ART AT WORK: POTENTIAL CONTRIBUTIONS OF
AN ART COLLECTION TO NON-PROFIT ORGANIZATIONS

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ABSTRACT

As an inquiry about art and organizational culture, this thesis aims to investigate the value of a corporate art collection to mission-driven non-profit organizations. Corporate art collections are traditionally found in the lobbies and plush offices of Fortune 500 companies. Operating under the principle of enlightened self-interest, the investment in art yields three tangible benefits for these corporations—office décor, employee engagement, and public relations. Non-profit development organizations on the other hand, typically do not have room in their considerably leaner operations budgets to purchase original works of art, fund its maintenance, or sustain an art education program for its staff. For the few that do have collections, works are typically acquired through donations or are overflow pieces from large corporate collections. This study probes how the known benefits of having an art collection translates to non-profit organizations with limited budgets and a distinct mission to champion the underserved.

The art collection at the Academy for Educational Development (AED), a non-profit organization working to improve the lives of the world’s poorest, is the basis for this inquiry. AED has a significant yet undocumented collection of modern art mostly
donated by prominent collectors John and Kimiko Powers. The eclectic collection of more than 400 works includes paintings, sculptures, and works on paper by important artists such as Andy Warhol, Roy Lichtenstein, Jasper Johns, Robert Rauschenberg, James Rosenquist, and Jim Dine as well as many lesser-known American artists working in the 1960’s. It also includes many works by contemporary artists from Japan such as Shingo Kusuda, Shigeyoshi Iwata, and Masami Kodama.

A qualitative survey designed to measure staff knowledge, attitudes, and behavior is central to the research. The survey revealed that though the majority of respondents thought that the art collection was important to the organization’s image and identity, they felt that the collection was irrelevant to both their work and to the overall company mission. This inquiry shows that the price of organizational ambivalence is high. It can result in the destruction of works, the demotion of art to decoration, alienation with the audience, staff dissent, and the missed opportunities for learning.

This thesis argues that art has the capacity to make profound contributions to staff development and to the organization’s overall mission. Art can be used as a tool to cultivate creativity, innovation, tolerance, and diversity; it can vivify the organization’s vision and values; and it can provide opportunities to connect with new partners as well as expand its donor and funder base. The research is capped by specific proposals to ameliorate the level of engagement with this largely underutilized and underappreciated asset.
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INTRODUCTION

On the eve of Eric Holder Jr.’s confirmation hearings as the first black attorney general in American history, National Public Radio aired a report\(^1\) on how the murals lining the halls of his future office at the Department of Justice, especially the vivid painting by John Steuart Curry depicting an angry lynch mob, might affect his day-to-day life on the job. The report not only underscored the importance of Holder’s historic nomination but also brought to light the question of how our physical environment affects our experience of the world. The workplace, in particular, as a venue for displaying art is a compelling focal point for study. It exists in that largely under-scrutinized area between the public space that is the museum and the personal space that is the private residence of an art collector. An examination of the office—brimming with organizational procedures, politics, and priorities offers many insights into how art factors into our day-to-day lives. There are few other contexts where the experience of living with art can be studied and scrutinized.

Pioneered by IBM founder Thomas J. Watson, Sr. in the late 1930s, the practice of collecting art as a strategic business undertaking has grown steadily through the years. Today, many Fortune 500 companies dedicate wall space within their offices and reserve resources in their annual budgets to fund the growth, maintenance, security, and educational arts program for its employees. Companies justify the money

spent on their art collections by citing three primary benefits: décor, public relations, and employee engagement. Most of these companies build their collections through strategic acquisition or commissioning work that reinforces a desired corporate image. For example, Microsoft patronizes contemporary art to emphasize the values of innovation, creativity, and intellectual curiosity. By including works of international artists in its collection, they affirm their status as a global company and are able to represent the diverse community of Microsoft employees and customers.

Most mission-driven non-profit development organizations on the other hand, do not have the luxury of generous operations budgets to fund such collections. These types of organizations rely on grants, donations, and government contracts as their primary source of funding. They often operate with leaner and closely audited overhead resources. Many organizations are also susceptible to the fluctuations in the cycles of funding—expanding and contracting its size depending on the number of proposals they manage to win. Even for the more stable non-profit organizations like AED, the priority on the ethical stewardship of funding and fiscal accountability is core to its business. To continue to qualify for grants, they need to consistently demonstrate the judicious use of funding, which often discounts the ability to sustain an art collection for the office, as corporations do. For the few non-profit organizations that do have in-house art collections, majority of works are received as donations and gifts from individual collectors or are overflow pieces from large corporate collections. Furthermore, the nature of employees who work at these types of
organizations can be characterized as passionate pragmatists. They tend to be highly dedicated to the mission of their work and are used to doing more with less. This thesis inquires how having an art collection serves to benefit such organization. How do the traditional benefits identified by corporate patrons transfer? If a corporate art collection is largely justified for its public relations function and its ability to humanize the corporate image, how does an organization that is already committed to serving the public good benefit? This thesis is a case study about such an organization.

The Academy for Educational Development (AED) is a 47-year old, independent, social development organization largely funded by government and foundation grants to implement health, education, civic, and economic strengthening projects around the world. AED houses a collection of more than 400 works of art that it displays through over 200,000 square feet of office space within its headquarters in Washington, DC and New York City. The collection is an eclectic array of paintings, signed prints, posters, silk-screened graphics, lithographs, sculpture, and photographs. It includes works by important American artists like Andy Warhol, Roy Lichtenstein, Robert Rauschenberg, Jasper Johns, Andrew Wyeth, and Jim Dine. The collection also features an impressive number of works by the British artist Gerald Laing, lithographs by Marc Chagall and many contributions from contemporary Japanese artists such as Shingo Kusuda and Masami Kodama. This type of blue-chip collection\(^2\) is unique in the context of a non-profit organization. Similar collections are typically found in

\(^2\) Martorella labels collections with works from big name artists like Lichtenstein, Warhol, Johns, and Rauschenberg as “blue chip”.

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private corporations with generous acquisitions budgets and progressive art
administrators. AED’s collection was built through donations from private collectors,
most notably from renowned pop art patrons John and Kimiko Powers. It is a fertile
and hospitable place for study, with custodians and employees very willing to share
their opinion.

This thesis is an inquiry about art and organizational culture. The primary goal
of my study is to assess the perception about the art collection and identify its potential
contributions and functions in the context of a workplace, specifically, in a non-profit
organization. Primary data will be gleaned from the results of a staff survey designed
to measure employee knowledge, interest and attitudes. Interviews with the key
custodians, interested parties, and decision-makers will also be an important source for
this study. Another key resource is the unpublished ninety-seven-page transcript from
the audio recording of an extended interview with John Powers about the works he
donated to AED.

With the exception of a few important studies, the volume of high quality
research on this subject matter is slim and dispersed compared to other areas of art
scholarship. Many available books on the matter are monographs about specific
corporate collections. Most resemble catalogues that are well-illustrated but lacking in
scholarly discourse. These handsome coffee-table volumes offer beautiful pictures for
browsing but do not focus on the meaning of art and its relation to its audience. These
types of publications also focus on cataloging the variety of works in a collection
rather than the quality of interaction with art in the workplace. Though the discussion will necessarily, spotlight individual artists and works in AED’s collection, this study aspires to limn the dynamic between the audience and an art collection in this unique context. A secondary goal is to address the lack of formal public documentation about AED’s art collection.

This aspires to go beyond the exercise of educating people about their surroundings. My intention is to underscore the fact that there are great repercussions to our ambivalence. The destruction and deterioration of works, the demotion of art and culture, alienation from its audience, and the missed opportunities for learning, are among the many factors at stake. This study thus concludes with concrete proposals to ameliorate the level of engagement with this largely underutilized and underappreciated organizational asset.

Definitions and Scope

This study falls under the broad rubric of corporate art patronage, an area of study about the symbiotic relationship of business and the arts that affords many worthwhile fields of study. Since the use and meaning of art shifts depending on its context, I feel it is important to be specific about this study’s scope. This inquiry is focused on art collections displayed on the walls of offices. This is distinct from the sponsorship of museum exhibitions or art-related events by corporations as well as the practice of executive portraiture, which in itself is yet another unique area of research.
It also omits “corporate museums,” which showcase a company’s history through significant artifacts and memorabilia in a manner akin to the set-up in the Coca Cola Museum in Atlanta or the BMW Gallery in New York City. The research will draw specifically from examples and practices found in the United States. Though it is inevitable that examples from other countries will be referenced, the various socio-historical layers that affect our cultural attitudes about art will make any universal generalizations difficult and ultimately inaccurate. It is also important to clarify that this particular study will not attempt to catalogue the entire AED collection—a long overdue project that deserves intensive and careful research.

*Art Collection.* A collection is defined as related works of art grouped together and considered whole. To be considered a collection, works may be related by the following criteria: by historical period in which works were created; by a common collector who assembled disparate works based on his unique ambition; by theme where works share similar messages or subject matter; or by style in which works are rendered in a common medium. The works of art displayed at AED fulfill the first two of these criteria.

*Corporate.* The term “corporate” will be used to refer to a business unit composed of individuals working as one body, from the Latin *corpurare.* The term is valid and descriptive of AED, which was incorporated in New York City in 1961. Yet, I found that there is much resistance to the term “corporate” amongst staff in non-profit

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organizations due to the belief that the altruistic connotations associated with the term “non-profit” is diametrically opposed from the profit-driven, avaricious, remorseless qualities that they associate with the term “corporate”. The benign term “organization” will be used in many cases as a substitute.

Engagement. Measuring staff engagement with the art collection is central to this study. This will entail undertaking a qualitative survey that gauges the level of knowledge, attitudes, and behavior related to how the art is viewed, displayed or cared for in the office environment. Perception, dialogue, and ownership will be key concepts in the discussion about engagement.

Non-Profit Organization. A non-profit organization is a religious, educational, charitable, government, or private institution operating on the principle that no individual or employee group will share in any profits or losses. AED defines itself as an independent non-profit organization and holds 501(c)(3) status, which means that aside from meeting the criteria for tax-exempt classification, its mission also absolves it from lobbying or influencing legislation, or participating in any political campaign activity. According to AED’s most recent annual report, sources for funding come from governments, multi-lateral agencies, foundations, and private corporations. With an annual budget of $400 million, accountability and responsible stewardship of funds is a key priority. AED reports that 90% of its annual budget goes directly into programs. Under the 10% allotted for overhead and salaries of senior management, the resources needed to fund the care and upkeep of the AED art collection compete with
other priorities. While many museums and galleries are also classified as non-profit organizations, the discussion will not necessarily apply to their case due to the direct relationship of their mission to promoting the arts.

Workplace. The term “workplace” as used in this study, will refer to an office-type business setting, with the majority of staff performing administrative, managerial or so-called “white-collar” tasks. Roger Kennedy, director emeritus of the Museum of American History, reminds us that it is critical to be specific about the context of inquiry. Art displayed in factories, manufacturing plants, airports, courts of law, or department stores, though technically considered places of work, serve distinct functions and thus operate on a different set of meanings.

Organization

This thesis is organized into four distinct chapters. Chapter 1 aims to provide a broad picture of corporate patronage. The perceived organizational benefits of having an art collection will be the focus of this section. Examples of how key corporations have innovatively and strategically utilized their art collections will be cited. This chapter will also include a survey of other non-profit organizations with art collections or art-based programs. Chapter 2 provides background on AED, outlining key moments in its history that impacted the formation of its current collection. A sampling of key works, artists, and themes represented in its collection will be included. Data from interviews with custodians of the collection will inform the discussion on organizational procedures and practices relating to the provenance, display, appraisal,
preservation and acquisition of art. Results from a qualitative survey designed to measure the level of staff engagement with the collection will be the focus of Chapter 3. Attitudes, behavior, and action are key themes explored in this Chapter. In Chapter 4, I shall attempt to cap my research by proposing some areas of opportunity and concrete ideas on how to reinvigorate the level of dialogue and engagement with the collection.

It is both thrilling and intimidating to conduct research in an uncharted area. The success of this study is highly dependent on the level of access to information and the willingness of AED staff to not only answer questions but also connect me to key custodians. This core group includes staff from the office of the president, the chief management officer, the art appraiser, and the facilities department. My affiliation with AED as a current employee allowed me not only privileged access to data and participants, but also widespread encouragement that fuels my determination to conduct research that is not only accurate but also useful for future programs.

In writing this thesis, I am fully cognizant of the primary responsibility to advance the body of knowledge and critical understanding of my selected field of study. It is admittedly tricky finding a balance between the obligation to scholarship and my predisposition towards my current employer. It was with much vigilance and discernment did I mitigate the impulse to temper one’s critical voice or allow personal bias to form my conclusions. Frequent consultations with advisors, my peers in the
program, and other interested parties outside of AED helped challenge my arguments and helped me keep an objective focus.
The relationship between art and business is a major theme in art history. Jacobson notes, “high patronage of culture by individuals who earned their wealth in the commercial sphere can be traced, along with the roots of early business activity.”¹ Gaius Maecenas (70-78 B.C.), the wealthy Etruscan financier and confidante to the first Emperor of Rome, has been immortalized in the canon as one of the earliest patrons of the arts, best known for supporting young poets like Virgil and Horace. His name is synonymous with the altruistic, well-connected supporter of the arts and has been coded etymologically in the word for “private patron” in several languages—“mécène” in French, “mäzen” in German, “mecenate” in Italian, “mecenas” in Spanish and “mecenaat” in Dutch. The succession of patrons from Jackob Fugger the Rich to Octavian Secundus Fugger, a family of merchants from fifteenth-century Augsburg, are known for their contributions to Renaissance art and architecture in Germany. Their once unparalleled wealth² allowed them to fund the construction of churches and lavish palaces as well as amass an impressive art collection. But perhaps the best-known name associated with art patronage is that of Medici. From 1434 to 1492,


² The Fugger clan established one of the most successful mercantile operation throughout Europe. They extended credit to emperors, kings, even to the Medici family and the Holy Roman Emperor Charles V.
amassed a fortune from a highly successful banking and promoted their deep interest in
the development of arts and humanities. During the Medici era, artists from Masaccio
to Michelangelo thrived.

