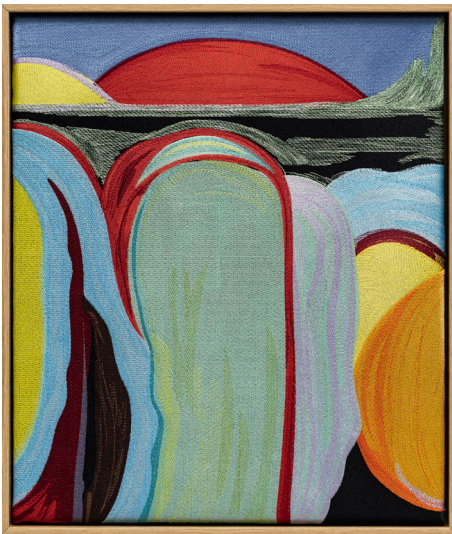


"I don't like the term 'art collector' because I associate it too much with flipping or buying art to resell quickly. I try and be very intentional on what I buy since I have to save and budget to buy a piece that really speaks to me or from an artist I follow that aligns with my personal aesthetic."

Male collector, 30-34, United States

Buying art is about much more than a collector's return on investment. It may seem obvious, but it's worth remembering that our new-generation collectors are also investing in their home environment, one that has to complement their way of living and the needs of those they share their homes with.

Marina Perez Simão,  
Untitled, 2023



For some of our collectors, interior design and architectural magazines have been central to how their art collections have been built.

"A lot of my enthusiasm for art came out of magazines about interior decorating. I have a subscription to four different Architectural Digests. A really nice house is really nice because it has great art in it. So to be honest, it's also interior decorating."

Male collector, 40-50, The Netherlands

Furnishing one's home with artwork isn't just about the aesthetic. Our homes are a reflection of ourselves — our beliefs, tastes, and personalities — and the artwork that we buy speaks to that.

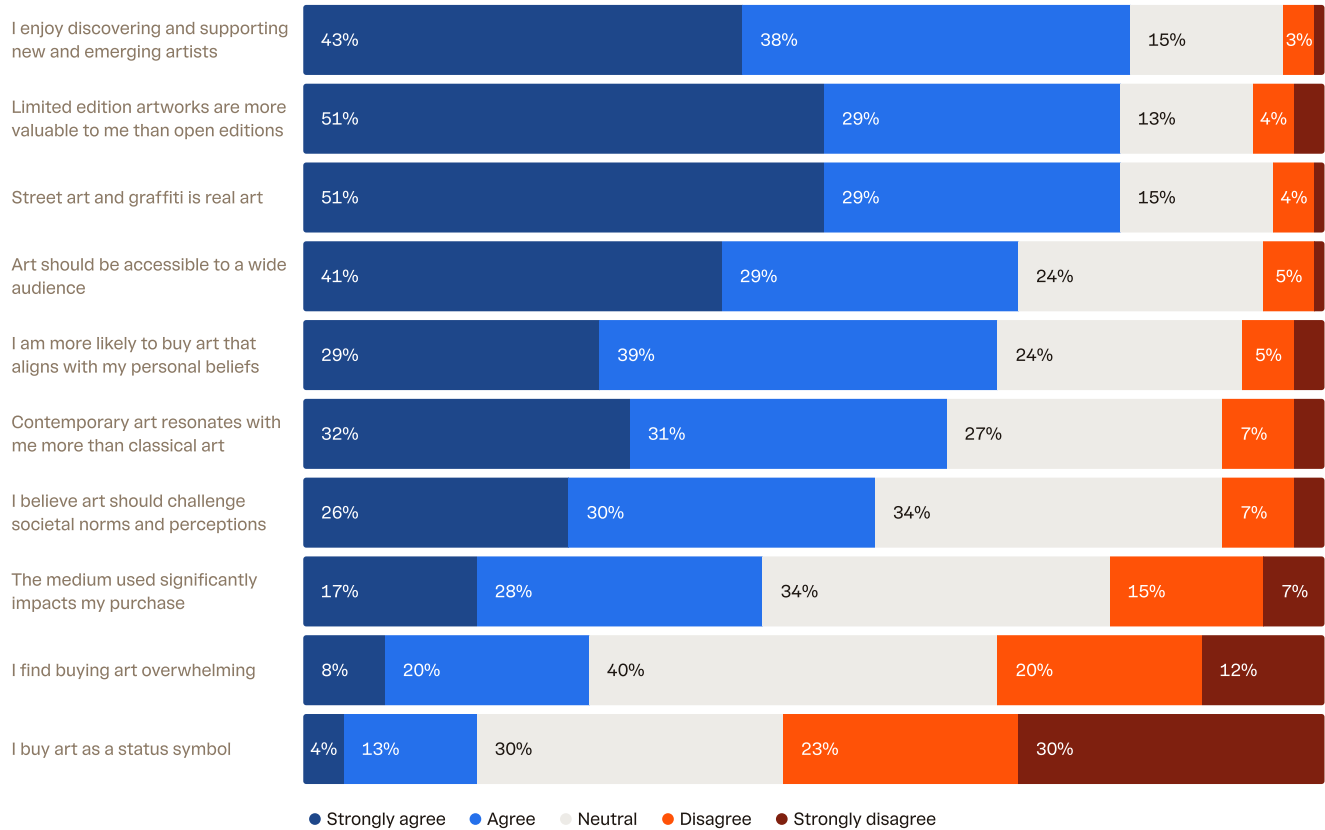
"Buying art isn't just about decoration for the house... I mean, if somebody goes to your house, they will see your taste and what kind of person you are."

Male collector, 40-50, The Netherlands

8. **4 in 5 new-generation collectors want to discover emerging artists**

We attract a community that aligns with our mission: 81% of our community enjoy discovering and supporting new and emerging artists, and 70% believe that art should be accessible to a wide audience.

