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Corporate Sponsorship of the Visual Arts in Ireland

by

Helena Cousins

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INTRODUCTION

Big businesses are increasingly committing themselves to the support and patronage of artistic activities in Ireland. An awareness is developing within the business community of the marketing and public relations advantages inherent in arts sponsorships. The Arts in Ireland, accessible today more than ever, are experiencing a renaissance which is showing itself in every art form and in every part of the country. This is a dynamic environment for arts sponsors and gives them a wide range of artistic ventures to choose from.

Art Sponsorship is a relatively new activity but very much a growing interest to companies intent on improving their public image. Art sponsorship associates the sponsoring companies with excellence and allows them to present themselves favourably to customers, shareholders, employees and the community.

Despite its growth, the subject of sponsorship remains relatively under-researched, often misunderstood, providing little knowledge to back up the claims made for sponsorships or to give an objective view of its contribution to the art community. The purpose of this thesis is to discuss the growing phenomenon behind corporate art sponsorship and to look at the motivating factors that entice the business community to patronising the Arts.

Because of the relative newness of the subject, information was not easily found, so the method of research used for this thesis was through a process of interviews with art advisors working in conjunction with Dublin based companies and consultation of contemporary magazines, press articles and company reports. Artists and designers whose work has been commissioned were interviewed with the hope of achieving a balanced perspective of the subject. Finally, by examining Government publications and reports, I aimed to achieve a basic understanding of State involvement in encouraging additional funding from corporate sponsors.

The opening chapter gives a general exploration of the nature of sponsorship and it is hoped here to define the elements that it is composed of. I will so review the structured framework set down by the Government affecting sponsorship in Ireland and look at the benefits of the tax incentives open to the business sponsor.

My second chapter deals with Dublin based companies with well-established art collections. My choice to focus on this sector was an intended one, as it is the most recent and significant form of sponsorship replacing private and church patronage of the past. I will be looking at the companies collections with particular emphasis on art work that has been specially commissioned.

Chapter three is a study of artists and designers whose work has been commissioned by corporations and it is hoped to explore the benefits to artists that can arise out of such business unions.

The increase in sponsorship of the Arts by business companies reflects the goodwill which the business community may be willing to extend to art. Sponsorship is about goodwill, image and advertising - the crucial intangibles of twentieth century business. The decision to invest in collecting art is for the main part a financial one but it would seem that a small number of individuals in the business community are passionate supporters of the visual arts in Ireland and their interest may become the deciding factor in the choice of sponsorship of the Arts

CHAPTER 1 - WHAT IS SPONSORSHIP?

Defining Sponsorship

The private sector has assumed larger importance in cultural funding in recent years and sponsorship of cultural events has become a significant feature of cultural life. It is not surprising given the expansion which has taken place in our cultural and artistic life, that the private sector should have come to appreciate the benefits which it can gain through its association with cultural and artistic activities. Companies interested in developing a high quality image for their products, or in projecting a responsible and socially committed corporate identity, or simply in giving their name or their products extra prominence in the public consciousness, can all find appropriate cultural events which will enable them to achieve these essentially commercial objectives.

The last few years have seen a dramatic growth in the visual arts in this country. Up until the late 1960's there was a general feeling that Ireland as a nation was visually illiterate and that we could boast only of our artistic achievements in the area of literature and drama. The increase in the number of professional artists working in this country and the parallel growth in the number of persons visiting exhibitions must surely be proof of how the visual arts are growing.

Sponsorship by the private sector for an event or activity is on the increase in Ireland. Sponsorship can be applied to a variety of sources, whether it is for sports, the arts or education. In order to define Sponsorship to begin with a general overview will be taken. The recent increase in corporate sponsorship may be put down to two reasons, firstly due to inadequate benefits from the Government and cuts in public expenditure. It means that organisations and individuals have been forced to look elsewhere for funds. Secondly, it would seem that the business community is becoming more aware of the benefits in terms of image-building, creating greater public awareness and other benefits, such as guest hospitality that go along with sponsorship arrangements. Compared to conventional advertising, sponsorship can provide a cheap form of publicity, as well as generating an image of benevolence and interest in the community that advertising can seldom do.

Sponsorship can also carry with it certain disadvantages. the organisations and events which attract sponsorship tend to be the most conventional established and secure, that carry little risk of adverse controversy. Few sponsorships last for more than a couple of years and the degree of sponsorship may fluctuate with the general economic outlook. This goes to demonstrate that commercial sponsorship can never replace the comparative security of state support.

The most significant aspect of sponsorship is the lack of knowledge about it's definition and it's effect on the company itself as much as on the sponsored activity. Such is the confusion surrounding the term Sponsorship that it is important to know what it is not as much to know it's parameters. A distinction must be drawn initially between Sponsorship, Patronage, Endorsement and Charitable Donations.

Charitable Donations

Practically every company at some time or another donates money to a worthy cause. Seldom does the company expect public recognition for these donations but the organisers of the charitable fund donated to may wish to include the company's name in order to get further donations. The name may appear on promotional literature for an event or thanks may be given to a business that has donated during the opening speech of an event or activity, for example.

Endorsements

When a competitor, club or organisation is paid a fee for using a specific company's gear or equipment, this is termed endorsement. It is seen as very much part of the brand or product advertising strategy of the company and can constitute a major part of the advertising budget for a company.

Patronage

This is often confused with sponsorship e.g. 'Sponsored Walks' for charity. Essentially where finance is made available to organisations without any acknowledgement expected, this is patronage. An article in the Guardian states "Patronage, by both definition and usage is essentially an altruistic activity carried out with no expectation of return other than the satisfaction of knowing that good is being done." (Diggle, The Guardian, 2/4/1986). In the past we have examples of patrons of

the arts whose intention it was to facilitate an artist by buying his work on a regular basis having the pleasure of the artwork as a return and the knowledge of providing a stable environment for the artist to work in.

Sponsorship

In an article written by Nigel Waites, sponsorship is defined as follows: "Sponsorship is a gift or payment in return for some facility or privilege which aims to provide publicity for the donor." (Nigel Waites, Unpublished PhD Thesis, 1979). This definition is a bit narrow, after all, sponsorship is a transaction or contract, therefore the use of the word 'gift' is inappropriate since a gift is, by definition, made without the expectation of a return. The Economist Intelligence Unit in its report in 1980/81 suggests that the essential elements of the term Sponsorship are:

- (1) A sponsor makes a contribution in cash or in kind which may or may not include services or expertise to an activity, in most cases this is a leisure pursuit either in sport or within the broad definition of the arts, in a few cases it may be an activity of value to the community in some other way.
- (2) The sponsored activity does not form part of the main commercial functions of the sponsoring body, otherwise it becomes straight forward promotion rather than sponsorship. For example, the petrochemical group, Texaco, sponsor an annual art exhibition which is outside normal business for them.
- (3) The sponsor expects a return in terms of publicity and, if the sponsorship is to be a success, it should not be the type of publicity which reflects adversely on the sponsor." (The Economist Intelligence Unit 1980/81)

Sponsorship could be simply regarded as giving financial support to an organisation in return for some sort of acknowledgement. In doing so, the company would hope to have some influence on their targeted market and, as a result, promote their own interests.

