

# THE ART ADVISORY PANEL REPORT



Colin Davidson, *Boats in Harbour*, 1998. Oil painting.

November 2016



Hector McDonnell, *McCarroll's Bar*, 2000. Oil painting.

# **CONTENTS**

**Foreword**

**Executive Summary**

**1. Introduction**

**2. Art Advisory Panel**

**3. Recommendations**

**Annex A: Terms of Reference**

**Annex B: Membership**

**Annex C: Proposed Policy for acquisition of Art for  
the Civil Service Art collection**

**Annex D: Key requirements of the Arts & Cultural  
Officer (Collection Liaison & Promotion)  
and Curator**

## FOREWORD

The arts make a powerful statement of how a community sees itself and offers itself to others. They are a sign of confidence, of self-confidence, and they proclaim a maturity of mind and imagination. We are blessed with a range of artistic talent across a wide spread of disciplines which has enriched and enhanced the life of this place. Our artists bring people together to celebrate our culture and sense of who we are: they help bind the wounds of a fractured society by challenging us to see our common, essential humanity; they ensure that others in Ireland, the UK, in Europe, and across the world, see us as a modern, progressive, outward-looking, confident, vibrant, creative and talented place which can shine on any international stage.

More than that - they form the bedrock of our creative industries – they have to be creative before they can be industries and, in the absence of a strong arts and cultural sector, their growth would be stymied. But the economic benefits of a vibrant arts community are not confined to the creative industries alone. The powerful statement that a lively, outward-looking arts environment makes to the world is important in terms of tourism and the promotion of foreign direct investment by showing that we offer a way of life that matches other contemporary democracies. Culture counts when investors are making crucial decisions about where they will locate. Economic success is directly linked to cultural excellence.

The recommendation to introduce a purchasing scheme for the work of local artists is to be welcomed. It's a small but vital step which proclaims to our visual arts community that: you do us proud as a society; we value your talent and celebrate your achievement through showcasing the best; we recognise you help sustain our spirits and nourish our souls through the creation of your beautiful and joyful works. And as a society, as a community, you help us walk a little taller as a result.

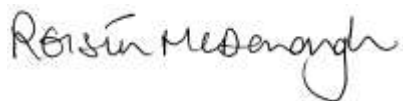
Of course, there's more work to be done to ensure that our artists feel truly valued for their contribution and are paid appropriately for that. When Franklin D. Roosevelt was challenged for wanting to create jobs for artists and longshoremen as part of his New Deal, he said "they gotta live too". We need reminded of that fundamental truth from time to time.

As Chair of the Art Advisory Panel, I would welcome the measures the Minister for Finance is considering to ensure our artistic community is valued beyond the immediate re-instatement of the purchase of art works for the Civil Service collection. The recommendation to introduce a Percent for Art scheme across government capital development projects, can act as a stimulus to transform our public places with great art and is a further reminder of the distinctive role that public art plays in humanising our communities. Undertaking such an initiative ensures we stand

shoulder to shoulder with other progressive countries and cities across Europe and the USA. I commend the expert panel's recommendation on this matter also.

Ultimately, the arts must be understood as equally integral to our Fresh Start ambitions for our society as a whole.

I am delighted and honoured to have had the opportunity to lead the Art Advisory Panel and bring forward proposals that will inform the way forward for the historic collection and shape how it will be developed into the future. I thank my fellow colleagues for their generosity in sharing their knowledge and expertise in that endeavour and I look forward to further future engagements with the Minister and his Department.

A handwritten signature in black ink, reading "Roisin McDonough". The signature is written in a cursive, flowing style.