The new generation is drawn to Avant Arte for our limited editions, which is reflected in their attitudes here. Artwork scarcity remains important — collectors want to feel as if they’re buying something special: limited editions are preferable to open editions for 80% of our customers.



“You guys focus on democratising art, and I think there’s certainly been more activity in terms of editions and ability to collect at lower price points. I think the digital side of things is another big angle. That’s changing the art world. I’ve been pretty active in collecting digital art. Oftentimes, I think I didn’t pay attention to it before NFTs, but now, obviously, it has been top of mind for the last three to four years.”

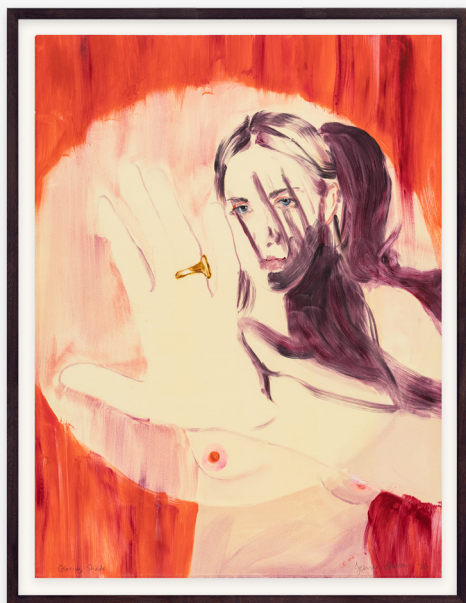
Male collector, 30–40, United States



Urban art and graffiti is often some of the most truly accessible art for early collectors. Many collectors kick off their journey with street and urban art, which is reflected in new-gen's strong belief (80%) that street art and graffiti is 'real art'.

"There was a huge movement of street artists in Bologna and it attracted me. So I just started following some artists and going to view their graffiti and installations and I used to also sometimes try to make some tags and sketches on walls around the city, with very bad attempts... I started travelling a little bit for my job, especially in Paris where I found the Mecca of street art. And I started going to galleries to buy really cheap work. But I started thinking 'This is not enough for me. I would love to start a little collection of urban art.'"

Male collector, 30-40, Italy



Jenna Gribbon,  
Glaring Shade, 2023

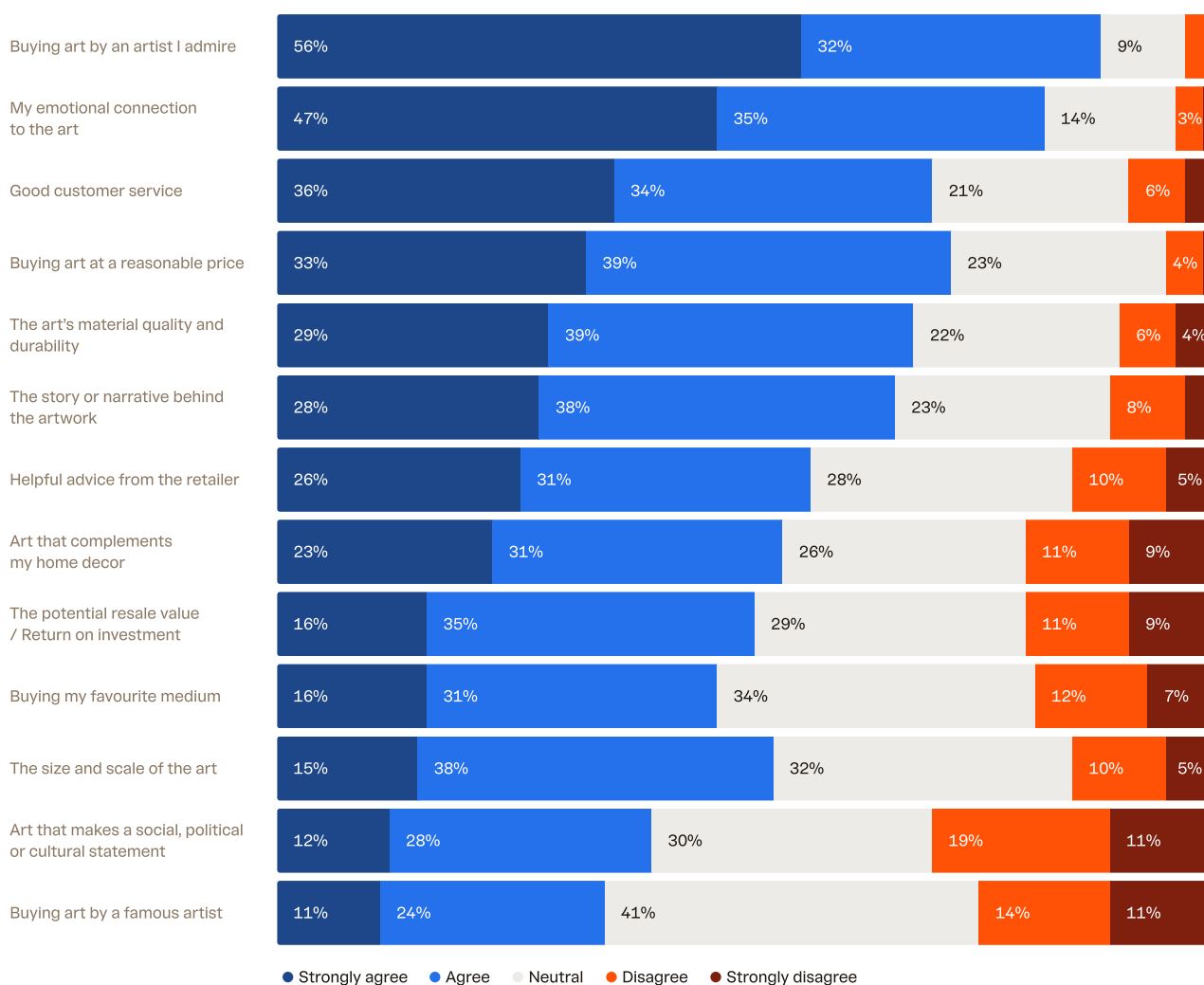




## 9. New generation are drawn in by their admiration for the artist, but not necessarily the most famous ones

When it comes to the community's motivators for buying art, the top 4 important drivers are:

- Buying from an artist they admire (88%)
- Emotion connection (82%)
- Buying art at a reasonable price (72%)
- Good customer service (70%)



## 10. **Watching an artist's growth is a key draw for our new-generation collectors**

While the community is primarily drawn in by their favourite artist, they state that fame is not important — this was, in fact, ranked the least important driver. For some, part of the excitement comes from backing an artist in their early stages and seeing them grow and flourish.

"I suppose there's lots of different levels and roles and perspectives, everything from blue-chip museum artists all the way down to Instagram artists. Occasionally you watch the journey of how artists make their way from places like Instagram to galleries, eventually to museums."

Male collector, 30-40, United States

The new generation are driven by their emotional ties to a piece — and for 2 in 3 people, the story or narrative behind the artwork is one of the major factors driving purchase intent.

"I buy sometimes because an artist reminds me of a period of my life. Like when my daughter was born, I bought a piece by an Italian artist... a rooster. A lot has happened in my life that I recall because of art."

Male collector, 30-40, Italy

While the price of the work is central for 72% of our community, less important is the potential resale value, reflecting our earlier findings.

"I want to support galleries that promote the artists, not the ones who buy art for a set price and then resell for a higher one."

Male collector, 30-40, UK

We see again that "art that complements my home decor" is relatively influential, with 54% of the community calling this out as an important factor. Art has to work for everybody that lives under their roof, not just the collector.

"Personally, I've got two kids. I've got a seven year old and for me it's even more complicated because I can't just leave things lying around. I think for people with kids it's an even bigger concern because you have to think while they're small and design your interior around the little ones."

Male collector, 30-40, United States

Tschabalala Self,  
Seated Bronze and Lady  
in Yellow on Spiral Seat #2  
Teal Background, 2023

"My partner is an interior designer so he has the final say.  
He's the filtering system of our collection. I'm the re-  
searcher, and he's the curator."  
Male collector, 30-40, UK

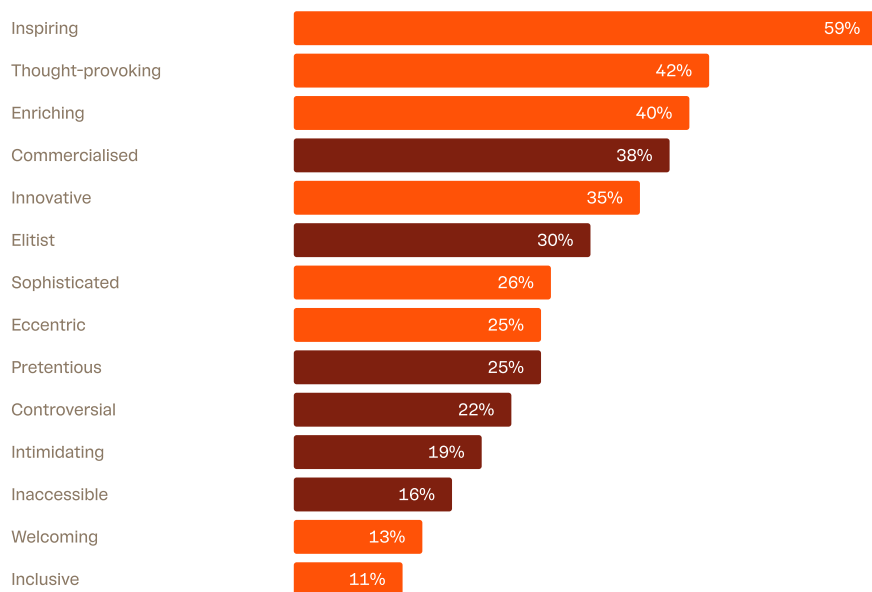


# Perceptions of the Art World

Moving beyond the new generation's collecting preferences, we also wanted to understand how they felt about the art world more broadly. The responses were mixed. When asked how they feel about the art world, the community was generally positive — with a high proportion describing it as inspiring, thought-provoking, enriching, and innovative.

However, the community also has some concerns about the art world — with some of this touching on the stereotypes that we saw at the start of the paper:

- Almost 90% don't believe that the art world is welcoming or inclusive
- 1 in 3 believe the art world is elitist
- 1 in 4 describe it as pretentious
- 1 in 5 believe it is intimidating





When we apply a gender lens to this, the issue is even more pronounced for women. Compared with men, our female collectors were:

- 42% more likely to describe the art world as elitist
- 39% more likely to refer to it as intimidating
- 13% more likely to believe it's pretentious
- 17% less likely to believe the art world is welcoming

“Art collector sounds like something stodgy old white people do as investments or to show clout. I just want to surround myself with beauty and support artists I believe in.”

Female collector, 40–44, United States

Nicholas Cullinan, Director, National Portrait Gallery, with Elizabeth Peyton's editions, Mai (Afterlife) after Sir Joshua Reynolds' Portrait of Mai (Omai), 1776 and Frederick Douglass, 1850, 2023

“I started looking at artwork as a bit of a taboo because you see galleries — those very nice spaces with big artworks hanging on the walls — and you just feel quite uncomfortable. I was 22 the first time, perhaps — but I don't come from a family of collectors so I never went into galleries. But I was curious.”