Promotion

In the market today, a company must communicate and promote effectively. Not only does it have to produce and sell a product but it must also be able to communicate with its various markets so that it can develop an awareness of the company, enhance the desired corporate image and stimulate good attitudes towards itself. Promotion is essentially a process of communication attempting to influence the market to accept goods, services or ideas. In this way, sponsorship can be included

as a means of promotion. It could be said that marketing sees sponsorship as a tactical means of bringing its products before a target audience or potential customer.

Since the term Sponsorship comes closest to the definition I understand for the type of financial support given today by businesses when they buy and commission art work, it will be what is used from here on in this thesis. One of the major objectives behind any form of sponsorship is enhanced corporate image. Under this heading, a variety of sponsorship objectives can be classified. Namely to reassure policy holders and shareholders. Many companies involved in industries such as banking, insurance and publicly quoted companies in general can instil confidence among current and potential customers and shareholders by their public visibility gained through sponsorship involvement.

Another reason for sponsorship objectives is seen as to counter adverse publicity for a company. In the United States of America where public confidence in the dealings of major corporations is particularly low, many companies have invested in the sponsorship and patronage of arts, sports, media activities, education, environment, medical research, etc. in an attempt to ward off adverse publicity. A similar motivation could be applied to the sponsorship activities of the banking and oil industries on this side of the Atlantic. "Oil companies in Scotland have used sponsorship to suggest that they constitute an asset to the local community." (Luke Ritter, Marketing Magazine, July 1979)

An important objective of sponsorship is to assist in staff relations. One way of encouraging employee morale is by investing in sponsorships with which staff can identify. This is often seen when corporations such as banks get involved in national games. Often though, companies have invested in worthwhile causes in areas of education, environment, arts and lesser known sports to encourage a sense of pride among staff and the company. One such example is Aer Lingus, as a result of keen interest among employees, an Arts Club was formed, they organise an exhibition every June for artists who are in the club and have a policy of lending art work to be displayed in the corporate building, thus enhancing the company's image.

Guest hospitality is yet another factor for consideration. Involvement in sponsorship provides significant opportunities for companies to offer hospitality in appropriately informal context for guests whom they wish to influence.

Broadly speaking, sponsorship can be classified according to the nature of the activity involved, i.e. sports, arts, education, environment and culture. Arts Sponsorship is a relatively new activity but very much a growing interest to companies intent on improving their public image. The Government has recognised this trend amongst the business community and, in order to encourage it, have introduced measures such as tax incentives for private investors.

Government Funding for the Arts and the Role of the Private Sponsor

There have been many reports since the foundation of the State on various aspects of Irish culture and on the Arts either commissioned by the Government or by Government Agencies, notably the highly influential Report on the Arts of Ireland by Thomas Bodkin¹ which was commissioned by the Taoiseach and published in 1949. However, it was really only with Access and Opportunity, published in 1987, that the Government sought, through a White Paper, to identify it's role and responsibilities. The role of the Government in relation to culture could be expressed in terms of the following objectives. Firstly "to create a climate which is favourable to cultural development" and secondly "to develop at national, regional and local level, the infrastructure to support the cultural life of the nation, in all it's diverse manifestations." (Access and Opportunity, 1987, Section 1.13 p.15)

It is quoted in the 1987 White Paper on Art that "The Government recognises that increased cultural sponsorship by the private sector can be a means of achieving further development which would not be possible from public sources along and enabling significant cultural and artistic events to take place whose costs would otherwise be prohibitive." (Access and Opportunity, 1987, Section 6.10 p. 71)

It would seem that, although the Government welcomes private support for the Arts, the present position regarding taxation does not provide any real incentive for private sponsorship. Normally, any expenditure to qualify for tax relief must be incurred "wholly and exclusively for the purpose of trade." (Section 32, Finance Act 1984). The Government makes no distinction between sponsorship and advertising, "the outlay involved in such sponsorship is, like other advertising, regarded as a legitimate trading expense for tax purposes." (Access and Opportunity, 1987, Section 6.9 p71). So, in other words, for a claim to succeed, a company must be able to prove that the expenditure was to support it's advertising or promotional objectives.

In addition to company sponsorship, the Government sets out to promote increased private patronage of the Arts which is not commercially motivated. Section 32 of the 1984 Finance Act gives an incentive to companies and individuals to patronise the Arts, in that it provides tax relief for donations of between £100 and £10,000 to approved arts organisations. In Ireland, tax relief is at the discretion of the Department of Finance which considers each case separately on its own merits. Through this system, set down in the Finance Act 1984, gifts could be deducted from the sponsor's tax liabilities. So far, few have been given, a donation may or may not be acceptable for tax relief and it is not known how many are regarded as tax-deductible each year. Unfortunately, in Ireland, private patrons tend to be a rarity and really the private patron has not played a major role in cultural development in Ireland since the seventeenth century, so this measure cannot be viewed as something that will have a huge effect on funding for the Arts.

It seems that tax incentives have done little to encourage business sponsorship, although the percentage scheme for art in architecture is beginning to show its effect. Initiated in Ireland in the late 1980's, the scheme allows £20,000 or 1% of the cost (whichever is the lesser) of public works funded by the Department of the Environment to be available for art on the recommendation of the local Authority. The Department of Finance may also accept recommendations that 1% of £12,000 (whichever is the lesser) of the cost of work carried out by the Office of Public Works be released for art. This has had the effect of setting standards in terms of buying and commissioning art work in the public sector, a trend which is being closely matched by the business community. This is one measure where the Government has actually succeeded in implementing a scheme to ensure developers invest in art, whether or not they think it an unnecessary extra. The benefit of the percentage scheme for art in architecture should not be considered just for its long term investment potential but as a means of maintaining and developing the skills of artists who live and work in Ireland.

While promoting the necessity for business and private funding for the Arts, the Government still maintains the major responsibility for the funding of culture and the arts. Government support of the infrastructure of cultural life provides a guarantee of solid continued support which then allows private enterprise to take an interest in specific projects. A percentage of the National Lottery² profits are allocated for cultural spending, it has been a huge success in terms of creating an additional

source of income for the State, the proceeds of the Lottery have far exceeded expectations and more than £71 million (The Irish Times, 15th August 1988) has so far been allocated by the Government to organisations and individuals in the areas of art and culture, the Irish language, sport and recreation and health. Arts and culture received £17,884,000 with the largest body in receipt being the Arts Council³ (Arts Council Annual Report, 1984).

Sponsorship, particularly sponsorship of art by the private sector is on the increase. An enhanced corporate image is of crucial importance to a business and association with cultural events can help to project a socially committed corporate identity. Tax incentives offered by the Government are not in practice a motivating force in a company investing in art sponsorship, the desire that the sponsored activity will give an improved image of the sponsor is incentive enough. While recognising the importance of private sponsorship, the primary responsibility for funding the development of the arts rests with the State. Private sponsorship should not be seen as a substitute for State funding.