**Roisin McDonough**  
**Chief Executive of the Arts Council of Northern Ireland**

## EXECUTIVE SUMMARY

- The Civil Service Art Collection was established in 1963 and today comprises over 1,400 works, valued in 2012 at c£2M. At any one time over 1,000 pieces are on loan, mostly in the Civil Service office estate. The most valuable works, 42 paintings, range in value from c£7K to c£85K. Since 2004, no new purchases of art have been added to the collection.
- The Finance Minister, Máirtín Ó Muilleoir, recognising the importance of art and the cultural and historic value of the Civil Service collection, established an Art Advisory Panel in September 2016 to advise him on how best to utilise the collection. He asked the Panel to bring forward a short report containing a small number of key recommendations for the future development of the collection with the objective of making it more accessible to both staff and the public, including students and young people. In addition he suggested that, in giving consideration to refreshing the collection, a programme of support for local art, particularly for emerging artists, should be looked at.
- The Art Advisory Panel considered a number of options from divestment, doing nothing, doing the very minimum level of maintenance to investing significantly in the collection. The Panel fundamentally considers disposal of the collection to be inappropriate. It is of cultural and historical significance and could not be replaced. The Panel does consider that investment is needed to purchase and / or commission new pieces of art whilst ensuring its diversity and that it includes pieces appropriate for exhibiting in modern accommodation and public spaces.
- The Panel believes passionately in the value of art to society and strongly advocates what might be viewed as non-traditional methods of engagement and using different media to reach out to the community. The Panel is convinced that, if conducted correctly, allied with a programme of purchase and commission of artwork, the department can significantly contribute to improving the experience of those working in and visitors to public buildings, actively promote the arts from the youngest to the oldest in society and provide support for art, particularly for emerging artists.
- The Panel has made a number of short term (ST) and medium term (MT) recommendations including:
  - **Progress a programme of art procurement.** This would draw on the existing expertise and policy from a public organisation to ensure appropriate, informed selection and purchase of artworks. It will also help promote and support artists. A budget of around £40k p/a is considered appropriate **(ST)**.
  - **Ensure proper curation and display of the collection, through appropriate expert advice.** This would first require the engagement of an appropriate expert to conduct an assessment of the historical and cultural significance of works within the collection **(ST)**.
  - **Pursue the concept of a “per cent for art scheme” (MT).**

- Develop a public facing interactive website that includes digital description / video information about selected art pieces (ST).
- The art collection should be assessed for appropriate use to provide additional leverage of value from the pieces (MT).
- Plan an ongoing series of exhibitions of the collection across a number of venues (MT).
- Publicise the availability for loan of the collection amongst appropriate groups and organisations (MT).
- Ensure appropriate staff resourcing is in place that will help the department engage, liaise and promote the collection within the community, develop and provide necessary governance and auditing arrangements for loans and provide general support for this area of work (ST).



Lawson Burch, *Church at Macharaviaya*, 1983. Acrylic painting.

## 1. Introduction

- 1.1 The Civil Service Art Collection was established in 1963, under the then Prime Minister, Captain Terence O'Neill, when the acquisition of works of art was proposed 'to enliven otherwise dull Government offices'. As well as purchases, a small number of pieces have been donated to the collection over the years including by artists, the Public Records Office and Ministers. Whilst a number of pieces were and are on loan for display in non-Civil Service buildings such as Belfast City Hall, decorating public access areas, Ministerial and Civil Service offices in Government buildings has, however, continued to be the collection's principal purpose.
- 1.2 Today the collection comprises over 1,400 works, valued at c£2.1M. This would, of course, be the value of replacement not the expected value if the collection were offered for sale in whole or part, where the realisable value would be expected to be considerably less. At any one time over 1,000 pieces are on loan, mostly in the Civil Service office estate. The remainder is stored by Stormont Estate Management Unit and can be viewed by arrangement.
- 1.3 The most valuable works, 42 paintings, range in value from c£7K to c£85K. These are on display in various locations (Stormont Castle, Parliament Buildings, Massey House, Castle Buildings, Dundonald House, Netherleigh, Lighthouse, James House, Goodwood House, Belfast Chambers, Centre House, Clare House, Great Northern Tower, the North/South Ministerial Council in Armagh, and the Executive Offices in Brussels).
- 1.4 Since 2004, there have been no new purchases of art for the collection, however, a number of pieces have been donated over this period. The collection is managed by the Stormont Estate Management Unit (SEMU), a Branch within the Department of Finance's ESS Properties Division, and is based in the Stormont Castle Cottages. This is a consequence of history and resulted from the initial purpose of the collection, as stated in paragraph 1.1 above.
- 1.5 A defacto moratorium has, therefore, been in place on the purchase of new art to add to the Civil Service Art Collection for more than 10 years. In that time, no new art has been purchased to refresh or add to the collection. It is the view of the expert panel that this is a mistake which needs to be rectified through the acquisition of works which reflect developments during that period. An appropriate budget should be set aside for this express purpose of c£40k