In the United States, the prosperity gained from the Industrial Revolution
fueled art patronage. As early as 1892, Atchison, Topeka and Santa Fe Railway
employed artists to promote its routes and to re-imagine image of the Western frontier,
which was then fraught with incidents of violence. For over 40 years, they hired artists
like Thomas Moran, Henry Farney, and Maynard Dixon and commissioned hundreds
of works featured in their advertising campaigns. Other corporations such as Container
Corporation of America (CCA) used a similar strategy. Under the visionary leadership
of Walter Paepcke, CCA featured the work of Bauhaus artists in many of its
promotional campaigns. Herbert Bayer, an Austrian designer, painter, architect and
photographer, was a consultant to CCA for several decades. He helped the company
shape its advertising campaigns and had a direct impact on the design of its packaging,
interior design, and exhibitions.

But the enterprise of collecting art for the company independent of its
marketing efforts began with Thomas John Watson, Sr., head of International Business
Machines (IBM) from 1924 to 1956. After gaining financial stability due to the success
of its tabulating services, Watson began collecting art for the company in 1937. His
vision was to acquire contemporary works representing each country where IBM
conducted business. He started the collection primarily for the enjoyment of IBM’s
employees and the public. IBM assembled two collections that it showcased along with its business products in the 1939 New York and San Francisco World’s Fairs. Watson prohibited works of art from being reproduced for advertising, insisting that IBM’s commitment to cultural values remain untainted by matters of commerce.

Overall, business support for the arts has increased through the years, from $22 million in 1967 to an estimated $3.32 billion in 2003. Fluctuations in the economy naturally affect the level of arts support. Corporations like IBM or Lehman Brothers have had to deaccession many works from their collections to bridge budget deficits. The period from 1986–1995 saw the greatest spike in arts patronage in the United States. This was fueled by a robust economy and tax incentives from the Reagan administration.

In 1967, David Rockefeller, Sr., former president of JP Chase Manhattan Bank, a company with more than 20,000 works of art in its collection, founded the Business Committee for the Arts (BCA)\(^3\), a national non-profit organization that aims to strengthen corporate support for the arts. Its activities include assisting companies in starting collections appropriate to their resources and help them design an employee engagement program around their collections. Two major exhibitions on the topic of corporate art collections were mounted in the 1960’s. The Whitney Museum’s “Business Buys Art” and the San Francisco Museum of Modern Art’s exhibit “American Business and the Arts,” have contributed to the popularity of having in-

\(^3\) In 2008, BCA announced a merger with Americans for the Arts, a Washington-DC based advocacy group working to increase private sector investment in the arts.
house art collections in offices across the United States. The Whitney’s exhibit in
particular, encouraged regional museums to mount similar exhibitions of corporate-
owned art in their areas.

Art Collections in Non-Profit Organizations

Excluding museums, university galleries and arts-advocacy groups, there are
not many non-profit organizations with blue chip art collections. This is not to say that
they do not exist. There may be organizations like AED, that house donated works of
art but do not have the organizational funding or mandate to develop any public
communication about it. The Directory of Corporate Art Collections lists only three
such organizations.

The collection at the World Bank headquarters features contemporary, folk, and
traditional art representing works from its 184 member nations\footnote{Curiously, all regions of the world are represented in its online catalogue except for North America.}. Started in the 1970’s
the Bank’s collection is catalogued in a publicly accessible website. The Bank
promotes periodic art-related events and also organizes timely exhibits on topics
related to its country operations for its staff and the general public. The Bank sponsors
an employee arts interest group and encourages the development of its staff’s
photography skills through juried competitions. The collection is displayed throughout
the working environment, shunning the museum model of gathering all the works in
one area. The Bank also has formally convened an art committee comprised of
interested and qualified staff acting as custodians to the collection. Part of the
collection is displayed in a gallery in the lobby of its 19th Street location. The Bank also
regularly offers guided tours for the public.

The American Red Cross operates a museum in its Washington, D.C.
headquarters. The collection is composed of graphic works, advertisements and
ephemera related to its history and development as well as gifts and artifacts donated to
the organization since 1881. The jewel of the collection is a three-panel stained glass
window designed by Louis Comfort Tiffany. The panels were commissioned Women’s
Relief Corps of the North and the United Daughters of the Confederacy for the Red
Cross headquarters to depict a theme core to its mission—ministering to the sick and
wounded through sacrifice. These panels are renowned to be the largest set of Tiffany
windows created for a secular environment that has remained in its original location.
The Red Cross also offers regular tours of its collection to the public.

The United Nations holds one of the most eclectic and highly prized collections
of modern art. Sotheby’s rated several items in its collection as “Class 1,” defined as
“highly important works of art, sought after, or historically significant.” Among the
collection highlights are a stained glass window by Marc Chagall, a sculpture by Henry
Moore, a tapestry of Picasso’s Guernica, a collage by Matisse, a sculpture by Marisol,
a large mosaic by Norman Rockwell, and a number of iconic sculptures in the grounds
of its New York City headquarters. The core of the collection in Geneva was inherited
from the League of Nations. Like the World Bank collection, the UN’s collection
represents art from its member nations. When a country donates art to the collection, they also claim responsibility for the costs of installation and preservation of these pieces. For the pieces that have been orphaned by their donors, the Maecenas World Patrimony Foundation was set up by the UN in 1998 to fund the restoration and professional maintenance of these works. The works in the UN are thematically linked, with most works depicting peace, harmony or cultural diversity. Inclusion in the world-class collection of this important global institution is highly prestigious. A diplomat reporting directly to the attorney general is in charge of deciding which works are accepted. On occasion, the UN leverages its collection to highlight key issues, providing a platform for activities for its programmatic departments. In 2006, the United Nations Environment Program for example, launched the Art for the Environment initiative to raise awareness about environmental issues through works by regional artists. With exhibits and activities beyond the art program, the UN is able to explore the potential of art in fostering diplomacy. In the words of former Secretary-General Kofi Annan, “Art opens new doors for learning, understanding, and peace among people and nations.”

World Vision is a large global Christian relief, development and advocacy organization, involved in the similar type of work as AED. Despite not having an art collection in their offices per se, World Vision has a thriving arts-based development program called “World Vision Storehouse”. These nationwide outlets provide free art supplies to budding artists and fund programs to educate, motivate and employ youth
through art. Another key initiative is World Vision Australia’s *Birrung Gallery*, a professional exhibit space in East Sydney to showcase and sell works by contemporary indigenous artists. The gallery not only provides a venue for these artists’ creativity but it also provides them employment and funds scholarship and health programs for this population. The program also advocates for the rights of indigenous artists by collaborating with government agencies to draft a code of conduct for commercial galleries.

**Returns on Investment: Why Organizations Collect Art**

Though some corporations purchase art as investment, many cite three primary functions for art in the workplace. In the context of a company, art is used to enhance office spaces and meeting areas, to engage its employees and to promote a positive public relations image as patrons of the arts and high cultural values.

**Décor**

The ability of art to enhance our surroundings cannot be underestimated. Corporations, hospitals, government offices, hotels, train stations, and many other public venues use art to lend color to an otherwise institutional-looking space—adding a sense of warmth, or imbuing spaces with an air of intellectual or cultural sophistication. Even for those who cannot afford to decorate their spaces with original works, commercially produced prints are readily available in consumer catalogues and retail stores. Art.com, for example, is an online retailer that offers a wide selection of prints by thousands of artists. It publishes a special catalogue for the art buyers called
the “Business and Trade Special Edition”. “Art.com can decorate your business…let us save you time and money. We offer busy professionals the ease of sourcing and purchasing artwork…” the company promises.

The danger of art’s ubiquity as decoration is that works of art tend to become objects selected to complement the color of the wall or brighten a forgotten space. Art thus becomes a component of interior design and effectively become wallpaper—the stuff that surrounds you but to which you never pay attention. Shirley Howarth coined the phrase “visual muzak” for art that is acquired solely for its ambiance-setting abilities. “It is décor but not (only) decoration,” cautions Jacobson.

Aside from its programmatic activities, AED rents out a conference center which includes a new state-of-the-art theater. AED also subleases space to a law firm, a few professional associations and smaller non-profit organizations. To attract renters and conference organizers, the facilities department uses many pieces from the collection to decorate these public spaces. The few pieces that AED has purchased to add to the collection have been to decorate these spaces. “The art has to be neutral enough,” explains the facilities manager, referring to art whose subject matter is benign or ambiguous enough not to offend anyone’s sensibilities or be overly taste-specific. The preference for art that is devoid of any social, political, religious or moral overtones is common to corporate collections. Except for a few adventurous exceptions, art found in offices typically feature landscape, color field painting, abstract geometric patterns, still life, or dehumanized portraits, that render the human
subject as objects in the composition. These canvases are appealing enough, pleasing
to the eye and conveniently harmonize with the colors of the interior design. But when
coordinated too seamlessly with interior design, critics begin to become suspicious of
the art’s real function in that space. Martorella observes:

In spite of the diversity and multiplicity of designs…their vibrant colors
and textures coordinated with the furnishings, lead to the conclusion
that they were selected more for their color than any other aesthetic
elements contained in the work…Employees who accept abstract styles
in the workplace take these artworks for granted and treat them as
ordinary decoration rather than the embodiment of social, political or
aesthetic messages.5

Critics also point out that the meaning and efficacy of art changes because of its place
in the office. Works that were originally conceived to be critical of the establishment
now ironically hangs on its walls. Art in the office context has been so tamed and
castrated that they seem like hunter’s trophies—relics from a once glorious existence
no different from the head of a bear hanging proud yet powerless over the mantle of a
gentleman’s library.

For social development organizations, the preferred and perhaps obvious form
of office décor is photography. The image of a child or any number of its beneficiaries
in the field inspires employees and puts into perspective the banality of daily meeting
and administrative paperwork in the headquarters. These photographs may be
professionally taken, a result of a commission from the communications officer, or by
amateur photographers, usually co-workers lucky enough to be sent to the field. The

5 Rosanne Martorella, Corporate Art (New Brunswick: Rutgers University Press, 1990), 181-182.
visual testimony of the results of the work, regardless of aesthetic quality, is highly treasured by the project staff. It creates a sense of unity around a common goal and fuels the idealism of professionals attracted to this type of work. Being able to commission a local photographer from a developing country to take these photographs adds another layer of satisfaction in the same way a corporation patronizing a local artist is highly enchanting. Maps are also a common form of décor. These wall size commercially available maps, typically ordered from a catalogue, are inexpensive and are often riddled with pushpins, indicating a project’s activities or the areas where the employee has traveled to for his project. These maps not only chart a project’s success but also serve as geographic reference for planning activities, collapsing the personal, the aesthetic, the informational, and the functional in one display.

Employee Engagement

A 2003 survey\(^6\) conducted by BCA and the International Association for Professional Art Advisors (IAPAA) offers data that suggest that an art collection in the workplace is valuable for staff. Summarizing responses from over 800 employees in 32 companies across the U.S., the survey reveals that the majority of respondents think that having an in-house art collection reduces stress, increases creativity and productivity, enhances morale and broadens employee appreciation of diversity.

Employee dialogue tends to be strong where there is arts programming associated with the collection. Progressive Insurance, a corporation with a massive art

collection and a vibrant in-house art program, installed a “Controversy Corridor” for the display of contentious works of art. Fundamental issues on race, religion, diversity, ethics, and morality are raised by the art. Microsoft, with a collection of more than 5,000 works, sponsors an in-house artist lecture and film series that is open to its employees, guests and the general public. Curators of the collection work in collaboration with Artist Trust, a local artist-support organization to plan its activities. Through this program, Microsoft is able to achieve dual goals. It is able to provide a unique benefit for employees and connect with the local community in a meaningful way. The First Bank of Minneapolis with their famously provocative art collection claims that the office art program is symbolic of their commitment to promoting deregulation in the banking industry. Through in-house programs like TalkBalk, or You Be the Curator, they intend to “flatten and democratize the power dynamics of people’s relationship to art and to each other in the corporate context.” Chintao cites the Bank’s arts program manifesto:

[The Program is] an organizational transformational tool, an agent of change which acts as a catalyst for the ongoing examination of this corporate culture. We are involved with some of the most provocative artists working today because we believe that only through active engagement with innovative, critical cultural practices can we progress as an organization and a community in the flux of a changing world. … We are committed to forging new, more democratic relationships between people and the art of our time.7

A number of companies have used their collection as platforms for full-scale skills development program conducted by their human resources department. Many

7 Chintao, Privitising Culture, 251.
programs address team-building, leadership-training, problem-solving and inter-office
dynamics. Unilever UK’s chairman, Gavin Neath attests, “the arts have proved to be
invaluable tools for exploring important themes within our business through innovative
programs and processional development opportunities.” A dedicated publication titled
*Creativity in Human Resources* by Arts+Business, a UK-based advocacy organization,
details case studies of innovative programs using arts for skills-building.