Male collector, 30–40, Italy



# A New Generation of Patrons

In 2022, Avant Arte established our programme to support art institutions that enable public access to art — a core tenet of our mission to make art more accessible. We want to provide meaningful funds for important institutions like LACMA, Dia Art Foundation and the National Portrait Gallery, in the context of the cultural funding crisis that the institutional world faces and in order to introduce their vital work to this new generation.

As part of our research for this report, we wanted to delve deeper into the relationship that this new generation has with our public art institutions, when prevailing views suggest they are uninterested in them. Whilst many still find the art world alienating, we found that arts institutions still reign supreme for this new generation and, furthermore, they are keen to help them in surprisingly high numbers.

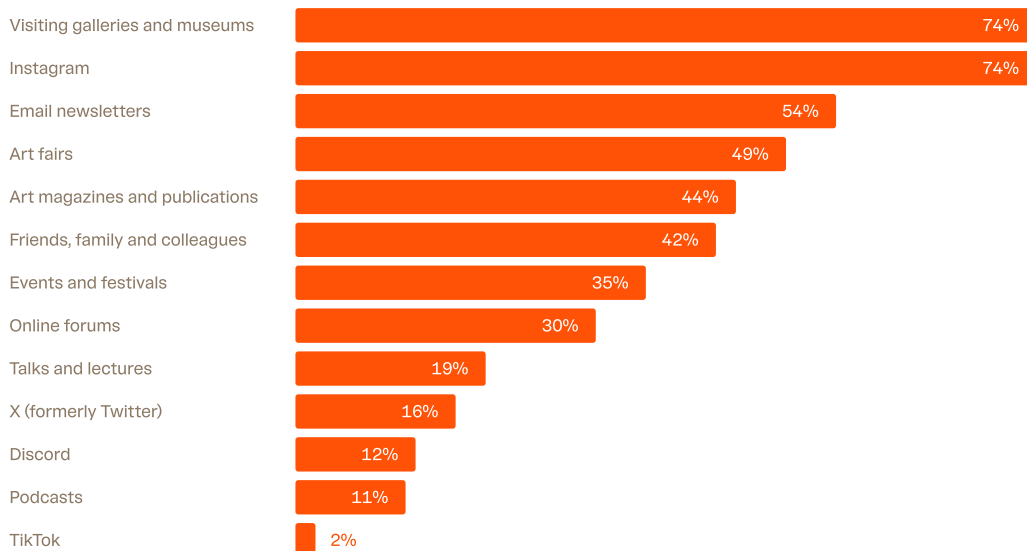
## **11. Museums still reign supreme, the new generation wants to support them financially, but is unclear as to how**

Museums continue to be essential for educating art collectors, and even in the digital age, visiting galleries and museums in person plays a leading role for this community.

“I just visited New York with my wife and children, and the whole trip was built around museums and art galleries. It's a big part of my social life.”

Male collector, 40-50, The Netherlands

When we asked our new-generation collectors how they keep up-to-date with the art world, there were two clear front-runners: galleries/museums, and Instagram.



“Thanks to Instagram, we have access to more and more people who are scattered around the world... Artists that didn’t have any chance to be known before and now, thanks to Instagram, are able to be known by anyone who finds their profile.”

Male collector, 30-40, UK

“I think that Instagram is number one. It’s a fun place to be and I have a separate Instagram handle for my art addiction. It’s a good way to keep informed about artists... Once all of the walls in your house are full, you start looking there for what you want.”

Male collector, 40-50, The Netherlands

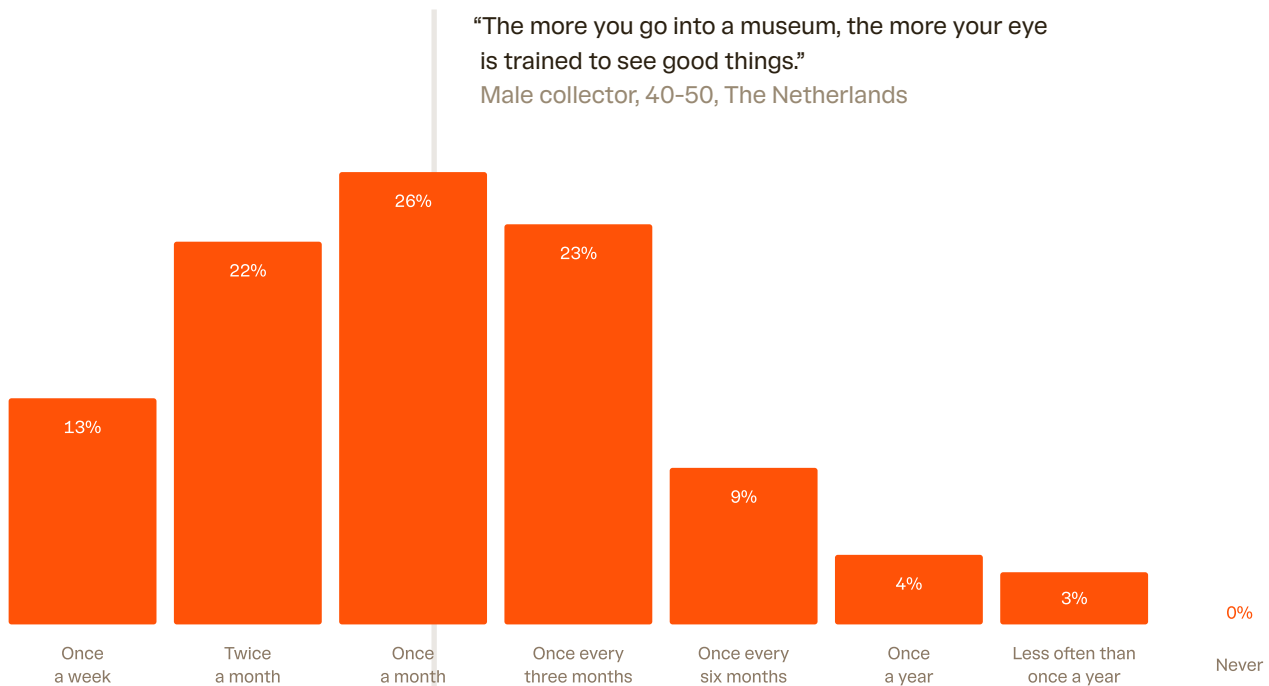
Among the galleries and museums our community called out are some familiar favourites including Tate, Guggenheim, LACMA, MoMA, and the V&A. When we probed on the Instagram accounts that the community follows, many of these were individual artists, but museum and gallery Instagram accounts were also very common.