- 1.6 A small budget currently funds essential minor repairs to the collection and supports joint exhibitions carried out with the Office of Public Works (based in Dublin). The collection has not received significant investment over the past 10 to 20 years for restoration, curation or refreshment.
  
- 1.7 Setting aside refreshing the collection, there is a need to properly assess, catalogue and preserve it, both to ensure the future of culturally and artistically important works but also to maintain the value of the assets. There has not been a programme of maintenance and repair and a number of paintings in the collection might best be considered to be in poor condition and, indeed for some, it may not be worth investing in restoration. Clearly, initial and ongoing investment would be required for appropriate inspection and upkeep of the collection.

## **2. Art Advisory Panel**

2.1. The Minister for Finance wishes to explore a number of objectives for the art collection:-

- it should be accessible to staff, customers and to the wider public, to improve the working and visitor experience in public buildings;
- it should be available to the widest possible audience, particularly children and young people in education;
- a programme of support for local art, particularly for emerging artists, should be used to refresh the collection.

2.2. To help him consider these objectives and advise him on best to take this forward, the Minister established an Art Advisory Panel and asked it to bring forward a short report containing a small number of key recommendations for the future development of the collection. The TOR for the Panel details the key areas the Minister wished the Panel to consider and is included at Annex A. The membership of the Panel is included at Annex B.

2.3. The Panel met on 21<sup>st</sup> September, 6<sup>th</sup> October and 8<sup>th</sup> November 2016. The recommendations of the Panel to the Minister follow in this report.

### **3. Recommendations**

#### **1. Progress a programme of art procurement (ST).**

The current collection could potentially be deemed 'historic' and, as a consequence, be of limited value in meeting the Minister's objectives without the addition of, and hence its enlivening with more current and contemporary pieces.

Nonetheless, the current collection requires expert valuation in terms of its cultural, educational and societal worth, with a view to identifying works of particular interest being made accessible to diverse audiences in different locations, e.g. schools, day care and community centres.

The Panel considers it inappropriate to sell the current collection; given its cultural and historical significance, it could never be replaced. The Panel notes that the cultural value of such a collection will always exceed its market value. However, that investment is needed to purchase and / or commission new pieces of art whilst ensuring diversity and the inclusion of pieces appropriate for exhibiting in modern accommodation and public spaces. If conducted correctly, a programme of purchase and commissioning of artwork would contribute to improving the working and visitor experience in public buildings, promote the arts and provide support, particularly for emerging artists. Whilst the further investment required is not for the principal purpose of increasing its monetary value, it is likely that additions will add intrinsic value to the whole collection.

#### **2. Draw on the existing expertise and policy from a public organisation to ensure appropriate and informed selection and purchase of artworks and promotion and support of artists (ST).**

Appropriately qualified expertise and policies are already available in other public sector organisations to provide governance. The Arts Council of Northern Ireland should act as the purchaser of artworks on behalf of government ensuring complementarity with other public collections on both sides of the border and value for money in terms of purchasing power.

A proposed policy for Acquisition of Art for the Civil Service Art Collection has been drawn up which has been influenced by the Acquisition Policy currently used by the Arts Council of Northern Ireland. (see Annex C)

#### **3. Set aside funding of around £40k p/a. over the coming budgetary period (ST).**

A budget of c£40k p/a is considered to be a reasonable amount to begin a programme of support and purchase or commission art pieces for a collection of this size. This is

comparable to the amount spent annually by the Arts Council of Northern Ireland. This should also include commissioning of work where appropriate, including for state visits and significant public events where the exchange of gifts between government representatives is expected.