For employees in non-profit organizations, any conversation about art
eventually leads back to the core values of their mission. A conversation about pure
aesthetics will seem indulgent, elitist and out of place in a work environment seeped in
the urgency of responding to the most critical social issues of the day. Employee arts
engagement must be purposeful and must strengthen the individual’s practical ability
to comprehend and address areas of his or her own work.

*Image and Public Relations*

A study by Bikkigt and Stadler proposes that an organization’s image is
composed of four components: personality, communication, behavior and symbolism.
A company’s personality and values are expressed in three primary channels—
corporate communication, operations and symbolism. Drawing a parallel with meeting
a person for the first time, Hoeken and Ruikes further explains, “we learn about
people’s personality by what they tell us (communication), the way they act (behavior)
and the way they dress (symbolism).”

The choice to have an art collection is an overt expression of this personality. An art collection can be assembled to embody the company’s major brand themes and values. Hoeken and Ruikes also stresses that though a company can tailor its communication to achieve a desired public image, a company cannot fully control the public perception of their identity. Current events and many socio-political events extraneous to the company can color public perception.

For most corporations, the impetuous to maintain an art collection is propelled by the zeal to achieve their goals in terms of corporate social responsibility. A positive public image has been proven to give companies a competitive advantage in a crowded marketplace. Other terms associated with this endeavor include, “support for the arts”; “corporate philanthropy”; “arts patronage”; or “community outreach”. Aligning an organization’s messages with the art it displays and endorses is a time-tested business strategy.

The strategic use of art as an image-building tool is related to the predominance of contemporary art in most corporate collections today. Martorella reports that over 70% of corporate collections include contemporary works of art. Companies that hang modern art on their walls send a signal about a progressive, dynamic, perhaps intellectually astute company, in step with what is culturally current. Moreover, companies that collect work by local artists are able to stretch their budgets and

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advertise their support for the growth of these emerging artists. Art collecting then becomes an act of civic patronage that connects businesses with their community. Corporations that hang works of art by regional artists are able to make the connection to their consumer or member base. This strategy is common to private firms like IBM, as well as multilateral bodies like the World Bank. A disparate, non-thematic collection is unified by the emphasis on diversity and patronage of emerging artists.

For companies who can afford to commission an outdoor sculpture, art becomes a monument to their engagement with the community. Commissioned works of art, like the iconic black and white Jean Dubuffet sculpture that graces the Chase Manhattan Bank Plaza, have the potential to alter a city’s geographic and cultural landscape. The company contributes to city life by enhancing public spaces and boosting tourism. In return, these artistic landmarks, along with the associated critical distinction and civic goodwill are inevitably associated with the company’s name.

Public relations is an aspect of corporate operations that deals with managing the public perception of a company. Its activities can be proactive—building rapport with its audiences in relevant activities or reactive where efforts soften the blow, diverts public attention from otherwise damaging publicity. Companies with a less than sterling public image such as Philip Morris, for example, invests in various forms of arts patronage in the hopes of associating its name with high cultural values. Since 1958, Phillip Morris has been one of the most generous supporters of cultural activities and is the largest supporter of ballet in the country. In some cases, these corporate
funders eventually cash in favors. In 1994, with the threat of anti-tobacco legislation banning smoking in all New York City restaurants and public places looming over their operations, Phillip Morris called upon executives in the arts institutions that it supports to help their appeal with the City Council.

Unlike large private corporations such as Phillip Morris, that have vast public relations concerns, organizations like AED do not need an art collection to project its concern for the community or the society at-large. It already is, by the nature of its mission, one of the “good guys.” AED’s mission statement reads:

AED’s mission is to make a positive difference in people's lives by working in partnership to create and implement innovative solutions to critical social and economic problems.9

AED’s primary task is to manifest its mission consistently through its actions as an organization. At times, an art collection can be even problematic. Since works of art were received as donation, AED did not necessarily have a say in the subject matter or artists. The challenge to its custodians lies in the need to somehow shoehorn the thematic content of the collection to harmonize with its mission and values.

The efficacy of art as a means of expressing a desired corporate image is indeed powerful and thus prone to exploitation. In making a business case for arts support David Rockefeller outlines the potential:

From an economic standpoint, such involvement in the arts can mean direct and tangible benefits. It can provide a company with extensive

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publicity and advertising, a brighter public reputation, and an improved corporate image. It can build better customer relations, a readier acceptance of company products, and a superior appraisal of their quality. Promotion of the arts can improve the morale of employees and help attract qualified personnel.¹⁰

For social development organizations with art collections or participate in any form or arts patronage, the higher calling, it seems, is to participate or ignite the conversation about the ethical use of the arts under these conditions.

*Capital Assets*

Most corporations are less likely to cite financial investment as a reason for funding their art collection. For non-profits on the other hand, art collections represent tangible assets that can be a significant source of funding. When asked about how important the art collection was to AED, chief management officer Ricardo Villeta says, “it’s not on top of the list but it’s also not at the bottom. We are interested in taking care of the art partly because it represents a financial asset.” The practice of deaccessioning art for operational funding can be highly controversial and contentious. The ethical guidelines set by the Association of Art Museum Directors prohibit the sale of art for purposes other than gaining funds to purchase another work of art. Recently, Brandeis University came under attack for choosing to sell off its highly regarded contemporary art collection and close down the Rose Museum to bridge its budget deficit. Corporate collections though seem to be absolved from this type of scrutiny.

There is less public and critical outrage when works of art are auctioned to gain the necessary funds to keep a company afloat. Sotheby’s even lists deaccessioning as one of their core services for corporations on its website. They advertise, “Sotheby’s has handled the majority of corporate collections to come to market including some of the most highly valued corporate collections…” For mission-driven organizations that exist in that hybrid state between a corporation and a public institution, the regulations are even more vague.
CHAPTER 2:
ART IN CONTEXT: AED AND ITS COLLECTION

The meaning of art changes according to the context where it is displayed. As Newhouse explains, “when artwork is seen—be it in a cave, a church, a palace, a museum, a commercial gallery, an outdoor space or a private home—and where it is placed within that chosen space can confer meaning that is religious, political, decorative, entertaining, moralizing, or educational.”

Though some companies borrow from the architecture and configuration of art galleries, the main activity in a place of work is clearly different. Art is most often primarily decorative and peripheral to the day’s flurry of activities. For example, how many of us, have noticed any of the ten superb floor medallions at the Reagan National Airport when rushing to the gate? Master works by artists like Sol Lewitt, Frank Stella and Richard Anuszkiewicz are well integrated within the airport’s architecture but seem to recede in the background. Art can serve to enhance the environment even for those who might not find the time to stop and look closer. Table 1 charts how the context of art might affect its status and meaning.

About AED: Background and History

The Academy for Educational Development was co-founded by Alvin Eurich and Sydney Tickton in 1961. Eurich and Tickton were former executives at the Ford

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Foundation who shared a common goal of improving higher learning in the United States. They envisioned an organization that would provide various types of technical assistance to help universities across the country to improve their management and administration. AED was a pioneer in helping universities formulate a strategic plan for growth planning. AED was incorporated in New York City as a 501(c)(3) entity, gaining status as a tax-exempt public charity in 1961.

By the early ‘80’s, in an effort to broaden its operations, AED began submitting proposals for international work, bidding on contracts from the U.S. Agency for International Development (USAID). In 1991, AED opened an outpost in Washington, DC, which later became its primary headquarters, a move that gave AED a logistical, if not strategic advantage as it competed for government contracts. As AED approaches its half-century anniversary, it has grown to be the one of the world’s largest agencies of its kind. It now has a staff of over 2,000 and projects in over 150 countries. AED also maintains offices in New York City and Boston, and regional outposts in South Africa and Kenya. Only the Washington, DC, and New York offices have works from the collection installed on its premises.

Building the Collection: John and Kimiko Powers

Dr. Eurich was the key to the formation of AED’s art collection. Dr. Eurich, who died in 1987, had a prolific career in education. Prior to his position at the Ford Foundation, he served in faculty and leadership positions at the University of
Table 1. The Shifting Status of Art Based on Its Context

<table>
<thead>
<tr>
<th>Venue</th>
<th>Function</th>
<th>Audience</th>
<th>Key Custodians</th>
<th>Access</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public</td>
<td>Museum/ Public Institutions</td>
<td>Academic study Entertainment Tourism Heritage</td>
<td>General Public Tourists Scholars</td>
<td>Curator Administrator</td>
<td>Open Central</td>
</tr>
<tr>
<td>Private</td>
<td>Home/ Private Residence</td>
<td>Personal Enjoyment Investment Décor Connoisseurship Status Symbol</td>
<td>Family Friends Guests</td>
<td>Private collector</td>
<td>Exclusive Peripheral</td>
</tr>
</tbody>
</table>

Created by author

Minnesota, Northwestern University, and Stanford University, before becoming the first president of the State University of New York (SUNY). While serving as president of the Aspen Institute for Humanistic Studies\(^2\) from 1963 to 1972,

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\(^2\) The Aspen Institute was founded in 1950 largely due to the efforts of Walter Paepcke, former board chairman of the Container Corporation of America. Its activities are geared toward “fostering enlightened leadership, the appreciation of timeless ideas and values, and open-minded dialogue on contemporary issues.”

Fig. 1. *Kimiko Powers, 1971; John Powers, 1975* by Andy Warhol. A signed poster of *Kimiko Powers* is part of the AED collection.
Dr. Eurich was invited to become a member of the board of directors at the textbook publishing powerhouse Prentice-Hall, a position that would lead to a lifelong friendship between Dr. Eurich and John Powers, who was the president of the publishing house at that time.

Though other private collectors\(^3\) have made donations to the collection, AED owes the bulk of its collection to John and Kimiko Powers. AED’s collection is largely indebted to their vision and passion for the vibrant canvases of young artists. The couple (Figure 2) was widely known as prolific collectors of pop and Japanese art.\(^4\) John Powers, in particular is regarded as a champion of emerging artists. As the *New York Times* puts it, “(he is) an evangelist who spread the collecting bug to friends, acquaintances and strangers.” With his friend and renowned publisher Harry Abrams, Powers was known to regularly venture into the studios of unknown artists and introduce their work to his circle of friends in New York. As a result of this support, John and Kimiko Powers also became close friends with artists such as Warhol, Lichtenstein, Johns and Rauschenberg. John Powers invited many of them to speak or become artists-in-residence at the Aspen Institute—an institution that he spearheaded with Dr. Eurich, as director of the Aspen Art Residence program for many years.

\(^3\) Other donors to the collection include H. R. Shepherd, Michael A. Goldberg, Philip T. George and Susan Fickling, a current AED officer. The main corridor on the fifth floor, which houses the Information Technology department, is lined with paintings by Bill Smith, former AED Executive Vice President and an avid student and scholar of painting.

\(^4\) In 2000, *ArtNews* ranked Powers among the top 200 collectors in the world.
Curiously, John Powers started collecting modern art after Abrams installed a painting in the Prentice-Hall cafeteria to encourage Powers to purchase art himself. Kimiko recalls, “everyone would talk about it, often in somewhat negative way. It was very exciting talking about art in the cafeteria…I think that is what started him collecting…seeing the intellectual stimulation the art gave his employees…He wanted all of the younger people…to experience the same pleasure of having art in their lives as he did.”

Despite their astounding collection, they remained modest, gracious, and generous people—lending and donating frequently to institutions and museums. Their collection has been the focus of at least three major exhibitions, an exhibit on traditional Japanese sculpture, lacquerware, scrolls and folding screens at the Harvard Museum in 1970, and at the Denver Museum of Art in 2007, and a well-attended exhibition on Pop Art at the Gagosian Gallery in New York in 2008.

A unique characteristic of the Powers modern art collection is the significant number of works on paper. “John…believed that lithographs and multiples had equal value to an original work…Claes’s (Oldenburg) lithographs really show his hand as beautifully as his drawings do, perhaps the super-connoisseurs may see the difference

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but for a new collector both are very, very beautiful,” Kimiko explains. AED’s collection includes a great number of these signed prints and lithographs.

After he left Prentice-Hall in 1964, John Powers served a brief tenure as a senior advisor to AED at the invitation of Dr. Eurich. He held office in AED’s New York office and brought with him a few pieces from his personal collection. His personal assistant Ann Main, who came with Powers to AED, served as the collection’s caretaker. Prior to Mr. Powers’ collection, an assortment of commercially-bought travel posters were the primary decoration for the walls, a long-time staffer recalls. Powers explains why he brought works of art to AED:

There was a collection of contemporary art at Prentice-Hall, and since the board of directors was not enthusiastic at all about contemporary art, he (I) had purchased it on his (my) own account. The only person on the board that really fervently enjoyed contemporary art was Al Eurich, so it was quite appropriate…that some of them should come to the Academy.

In 1994, AED moved from its offices on 23rd Street to its current location on 1825 and 1875 Connecticut Avenue. According to long-time staff, art was everywhere in the 23rd street office, with the works installed cheek by jowl, creating a very colorful office environment. There was so much art that paintings were even hung inside restrooms. “There was a Warhol in the men’s room!” a former employee recalls. The

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6 Ibid., 22.