“Because of my limited knowledge of the art world, I would have no other choice but to go to museums to get that education. They are also a great support system for some of the more established artists.”

Male collector, 30-40, UK

## 12. 61% of the new generation visit galleries and museums once a month

Our community visits galleries and museums frequently. 61% attend at least once a month — with 22% visiting every couple of weeks, and 13% visiting on a weekly basis. Only 7% visit as little as once a year or less.



“It’s important to know the history of it, what came before, and what other people have done before — to understand where you are in the overall scheme of things and to give you perspective. I think that probably makes somebody a better collector, to have more awareness. Let’s say you stumbled upon a brand new artist on Instagram, you’d kind of understand where that person fits within the normal scheme of things, to what extent the work is unique or not unique.”

Male collector, 30-40, United States

“I always want to be on the top of the wave. I mean, I have to be always updated on what’s happening in town. When I travel, I go to visit as many galleries as I can and all the museums that I can. Another country’s aesthetic within a museum or a gallery is different from what I am used to seeing here in Italy. So it gives me a wider idea of art worldwide.”

Male collector, 30-40, Italy



13.

### Two-thirds believe we should be supporting art institutions financially

Among our community of new-generation collectors, support for galleries and museums is strong, with 2 in 3 believing that it's important to support art institutions financially.

While there is certainly an appetite among collectors to do more to support institutions, more could be done among the art world to provide guidance. Despite the new generation visiting museums frequently, many are still unsure how to support them.

14.

### 40% would personally like to do more to financially support art institutions

Art institutions are clearly valued by the new generation with a staggering 40% expressing their desire to financially support them. However, the majority of this group aren't clear on how they can support them with:

- 68% stating they don't know how to support art institutions
- 75% saying they would like help understanding how to support art institutions

For some, they believe that supporting would be complex:

"I'd certainly be open to it. It's just not a pathway that I've thought about a lot because I assume it's not the easiest thing to do."

Male collector, 30-40, USA

For others, they imply that supporting institutions is reserved for experienced collectors:

"I'm not there yet, but would definitely consider doing that in the future."

Male collector, 30-40, USA

This new generation of collectors is powerful. They're global, they behave differently to more 'traditional' art collectors, they're highly engaged and they want to do more to support artists and art institutions. They present a new generation of engaged and thoughtful patrons for the arts. What's more the community continues to grow, along with its potential to positively impact the arts, all whilst growing the group of people who feel art is for them.



Ai Weiwei and Tim Marlow,  
Director, Design Museum  
at Avant Arte's printmakers,  
Make-Ready, 2023



George Condo and Jessica Morgan,  
Director, Dia Art Foundation, 2024

# Appendix

## Credits

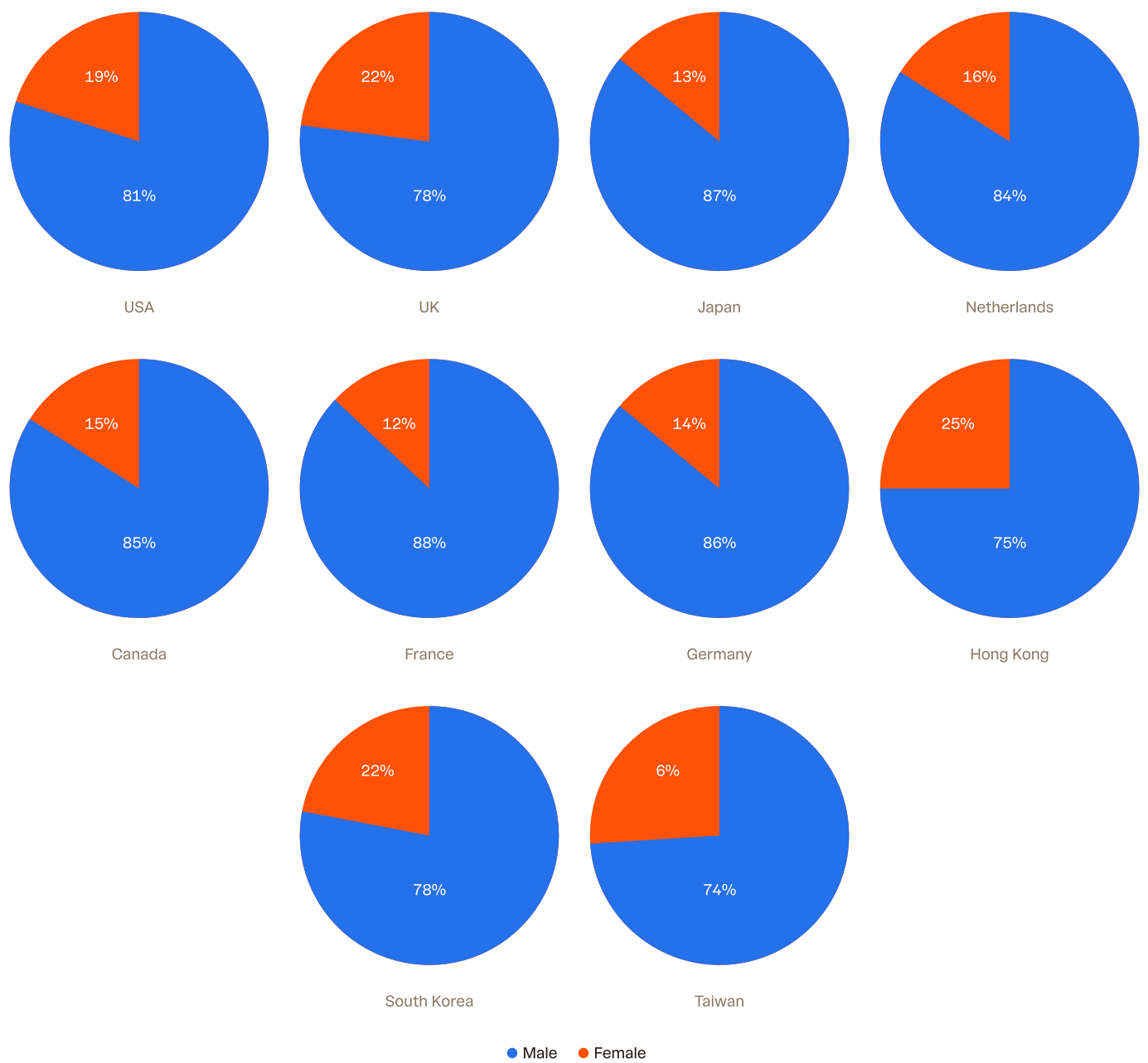
With thanks to all involved in making this report a reality at Avant Arte; Matt White, Dorian Chouteau, Nikol Holicka, Sol Wright, Haja Kanu, Roline van Limburg Stirum and Katie Campbell.