Apart from an annual procurement budget of c£40k, the Panel recommends that a further one-off provision of £40k be made to rectify the gaps in the collection as a result of non-purchase over the past 10 years.

In addition, consideration should be given to seeking financial support from Councils, including Belfast City Council and Derry/Strabane District Council, for the purchase of artworks due to the strong visual arts tradition in these areas and the benefits to citizens accessing artworks in these cities.

**4. Through appropriate expert advice, ensure proper curation and display of the collection (ST).**

The Panel recommends that the collection is promoted as a "living collection"; a source of enjoyment and inspiration for a wide range of local communities to experience, including an educational resource for schools and young people as well as an opportunity for older people to access in a variety of different settings. In order to implement this recommendation, government should employ an Arts & Cultural Officer (Collection Liaison & Promotion whose principal role would be to: devise and manage a programme of activity designed to ensure the widest possible access to the collection, including those in hard to reach communities. Imaginative programming in non-traditional locations normally associated with the display of artworks lies at the heart of this.

The Panel would suggest inviting guest curators, through open calls utilising expert visual arts networks that already exist, to produce themed exhibitions. This would provide opportunities for interested parties to develop their curatorial experience at low or minimal cost. (see Annex D)

**5. The concept of a "per cent for art scheme" should be pursued (where up to 1% for art projects to be included in all budgets for capital construction projects subject to certain limits) (MT).**

**6. Engage an appropriate small expert panel to provide an initial view and understanding of the historical and cultural significance of the collection (ST).**

The Panel recommends that a preliminary assessment should be undertaken by a small group of experts in the first instance. This would involve identifying the key works

contained in the collection which should be preserved for future generations; determining where gaps currently exist in terms of the works acquired and bringing forward recommendations regarding disposal of poor quality works whose costs of repair outweigh their value.

Thereafter, a further, independent, expert valuation of the collection should be undertaken.

**7. For each artwork procured, ensure a record is made of the piece and how it adds to the collection (ST).**

The Panel suggests that information about the current collection could be expanded to make the information relevant to a number of audiences. A cost effective way of doing this is to employ an art history intern in partnership with the local universities. This is a critical step in helping people engage with works of art.

The Panel also suggests future acquisitions should require agreement from the artist to support the production of a video/written information on their work for addition to the website.

The Panel would suggest that a contract should be produced for new acquisitions to ensure that meaningful information about the acquisition from the artist accompanies the purchase.

**8. Develop a public facing interactive website that includes digital description / video information about selected artworks (MT).**

It is essential that a proper, contemporary website is commissioned to promote public access to the collection. This could also capture information on the Assembly's own collection. Consideration should be given to co-operation with the Office of Public Works with respect to hosting a joint website of the both DoF's collection and that of OPW's. An appropriate MoU would outline the responsibilities of both parties.

Regardless, such work should be covered as part of the initial start-up costs of re-instating the collection. This means new subsequent works can be added more easily. In order to achieve this rigorous detailing of the current collection needs to take place first.

**9. The art collection should be assessed for appropriate use to provide additional leverage of value from the pieces (MT).**

The Panel would suggest artworks could be used, for example, in departmental publications, social media engagement, cards, communications bulletins, screen savers, 'artwork of the month' circulations.

The Panel would suggest a letter could be issued to all artists in the collection ensuring we have all inclusive copyright regulations for the artwork to cover the future use by NICS.

**10. An ongoing series of exhibitions should be planned, perhaps across a number of venues. This would be in addition to annual joint exhibitions organised in partnership with OPW (MT).**

As a "kick-starter", a major exhibition of the collection should be planned, perhaps across a number of venues. This would be in addition to annual joint North South exhibitions. The proposed Arts and Cultural Officer would perform an important role in implementing such a programme in conjunction with invited guest curators who would present elements of the collection based on different themes and perspectives.