7 Mr. Moseley recalls that the AED office in New York on Sixth Avenue had a view of the Museum of Modern Art’s garden.

8 John Powers, interview by Stephen Moseley, 30 October 1993, transcript from audio recording, Office of the President, Academy for Educational Development, Washington, D.C.
move to the Dupont Circle building afforded more than 200,000 square feet of office space, providing ample room to display Mr. Power’s collection. AED invested on the professional framing, lighting, restoration of some the damaged canvases, and paid for the services of an art consultant to label the works of art on the wall. According to AED’s chief management officer, Ricardo Villeta, when Mr. and Mrs. Powers saw the thoughtful manner in which their collection, much of which had previously been stored in warehouses, they were inspired to transfer full ownership rights for over 200 works to AED. Through the years, John Powers would add more works to the collection and even referred potential donors to AED. In 2001, two years after John Powers’ death, Kimiko, sent another major shipment, including an important sculpture by Venezuelan artist Marisol, which now graces an open space near AED’s main reception area.

Perhaps unlike any other donor merely looking for a tax credit, John Powers remained actively involved in the curatorial oversight of the works of art at AED. He was generous with his time and took great interest in the display, documentation and preservation of the works. He was consulted on the brochure about the collection, traveled to Washington for special events and even granted an extended interview about the works that he gave to AED. During this illuminating interview, he shared personal anecdotes about the provenance of many works. The pages resonate with John Powers’ regard for Al Eurich, his affinity with AED’s mission, and unwavering

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passion for the arts. He spoke ardently about the importance of art and its transformative value. He laments:

People simply do not take the time to appreciate a work of art. There is such wonderful spiritual nourishment in any work of art that we are depriving ourselves of something very important when we do not take the time to look. After a painting is hung on the wall, it tends to become a fixture and soon one passes by it without even being aware that it is there.\(^{10}\)

To date, almost all the works that Powers donated are on display. Exceptions include two large damaged canvases and a sculpture that it decided to move to storage after receiving complaints from staff who questioned the appropriateness of its subject matter for the work place.\(^{11}\)

**Artists and Themes**

The eclectic sample of paintings, prints, sculpture, lithographs and signed prints that comprise the AED’s collection may be classified as post-World War II art. They include examples from such major twentieth-century art movements as Abstract Expressionism, Pop Art, Minimalism, Conceptualism, and Post Modernism. A great number of works are by American and Japanese artists who worked in the United States in the 1960’s.

\(^{10}\) Powers 1993.

\(^{11}\) The work is a painted table with its base rendered with images of a woman in various stages of undress. The conflict of interest stems from the perceived sexual overtones in the display of nudity, which may potentially undermine AED’s work in anti-trafficking, prostitution prevention and gender equity, according to an AED officer. It is currently kept under a thick blanket in the corner of a small storage room on AED premises. Another work titled *Figure Innominate* by British artist Avis Newman described as a loose figure line drawing of a nude, currently displayed in a discrete corner of the ninth floor has also been questioned for its appropriateness in the work setting.
Works from the Pop Art movement, in particular, comprise a significant part of the collection. The term “pop art” was coined by the British critic Lawrence Alloway in reference to resurgence of creating “monuments of popular culture”.\(^\text{12}\) A break from the introspection of Abstract Expressionism, Pop Art was crafted as a critique of consumerism, mass media, advertising and technology. Artists such as Warhol and Lichtenstein used mass-manufactured materials and images from media as their subject matter and their source material. Many works are by artists who spent time at the Aspen Institute, either as artists-in-residence or workshop speakers such as Warhol, Oldenburg, Rosenquist and Rauschenberg.

The large collection of contemporary Japanese art represents the work of artists who participated in the Japanese American Cultural Research program sponsored by Mr. Powers. In 1964, after being profoundly impressed by artists he encountered in a visit to Kyoto, Mr. Powers arranged for four artists—Iwata, Kusuda, Kodama and Fukushima—to spend half a year in New York City, working and studying side by side with contemporary American artists. Table 2 is a sampling of artists represented in AED’s collection.

There are also pieces from lesser known artists from developing countries in Asia and Africa. There is a significant number of works from Iqbal Geoffrey, an artist of Pakistani descent whom Powers met in Chicago and patronized through the years. A

Table 2. A Sampling of Artists and Types of Work Represented in the AED Collection

<table>
<thead>
<tr>
<th>Artist</th>
<th>Number of works in the collection</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albers, Josef (American)</td>
<td>2</td>
<td>Collage, Prints</td>
</tr>
<tr>
<td>Dine, Jim (American)</td>
<td>5</td>
<td>Silkscreen print</td>
</tr>
<tr>
<td>Chagall, Marc (French/Russian)</td>
<td>3</td>
<td>Lithograph</td>
</tr>
<tr>
<td>Christo and Jeanne-Claude (Bulgarian)</td>
<td>20</td>
<td>Signed prints, posters</td>
</tr>
<tr>
<td>D’Arangelo, Allan M. (American)</td>
<td>6</td>
<td>Dimensional Painting, Prints</td>
</tr>
<tr>
<td>Fink, Aaron (American)</td>
<td>18</td>
<td>Painting</td>
</tr>
<tr>
<td>Forakis, Peter (American)</td>
<td>12</td>
<td>Painting</td>
</tr>
<tr>
<td>Fukoshima, Noriyasu (Japanese)</td>
<td>6</td>
<td>Charcoal on paper</td>
</tr>
<tr>
<td>Iqbal, Geoffrey (Pakistani)</td>
<td>14</td>
<td>Painting</td>
</tr>
<tr>
<td>Hinman, Charles (American)</td>
<td>2</td>
<td>Painting, shaped canvas</td>
</tr>
<tr>
<td>Iwata, Shigeyoshi (Japanese)</td>
<td>21</td>
<td>Painting</td>
</tr>
<tr>
<td>Johns, Jasper (American)</td>
<td>22</td>
<td>Signed posters</td>
</tr>
<tr>
<td>Kent, William (American)</td>
<td>11</td>
<td>Etching</td>
</tr>
<tr>
<td>Kodama, Masami (Japanese)</td>
<td>6</td>
<td>Sculpture</td>
</tr>
<tr>
<td>Kusuda, Shingo (Japanese)</td>
<td>21</td>
<td>Painting, Dimensional</td>
</tr>
<tr>
<td>Lafontaine, Clifford (American)</td>
<td>4</td>
<td>Prints</td>
</tr>
<tr>
<td>Laing, Gerald (British)</td>
<td>24</td>
<td>Painting, Sculpture</td>
</tr>
<tr>
<td>Lichtenstein, Roy (American)</td>
<td>14</td>
<td>Lithographs</td>
</tr>
<tr>
<td>Marisol (Colombian)</td>
<td>2</td>
<td>Sculpture</td>
</tr>
<tr>
<td>Oldenburg, Claes (American)</td>
<td>4</td>
<td>Signed prints, reproduction</td>
</tr>
<tr>
<td>Rauschenberg, Robert (American)</td>
<td>29</td>
<td>Sculpture, Color lithograph,</td>
</tr>
<tr>
<td>Rosenquist, James (American)</td>
<td>8</td>
<td>screen print, Signed posters</td>
</tr>
<tr>
<td>Shahn, Ben (Lithuanin-born, American)</td>
<td>5</td>
<td>Signed prints</td>
</tr>
<tr>
<td>Stanley, Robert (American)</td>
<td>15</td>
<td>Painting</td>
</tr>
<tr>
<td>Warhol, Andy (American)</td>
<td>3</td>
<td>Signed lithographs, signed</td>
</tr>
<tr>
<td>Wyeth, Andrew (American)</td>
<td>1</td>
<td>Painting</td>
</tr>
<tr>
<td>Willenbecker, John (American)</td>
<td>8</td>
<td>Installation</td>
</tr>
</tbody>
</table>

Created by author from the appraisal record prepared by Karen Holtzman, Updated 1998
few of Iqbal’s works now hang at the Tate Gallery in London and a few small galleries across the UK.

Physical Display and Inventory

With its white walls, light infused atriums, quiet corridors, and clean lines of its modern architecture, it is easy see AED as a sort of museum. The collection is spread across four floors on the North building (1875 Connecticut Avenue) and five floors of the South building (1825 Connecticut Avenue). Art is also spread throughout AED Conference Center, a meeting space rented out for external events and trainings. Some works of art are also on display on the two floors in AED’s New York office on 100 Fifth Avenue. The art is arguably most striking in the Conference Center area as its scale complements building’s architectural features. Unlike other companies that have a designated space for a gallery, AED’s art collection is dispersed throughout the various departments and program groups (Figure 2).

AED employed a Virginia-based art consultant, Rebecca Krasnigor, was commissioned to hang the artwork. There are labels next to most works designating the artist and year in which the work was produced. Walking through the corridors, one inevitably questions the guiding rationale for how the works are grouped. Aside from the size of the work, there seems to be a lack of discernable logic in the display of existing configuration. Works are not clearly organized by artist, medium, genre, or by theme. Nor do the works necessarily relate to the expertise in AED departments where they are installed. The distribution of art across floors is also uneven. Along the inner
Fig. 2. Walking along AED’s corridors leads to a discovery of an eclectic collection of contemporary art. More photographs of the collections are included in Appendix C.
corridors, the placement seems arbitrary, with many unrelated pieces grouped together. The most densely decorated areas are in the ninth and tenth floors of the south building and the eighth and ninth floor of the north building. Curiously, a relatively quiet corridor along the west side of Academy Hall leading to the back room offices of the AV staff is packed with art. This narrow, rarely traversed corridor has thirteen large pieces—four works by Gary Falk, two works each by Clifford Lafontaine, Shingo Kusuda, Aaron Fink, one large canvas by Iwata and two sculpture installations by Robert Rauschenberg called “Publicon Station I and Publicon Station VI”. The fifth floor and the eleventh floor however are devoid of any works from the collection. The corridors along tenth floor where the offices of staff working on domestic education and the offices of the contracts department staff are also comparatively sparse.

An interview with the facilities director revealed that art around the building is moved around or replaced when an employee files a complaint. A triad of vibrant Lichtensteins, for example, is tucked away in an inner corridor because a staff member had strong objections about the perceived violent theme of the series. At the moment, art is not rotated around areas within AED. It is often removed and stored during construction, though not always.

The current configuration also suggests no apparent starting point for viewing the collection, typically signaled by prominent wall text or a rack with informational literature. Except for a small, unremarkable plaque on the north lobby, there is no information about the AED collection in its physical space.
Art is not used at AED as an expression of rank. In many corporations, the most expensive works of art are reserved for executive floors and boardrooms. Interestingly, the most valuable work in the collection, a lithograph by Lichtenstein titled *Crying Girl*, is tucked away on a nondescript expanse of white wall on the tenth floor of the south building. The most important works of art are dispersed through departments indiscriminately, with some of the most valuable pieces hung along the corridors of the accounting departments. When senior officers move to another location, works of art do not move with them. The corridor where the office of the president is located, though admittedly dense with art, is not any more populated than other areas in the company. The work that hangs prominently in his office is not a Warhol or a Lichtenstein but a light sculpture by his brother, Quentin Moseley. If there is one advantage to the current configuration, it is in that a walk through AED’s corridors leads to many unexpected and often delightful discoveries for the interested staffer.

Furthermore, there is a lack of clarity regarding what works along the corridors are considered part of the art collection. Despite the written policy prohibiting staff from hanging anything on the exterior walls, some framed project posters have found their place alongside the art. (Figure 3) “People want to have things around them that represent their work,” explains the AED facilities director. Since many works in the collection are or look like posters, such as the signed Jasper Johns series or the Andy Warhol print of Kimiko Powers, there is a blurring of the line between project-related ephemera and art. One project billboard on HIV/AIDS awareness in particular (Figure
4), installed in the seventh floor copy room, features a style of illustration that is reminiscent of Lichtenstein’s work. Is this part of the collection? It is unclear. One could suggest that perhaps the labels next to works denote the pieces in the collection but even this is not a foolproof indicator. There are major works, such as pieces from Rauschenberg’s *Horsefeathers* series without any attribution.

One of the most confounding works is a series of pencil sketches professionally framed and displayed prominently on the ninth floor. These series of drawings were actually never part of the original Powers bequest but artwork commissioned by Bill
Smith for an AED-published technical publication. The five frames are centered on a long wall facing the main glass doors. It is flanked by two works by Forakis and in close proximity of the four Chagall prints. Its placement, and the specially installed gallery-style track lighting suggest that it is an important part of the collection. It is unclear if AED meant this to be part of the collection. It is unlabelled and is never referenced in any other publication or brochure.

Fig. 4. The illustration on a project billboard is reminiscent of Roy Lichtenstein’s lithographs around AED.

It is indeed tempting to relax the rules about the display of art around AED. We can appreciate the organizational politics involved in the facilities manager’s conundrum. To frame a memento of a successful project gives the staff pride in their
accomplishment and preserves their legacy. But by doing so, do we run the risk of diluting the essence of a collection? I argue that there is nothing necessarily wrong with this. As custodians, it is AED’s prerogative to define which works are considered part of the collection. Is it about a work’s appraisal value, aesthetic merit, provenance, or significance to the organization’s work? What is critical is the clarity and consistent implementation of these criteria.

Perhaps the most alarming repercussion of the current arrangement is the damage some works suffer due to the lack of consideration for the foot traffic and furniture set-up in particular spaces. For example, *November Red* by Janey Washburn has been damaged due to the positioning of a coat rack a mere inches from its surface (Figure 5). During a recent holiday party, a Gerard Lang sculpture installed under a staircase in the busy conference center served as a cane for an inebriated partygoer, and the surface of Charles Hinman’s iconic shaped-canvas painting, *The Sentinel*, is dented due to the placement of a sofa right against the canvas. Even Rauschenberg’s installation from his Publicon series conveniently serves as a ledge for people’s drinks.