ENDNOTES

1. The Bodkin Report, published in September 1949, out of which the first Arts Act in 1951 developed, reflected the neglect of institutions such as the National Gallery, the National Museum and the College of Art. The report also pointed to the lack of aesthetic taste, the poor quality of design in Ireland and the need to develop art education and it got the Government to act, however limited. It was an important development in that it finally made the Arts the subject of public policy.
2. The National Lottery.
Perhaps one of the most important initiatives in recent years in relation to cultural developments in Ireland has been the National Lottery, established by the 1986 National Lottery Act.
3. The Arts Council/ An Chomhairle Ealaíon
The Arts Council is the statutory body with the responsibility for the development of the Arts in Ireland. The vast majority of the Arts Council's income is grant aid to applicant organisations. The Council also commissions reports and studies. The Arts Council places a lot of emphasis today on encouraging creativity and developing the conditions that are needed for cultural development. They do this by subsidising individual artists through a bursary scheme.

CHAPTER 2 - BUSINESS SPONSORSHIP OF THE VISUAL ARTS

The Art Market

Patronage of the arts has been for many years a feature of large company's policy in Ireland. While a few big name companies amass works by major international names, the overwhelming majority collect younger, less well-known and generally local Irish artists.

Internationally, the idea of the corporate art collection is rather young. According to Rozanne Martorella, who has written a book about the phenomenon in the United States of America, it was David Rockefeller who initiated the trend as late as 1955. Considering his family background, his mother was one of those who established New York's Museum of Modern Art, it's no surprise that Rockefeller came up with the idea of furnishing the new buildings with contemporary American art.

The evidence suggests that what Rockefeller started is a trend that has caught on considerably here in Ireland. At a recent exhibition of corporate art, mounted by Cothú, at the Guinness Hops Store, it showed clearly the rise of the corporate collection as an Irish institution. The exhibition gave an indication of how wide a range of companies covering every aspect of the commercial sphere are currently investing in Art.

Cothú - The Business Council for the Arts in Ireland - promotes and encourages business sponsorships of the Arts. They advise and assist companies with the aim of improving awareness within the business community of the value of arts sponsorship. Cothú was launched in September 1988 and was responsible for the idea of mounting an exhibition of work from corporate collections. Their aim was to widen the interest among companies in the visual art scene in Ireland and to encourage them to start collections.

What the exhibition showed was the obvious tendency among corporate sponsors to support Irish artists, although there was evidence of distinguished names from abroad appearing in some of the more mature collections, including Calder, Appel, Epstein and Kokoschka (Aidan Dunne, Art Inc., p. 13). It is worth noting that

the art market is often seen as a guide to what is happening in the wider economic environment. It can show up any minor changes that may affect the financial arena. It is also true to say that art as pure speculation is, in theory, possible but usually, in practice, very difficult, the changes in taste rarely being logical. Decisions made on a purely commercial basis are liable to backfire since it is difficult to predict what is worth paying a high price for at the present as an art work may not automatically hold its value.

There are lots of myths about the art market too. In the last decade, headlines about huge amounts of money being paid for paintings is left on the public's mind: from Alan Bond's 1987 bid of \$50 million for Van Gogh's *Irises* to Ryonei Saito's \$150 million plus for a Van Gogh and a Renoir in 1990. These prices were seen when the market hit an all-time high and, by all accounts, were totally inflated. Generally speaking, the Irish art market is a very much calmer one. Although, when Michael Smurfit bid £280,000 for a Jack B. Yeats, 'The Harvest Moon', in September 1989 at the Adams Salesrooms in Dublin, it marked a new high for Irish art at auction. (O'Byrne, Irish Times, 21/3/1990) The boom in the late 80's brought a number of speculative buyers into Irish art and drew the big auction houses into Ireland in a serious way. However, it remains true that, at the top end of the market (paintings by Yeats, Lavery and Orpen), the bidders are a small handful of individual collectors.

While the remarkably high prices characteristic of the 1980's are rare (a small, good quality Yeats typically fetched about £3,000 in 1984; by 1989 a comparable picture could actually go as high as £90,000; now that would be down to a more modest £30,000), the trend in Irish art is still one of solid return for money. (Aiden Dunne, Irish, The Sunday Tribune, 26/4/1992).

Private Patronage

Sponsorship of the Arts differs from patronage in that patronage is given for purely personal reasons to an artist or performer. Indeed, many of our great works of art, music and even buildings were created for individuals who commissioned them. It has often been suggested that the chosen sponsorship of a company merely reflected the leisure interests of the chairman or his wife. While this may have been the main criteria for some sponsorship collections in the past, in the present economic climate, a more hard-nosed approach has to be adopted. In 1972, Marketing Magazine suggested that "considerable influence can be exerted by high level individual

enthusiasts whose enthusiasm often runs strangely counter to the hard-headedness they would normally display when examining conventional investment proposition." (Marketing Magazine, 1972).

P.J. Carroll and Company Limited of Dundalk, Co. Louth, achieved rapid growth in the Irish cigarette market at the start of the Sixties. In 1964, it built itself a prestige Marketing and Administrative Headquarters. The Carrolls' art collection had its beginnings in the commissioning of the new building which would seem to be a typical starting point for many corporate collections. Don Carroll, the chairman and chief executive, had a keen appreciation of the arts in general and was particularly interested in modern Irish art. Under his leadership, the company became the dominant sponsor of the Irish Exhibition of Living Art¹.

It became the practice for Carrolls to buy the winning paintings from the exhibition and to hang them in its new headquarters building. In this way, a reasonable collection of paintings was built up in the years 1963 to 1969. A big step in establishing the collection was the commissioning of a tapestry Brendan the Navigator from the renowned artist, Louis le Brocqy in 1965. Typical of the paintings acquired in the period 1964 to 1969 were works by Anne Madden Promontory (1964), Michael Farrell Sandycove Series 10 (1969), Camille Souter A Toucheen of Snow (1964), Nora McGuinness Path to the Sun (1964) and Dublin Dock (1963).

A new plant was opened at Dundalk and the architect Ronnie Tallon set out to choose works of art that would complement his design. The new building at Dundalk gave rise to another phase in the expansion of Carrolls' art collection. Once again, a work was specially commissioned from Louis le Brocqy, a tapestry, Mille Tetes, inspired by the Tain legend from Irish mythology.

The company continued to support the Irish Exhibition of Living Art throughout the seventies and, in this time, it added to its collection, partly from that source but also from other exhibitions and from galleries. From the late sixties and throughout the seventies, Ronnie Tallon was actively involved in shaping the content of the collection. In this period, the acquisitions included works by such notable artists as Gerda Fromel, Robert Ballagh, Tim Goulding and Cecil King.

The forming and shaping of Carrolls' collection was due to two main factors. First, the obvious interest of the chairman, Don Carroll, in establishing a collection and

second the economic environment that the company found itself in, particularly the boom years of the sixties and the seventies. By the middle of the eighties, there was no single person responsible for the acquisition of art works and, according to M. MacArtain, Secretary to the company "Little of note has been added to the collection since then."

The policy to introduce art into the business environment was continued by Irish Life Assurance. The company has always had a strong commitment to the visual arts and regularly commissions new work from Irish artists for its new buildings at home and abroad. The Irish Life Assurance won Best Arts Sponsor² two years running for its sponsorship of the Dublin Theatre Festival and for its outstanding commitment to arts sponsorship.