**11. Publicise the availability of the collection for loan amongst appropriate groups and organisations (MT).**

The Panel suggests that art works from the collection should be available for display in common areas, in open plan spaces and in the wider public sector estate to include hospitals, libraries, schools and museums. The Arts and Cultural Officer would, for example, engage with art teachers and others to consider how best to make the collection accessible to students and children as well as older people.

**12. Ensure appropriate staff resourcing is in place to develop and provide necessary governance and auditing arrangements for loans and general support for this work (ST).**

The Panel considers that if the proposals are to achieve something that has not been done before with the collection, then appropriate resourcing is required.

The Panel highlights the fact that these proposals will create, in effect, a "working collection" which will be loaned to "non-traditional" venues for art exhibitions. While

appropriate risk assessment must be undertaken with a collection of this kind, it also has to be recognised that there will remain a residual level of risk that, while mitigated, cannot be fully removed. This risk must be accepted if the collection is to be developed and used in the manner the Panel recommends.

**Note: ST = Short Term**

**MT = Medium Term**



**Catherine McWilliams, *The Dinner Ladies Study, No. 12*, 1995. Oil painting.**

### Terms of Reference (TOR)

The Advisory panel will provide a short report identifying to the Minister some initial key recommendations and will provide advice as required on matters relating to art and the development of the Civil Service Art Collection, including:-

- securing the future of the collection including maintenance and preservation
- curating, cataloguing and digitalising the collection
- maximising and innovating in online accessibility
- developing understanding of the collection's artistic and cultural importance
- building the public profile of the collection and ensuring maximum impact
- maximising use in public buildings, making it open to the public and staff
- maximising access and exposure and bringing the collection out to the community
- engaging with the education and health sectors and community groups
- using the collection as an educational tool and to inspire creativity
- supporting local art and particularly young artists
- recommending the policy of investing in local art and artists
- assessing the quantum of an appropriate procurement budget
- maximising the business benefits of investing in art, including leveraging the value of the collection in new ways
- developing the collection, including taking account of modern offices



### Membership

The Art Advisory Panel was established in September 2016 under the stewardship of the Minister for Finance and its members are as follows:

### Chair

**Roisin McDonough**

**Chief Executive of the Arts Council of Northern Ireland**



Roisin McDonough took up the post as Chief Executive of the Arts Council of Northern Ireland in October 2000. She has worked in central and local government as well as in the community and voluntary sector throughout her career. Prior to her current appointment, she worked in the field of regeneration and she is a board member of the UK Creative & Cultural Skills Sector Council. She Chairs the N.I. Employers' Group, the Women Chief Executives' Forum as well as Common Purpose Northern Ireland and is an IoD Chartered Director and a Fellow of the RSA. During her time as Chief Executive of the Arts Council, Roisin has created many successful partnerships with other Government organisations to implement important arts programmes such as; partnering with the Public Health Agency to establish the innovative Arts & Older People Programme and working with the Special EU Programmes Body and the International Fund for Ireland to instigate the Building Peace Through The Arts Programme.

## Denise Ferran

## President of the Royal Ulster Academy



Denise Ferran grew up in Enniskillen and trained as an art teacher before becoming Head of Art at St. Dominic's High School, Belfast and then Head of Education at the Ulster Museum. She has a BA (Hons) in the History of European Art, a Diploma in Advanced Studies in Education from Queen's University, Belfast, a Ph.D in Art History from Trinity College, Dublin and an Hon. MFA from the University of Ulster. She contributes essays to various journals, including Irish Arts Review, Atlas Donegal and to catalogues on Irish art. Her publications include; William John Leech: An Irish Painter Abroad, National Gallery of Ireland and Merrill Holberton, London, 1996, "W.J.Leech" National Gallery of Ireland and Country House Press, Dublin, 1992; "Hone to Nano Reid" the collection of Drogheda Borough Council, Highlanes Gallery, Drogheda, 2006; "FEMcWilliam at Banbridge" 2008 and "F.E.McWilliam" published by the Henry Moore Foundation and Lund Humphries, 2012. Awards include the Ulster Academy Silver medal, Ulster Academy Watercolour Prize and Thomas Dammann Junior Memorial Trust Travel Award and a Fulbright research fellow at Boston College, 2002 and Fulbright Scholar at University of Minnesota 2006. Artist Residencies include Cill Rialaig, Co. Kerry and Lucca, Italy. She exhibits regularly at galleries in Ireland and in the USA and her paintings are included in many public collections including the Arts Council of Northern Ireland, National Self Portrait Collection, Limerick, Haverty Trust, Fermanagh County Museum, Ulster Television, Department of the Environment (NI), Ulster Bank, First Trust Bank, Bank of Ireland and the Northern Bank and the US Embassy, Dublin.. Since 2015 she has been President of the Royal Ulster Academy of Arts.