Record-keeping on the artworks has been somewhat fragmented. The main inventory is in the form of an appraisal report compiled in two black binders kept in the office of AED’s chief management officer. An online database exists but is not readily available. According to the facilities director, a complete physical inventory of works around the buildings is planned for the next few months.
Fig. 5. Janey Washburn’s *November Red* shows signs of damage due to the unfortunate placement of a coat positioned inches from the surface. The damage includes a deep tear near the center of the canvas.
Employee Intervention

In a few cases, employees have found ways to negotiate their way around works of art that they do not particularly care for. These actions can be as simple as repositioning their desk so they do not have to look at the art all day or using large indoor plants to conceal the offending works. In one instance, a meticulously trimmed project poster covers the art within the frame (Figure 6). This type of intervention seems to reveal more than a personal dislike or protest against the art. It’s possible that the lack of formal space for the visual display of project photographs or posters about

Fig. 6. A print of Christo’s Wrapped Trees is covered with a staff-designed poster carefully cut to fit within the existing frame. Both the frame and exhibit space are appropriated as display for the activities of the project.
their project’s achievements encourages this behavior. Figure 6 shows a work by Christo covered with a project poster as an unfortunate yet mildly amusing twist on the artist who wraps and covers buildings and objects.

Not all employee intervention is negative. Those who complain that art is crookedly displayed on the walls take time to straighten the frames while walking through corridors. Some move furniture and boxes away from canvases and remind co-workers not too tamper with the art. One enterprising employee, perhaps taking his cue from the art display, had his artfully taken personal travel pictures framed and installed along the bare walls of his department’s corridors. Again, this type of intervention can also be problematic for custodians as it compromises the integrity of the collection. Remarkably, there has never been an incidence of theft or deliberate act of vandalism done to the art despite the lack of policing. One could argue that the few instances when employees have obstructed the art stemmed from a lack of knowledge about official policies regarding the display of works in common areas.

The Value of Art

Every time a work of art is donated to AED, an independent appraiser is hired to prepare a written evaluation for the donor’s tax report and to set the value for insurance purposes. The appraisal is set at its “replacement value” which is an estimate based on the amount needed to replace a work of art with one of similar or like quality. This implies that since the price of art naturally fluctuates over time, the appraisal...
needs to be kept fairly up-to-date for the values to be relevant. To appraise a work of art typically costs AED about $300-$700 depending on the detail of research involved. Partly due to the expense, the works of art in the collection have not been reevaluated against current market prices since their donation. The aggregate total for the collection is set under one million dollars. According to AED’s appraiser, this figure is now inaccurate due to the rise in demand for some artists in the collection such as Forakis and Rauschenberg.

The topic of the monetary value of works in the collection is somewhat averted in interviews with custodians. Insurance rates and security are their primary concern. Over the last few years, many items like audio-visual equipment, computers, wallets, and other personal valuables have been stolen from employees’ offices. There is a concern that drawing attention to the art inevitably leads to a conversation about its worth, given the famous artists represented in the collection. This, they fear, could potentially trigger the disappearance of works—something that has never happened in the history of the collection.

Custodians and Interested Parties

Unlike the time when John Powers kept an office at AED, there are no designated in-house curators for AED’s collection. Stephen Moseley, AED’s president and chief executive officer who has been with AED for 38 years, is the person who is perhaps
the most knowledgeable about the collection. After succeeding Dr. Eurich, Mr. Moseley communicated frequently with Powers. Records of their correspondence are well-preserved. In a letter to Mr. and Mrs. Powers, he writes,

Again, let me express my deep appreciation to you both for your generous contributions. It is increasingly clear to me that the art collection has become an integral part of the Academy’s international program environment. It contributes directly and in subtle ways to improved communication with various national and international staff and visitors at AED.

And on the occasion of the office relocation, Mr. Moseley reports,

The collection, for the most part, has been relocated to our new offices at 1875 Connecticut Avenue…The new surroundings and the color scheme here now truly complement the artwork…Again, thank you for your donation, the Powers Collection has certainly made the Academy an exuberant and colorful place to work.

Mr. Powers responded with handwritten letters to Mr. Moseley, rich with information and insight. Various articles on art, illustrated instructions on how to frame the artwork, and referrals were often attached. Upon receiving a draft of the AED art collection brochure, he comments,

Your art text is very good…The Academy is a very significant part of our life starting in 1963—(more than) 30 years ago…At the time, I had

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13 Mr. Moseley also maintains a personal art collection. The work of his brother, Quentin Moseley, a light sculptor, printmaker and faculty member at the Maryland Institute College of Art, hangs in the President’s office.


the title of “Senior Advisor,” that I cherished. We can do more in the arts as we go along. There are many possibilities.\textsuperscript{16}

The oversight of the art collection officially falls under the office of the chief management officer, Ricardo Villeta, another longtime employee who has been with AED for more than 30 years. Overseeing the facilities and accounting departments, Mr. Villeta is responsible for the security, restoration, installation, appraisal, and obtaining insurance for works in the collection.

Karen Holtzman, an independent art appraiser and fine art consultant, has worked with AED since the Powers first donated works. Aside from the appraisal for tax and insurance purposes, Ms. Holtzman has been directly involved in many of the tasks that typically would have been assigned to a curator. She developed the art collection brochure, advised AED on restoration projects, and developed an informal highlights-of-the-collection tour for a group of visitors a few years ago.

Renee Trent, executive assistant to Mr. Moseley is also a key custodian of the collection. Aside from keeping files on the history of the collection, she has collaborated with Ms. Holtzman on developing the art tour and is very knowledgeable about the collection. Ms. Trent has been with AED for many years and worked directly with Sydney Tickton, AED’s co-founder along with Mr. Eurich.

In many ways, the collective Washington D.C. and New York staff serves as the primary day-to-day custodians and curators of works around them. They travel through

\textsuperscript{16} John Powers to Steve Moseley, 10 December 1994, transcript in the hand of John Powers, Office of the President, Academy for Educational Development, Washington, D.C.
corridors, move carts of mail and books, and conduct meetings and activities where art is displayed. The level of pride and ownership naturally varies on an individual level, as the employee survey in the following chapter will show.
Employee engagement is traditionally cited as a key motivation for cultivating an in-house art collection. In many companies, art collections can serve as a springboard for dialogue as well as various staff development programs. A collection also serves to communicate to staff, albeit subliminally, about the organization’s corporate culture and shared values. The *BCA Workplace Art Collection Survey* in fact, revealed that 82% of respondents agree that art is important to their work environment, and that their view of the company would change if the art were removed. Distinct from other public venues where art is displayed, a company’s staff often has voice in the selection, display, program activities, and curatorial oversight of a collection. They are collectively the primary audience, stakeholders, and provisional caretakers of the collection. Thus it is critical to any inquiry about the significance of corporate collections, to measure the level of staff engagement. The concept of this survey is also intriguing because it gives us a glimpse of what kind of response emerges when no programming or official communication exist about the art in an office with a collection. What happens when employees walk into a place filled with art but know virtually nothing about it? What kind of conclusions do they form, what type of accommodations do they make for the art around them. These are some of the questions this survey hopes to answer. Additionally, the data and comments collected
from this survey also serves as a baseline for planning future programming around an art collection and provides a firm basis for the recommendations for action.

The art on the walls is part of the office experience for the more than 800 staff reporting to the Washington, DC and New York offices. No formal staff survey has ever been conducted since AED received works of art from John and Kimiko Powers. The survey was designed to measure engagement based on the following criteria: perceived knowledge, attitudes, and behavior and self-efficacy.

About AED Staff

It is important to mention that diversity is a major pillar of AED as a global organization. Our geographic, cultural and educational backgrounds inevitably influence our perceptions about art. The DC and New York headquarters alone has staff from 79 countries of origin. AED’s US-based staff is 67% female and 33% male. Collectively, the staff is proficient in 114 languages and majority have masters degrees in their field, typically related to social development, research, communication or business. A recent diversity survey identified four generations within AED—Traditionalists (born 1922-1945), Baby Boomers (born 1946-1964), Generation X (born 1965-1980) and Generation Y (born 1981-2001).¹

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Methodology

Evaluation Design

Respondents completed a 15-item multiple-choice online survey with the option to skip questions and write in comments. Initially, the survey was designed to require respondents to make a choice for every item but some participants were uncomfortable sharing some personal demographic information. The questions were designed to measure engagement based on the following criteria:

- Knowledge, defined as the ability to identify works and artists in the collection and familiarity with the history of the collection
- Attitudes, defined as perceptions about the works in the collection, and the AED collection in general
- Behavior and self-efficacy, defined as the initiative or actions taken by staff regarding the collection

Data Collection

The survey employs a convenience sample\(^2\) using a self-select participation model. An invitation was sent out via AED’s email system inviting interested parties to fill out an online survey through SurveyMonkey.com. The invitation was coursed through AED employee interest groups such as The Asian and Pacific Islander Organization for Cultural Awareness (TAPIOCA), the AED Conservation Team, and the Tickton Fellows listserv. A general email also went out to 100 individuals with whom I have a current or previous working relationship. The decision not to send the

\(^2\) Convenience sampling is defined as polling a sample of the population chosen based on factors such as cost, time, participant accessibility, or other logistical concerns. Results may not be representative of the entire population but selected on the basis of feasibility or ease of data collection.
invitation to all AED staff listed in directory was made out of respect for regulations on the use of company email on non-official matters. The invitation was also deliberately sent out only to Washington and New York-based staff because the Boston office currently does not have any pieces from the collection. The two field offices in Africa and the more than 150 satellite project offices around the world also do not have any works from collection on their premises.

The invitation to respondents promised to preserve their anonymity and confidentiality and noted that the survey would take about five minutes to complete. It was important to underscore that the survey would not entail a great time commitment. The invitation also urged interested parties to forward the invitation to their coworkers. The online survey was active from November 8, 2008, to March 12, 2009. One follow-up reminder was sent two weeks after the initial invitation. Participation was voluntary, so those who filled out the survey may already be interested in art or the AED art collection.

**Characteristics of the Sample**

A total of 112 out of the original 200 invited participants completed the survey. All but three of whom were from the Washington headquarters. Most respondents took the survey within a week of the initial invitation. Many chose to use the fill-in comment box to explain their answers and a few respondents sent a follow-up email requesting access to the results of the survey. Table 3 outlines the salient demographic characteristics of respondents.
Table 3. Demographic Characteristics of Respondents

<table>
<thead>
<tr>
<th>Demographic Characteristics</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sex</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>30.6%</td>
</tr>
<tr>
<td>Female</td>
<td>69.4%</td>
</tr>
<tr>
<td>Age</td>
<td></td>
</tr>
<tr>
<td>29 and under</td>
<td>27.3%</td>
</tr>
<tr>
<td>30–39</td>
<td>30.9%</td>
</tr>
<tr>
<td>40 and over</td>
<td>41.8%</td>
</tr>
<tr>
<td>Years at AED</td>
<td></td>
</tr>
<tr>
<td>Less than a year</td>
<td>13.5%</td>
</tr>
<tr>
<td>1–3 years</td>
<td>18.0%</td>
</tr>
<tr>
<td>4–6 years</td>
<td>22.5%</td>
</tr>
<tr>
<td>7–10 years</td>
<td>24.3%</td>
</tr>
<tr>
<td>11–15 years</td>
<td>10.8%</td>
</tr>
<tr>
<td>16–20 years</td>
<td>4.5%</td>
</tr>
<tr>
<td>More than 20 years</td>
<td>6.3%</td>
</tr>
<tr>
<td>Formal Art Training</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>78.4%</td>
</tr>
<tr>
<td>Yes</td>
<td>21.6%</td>
</tr>
<tr>
<td>Location/Building</td>
<td></td>
</tr>
<tr>
<td>South Building (1825 Connecticut Ave.)</td>
<td>65.7%</td>
</tr>
<tr>
<td>North Building (1875 Connecticut Ave.)</td>
<td>31.5%</td>
</tr>
<tr>
<td>New York Office</td>
<td>1.9%</td>
</tr>
<tr>
<td>Other/Telecommuter</td>
<td>0.9%</td>
</tr>
</tbody>
</table>

*Created by author from the results of the 2009 AED Employee Art Collection Survey*
Findings

Knowledge

It is clear from the survey results that there is a general lack of knowledge about the collection. Almost half the respondents answered “not at all” when asked if they considered themselves knowledgeable about the collection. 43.6% say that they are not at all familiar with the history of the collection and only 6.3% claim that they are familiar with artists in the collection (Table 4). There also were misperceptions about the collection. One respondent inaccurately claims that executive vice president, Bill Smith, “has a lot to do with the collection”. Another respondent says, “I've worked here 5+ years and know nothing about it, other than to see it on the walls.” Another summarizes the general sentiment, “If we have such a famous and important art collection, it seems that AED should let staff know in a formal way why and what it is instead of having staff go on heresy (sic) about it.”