Towards the end of 1988, the Board of Irish Life established an Arts Committee to cultivate a formal Arts policy within the company. According to Jim McCormac (chief buyer)

previous to this, the work in the collection very much depended on a couple of interested people at management level, allowing their personalities to shape and influence the collection. Therefore, the level of interest of management staff had an immediate effect on the number and the type of acquisitions. (Jim McCormac, Interview, 19/12/1992)

In the past, management were solely responsible for the collection and, because of this, the art works remained in areas exclusive to them such as managers offices. The Arts Committee of Irish Life saw this as one objective in need of change. The present committee is composed of employees who have a variety of art backgrounds, indeed, one is a part-time artist. To reinforce the commitment to art sponsorship and to demonstrate the level of interest, the managing director is also on the board. The art works that are acquired can be divided into the main body of the collection which consists of tapestries, paintings and sculptures featuring work by George Campbell, Louis le Brocqy, Jean Lurcat and Patrick Scott among others; and then the company's commissioned pieces.

The policy more recently adopted is "to support exclusively young Irish artists beginning to make a name for themselves " (Jim McCormac, Interview, 19/12/1992) Jim McCormac likes to think that "the artists they work with will look back favourably on the formative years of their careers helped by Irish Life." The company now buys

work by Patrick Collins and they are proud of the fact that he was once one of their employees.

The Arts Committee now realises the importance of buying to suit a location. Now works are bought with a specific position in mind and, in many cases, commissioned at a time so that they can be incorporated with the architects plans. An example of this can be seen at the newly built site at Beresford Court (opposite the existing Irish Life Assurance building in Abbey Street, Dublin). Two public spaces were conceived specifically for art where large scale works were commissioned. The first, a stainless steel sculpture, is in the atrium and the second, a large tapestry by Patricia Jorgenson (Fig. 1) in the reception area. Art is also located in public spaces within the company with long vistas and good lighting, such as lift lobbies, circulation areas and conference rooms. One such example is a piece by Francis Tansey located at the end of a corridor, the perspective nature of his work is enhanced by it's location.

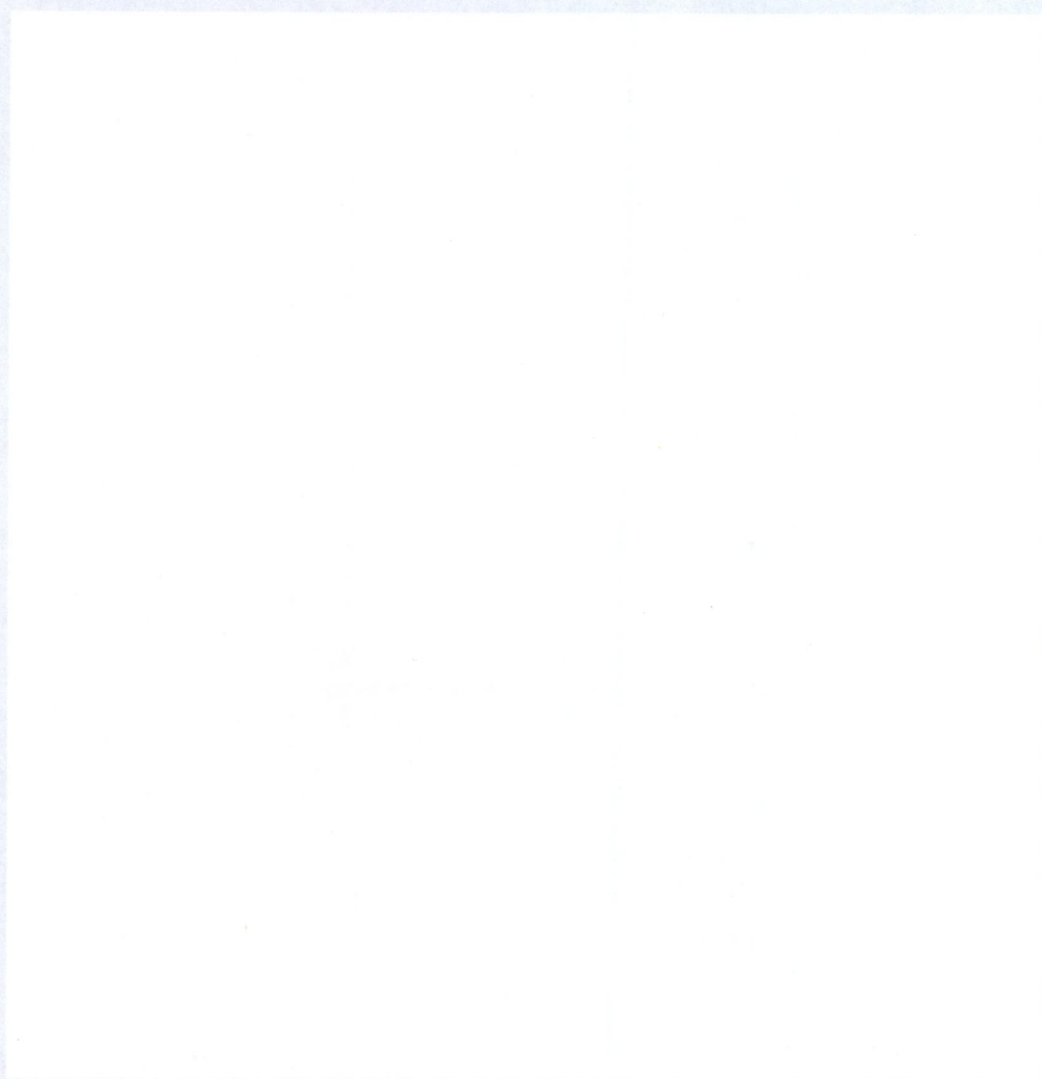
The Banks' Policy Towards Collecting Art

The declared policy of the banking corporations towards the arts falls into two distinct approaches. Firstly, support for the visual arts, which in effect is shown in the conservation of buildings of note and, secondly, the purchases of paintings and sculptures administered through the architectural section at each bank which has the responsibility for all building work, interior design and much of the decoration.

The two main banking corporations to hold art collections in Ireland are Allied Irish Banks and Bank of Ireland. Both collections have been devised by highly accomplished art advisors. Since the Allied Irish Banks' collection was set up in 1980, the aim has been to acquire an historical collection of Modern Irish Art. Art advisor to the bank and lecturer in the History of Art and Design and the National College of Art and Design Dublin is Francis Ruane. The buying and shaping of the Bank of Ireland's collection is in the hands of Neil Monahan, formerly the Bank of Ireland's architect. The Bank of Ireland has had a tradition of patronage of the visual arts dating back to 1783. In recent times, the Bank has built up an extensive collection of Modern Irish Art - a collection which is said "to exceed in importance that

Figure 1. Patricia Jorgenson, Tapestry Untitled, 1990, Irish Life Building, Beresford Court, Dublin.





of any public or private collection of contemporary Irish Art in the country." (Hunter 1986)

The Bank of Ireland's collection is primarily of recent Irish art but it contains a few works by foreign artists. There is also no intention that the collection should be a substitute for a Gallery of Modern Art in Ireland. Its size and relative completeness have given rise to the collection being seen inaccurately in this role.