## Paul Seawright



## Head of Belfast School of Art at Ulster University

Paul Seawright is Professor of Photography and Executive Dean of Arts, Humanities and Social Sciences at Ulster University. His photographic work is held in many museum collections including The Irish Museum of Modern Art, Tate, San Francisco Museum of Modern Art, International Centre of Photography New York, Arts Councils of Ireland, England and N.Ireland, UK Government Collection and the Museum of Contemporary Art Rome. In 2002 he was commissioned by the Imperial War Museum London as War Artist for Afghanistan and his photographs of battle-sites and minefields have subsequently been exhibited in North America, Canada, Ireland, Spain, France, Germany, Korea, Japan and China. In 2003 he represented Wales at the Venice Biennale of Art and in 1997 won the Irish Museum of Modern Art/Glen Dimplex Prize. He has published seven monographs and *Things Left Unsaid*, looking at the reporting of conflict in the USA was recently exhibited at the Ulster Museum.

## **Paul Terrington**

## **Regional Chairman of PwC**



Paul is Regional Chairman of PwC in Northern Ireland, responsible for market and client activities across the full range of PwC services. Paul has led the successful establishment and growth of Northern Ireland as an innovation, technology and service delivery hub for PwC in the UK and globally. The firm employs more than 1,500 people in Belfast, making it PwC's largest and fastest-growing UK office, outside London. Paul chairs the firm's initiatives on devolution and regionalisation and is currently leading PwC's thinking on reprofiling more capability from London across the UK. He has a client facing background in large scale transformation programmes and organisational governance. He is currently chair of Northern Ireland Hospice capital appeal fund, is the immediate past-chair of the Institute of Directors in Northern Ireland and serves on the IoD National Council.

## Deidre Mackel



## Upper Springfield Development Arts Manager

Deirdre Mackel is Arts Programme Manager for the Upper Springfield Development Trust and has been in this position for 18 years. Deirdre was born in Belfast where she still lives and practices as an artist. She graduated from the University of Ulster York Street Belfast, with a Bachelor of Arts Honours Degree in Fine Art. She gained her Post-Graduate Diploma in Cultural Management at Jordanstown and successfully completed the Northern Ireland Creative and Cultural Leadership Programme. In her role as Arts Programme Manager Deirdre has been developing and managing various large scale community arts and public arts projects. Her arts management experience ranges from managing and developing extensive participative public art in the community projects, to developing a strategic approach to initiatives of this nature. Deirdre has played an active role in the Committee of Failte Feirste Thiar the West Belfast tourism initiative for the past 13 years. She sits on the Slí na Gaeltachta consortium which is a public art and tourism trail with a focus on an Cheathrú Gaeltachta the Gaeltacht Quarter Deirdre sits on Feile an Phobail's Events Committee and co-ordinates their programme of visual arts exhibitions. She has been shortlisted on several occasions for the Aisling Award for Outstanding Contribution to Culture and Arts in Belfast and the programme she manages has received numerous West Belfast Environmental Achievement Awards. In her own fine art practice she was a previous recipient of the Belfast Tall Ships Arts Award and the Ulster Bank Arts Award. She has travelled extensively in relation to the study of visual arts, and also the role of visual arts in regeneration; including cities such as New York, Bilbao, Palermo, Barcelona and Amsterdam.