The clamor for knowledge about the collection also extends to matters related to value and fiscal transparency, “I also wonder how much money AED is spending to keep up this “art collection?” one responder asks. A responder in a managerial position outlines these concerns explicitly:

These questions suggest that the “art collection” is a bigger deal to some people than I realized…I hope AED isn’t spending significant money on this…I don’t see how we can spend money on the “art collection” if we ever have times (and we have) when employees are at risk of not having enough coverage for their jobs.
Table 4. Staff Knowledge and Familiarity with the AED Art Collection

<table>
<thead>
<tr>
<th>Statement</th>
<th>Not at all</th>
<th>A little</th>
<th>Somewhat</th>
<th>A lot</th>
</tr>
</thead>
<tbody>
<tr>
<td>I consider myself knowledgeable about AED's art collection.</td>
<td>49.5%</td>
<td>36.0%</td>
<td>12.6%</td>
<td>1.8%</td>
</tr>
<tr>
<td>I know about the history of the AED art collection</td>
<td>43.6%</td>
<td>34.5%</td>
<td>15.5%</td>
<td>6.4%</td>
</tr>
<tr>
<td>I am familiar with artists represented in the AED collection.</td>
<td>24.3%</td>
<td>38.7%</td>
<td>30.6%</td>
<td>6.3%</td>
</tr>
<tr>
<td>I can identify titles of some works in the AED collection</td>
<td>53.2%</td>
<td>28.8%</td>
<td>15.3%</td>
<td>2.7%</td>
</tr>
</tbody>
</table>

Created by author from the results of the 2009 AED Employee Art Collection Survey

When tenure was factored, even employees who have been with AED for more than 20 years tend to respond with “Somewhat” when asked about their knowledge about the collection and its history. The majority of staff members who have been with AED for less than a year answered “Not at all” across the board when asked to rate the four statements. More than half the respondents report that there is not sufficient information about the art collection.

When the respondents’ age was factored, 73.3% of staff 29 and under said that they are not at all knowledgeable about the collection, while 55.9% of the 30-39 age group reported that they know a little, and 45.7% of staffers aged 40 and above say they are not at all knowledgeable about the collection. This might underscore some
significant generational differences within AED, considering that most of the art was created in the 1960’s. Overall, the majority of those in the 29 and under age bracket responded “not at all” to all four statements.

**Attitudes**

More than half of the respondents report that the art collection was important to them personally. More than 60% commented that they like the kind of art that was displayed around AED. While the largest number of respondents disagreed that the collection was related to their work, there was a lack of consensus when asked if they thought that the collection was related to AED’s mission (Table 5). A new staff member wrote, “We need more African art that means something or represents (what) the people care about.” Another respondent seeking for a connection suggested, “we should have YOUTH and CHILD artists featured, too... We should support our own budding artists, too.” While another summarizes a general concern, “I would like to see information about how AED believes its investment in these art pieces are related to our overall mission.”

The question about relevance to AED’s organizational image is key. While there was ambivalence about its relation to AED’s mission, more than half of the respondents thought that the art collection was important to AED’s organizational identity. The top qualities associated with having an art collection in the workplace include creativity, diversity, sophistication, uniqueness, and innovation (Figure 7).
Table 5. Staff Attitudes about the AED Art Collection

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>No Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>The AED art collection is important to me</td>
<td>23.1%</td>
<td>53.7%</td>
<td>8.3%</td>
<td>3.7%</td>
<td>11.1%</td>
</tr>
<tr>
<td>I like the kind of art displayed around AED.</td>
<td>25.9%</td>
<td>65.7%</td>
<td>5.6%</td>
<td>2.8%</td>
<td>0.0%</td>
</tr>
<tr>
<td>I think that the art collection is related to my work.</td>
<td>2.8%</td>
<td>21.3%</td>
<td>47.2%</td>
<td>11.1%</td>
<td>17.6%</td>
</tr>
<tr>
<td>I think that the art collection is related to AED’s mission</td>
<td>7.4%</td>
<td>33.3%</td>
<td>33.3%</td>
<td>5.6%</td>
<td>20.4%</td>
</tr>
<tr>
<td>I think that AED’s art collection is important to our image and identity as an organization</td>
<td>19.4%</td>
<td>54.6%</td>
<td>16.7%</td>
<td>3.7%</td>
<td>5.6%</td>
</tr>
</tbody>
</table>

*Created by author from the results of the 2009 AED Employee Art Collection Survey*

Some respondents mentioned the tension between AED’s mission of alleviating global poverty and keeping operations budget low versus the perceived elitism implied by having an art collection. A respondent explains:

I think some staff within AED, especially when they are visiting from the field, may at first think that AED bought the art. While the brochure is useful, it is not widely circulated nor does it clear say that the collection was donated.
When probed about the primary function of art in the workplace, the most popular answers were “stimulates thinking and creativity” (29.6%) and “decorates walls and corridors” (28.7%). A respondent was quick to qualify his response, “if you mean in general, it should stimulate thinking and creativity. If you mean AED, I think (that) for most people it’s decoration…” This may indicate that there is a disconnect between his perception of what ought to be and what he sees at AED. Another respondent explains, “a bit more than ‘decorates walls’ but less than ‘reflects our identity’. (It) sets the tone for AED as a creative organization that values culture at all levels.” One respondent mentions that the art acts as landmarks in navigating around a
big organization with identical floor layouts. “I tell everyone my office is next to the Jackie O.” she offers, referring to the portrait by Andy Warhol installed along her corridor.

Fig. 8. Perceived primary function of art in the workplace

![Chart showing perceived primary function of art in the workplace]

*Created by author from the results of the 2009 AED Employee Art Collection Survey*

Figure 8 reflects the choices respondents made when probed about the primary function of art in the workplace. When tenure was a factor, staff members who have been with AED 6 years or less listed “decorates walls” as their primary response. Employees who have been with AED for 11–20 years selected “stimulates creativity” while staffers who have been with AED for more than 20 years, most of whom probably witnessed the development of the collection, rated “stimulates conversation” as their primary choice.
Most respondents did not cite any particular favorite works or artists in the collection. Of the 38 respondents who did, most mentioned Roy Lichtenstein, Andy Warhol’s *Purple Cow* (Figure 8), Christo, and Robert Rauschenberg. Only respondents who have been with AED for more than 20 years reported that they had a favorite artist in the collection (85.7%), which could connote a personal connection with the collection perhaps cultivated through the years of living with art in their place of work.

Fig. 9. Warhol’s signed screen print *Purple Cow* (left), was originally used as part of the wallpaper in a show at the Leo Castelli Gallery (right) in New York. It is a favorite among AED staff.

*Behavior and Self-efficacy*

Almost all respondents report that they have paused to look at a work of art closely. The majority of respondents say that they have had a conversation with a colleague about works in the collection. Table 6 summarizes the actions taken as related to the collection. Although only less than 20% report that they have actively
sought information about the collection, those who have express their dismay about the difficulty in getting answers. One respondent reports:

I had no idea a brochure exists; I've had clients ask about the art and I can't answer their questions; when I've talked about it with staff, no one seems to know much about it except that they know it's a big deal that we have it.

Another echoes the frustration about the difficulty in obtaining information noting that, “I have actively sought information on the collection and feel like I have piecemeal (and not wholly reliable) understanding of: its history, the scope of the collection, its intention, how it relates to AED…”

Less than half of the respondents say that they would be interested in joining a dedicated employee interest group on the art collection, citing lack of time and availability as the primary barrier. Generally speaking those who were older and those who had a propensity towards the arts, through formal training or participation in arts-related activities, were more willing to form a group. Also, employees who have been with AED for more than 20 years expressed the most interest (71.4%) in joining the interest group.

The word “connection” is key to AED’s organizational vocabulary. Its current slogan, reads “Connecting People, Creating Change,” its quarterly magazine is called “AED Connections” and many of its publications use this umbrella term to connote a spirit of collaboration and partnership. It is unfortunate that an investment in underscoring the connection between its work and the collection has hardly been
Table 6. Actions Taken by AED Staff Related to the Art Collection

<table>
<thead>
<tr>
<th>Action taken</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have looked up an artist or artwork after seeing it at AED.</td>
<td>20.4%</td>
</tr>
<tr>
<td>I have talked to a colleague about AED's art collection.</td>
<td>70.4%</td>
</tr>
<tr>
<td>I have talked to a client or partner about AED's art collection.</td>
<td>43.5%</td>
</tr>
<tr>
<td>I have tried to get more information about the art at AED.</td>
<td>17.6%</td>
</tr>
<tr>
<td>I have requested Facilities to change or remove an artwork along my corridor.</td>
<td>4.6%</td>
</tr>
<tr>
<td>I have requested Facilities to install art for my corridor.</td>
<td>7.4%</td>
</tr>
<tr>
<td>I have given someone a tour of the collection.</td>
<td>25.9%</td>
</tr>
<tr>
<td>I have seen the brochure about the AED art collection.</td>
<td>38.0%</td>
</tr>
<tr>
<td>I have paused to look closer at a work of art in AED.</td>
<td>92.6%</td>
</tr>
<tr>
<td>None of these apply to me.</td>
<td>0.9%</td>
</tr>
</tbody>
</table>

Created by author from the results of the 2009 AED Employee Art Collection Survey

explored. Clearly staff would like to be better informed and, in some cases, be more involved with the oversight of the collection. It became apparent in conducting this survey that the clamor for information about the art collection echoes the staff’s interest in knowing more about the history of the organization. In many ways, the AED art collection is a touchstone to its recent past when the organization was much smaller and easier to navigate through. It is interesting to observe how the level of engagement with the collection was highly dependent on tenure. The art collection also represents
the ongoing struggle to define its organizational identity. The dueling values of innovation versus stability, the notion of being “too corporate,” and the need to identify with the grassroots struggle of its beneficiaries comes to fore.
Art has the potential to make significant contributions to an organization like AED. As shown by the results of the survey and echoed in many interviews, the art collection is largely an underutilized organizational asset that functions mostly to decorate walls and spaces.

Physical Display

Signage and Labels

There is the matter of introducing the collection to staff and visitors. Right now, only marker for the collection is a modest 9 x 12 inch marble plaque on a nondescript pillar near the north building receptionist’s desk (Figure 10) with no proper introduction to the art or its relation to AED in any detailed manner. The location of this plaque in the north building is odd because the north building reception area is primarily used for service deliveries. The main lobby is on the eighth floor of the south building. When he donated the art, John Powers, suggested using a passage from art historian William Caulfield about contemporary art to serve as an introduction to the collection:

I strongly suggest that this be printed in rather large type, framed, and put somewhere at the very beginning of where people will start to look…The emancipation of every day objects from their conventional environments and their placement in improbable contexts undermines
our ability to ‘read’ an art work according to our preconceived notions about the world.¹

There are numerous creative possibilities for introducing the collection to the visitor. Whatever form this introduction takes, hopefully it is done in a way that not only speaks about aesthetics or the collections donors but also links the art to AED’s mission in a more meaningful way. Moreover, it must be displayed in a way that is visible and conspicuous to both staff and the visitor.

Fig. 10. This small plaque located on a discreet pillar near the receptionist’s desk where deliveries are received serves as the only introduction to the collection.

At a minimum, the labels next to the works of art need to be checked for simple factual errors. There are typographic errors in some labels, like the attribution to the Buckminster Fuller print, and in some cases labels do not match the work next to it.

The labels can also be expanded into wall texts that offer more information on the artist’s concept and the context in which the work was created. Didactic texts can educate the viewer on how to look beyond the surface and teach them how to “read the art,” as John Powers encouraged. AED’s staff and visitors, who come from numerous cultural backgrounds and have varying degrees of exposure to western and Asian art, would benefit from this investment. This would also help those who are asked to give impromptu tours of the collection by clients and visitors, making the staff more articulate and knowledgeable about the company’s history and mission. Also for the client, the visitor, and potential employee, well-written information about selected pieces would also serve to demonstrate AED’s intellectual and cultural capital. Most importantly, labels and didactics can unlock messages within works of art that can underscore the connection with AED’s work and mission.

Layout and Space Planning

There is a general consensus among staff that the manner of display and groupings of work could be improved. Custodians of the collection admit that the decision-making during the original installation of works seems to have been driven by the work’s size and had little to do with the actual content of the art. With a more thoughtful display plan, more meaningful juxtapositions are possible. For example, a series of painting on the subject matter of peace and tolerance by Ben Shahn seems like a natural fit for AED’s civil society and governance center while a print by
Buckminster Fuller on the world’s poverty gaps seems like it could make sense along the corridors of the micro-enterprises and economic development unit.

Many respondents to the survey suggested that art be rotated once in a while so that staff can better appreciate the diversity of the collection. This suggestion is not so welcome in the facilities department. Rotating the art, they explain, not only takes a lot of effort and planning but also opens up the decision-making process about where works should be installed. This could become a contentious process, especially with an intellectually curious staff like AED’s, they argue. But perhaps there is much to be gained from regrouping or moving the art around every once in a while. Rotating works, even just one or two works at a time, not only draws attention to the art and fosters a sense of renewal and excitement but signals that it is a living collection, curated by an organization that values its contribution to the work environment. A corridor or a conference room can be designated as a gallery of works. This can even be designated as brainstorming space, testing the hypothesis that art inspires creativity and innovation. But, like any other initiative, this move must be accompanied by an official staff communiqué. Otherwise, it will most likely be interpreted as yet another arbitrary decision by the facilities department.

Preservation

The most pressing matter regarding the display of works involves moving works that are damaged by office furniture or human traffic. Aside from daily office traffic, AED also rents out a conference center venue that is available to outside
groups. Foot traffic is heaviest along the eighth and ninth floor corridors and balcony area where conference attendees hold some of their breakout sessions. The two large canvases that have significant damage are located in this space.