The involvement of the architect, Ronnie Tallon, with the collection has resulted in one more feature: that is the close integration of the paintings and sculpture with the architecture. The Bank's premises on Baggot Street uses most simple of materials - granite, brown oak and undyed wool carpeting and as a building it would have been incomplete without this integration. The collection, therefore, perhaps could be seen as an essential part of the building in much the same way as the decorative mosaics and frescos of earlier architecture became part of the building to which they were incorporated.

It is possible but unlikely that buyers of Irish contemporary art have investment in mind. So, collectors of new art are more likely to be in the same mould as those original purchasers of Yeats and Lavery, they buy what they like and what they can afford. Only time will tell whether their judgement is sound. While there might be some who speculate on what to buy in terms of an investment, this is not the main criteria when selecting a piece of art, according to Allied Irish Banks advisor, Francis Ruane. "Investment is not part of our brief. However, in general terms, the reputation of an artist as well as the quality of the work affects investment potential. (Francis Ruane, Interview, 16/11/1992)

Many of the buyers in Ireland are relative newcomers to the art world and there is a tendency towards their judgements being based on what the market regards favourably. So if an artist's work is not well known, then it won't command impressive prices. Names are of crucial importance here because this is really the only guarantee of value. Once a painter has acquired a good name, a rise in price automatically follows. All purchasers of art will at least be looking for value for money but the corporate buyer not only considers the financial gain when investing in art but also the gain to the public image of the company.

Still, it seems that buying art for corporations has obviously become a potentially lucrative business. The Grafton Gallery, run by Ciaran Mac Gonigal, Norma Smurfit and Ruth Romney, operates a Corporate Art Promotion Scheme, hoping to sell to large corporations, banks, offices, architects and designers. To this company, it seems that selling art is a sound investment as well as enhancing corporate images and creating a better working environment. Also, a newly formed company in Dublin is guaranteeing an annual return profit on prints sold by them. The company, Art Investments Ltd., under the patronage of Desmond Guinness, is promising a "guaranteed 14.3% per annum tax-free return to investors who buy limited edition prints by contemporary artists." (Maher, John, Irish Times, 27/7/1992)

It is rare if ever to see companies advertise the fact they commission or sponsor art yet sponsorship of major art events, sports events and cultural activities has always been heavily advertised. Companies' art collections were put on view for the first time to the general public at the exhibition Art Inc. in 1991 and only very recently have individual companies publicised their involvement with art sponsorship through weekly articles that appears in the Sunday Business Post.⁽⁵⁾

Patronage of the arts has been for many years a feature of large companies' policy in Ireland. Collections tend to be started in a time of economic growth, often initiated when the company moves headquarters. Given the cyclical nature of the economy, though, corporate sponsorship can rarely be on a long-term basis. Private sponsorship cannot be seen as a substitute for State support of the arts but as a welcome addition to what should be a solid framework of support. What is needed is a clear definition by the Government on what areas within the arts, the State considers in fundamental need of support and, after that, to provide the necessary legislation to realistically make it attractive to the business community to give sponsorship.

ENDNOTES

1. The Irish Exhibition of Living Art (I.E.L.A.) was formed in 1943 by a group of artists protesting against what they considered the negative attitude of the Royal Hibernian Academy which, at the time, was rejecting their works for exhibition. I.E.L.A. slowly grew in strength with the help of Carrolls as a major corporate sponsor.
2. The Arts Sponsor of the Year Awards, launched by Cothu in 1992 in conjunction with the Sunday Business Post, were designed to recognise and encourage imaginative and effective business sponsorship of the arts.
3. Art Inc. An exhibition of art from corporate collections held by Cothu at the Guinness Hop Store in 1991.

CHAPTER 3 - ARTISTS WHO WORK TO COMMISSION

State Funding for Artists

Rapid industrialisation, urbanisation, the arrival of a consumer-oriented society and increased leisure time have all contributed to a change in attitudes to the Arts. Before in Ireland, the Arts were regarded as a luxury, an unnecessary expense but now, with the private sector taking an active role in the promotion of art, it is common to see artwork in our schools and universities, public parks and libraries, banks and, most recently, the work place.

Despite the growing awareness among the general public of the role that art can play, this awareness has not yet had direct benefit on most artists in Ireland. The increasing number of professional artists working in this country does not mean that they are experiencing a higher standard of living. The feeling today is that most artists are unable to live on their earnings solely as painters, sculptors, writers, etc. and must supplement their incomes by other means, traditionally part-time teaching of art. In 1978, an Arts Council Survey of the living and working conditions of artists found that most artists both "interpretive" and "creative" rely, for the majority of their income, on money earned at activities other than their art. (Living and Working Conditions of Artists, 1980) The Arts Council report states that the confused nature of artists' incomes affects their ability to participate in Social Welfare schemes. It notes that 69% of creative artists, being self-employed, are effectively debarred from making contributions to Social Insurance and are therefore not eligible for benefit. this severely limits their ability to participate in most State Social Security Schemes.

In Ireland, the self-employed are expected to make their own provisions for health care, pensions, etc. Unfortunately, the vast majority of artists are not in a position to bear the high cost of such services. The report also notes that two-thirds of artists have made no provision for pensions and records that over 75% of the creative artists in the country claim never to have availed of either Unemployment Benefit or Assistance.

There have been attempts on behalf of the Government to show goodwill towards artists. The Finance Act of 1969 showed the Government in a rather better

light in relation to the Arts and provided at that time a very new type of development in the relationship between the State and the Arts in Ireland. The Minister for Finance at that time was Charles J. Haughey and he has always indicated a personal commitment to the Arts. The 1969 Act reflects Mr. Haughey's commitment and it is generally regarded as a progressive piece of legislation as far as the Arts are concerned. Section 2 of the Act provides exemption from income tax and surtax for earnings from "original and creative work" having "cultural or artistic merit". This work may be a book, a play, a musical composition, a painting or other picture or a work of sculpture. The Revenue Commissioners may get outside help, including that of the Arts Council, on the cultural or artistic merit of works for which exemption is being claimed. The artist who benefits must be resident in Ireland and this has meant that many artists, in particular writers, have come to live in Ireland. The purpose of this provision was to stop the intellectual drain from Ireland and to underline the importance of the artist to the community and the contribution s/he makes. Its purpose, therefore, has been more to acknowledge the role of the artist than to give any great financial benefit. Out of 2,176 applications for tax exemption, the Revenue Commissioners granted 1,233 favourable decisions between 1969 and 1985. 61% of these were for writers and playwrights, 33% for painters and sculptors and 6% for composers. (Kelly, Cultural Policy in Ireland, 1989)

When Mr. Haughey became Taoiseach in 1979, he further indicated his personal commitment to the Arts. He helped individual artists, most notably through the devising of Ciste Cholmcille and then through Aosdána. Probably the most interesting innovation for the benefit of artists was the setting up in 1983 of Aosdána. This seems to have been a breakthrough in State recognition of the contribution of artists to society.