### **Policy for Acquisition of Art for the Civil Service Art Collection**

Normally any Art to be acquired for the Civil Service Art Collection will be assessed by the NIAC Art Acquisition Panel. The current Acquisition Panel members are listed on the NIAC website. The criteria to be applied by the Acquisition Panel for selection of works for the Civil Service collection has been influenced by the criteria used when selecting Art for purchase by the NIAC. The Policy is as follows.

#### **1. How Works are brought to the attention of the Acquisition Panel**

Works may be brought to the attention of the Arts Council Acquisition Panel in a number of ways. This includes but is not limited to the following:-

- Recommendation of Individual Acquisitions Panel members - eg following studio visits, review of slides and catalogues of work, gallery exhibitions etc.
- The DoF Minister or, in his place, appropriate senior officials
- Acquisitions scheme - Artists themselves may apply to the acquisitions scheme for their work to be purchased
- The Acquisitions Panel may also commission work

#### **2. Qualifying Criteria for Artists**

Works of artists meeting the following criteria will be considered:-

- Artists living here for 12 or more months before date of purchase of work and have made a contribution to local artistic activities; or
- Artists from here who are living elsewhere; or
- In exceptional circumstances Artists who are not from here whose work is of particular local relevance

#### **3. Assessment Criteria for Works**

The panel will assess works for acquisition brought to its attention using the following Assessment Criteria:-

- Quality, innovation and challenging nature of the work
- Evidence of artistic achievement

- The artist's contribution to visual arts in Northern Ireland
- Relevance of purchase to furtherance both of the artist's career and to the NIAC's funding objectives
- How the work will add to the collection
- The appropriateness of the work for inclusion in the Civil Service collection
- The artist's agreement to provide or support digital documentation of the work

#### **4. Types of media to be considered**

Works in all media are considered, including painting, sculpture, prints and photography,

#### **5. Gifts to the Collection**

Gifts to the collection may also be accepted, however, any such work will be assessed against the same criteria as for purchase.

#### **6. Further Objectives of Purchases**

The purchase of art, either directly or indirectly from an artist provides valuable support to artists, helps fund their future work and provides standing associated with selection for inclusion in the Civil Service collection. Purchase/commission can:-

- Assist individual artists
- Contribute to the development of local visual arts practice
- Educate our young people about their visual arts heritage
- Develop a culture in which visual art is respected and appreciated
- Foster knowledge and research
- Ensure that contemporary visual arts are showcased
- Stimulate the local art market
- Build a coherent collection of local art for future generations.



Simon McWilliams, *Palm House Raining*, 1995. Oil painting.



### **Arts and Cultural Officer (Collection Liaison and Promotion)**

- Manage the physical condition of the collection, including its storage and display
- Organising temporary exhibitions
- Managing loans to and from other collections
- Developing the collection
- Cataloguing and recording
- Increasing access to the collection by the widest possible range of visitors; both public and professional. Make it accessible to as many people as possible
- Education programmes
- Managing other specialist activities e.g. conservation, documentation or archives
- Promotion/marketing and PR
- Bidding for funding
- Managing staff and volunteers – curator
- Fundraising
- Managing budgets
- Develop a management plan for the collection
- Need to be a good communicator, well organised and able to work as part of a team but also on their own initiative and be self motivated
- Usually graduates, many have a Masters or PhD. Qualification in museum studies, heritage management or a related subject is required

### **Curator**

- Ensuring items are stored and displayed in the correct conditions
- Developing the collection by acquiring new items and borrowing items from other collections
- Research collections – understanding the historical and social context (interns)
- Planning and creating exhibitions (guest curators)
- Managing of staff – guest curators and interns
- Most have a degree relating to their area of interest and may also have a Masters or PhD in a specialist area
- Gain experience by being involved in cultural and heritage apprenticeships, may also volunteer in museums and heritage sites



**Micky Donnelly, *Henry's Dawn*, 1988. Oil painting.**