Also, some works on paper are installed in areas that are exposed to direct sunlight. Although facilities reports that AED’s windows are specially tinted to lessen the damage, it is unproven that this is enough to prevent fading and discoloration. A print from the Rauschenberg *Horsefeathers* series installed on a sunny corner on the eighth floor already shows signs of fading. Damage to other works resulting from the negligence of the cleaning crew has also been documented.

An organization’s failure to demonstrate and communicate the importance of preserving works in its collection ultimately means to undermine its significance. The failure of management to model proper care and handling of the works of art encourages and excuses negligence from staff. For example, it is not rare to see FedEx delivery boxes perched against canvases or construction ladders leaning against paintings. These minor acts of carelessness are rampant yet remain uncorrected.

Employee Engagement

Walking into the AED headquarters for a job interview, I recall being immediately impressed by the modern décor and the lively array of prints, oversize paintings and modern sculpture dispersed across the floor where I was to meet my future boss. My expectation for a “non-profit,” and one named “Academy for Educational Development” was conditioned by the picture of the modest facilities of
other, perhaps less established non-profit organizations I have visited. I was imagining something more institutional, cramped office spaces with poor lighting maybe even an office in the basement of a commercial establishment like the Rite Aid pharmacy on the corner. I remember telling myself that if I got the job that I would stay for maximum of two years until I could find a more stable company. But the moment I settled into the modern orange chair staring at a series of framed sketches of expressive hands, reminiscent of the fluid studies from Da Vinci’s notebook, illuminated with museum-style track lighting, I found myself reconsidering and wanting the job that I was interviewing for a little bit more ardently. After seven years in the job, these works have become part of my everyday experience though prior to embarking on this study, my engagement with the collection has admittedly stagnated since those first few months on the job.

The psychological benefits of the décor and architecture of office spaces is a primary driver for housing an art collection. It is powerful non-verbal communication that signals that the organization that is progressive, intellectually sophisticated, human-centered and financially stable enough to maintain a collection. AED’s diverse collection offers many opportunities for dialogue about diversity, cultural heritage and shared values. There already is an Office of Professional Development and Diversity at AED, created to make sure that ethnic, intellectual and racial diversity thrives as one of the organization’s major pillars. The AED art collection can function as an engaging springboard for its many initiatives throughout the organization. The key to unlocking
art’s potential is to encourage dialogue about it. For example, the works by Christo, 
testaments to artistic vision, resourcefulness, independence and determination in the 
face of bureaucratic hurdles offer many worthwhile insights and parallels with social 
development work.

New Donors, Funders, and Partners

During the time when John Powers was actively involved with the AED 
collection, the art collection would at times, lead to new business opportunities for 
AED. Through a referral from Mr. Powers, AED embarked on a business relationship 
with a new school funded by the Japanese government. Officials from the Washington 
International University came to AED’s headquarters, with its numerous works of art 
by young Japanese artists, and hired AED to assist them in their search for a president. 
By that time, AED had already established itself as a key resource for institutions of 
higher learning, but seeing the large canvases by Kusuda, the expressive charcoals by 
Fukushima and sculptures by Kodama, may have helped seal the deal. The 2003 
BCA/IAPAA survey in fact, proposes that an art collection can lead to business 
networking opportunities for companies.

New partnerships can also be forged through the collection. Provisions Library 
is one of AED’s tenants on the north building. They operate as a free public resource 
on social change and the arts. Provisions hosts exhibitions, screenings, workshops, and 
provide online content about how art is used as a medium for reflecting social issues 
and become an agent of change. There seems to be profound similarities between the
goals of AED and Provisions Library. Engaging in a collaborative project could yield myriad benefits. An informal interview with its executive director revealed that they are in the process of preparing a presentation to AED about such partnership.

If management was truly interested, alternative opportunities for funding are available. The National Endowment for the Arts (NEA) currently offers several grant opportunities to fund key projects related to AED’s collection. *Save America’s Treasures*-CFDA No. 15.929 offers financial support for the preservation and conservation on nationally significant intellectual and cultural artifacts. A case can be made about some deteriorating works in AED’s collection. AED can also partner with art conservation schools and higher institutions of learning that can take on damaged or deteriorating pieces as graduate-level school projects. There are currently programs at George Washington University, Columbia University, and New York University that may be able to connect with AED offices in those cities. The Smithsonian Museum Conservation Institute is a key resource for establishing these connections.

To fund an educational arts program, AED can apply for the *American Masterpieces: Visual Arts Touring*-CFDA No. 45.024 grant. This funding opportunity offers grants of up to $300,000 for exhibitions around specific art movements, schools and themes. AED could apply under the categories of “American Post-1945 Art” or under the “American Masterworks from Unique Collections in Private Collections” for the largely undocumented John and Kimiko Powers collection.
Programmatically, AED qualifies for the *Learning in the Arts for Children and Youth* grant. Potentially co-sponsored by the AED Center for Youth Development and centers within the AED US Education Group, AED-designed arts-based development projects, like *Visual Griots*, can qualify for finding. The Presidents Committee on the Arts and Humanities and the National Endowment for Humanities (NEH) also offer various opportunities funding programs that engage the youth in the visual arts and humanities.

Connecting with these agencies not only addresses gaps in funding for the maintenance of the art collection but also opens a new donor base for AED’s current and future programs. This contributes to the organizational mandate of diversifying AED’s funding portfolio, which at the moment, is largely dependent on its continued working relationship with USAID.

**Public Relations and Branding**

For those organizations that house contemporary art like AED, the emphasis on innovation, professionalism, youthfulness, creativity, and diversity can be underscored. But to make the leap from the canvas to these corporate values, the organization needs to explicitly form and underscore the connection through well-crafted corporate communications. At the moment, the AED communications office’s involvement with the art collection is marginal at best. The link to AED’s mission, so clearly defined in the early 1990’s, has somehow been forgotten. To quote from the brochure produced in 1995: “To the Academy’s domestic visitors, the significant representations on modern
Japanese art, as well as pieces from Africa, Pakistan, Thailand, Haiti and other regions, symbolizes the organization’s work in international development.”\(^2\) This connection between the art and the mission was never fully explored nor reinforced since. Copies of this brochure—the single piece of literature about the collection—are hard to find and the text needs to be updated with at least AED’s correct logo and contact information. The brochure still lists the 23rd Street address and lists an outdated web address. The brochure itself is well written, with the prose comparable that of museum-quality literature. Organized according to the movements of art represented in the collection, the piece adequately informs readers about the collection’s history and composition. If there is one critique to be made about the brochure, it is in that it focuses too much on the donors John and Kimiko Powers. A full panel is dedicated to them and a quote from John Powers is the final word on the last page of the brochure. There are no quotes from AED’s president or its senior leaders about the collection. In this way, it sounds like the collection ought to be called “The Powers Art Collection at AED” instead of “AED’s Art Collection”.

Furthermore, the diverse content of the collection offers myriad opportunities to underscore AED’s six organizational values—passion, respect, innovation, integrity, diversity and excellence. These core values, as identified during the Strategic Planning process in 2007, are central to the articulation of AED’s mission and yet are not as familiar to staff as it could be. It seems to be a unique opportunity that AED fails to

explore. Similar mission-driven organizations such as the World Bank have invested in art programs that underscore the connection between their collection and their commitment to human development. The Bank’s website states:

The Art Program’s activities reflect an implicit understanding of art and culture as integral forces of human development in the broadest sense. Based on these principles, the Art Program focused its mission: to promote and draw awareness to contemporary art from member nations with particular emphasis on emerging artists from developing countries. The World Bank’s art collection is not just an investment in art but rather an investment in the artists who create it.3

In this case, the World Bank is able to define its patronage as an expression of its broader organizational objectives. In doing so, they were not only able to justify the existence of their collection but also upgrade its public relations image as an enlightened cultural institution.

Proposals and Recommendations

There are those who resist the notion of investing in any form of arts programming, citing that AED is not in the museum business. But one can argue that to reap any greater benefits from the collection beyond its decorative function, some commitments are required. If investing in a full-scale art program is incompatible with the financial and operational priorities at AED, there are still some actionable items that can yield great returns for the organization and its staff.

During the research, I found that many components for a practical and viable arts-at-work program already exist. Implementation only requires a champion in AED’s senior leadership and a core group of committed staff interested in the collection. Three main priorities need to be addressed: conservation and curatorial matters, physical display and inventory, and corporate communication.

**Conservation and Curatorial Matters**

- Relocate the art that is being damaged by office furniture or move the furniture that causes physical damage to the art.
- Set clear guidelines on which works are considered part of the collection.
- Repair damaged canvases and have deteriorating works cleaned. A proposal can be written to gain support from a foundation or a school to fund these admittedly costly activities.
- Draft and implement a facilities policy about the proper care of art during construction.
- Assign a dedicated staff member of the facilities department to oversee the installation or physical relocation of works of art. Train him or her in basic art conservation practices.
- Consider donating or selling the art currently in storage. The terms of the Powers bequest grants AED full ownership of the works of art and do not deter AED from deaccessioning works from its collection.
- Set criteria for the hiring of consultants who will work with the collection. Promote transparency in the selection process.
- Grow the collection by acquiring or accepting donated works by artists from regions of the world that AED serves.
- When possible, encourage field offices to display works by local artists or photographs of their work.
• Convene a group comprised of experts, curators, artists, museum administrators, and interested staff as advisors to the collection.

• Seek an endowment to fund conservation, appraisal, and education program and other activities that will ameliorate the level of engagement with the collection.

**Physical Display and Inventory**

• Assign trained staff or consultant to conduct a complete inventory of works and create a map of works in locations. During the inventory, staff should also flag works that need cleaning or restoration.

• Verify the labels next to each work in the collection.

• Remove the random assortment of framed project-related or personal posters along the common corridors installed by employees.

• Enforce the facilities policy of not allowing anyone to install posters along corridors. Alternatively, amend this policy and publish criteria about what types of project ephemera that can be displayed on walls. Determine if these works are considered part of the collection.

• Remove objects obstructing or concealing the art.

• Conduct regular maintenance check of the art. Address art that has been moved by staff or maintenance crews or is hung askew on the walls.

• Reevaluate the placement and groupings of art around AED. Consider rotating the art around.

• Develop didactic texts for key works of art. This can form the basis of a walking tour around AED.

• Consider renaming conference rooms after artists or works in the collection.

• Create an “innovation space” by hanging art in a conference room where creative brainstorming sessions are held.
Corporate Communication and Public Relations

• Update the brochure on the art collection to underscore the connection with AED’s mission. Have copies of this brochure available in all common areas.

• Involve the Office of Communications in curatorial oversight of the art collection.

• Install a proper introduction to the collection in a prominent location.

• Create a website about the art collection that links from the main AED page. This is another opportunity to underscore the connection between AED’s mission and the art collection.

• Consider creating an employee interest group on the art collection. If this is not viable, encourage existing employee groups to include the aspects of the collection as part of their programming and activities.

• Create a themed set of cards featuring the works of art and relating it attributes back to AED’s work.

• Publish the interview with John Powers on the art collection. The transcript is packed with information about the creator and provenance of each work as well as remembrances about AED’s history and founder. This can potentially be a project to coincide with AED’s 50th anniversary.

• Encourage new donors by communicating how they can contribute to the collection.

• Design a walking tour of the collection. Invite interested staff members to undergo education and training to form a group of volunteer docents who can be called to conduct informative tours of the collection.

• Support more projects that use art as a strategy for improving human development. The AED-funded Visual Griots project in Mali, which promotes community development and mutual understanding among young people through photography, is a good example.4

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4 Photography workshops were conducted in Mali to encourage the artistic voice of sixth-grade students. It enabled the students to document their own reality and was heralded as an “innovative strategy in youth development” by the curator of the Smithsonian Institution where it was later exhibited. More information on the project can be found through http://www.aed.org/visualgriots/.
• Open the collection to students and researchers who may want to study works in the collection.

• Consider establishing a photo gallery that represents AED’s work around the world. This can give staff the needed venue to vividly display results of their project and promote their achievements. Criteria for inclusion will need to be set based on artistic merit and efficacy of the photographs to depict its subject matter. Many fine photographs already exist in AED’s photo database taken by professional photographers that AED commissioned. This gallery could be a profound visual testimony to the impact of AED’s work around the world.

• Include a write-up about the collection as related to AED’s mission in major publications like the annual report or company brochure.

Potential Barriers to Action

For a non-profit organization dependent on donor donations and grants, the stewardship of funding is a key priority. AED prides itself in reporting that 90% of its funding goes directly into project work. The 10% allocated for overhead expenses have to cover the salaries of its president, senior vice presidents, support personnel, rent, new business proposals, publications and facilities expenses. Custodians are aware of most issues that need to be addressed regarding the art collection but finding the internal budget allocation to support activities can be challenging, especially when faced with myriad priorities. Additionally, since the works are considered “depreciating assets,” the cost of repairing or restoring a work of art may be worth more than its current market value.

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5 This was brought up only in the interview with the AED facilities director. A depreciating asset is a property that is used in a trade or business; has a finite period of usefulness; wears out, decays, gets used up, becomes obsolete, or loses value from natural causes. This claim may be true of only some works in the collection. The AED appraiser points out some works that have appreciated in value, as discussed earlier.
Moreover, since works were donated rather than selected, the quality of works can at times be inferior to corporate collections. Martorella cites a curator in Boston tasked to purge inferior works from a corporate collection, “after a few months of inventory, we’re down to several hundred with other works being de-accessed and given to charity… They were an embarrassment to the collection.” This statement not only speaks about the need for quality control in collections but also points to the practice of using charities as repositories for second-rate art. This ushers a debate if these works are worth saving at all. A few times, I have probed independent sources about their professional appraisal of AED’s collection. Though no one was able to give a definitive assessment, perhaps due to the fact that they were unfamiliar with the breadth of the collection, all of them say that though there seems to be no great masterpieces at first glance, the collection as a whole is important enough to be studied more closely.