Aosdána is a group of artists who have contributed significantly to arts in Ireland and it is a way in which the State recognises the work of the artists. The creative arts represented by Aosdána are literature, the visual arts and music and, at the end of 1986, there were one hundred and twenty six artists as members, seventy of whom were in receipt of cnuas - an annual grant of £7,500 payable for a five year term and available to those who wish to work full-time on their art and who wouldn't be able to manage financially but for a cnuas. (Kelly, Anne, Cultural Policy in Ireland, p.9) The figure has been increased to £8,000 in 1991. (The Arts Council, Report 1991)

Although a large slice of the Arts Council's grant-in-aid from Government goes to drama, other art forms and those who create them do get some assistance from what remains of the budget. Literature, the visual arts, dance, music, opera and film all receive aid. Study awards and travel grants are also funded by the Arts Council and a studio in Milan is available for Irish artists to work in. The Arts Council subsidises individual artists through a bursary scheme. They are competitive and are open to specific categories of artists to help towards the completion of a specified work or to allow the artist time to work.

The Benefits of Sponsorship to Artists and Designers

Obviously, there have been measures taken by the Government in order to try to help the artist. Politicians often stress the importance of man's creative and spiritual development. DeValera's vision of Ireland was one in which material wealth was less important than a spiritual one and speeches by Sean Lemass 1964 and in 1973 by Charles Haughey express a more modern vision of the same ideal. However, the amount of attention paid to culture by the politicians would seem to indicate that to many it is not seen as such a high priority. There is also the notion that cultural development can be put to one side and dealt with when economic conditions improve.

In this climate, it is no wonder that many artists and designers turn to any sector of the community that offers support. The business world, it seem, is filling the gap left by the failure of Government funding to provide comprehensive assistance. Support can be given in many forms: purchasing work from exhibitions, commissioning pieces for specific sites within the building or allocating exhibition space on the premises.

When a company first decides to sponsor art, they will generally draw up certain guidelines. Often this depends on how long they project the sponsorship going on for. Some businesses may start off by supporting young artists with a view to later extending their commitment to help developing Irish art by establishing a collection. Already we have seen the possible benefits that the business community can hope to gain from such activities but, in order to really appreciate the scope of their sponsorship, it is important to look at the benefits to the artistic community also.

It would be unusual to categorise artists and designers differently from the general public in their aspirations and desires to seek and improve their lifestyle. In the 1978 Arts Council survey of the living and working conditions of artists, it was found that their aspirations tended to be modest - "more work, or own a house or a studio." (Living and Working Conditions of Artists, 1978) Aosdana thus goes some way towards improving the lifestyle of Irish artists.

The skills to seek sponsorship and apply for grants are useful to every artists and need to be fostered in a world where few artists can hope to make a living from their work. Presentation and management skills necessary to find commissions for work are generally not taught on Fine Art courses, although craft workers and designers have limited facilities for business training after art college. One such example is the collaboration between the Crafts Council of Ireland and Fás - Training and Employment Authority which is manifested in the scheme known as the Crescent Workshops in Kilkenny¹. The challenges that arise out of doing commissioned work may release the artist from the exclusive reliance on the gallery system and also provide a means of a relatively secure standard of living, at least for the duration of the commission.

These, of course, are not the only reasons for an artist's or designer's motivation for working in the area of commissioned corporate work. But the mere fact of having to make a living is often decisive in an artist's choice of this area of work. The financial consideration is of vital importance.

Often the nature of the work and the sheer scale is more suited to a permanent environment offered through commission. The artist, Mary Fitzgerald, undertakes commissions that have always involved working within a specific permanent site.

"The nature of my work is spatial, often involving the construction of installations which encompass a room or gallery space. Commission work offers one the opportunity to work in a way, and often on a scale, which is not always possible in temporary gallery exhibitions" (Mary Fitzgerald, Questionnaire, 5/1/1993)

The benefits to artists and designers working in this area can also extend to opening the work to a wider public. Having work purchased directly or commissioned

by a corporation or public body is naturally of great benefit in terms of its exposure. Work may be seen by an entirely different group of people and those that have art in the work environment may have or develop a new perception of art. "Your work is seen by a public who might never cross the threshold of a gallery", so says Patrick Scott. (Patrick Scott, Questionnaire, 12/1/1993) Not only does it mean a wider audience but often it may happen that, through, a commission, artists may find themselves moving away from their conventional area of work and turning to carpet design, tapestry, costume and set design.

In Mary Fitzgerald's case, her main area of work is as a painter (see Fig. 2) but also she has on occasion collaborated with writers on works for publication and designed tapestries and carpets following her selection to design the stair carpet for Government Buildings in 1991 (see Fig. 3). Work which she admits herself would never have come her way had she not been commissioned to do so.

In the present economic climate, having work commissioned has the undeniable advantage of giving financial security to undertake large scale projects, the materials costs of which might otherwise be prohibitive. The sheer cost of manufacturing a tapestry or producing a hand crafted piece of furniture would put it outside the price market of many potential clients. It is really only the corporate businesses that are the most likely source to buy such a special product.

This was furniture designer Knut Klimmick's prime reason for targeting his work at the corporate sector. (See Fig. 4) Early on in his career, it became obvious to him that if he wanted to continue to maintain a high standard of craftsmanship and quality of materials used, he would only be able to work on large budget commissions. He is currently working on a range of furniture for the conference rooms at Goodbody Stock Brokers.

The medium of tapestry is ideally suited to the working environment. the tactile quality of a tapestry when worked in wool or cotton has a great visual contrast with the somewhat cold surfaces of a typical office interior. The collaboration between artists and textile designers in Ireland dates back to the Dun Emer Guild² and intensified particularly in tapestry. Artists such as Louis le Brocquey, Patrick Scott, Cecil King and Michael Farrell have had work produced in tapestry form. Many of these designs have been executed at the V'Soske Joyce carpet handlooms at Oughterard, Co. Galway³.

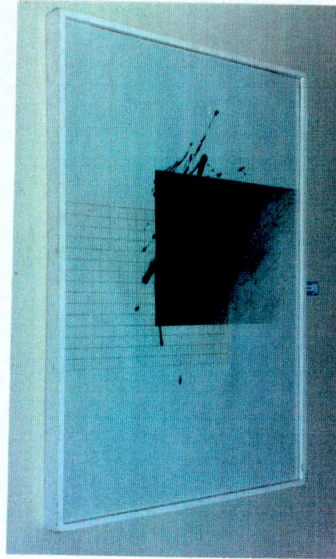


Figure 2 Mary Fitzgerald, "Grid Painting IV", mixed media on paper, 90 x 60, 1984, KPMG Stokes, Dublin