We'd also like to thank the collectors who took part in our survey and our in-depth collector interviews that form the backbone of this report alongside our wider community of artists, institutions and friends who have supported us on the Avant Arte journey.

## Methodology

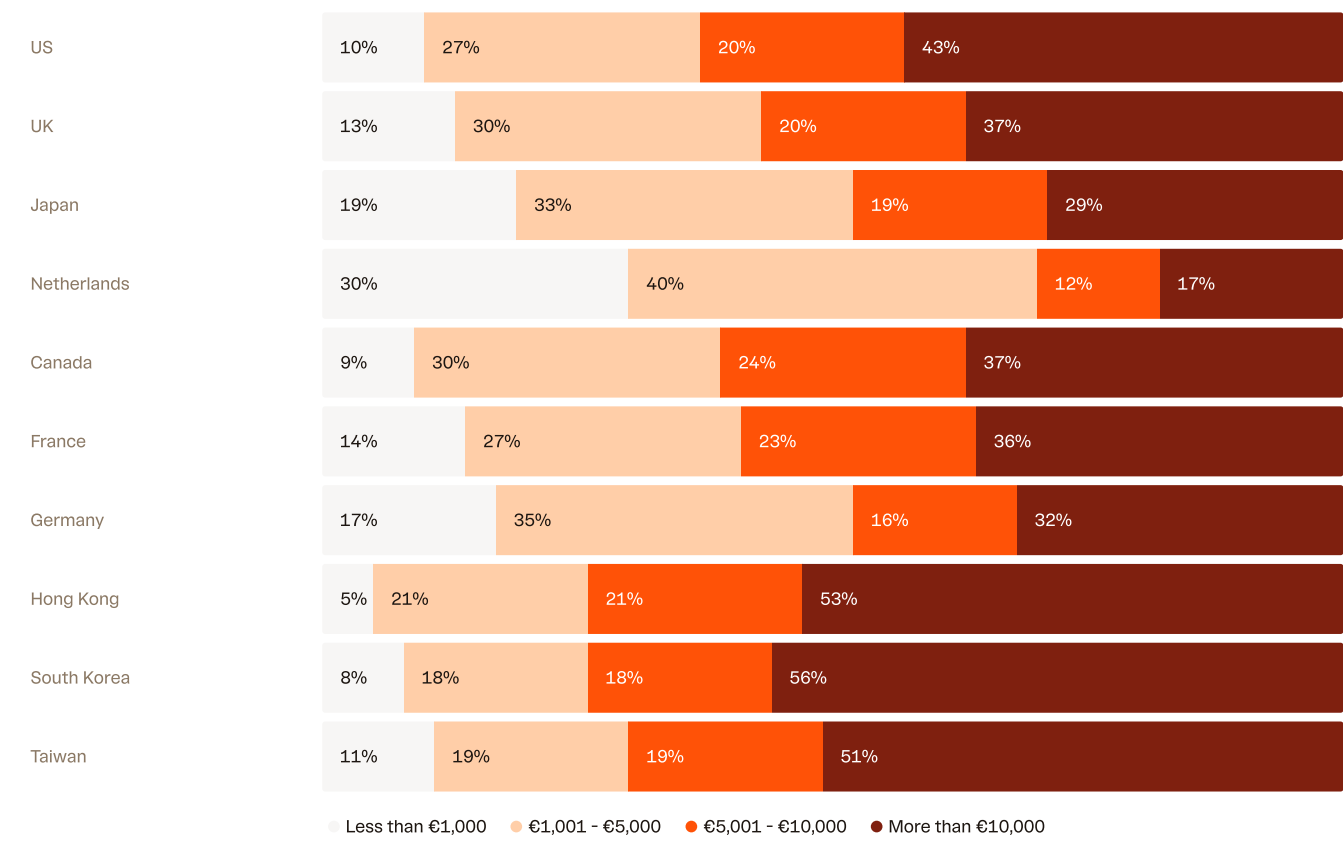
This report draws on a blend of Avant Arte's proprietary data, in-depth interviews with core collectors alongside a survey of our collector base with 1,316 respondents. All quotes included in this report are unaltered comments that have been anonymised and provided by our collectors.