Another factor at play is the need to mitigate any perception of affluence and elitism. Organizations committed to the underserved populations of the world like AED cannot afford to alienate its beneficiaries or confound its mission by appearing to spend too much on the art collection for its corporate offices. It is not just a matter of being frugal but perhaps more about looking frugal. A collection with Warhols, Christos and Lichtensteins—artists whose names are associated with elite institutions, big business, and consumerism—presents a particular conundrum for its custodians. As
a champion of the underprivileged and marginalized, looking too rich, too intellectual, too modern, too avant-garde, or too American could be a serious problem.

There is also the matter of security. As mentioned earlier, there is a fear that calling attention to the art will inevitably lead to a question about the collection’s worth. There is a fear that if an interest group is formed, or an arts program established, insurance rates may rise due to increased risk. Already, there is a wave of petty theft that persists through the corridors of AED. Items have been stolen from offices and audio-visual conference rooms. The lack of transparency on such matters is deliberate it seems, and very much understandable. Security around the building is clearly not advanced enough to deter any theft. Publicizing the value of the works of art threatens its security.

To emphasize an earlier point, an office is not a museum where art is the principal focus. It is unfair to compare the level of attention that works of art receive in such setting with that of corporate collections. Nevertheless, when organizations receive art as donations, they in effect accept responsibilities as its custodians. There are indeed numerous barriers preventing cash-strapped, mission-driven organizations from investing in a program that increases engagement with its collection but given the chance, they might find that there are more opportunities at hand that might just offset their investment.
CONCLUSION

The inquiry about the value of an art collection to a company inevitably leads one to the primordial question, “what is art for?” I began this study with the notion that studying a corporate art collection essentially leads to a scrutiny of art and the context of where it is displayed. I now refine that to propose that the examination is really about art and its audience—the interplay between art and the people who accommodate it in their daily life at the office. When an organization receives artworks as donation, it does not merely receive inert artifacts such as a vase or a lamp. They inherit objects embedded with messages, expressions of aesthetic and intellectual diversity that have the potential to engage the audience in profound ways. The burden on the recipient is greater it seems, for they enter an ethical contract to not only assure the preservation of works but also support the dialogue that its presence ignites. A good custodian is obliged to invest in some form of educational program that will help forge connections with the art and the people who must live with it. Inevitably, not every staff member will be interested in the art but for those who are, the opportunity to learn more ought to be available. When that happens, perhaps the conversation about art in the workplace could expand beyond a matter of facilities and decoration to allow for a more meaningful dialogue.

There are those who argue that art must pay the price of admission by fulfilling one of any number of functions—from decoration to public relations ambassador, and indeed in many cases, it does. During the Great Depression, the New Deal mural
program under the Federal Works Arts Project helped reinvigorate and catalyze communities, with mural painters called upon to depict their proud histories. During this all too familiar time, art nourished the soul and as Kennedy points out, played a pivotal role in the redemption of the American dream.\(^1\)

In the case of modern art, a period of art characterized by diversity, plurality of expression and a general lack of stylistic consensus, some are convinced that it serves no other purpose within corporate premises than to underscore the cultural elitism of its executives. In this debate, I choose to take the side of Kurt Varnedoe, former chief curator of painting at the Museum of Modern Art. He argues that the perceived elitism stems from the fact that modern art is often difficult or hard to access, and yet is actually in essence more inclusive than exclusive. He explains:

…but modern art began by negating the privileges of established education; it ignored traditional texts…The remarkable gamble offered here was that if we would abandon the security of tradition and stop looking for the utility of immediate purpose and just pay a different unblinkering attention to the possibilities of imagination, then whole new worlds of feeling could be born….

Modern art forces us to think conceptually, to look closer beyond the physical shape, and exterior, beyond obvious answers. Its meaning may not be unlocked with the efficiency of the ten-second glance we accord pictures at a gallery but when it does, the rewards are conceivably profound. The necessary openness for diverse points of view

\(^1\) Roger Kennedy and David Larkin, *When Art Worked: The New Deal, Art, and Democracy* (New York: Rizzoli 2009), 76.
and the intellectual collaboration involved in appreciating modern art may yet be an apt metaphor for the workplace that we fail to affirm.

The painter Ernst Fuchs poses the question, “when architecture becomes little more than casings for measured necessity, what becomes of the persons encased within?” Art in the workplace is a post-it note to our humanity and our diversity. It has the capacity to inspire conversation, forge connections, and yield benefits that may improve our life at work in meaningful ways. But, unless we are deliberate in our efforts to address our own ambivalence, it remains a possibility is trapped in potential, until we make time for it on our to-do lists. The contributions of its art collection to AED are tangible and lasting, perhaps measured beyond the collection’s appraisal value. The collection itself is a testament to John Powers’ love of innovation, youthful invention, and deep respect for other cultures—fine values that only serve to underscore AED’s own mission.

This study offers some concrete items for that to-do list but there are surely many other areas that need to be addressed. For a mission-driven, non-profit organization dependent on grants, contracts and donations, finding the resources to implement resolutions can be more challenging. But with personal and organizational commitment, partners interested in this vibrant collection can be engaged, leading perchance to even greater connections beyond art. The good news is that the power of art does not wilt or perish with years of neglect. There is time to rediscover and reconnect with that lonely Lichtenstein which we’ve walked past all these years.
APPENDICES

A. AED Art Collection Staff Survey, List of Questions

B. Resource Organizations

C. Pictorial Tour of the AED Art Collection, Selected works from around the Washington, D.C. office
APPENDIX A

AED ART COLLECTION STAFF SURVEY

1. Sex:
   - Male
   - Female

2. Age:
   - 29 and under
   - 30-39
   - 40 and over

3. How many years have you worked at AED?
   - Less than a year
   - 1-3 years
   - 4-6 years
   - 7-10 years
   - 11-15 years
   - 16-20 years
   - More than 20 years

4. What is your grade level at AED?

5. Do you have formal training or education in art or an art-related field?
   - No.
   - Yes.
   *If YES please specify degree or training.*

6. Please check all that apply.
   - I am an artist or work in an arts-related field.
   - I collect art.
   - I consider myself an art enthusiast.
   - I consider myself knowledgeable in the subject of art.
   - I dabble in art as a hobby.
   - I enjoy going to museums and galleries.
   - I enjoy reading about art.
   - None of these statements apply to me.
7. Rate the following statements. (1) Not at all (2) A little (3) Somewhat (4) A lot
   - I am familiar with artists represented in the collection.
   - I can identify titles of some works in the AED collection.
   - I consider myself knowledgeable about AED’s art collection.
   - I know about the history of the AED art collection.
   - Additional comments:

8. What do you think of AED's art collection? Please rate the following statements.
   (1) Strongly Agree (2) Agree (3) Disagree (4) Strongly Disagree (5) No Opinion
   - The AED art collection is important to me.
   - I like the kind of art displayed around AED.
   - I think that my colleagues appreciate the art collection.
   - I think that the art collection is related to my work.
   - I think that the art collection is related to AED’s mission.
   - I think that AED’s art collection is important to our image and identity as an organization.
   - I like how the art is displayed.
   - I think that AED is taking good care of the art.
   - I think that there is sufficient information about the art collection.
   - Additional comments:

9. Please check all that apply.
   - I have given someone a tour of the collection.
   - I have looked up an artist or artwork after seeing it at AED.
   - I have paused to look closer at a work of art in AED.
   - I have requested Facilities to change an artwork along my corridor.
   - I have requested Facilities to install art for my corridor.
   - I have requested Facilities to remove art from my corridor.
   - I have seen the brochure about the AED art collection.
   - I have talked to a client or partner about AED's art collection. If I have talked to a colleague about AED's art collection.
   - I have tried to get more information about the art at AED.
   - None of these apply to me.
   - Additional comments:

10. What do you think is the PRIMARY function of art in the workplace? Please choose ONE.
    - Decorates walls and corridors
    - Stimulates thinking and creativity
    - Stimulates conversation
    - Financial investment
    - Reflects our identity as an organization
11. Please check all that apply. I think that having an art collection implies that our organization is:
   o Creative
   o Innovative
   o Rich
   o Diverse
   o Modern
   o Slick
   o Elite
   o People-centered
   o Sophisticated
   o Established
   o Progressive
   o Unique
   o Other (please specify)

12. Do you have a favorite artwork or artist represented in AED’s collection?
   o No.
   o Yes.
   *If YES please describe or specify.*

13. Would you be interested in joining an interest group about the art collection?
   o No.
   o Yes.
   *Additional comments:*

14. Any additional comments about the AED art collection:

15. In what building is your office/cubicle located?
   o 1825 Connecticut Ave. (South Building)
   o 1875 Connecticut Ave. (North Building)
   o New York
   o Boston
   o Other (please specify)

16. 1825 Connecticut Ave (South Building) Respondents: On what floor is your office/cubicle located?
   o 5th floor
   o 6th floor
17. 1875 Connecticut Ave. (North Building) Respondents: On what floor is your office/cubicle located?
   - 7th floor
   - 8th floor
   - 9th floor
   - 10th floor
   - Other (please specify)
APPENDIX B

RESOURCE ORGANIZATIONS

American Arts Alliance
1211 Connecticut Ave. NW
Suite 200
Washington, DC 20036
202-207-3850, Fax 202 833-1543
Rindy O'Brien, Director
www.americanartsalliance.org

American Association of Museums
1575 Eye Street, NW
Suite 400
Washington, DC 20005
202-289-1818, Fax 202 289-6578
Ford Bell, President & CEO
www.aam-us.org

American Federation of Arts
305 East 47th Street, 10th floor
New York, NY 10017
212-988-7700, Fax 212 861-2487
Julia Brown, Director
www.afaweb.org

American Institute for Conservation of Historic and Artistic Works
1156 15th Street NW, Suite 320
Washington, DC 20005
202-452-9545, Fax 202 452-9328
Elizabeth F. Jones, Executive Director
aic.stanford.edu

Americans for the Arts
1000 Vermont Avenue, NW
12th Floor
Washington, DC 20005
202-371-2830, Fax 202 371-0424
Robert L. Lynch, President and CEO
www.artsusa.org
International Association for Professional Art Advisors (IAPAA)
433 Third Street
Suite #3
Brooklyn, NY 11212
Phone/Fax: (718) 788-1425
Kimberly Maier, Executive Director
www.iapaa.org

Institute of Museum and Library Services
1100 Pennsylvania Avenue NW, Room 609
Washington, DC 20506
202 606-8539, Fax 202 606-0010
www.imls.fed.us

National Assembly of State Arts Agencies
1029 Vermont Avenue, NW, 2nd Floor
Washington, DC 20005
202-347-6352, Fax 202 737-0526
Jonathan Katz, CEO
www.nasaa-arts.org

National Endowment for the Arts
1100 Pennsylvania Avenue NW
Washington, DC 20506
202 682-5681, Fax 202 682-5682
www.arts.endow.gov

National Endowment for the Humanities
1100 Pennsylvania Avenue NW
Washington, DC 20506
202 606-8400, Fax 202 606-8243
www.neh.fed.us

President's Committee on the Arts and the Humanities
1100 Pennsylvania Avenue
Washington, DC 20506
202 682-5409, Fax 202 682-5668

Provisions Library
1875 Connecticut Ave., NW, Suite 1100
Washington, DC 20009
Executive Director: Donald Russell
APPENDIX C

PICTORIAL TOUR OF THE AED ART COLLECTION,
SELECTED WORKS

1825 Connecticut Ave., Seventh Floor
Centers from the Social Change Group, the Global Health, Population and Nutrition Group, and the Leadership and Institutional Development Group are on this level.
1825 Connecticut Ave., Eighth Floor
AED’s main reception area is on this floor. The Facilities, Human Resources, and Benefits departments, centers from the Leadership and Institutional Development Group occupy this level.
1825 Connecticut Ave., Ninth Floor
The Social Change group, the Office of the Chief Management Officer and the office of the former Executive Vice President, Bill Smith are on this floor
1825 Connecticut Ave., Ninth Floor
1825 Connecticut Ave., Tenth Floor
The Office of the President and the Chief Operating Officer occupies this floor. Centers from the Leadership and Institutional Development are also on one side of this floor.
1825 Connecticut Ave., AED Conference Center (Balcony)
The AED Conference Center consists of Academy Hall, 11 breakout rooms, and the
Technology Center accommodates groups of up to 325 people and is available for rent
to outside groups for seminars and events. It occupies the eighth and ninth floor
balcony of the South building. This area receives the most foot traffic.
1825 Connecticut Ave., AED Conference Center (Eighth Floor)
As the main area for conferences, this area sees the most visitor foot traffic. This level has a bridge connecting the North (1875) and South (1875) buildings.
1825 Connecticut Ave., AED Conference Center (Eighth Floor)
1875 Connecticut Ave., Eighth Floor
The Contracts, Finance and Accounting Departments occupy this level. Centers from the Global Learning group are also on this floor.
1875 Connecticut Ave., Ninth Floor
The north building’s receptionist is on this level. Staffers from the Global Health and Population and Nutrition group have offices on this floor.
1875 Connecticut, Tenth Floor
The US Education and Workforce Development group and the Contracts department occupies this floor.
BIBLIOGRAPHY