Figure 3 Mary Fitzgerald, Stair Carpet, 1991, Government Buildings

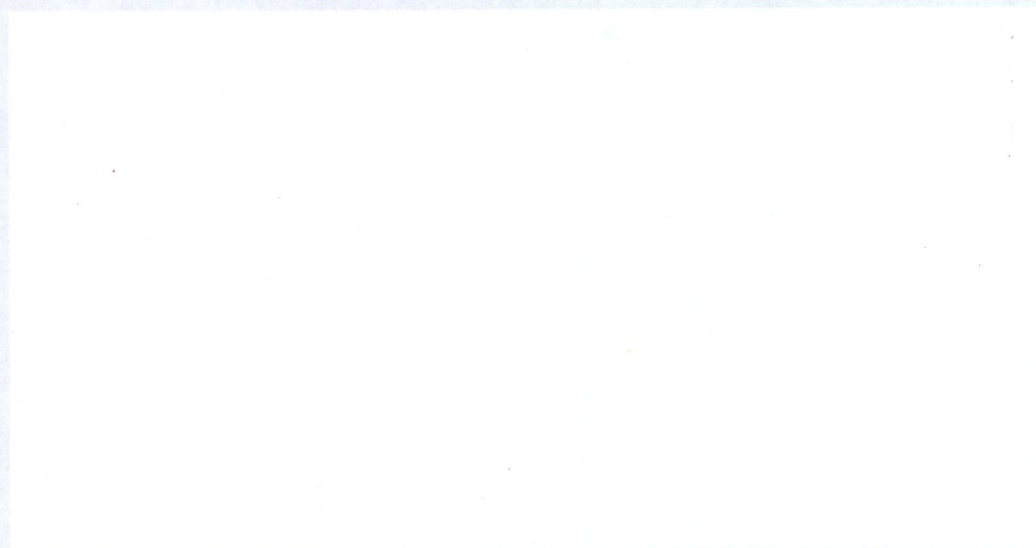




Figure 4 Knut Klimmek, Reception Desk, Cherry, Glass, Steel and Kilkenny Limestone, 1990, Abbey Tours



Tapestry designer, Angela Forte, (see Fig. 5) has to think about financing her work even before she begins. The cost of the materials alone that are required to make up a tapestry means that commissioned work is the only option open to her. She sees the opportunity of working to a commission the only financial way possible if she is to work on a large scale. (Angela Forte, Interview, 3/1/1993) The cost of producing a tapestry is often cited as a reason for not commissioning work in the medium. It is unfortunate since today there are few tapestry artists that design with the full knowledge of the intricacies of this old European art form. As a result, there is a tendency to see the application of a chose artist's work onto the surface of woven or tufted tapestry.

In working as an artist or designer, a person must have a strong belief in what they are doing. What happens in the case of a business that commissions specific work - will there be a clash of interests? Does the business sponsor place undue emphasis on the finished piece with little regard for the artistic process? I asked the question: Would working to a brief be restrictive in any way? to some of the artists I met. For Desmond Kinney, mosaic artist, the guidelines set down by a brief were seen as "sometimes more helpful, as you have a point of departure." (Desmond Kinney, Questionnaire, 10/1/1993)

For painter, Mary Fitzgerald, working to commission doesn't mean working to a brief. In the case of a painting commission, she views the site and, having discussed the function of the space and other technical details with the architect, she submits a detailed proposal which can then be decided on by the client. In the case of carpet or tapestry commissions, the process is similar but slight changes to the design may sometimes have to be made in consultation with the manufacturer when samples are made before final production. So, over all, the main feeling is that just because there is a brief, it doesn't actually encroach on the artistic integrity.

To a large extent, this depends on the architect of a new building, whether or not they include in their overall vision of the architectural plan, a provision for certain key artworks or not. The percentage scheme enables the artists to work closely with the architect and developer to achieve harmony and help ensure an improved quality of environment. Indeed, it should be noted that the foremost architects in Ireland have played a major pole in the formation of those collections of contemporary art that



Figure 5 Angela Forte, "The Wishing Pool", Traditional tapestry weave, Wool on cotton warp, 133 x 118.5cm, 1988



now exist and continually impress upon their clients the necessity to incorporate works of art in their buildings.

All of the artists and designers that I talked with stressed the importance of taking the business side of art seriously. The skills to seek sponsorship and apply for grants are useful to every artists. The Entrepreneurial Arts Programmes (E.A.P.) run by Samco, Cork and funded by the International Fund for Ireland and Fas tackles these very problems. Samco training programmes impart entrepreneurial skills to groups who are already trained and talented but require some added skills in order to utilise their basic training.

It does seem that Government funding is a long way off from providing as adequate means of support system for artists in Ireland. this could be a manifestation of the Government not taking the creative arts seriously enough. The long-term prospect remains uncertain and, unless definite policies are drawn up for the development of the arts in Ireland, the future will present a reality where the arts remain on the edge of Irish society and where individual artist's survival will depend on luck and perseverance.

In giving a sense of place, art can celebrate or remember, which is a vital function when considering corporate art. Work may often be commissioned to celebrate an expansion of the business or just to acknowledge the on-going success of the company, for example. For an artist, having work purchased is naturally of great benefit in terms of it's exposure. Being commissioned to produce work has the added, not inconsiderable, advantage of giving an artist the financial security to undertake large-scale projects, the material costs of which might otherwise be prohibitive.

ENDNOTES

1. This was formally situated at the Kilworth Craft Workshop from 1981-1989.
2. Dun Emer Guild. Founded by Evelyn Gleeson and the Yeats sisters at the beginning of the century, to which Jack B. Yeats contributed many beautiful designs. The Guild's activities included a wide range of textiles: carpets, tapestries, religious banners, vestments, etc. (Barrett, Cyril, Irish Art 1943-1973)
3. V'Soske Joyce has pioneered methods of making tapestry using their hand-^{tufted.}knotted carpet-making techniques.

CONCLUSION

Art sponsorship is very much a growing interest of companies intent on improving their public image. One corporate objective behind sponsorship is to change the public perception of the company and the very fact of sponsorship involvement may assist in altering public perception.

Funding of the Arts is important at all levels but what seems to be the best possible solution to funding cultural development is a combination of State and private patronage. The State's involvement should set up essential structures which provide a solid ground to ensure the continuity of patronage. Private enterprise would then be in a position then to take an innovative interest in certain projects. However, the Government needs to encourage this more. The present position regarding taxation does not provide an incentive for private investment in the Arts.

It is not entirely fair to speak of financial sponsorship for the visual arts without mentioning the Arts Council's own purchase schemes. Yet financial restrictions are severely curtailing the Council's purchases for the collection. The Council's purchasing budget was reduced by almost 50% in 1991 to about £9,000. (The Arts Council, 1991 Report). The same goes for the Council's joint purchases scheme whereby the Council spends 50% of the price of art works destined for schools, hospitals, state sponsored bodies, local authorities, public galleries and other institutions approved by the Council, which must undertake to display the works in places frequented by the public. One would hope that the reduction in the purchasing budget will not be permanent. However, in granting substantial sums by way of bursaries, material grants and studio grants, the Council continues its commitment to the individual artist.

A very small number of individuals in the business community are passionate supporters of the visual arts and of artists and, in some instances, this may affect their sponsorship choice. However, there are two main impulses for corporate commissioning of art work. The first, and by far the most common, is the legal obligation to spend 1% of the cost of public building on art work. This has the knock-on effect of setting a standard for public buildings which is then followed to a certain degree by the corporate sector. The second factor is largely dependant on the

architect of a new building or the fit-out of a refurbished one who will include in their overall vision of the architectural plan a provision for certain key art works.

In this country, art and architecture have become separated so that artists and architects are themselves, for the most part, educated separately. Most realise the need for closer ties between the artist, the craftsperson and the architect so, in view of this and with particular emphasis on corporate collections, it is important that they are seen to be more than just a cosmetic intervention.