Gender breakdown per country

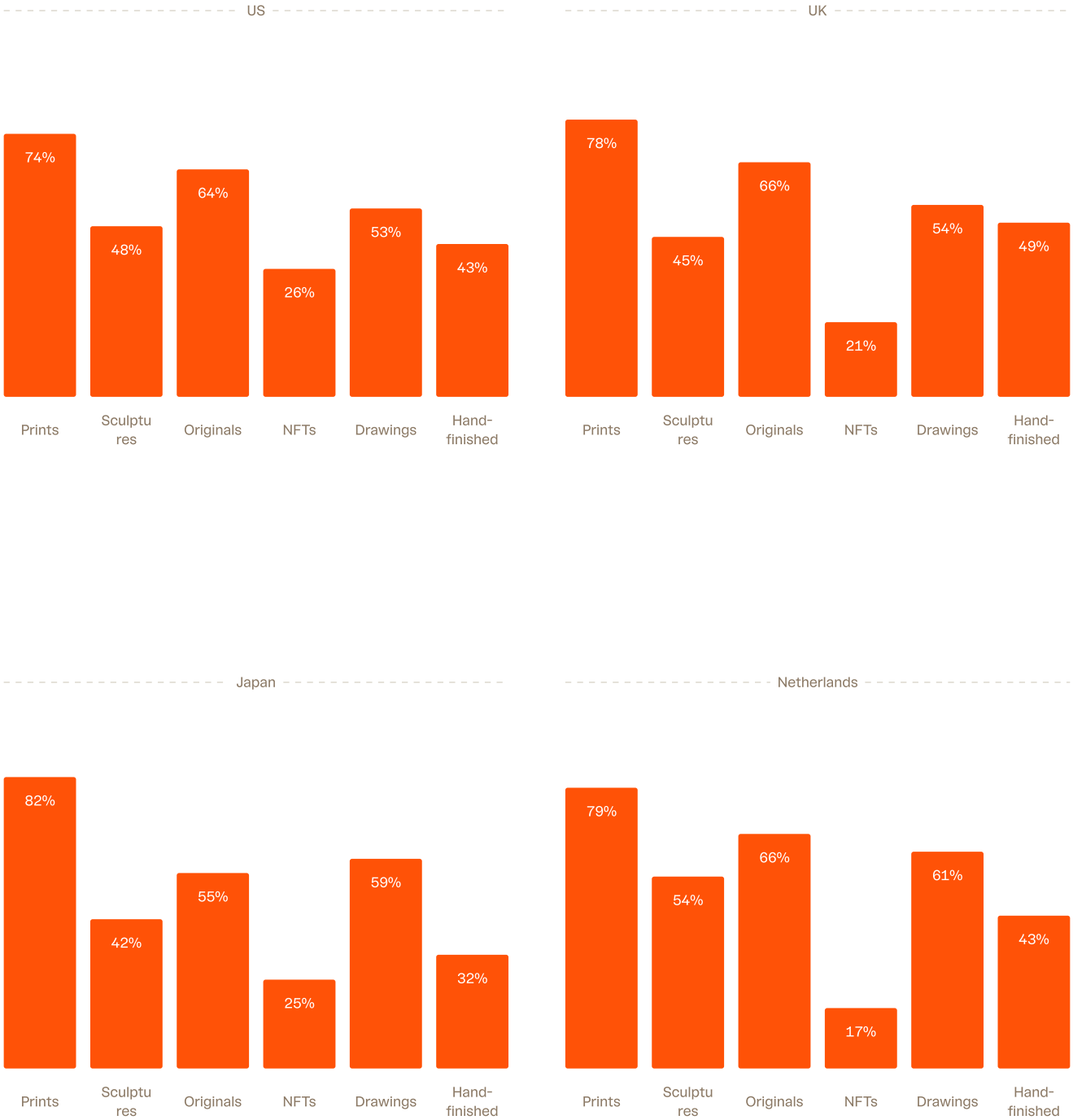




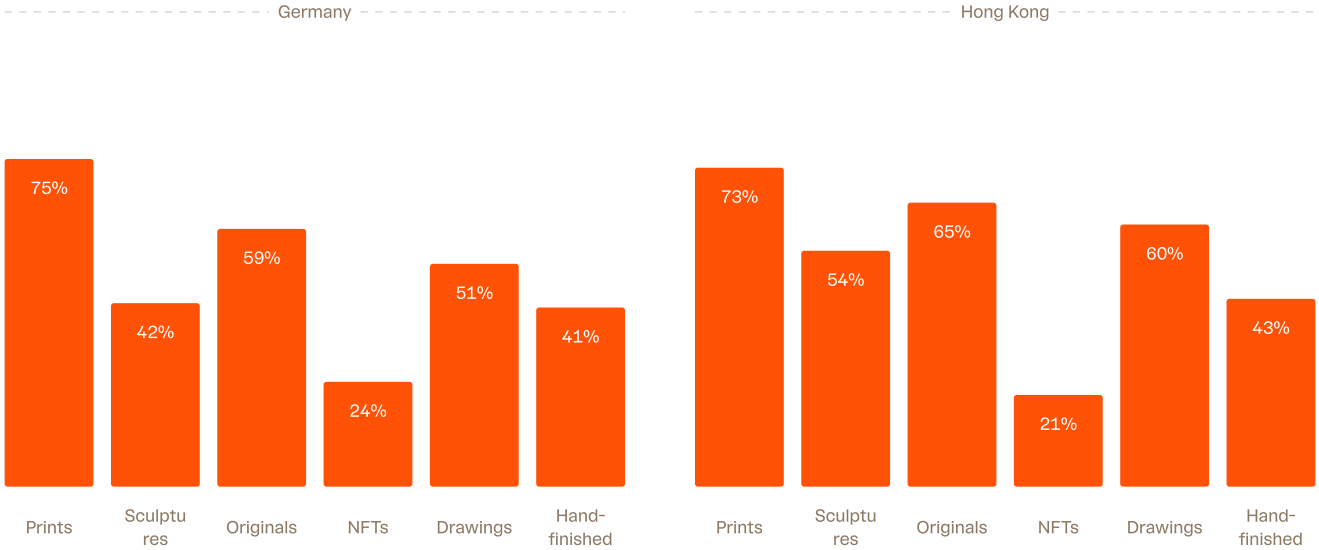
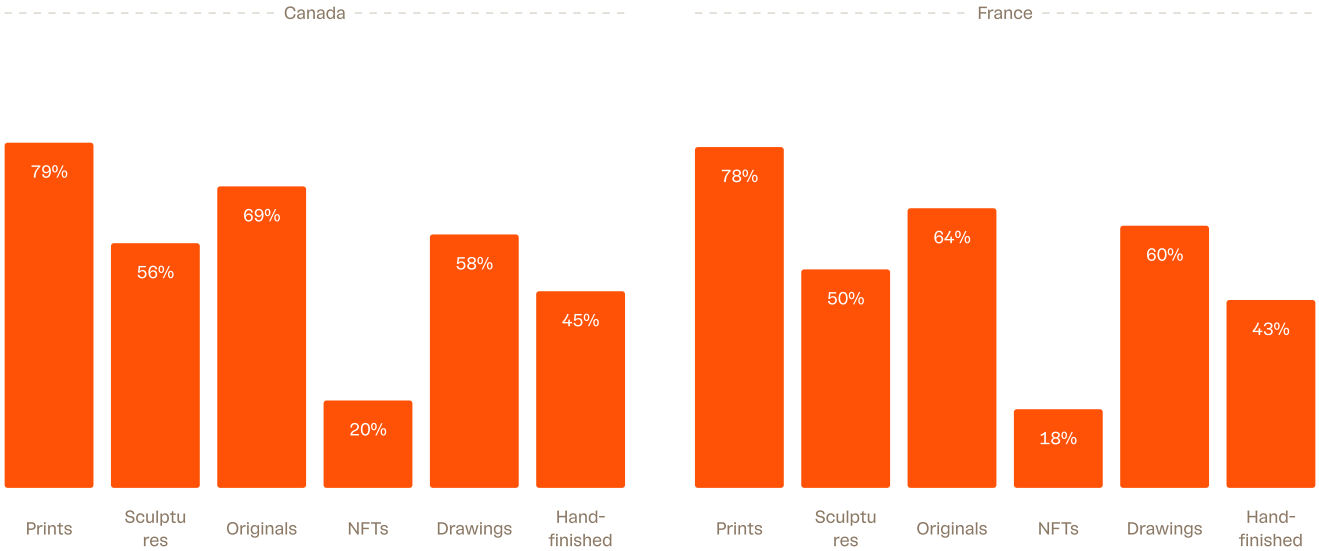