The Arts in Ireland are only recently beginning to be capitalised on and it would seem that private sponsorship of the Arts has huge potential for the Arts. We need a definite statement from the Government on their policies to encourage corporate involvement in this area.

The benefits of corporate sponsorship to artists is primarily a financial one but it has the added advantage of increasing opportunities for artists to work in different areas and on a larger scale.

Most corporate art collections have their genesis in the vision and tenacity of one person, be they the architect or an individual within the corporation who instigates the collections. Once an art collection becomes established, it becomes an accepted and familiar feature of people's working lives and, in many cases, an empathy for art and design grows from there which can significantly enrich all our lives.

APPENDICES

Sample Selection of Interviews and Questionnaires

Questionnaire: Artists/Designers working with the Business Community
Interviewee: Angela Forte
Date: 3/1/1993

1. What medium do you work in?
I work in the medium of woven tapestry, sometimes in mixtures of cotton, wool and linen.
2. If you were to describe yourself generally under any of the following headings, which would it be and why?
Artist; Designer; Craftsperson
It depends who I'm talking to, I'm a tapestry artist and, as such, consider tapestry to be an art form but it is not considered to be an art form in this country. I've always been funded by the I.D.A. which would seem to imply that others consider me to be a craftsperson.
3. When did you first come into contact with the corporate world in relation to your work?
The first time was through winning the Beamish and Crawford Prize in my second year at college, the prize consisted of actually executing the piece. My aim was to have my own studio and to work on large scale pieces and the only way to do this was through commissioned pieces.
4. What was the reason, winning a prize, having work commissioned, etc.?
The main one was a financial one, if you want to work to a large scale you can only work to commission.
5. At what stage of your artistic career did this happen?
In 1979, my second year of college.

6. What is your motivation for working in the area of commissioned corporate work?

I have to get my work sold, basically, I have to make a living, that's the bottom line. I don't supplement my income with teaching so I depend on getting commissions.

7. How do you find having to relate to business people?

Just alright. I find myself only having contact with architects and, in general, they come looking for me, I don't have to relate to business men. My work is known to a few people and I tend to get my commissions through them.

Interviewee: Desmond Kinney

Date: 5/1/1993

1. What medium do you work in?
Making murals, mainly in glass mosaic.
2. If you were to describe yourself generally under any of the following headings, which would it be and why?
Artist; Designer; Craftsperson
Artist.
3. When did you first come into contact with the corporate world in relation to your work?
1955.
4. What was the reason, winning a prize, having work commissioned, etc.?
Need of money.
5. At what stage of your artistic career did this happen?
As soon as I could. When I left art school and started to work for a living by my talents.
6. What is your motivation for working in the area of commissioned corporate work?
Money.
7. How do you find having to relate to business people?
Mostly excellent.
8. Is working to a brief restrictive in any way?
Sometimes more helpful as you have a point of departure.
9. Does working in this area mean you can open your work to a wider public?
What other benefits are there?
I have made many large walls in various cities in Europe which are seen by millions - therefore work follows on from previous work.

10 Do you feel an empathy from the business community in supporting artists and designers?

Yes, especially in Ireland.

Questionnaire: Corporate Art Collections

Name of Company: Stokes Kennedy Crowley

Name of Art Advisor: Fergus O'Tierney

1. When did the company first decide to buy or commission art?
C. 1983
2. What was the basis for your decision, was it to serve a particular purpose, celebrate moving into a new location or setting up a new branch, etc.?
Moving into new offices.
3. Do you mainly support Irish artists?
Yes, 95%.
4. In terms of an investment, what is more important - the quality of work or an established name?
Quality of work is of most importance. A few established names is, however, important in art collection.
5. How is your choice made, would you rely on your gut instincts, going on what interests and stimulates when buying art work?
Mostly on gut instinct, also size, colour, etc. if buying for a particular position.
6. Do you find it practical to make decisions on a purely commercial basis?
We work on a tight and small budget but given time, we usually find nice work to suit our needs and budget. Some painting we would like to buy are too expensive so we do without.
7. What factors are important when choosing a piece of work?
 - a. How important is the piece in relation to the interior design of the building (matching of colour and style with existing furniture, etc.)?
Very important if buying for a particular area. If buying on spec. scope is wider and one can be broader.

- b. Does the function of the room play a part in what type of work is chosen (eg. in a board room, would there be a tendency to go for a piece which stimulates and excites promoting positive and inspired thinking?
No, but one might tend to go for established artists.
8. Would you consider commissioning a designer/artist to produce something for a specific area within the building?
Yes and have done to a limited extent.
9. What has been the type of reaction by the staff
a. in general, from having art in the work environment?
A growing level of interest from a No Interest start 10 years ago.
- b. to any controversial work?
Some controversy on particular pieces is good and adds to the appreciation of any overall collection.
10. On a personal level, what type of art work appeals to you?
Most types but it must be commercially presentable, flexible for movement from area to area, of a shape that is realistic and good quality framing ie. a good package.
11. Do you feel that there is a trend in Ireland towards an increased emphasis on the private sector to support visual arts?
Yes. Art is seen in most progressive offices now. 10 years ago, very little to be seen.

Questionnaire: Corporate Art Collections

Name of Company: Allied Irish Banks

Name of Art Advisor: Francis Ruane

1. When did the company first decide to buy or commission art?
On a structured basis in 1980 and continuously since then.
2. What was the basis for your decision, was it to serve a particular purpose, celebrate moving into a new location or setting up a new branch, etc.?
Initially the decision coincided with the move to Bankcentre, the new Corporate Headquarters, but now the policy of supporting Irish art is well established.
3. Do you mainly support Irish artists?
Yes.
4. In terms of an investment, what is more important - the quality of work or an established name?
Investment is not part of our brief. However, in general terms, the reputation of an artist as well as the quality of the work affect investment potential.
5. How is your choice made, would you rely on your gut instincts, going on what interests and stimulates when buying art work?
Yes, but my 'gut instincts' have evolved over years of experience and study. It's not just based on personal likes and dislikes but has an objective dimension.
6. Do you find it practical to make decisions on a purely commercial basis?
I don't make decision on purely a commercial basis.
7. What factors are important when choosing a piece of work?
There are too many complex reasons to itemise here. Our overall strategy is to assemble a representative collection of 20th Century Irish art of outstanding quality.

a. How important is the piece in relation to the interior design of the building (matching of colour and style with existing furniture, etc.)?

This plays no part in our decision to acquire work, although it is a consideration when hanging work or commissioning it.

b. Does the function of the room play a part in what type of work is chosen (e.g. in a board room, would there be a tendency to go for a piece which stimulates and excites promoting positive and inspired thinking?

No.

8. Would you consider commissioning a designer/artist to produce something for a specific area within the building?

Yes we have done this on several occasions.

9. What has been the type of reaction by the staff

a. in general, from having art in the work environment?

Overwhelmingly positive.

b. to any controversial work?

There has been minimal criticism although there are some notable exceptions.

10. On a personal level, what type of art work appeals to you?

This is not relevant. In relation to corporate acquisition one takes a more eclectic view. However, my own tastes are very broad and inclusive.

11. Do you feel that there is a trend in Ireland towards an increased emphasis on the private sector to support visual arts?

Definitely , Yes!

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