Annual art budget per country



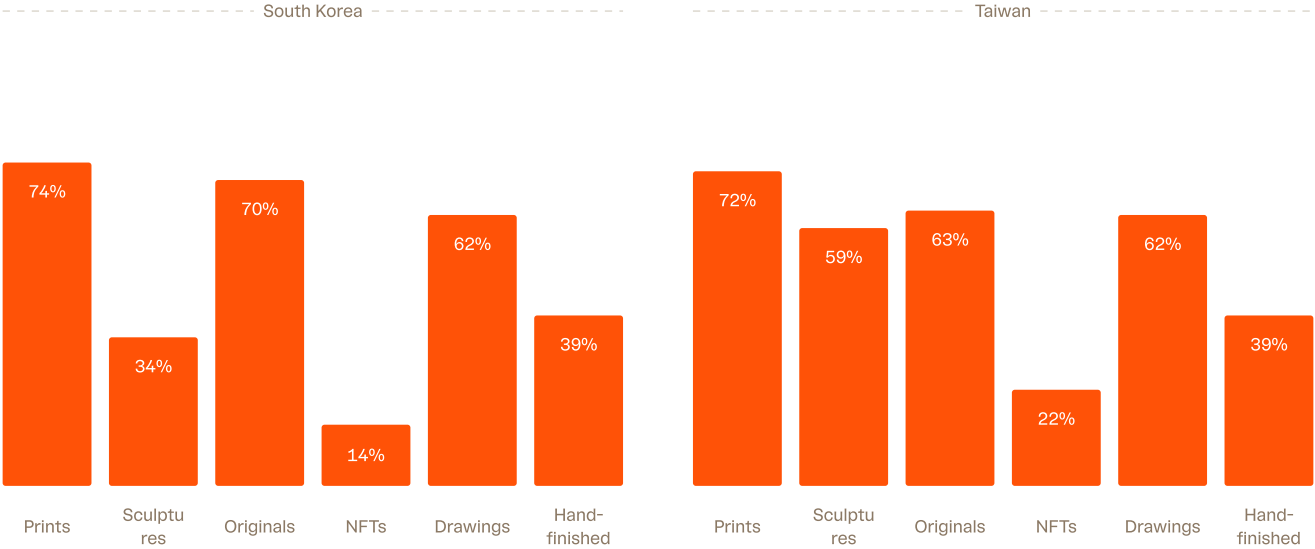
Top mediums per country



Top mediums per country



Top mediums per country







AVANT ARTE