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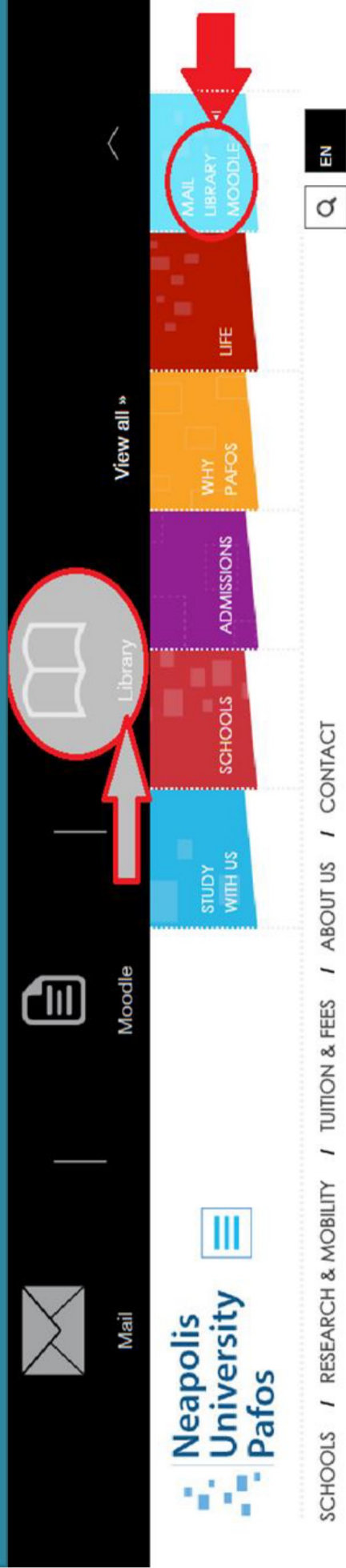
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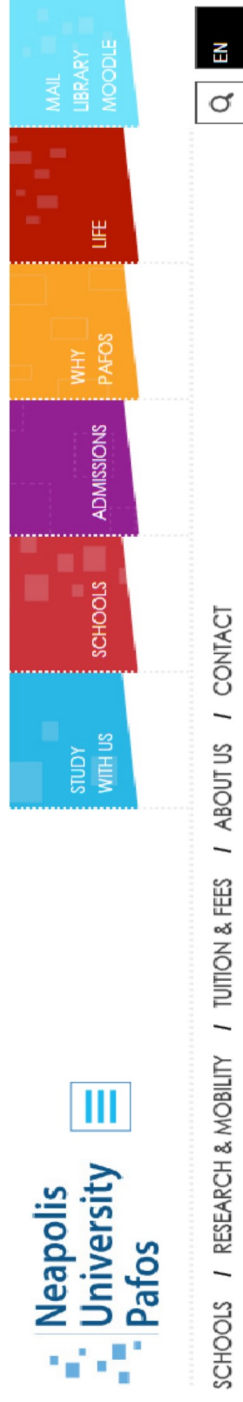
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Determinants of the Number of Artworks in Corporate Art Collections

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Determinants of the Number of Artworks in Corporate Art Collections

Introduction

Corporations began collecting art at the end of the 19th century. The majority of corporate art collections were developed between the 1960s and the 1980s and it had become a global trend by the late 1980s (Wu, 2003; Martorella, 1990), mainly due to the economic boom (Jacobson, 1993). Within a decade, about half of Fortune 500 companies were involved in collecting art, led by the real estate and hotel industries (Kortz et al., 2008).

Much research has been conducted to determine why corporations spend their budgets on art collections. It has been found that motivations include: improving the work environment, acquiring valuable assets, benefiting from tax allowances and enhancing the corporation's image (Kotzars and 2007, 2008; Thorncroft, 2003; Wu, 2003; LeClair and Doornbosch, 1995; Marrorella, 1990). Kotzars et al. (2008) suggest that art collections help corporations build their image by communicating their core values to society.

The present study extends Kortasz et al.'s (2008) work in order to determine whether the size of art collections is driven by the same motivations as those that drive the collections themselves. Although there have been many qualitative studies on the motivations behind art collections, more quantitative studies are needed before a

In the following section we review the literature on the motivations behind corporate art collections and identify several factors that may affect the size of collections. Then we operationalize the factors to empirically test whether in fact these factors have a significant impact on size. The results and a discussion follow.

Literature Review and Hypotheses

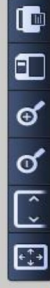
History of Corporate Art Collecting

Art patronage dates back to the Roman Empire when the politician Gaius Claudius Mecenas supported various artists. Instead of purchasing existing works, art patrons commissioned artists to create new ones. For example, the Medici family, prominent art patrons in the 15th century, commissioned Sandro Botticelli to execute one of the most renowned Renaissance paintings, *The Birth of Venus*.

Over time, various entities such as governments, foundations and corporations have largely replaced individuals as art patrons (Martorella, 1990). Corporate art collecting essentially began in the 1930s and by the 1978 the value of collections had grown to \$15 mil-

Hyejung Yoon holds a bachelor's degree from Simmons College in Boston and a master's degree from the Department of Culture and Arts Management at Hongik University, Seoul, South Korea.

Hyung-Deok Shin (PhD, Ohio State University) is an associate professor of management, College of Business Administration, Hongik University, his research areas include business strategy, international business, entrepreneurship and arts management. He has published in several international journals, including *Thunderbird*.



- Πρόσβαση στο πλήρες κείμενο των ηλεκτρονικών πηγών από απομακρυσμένη τοποθεσία (εκτός πανεπιστημίου). Στο «ONOMA» εισάγετε το ηλεκτρονικό ταχυδρομείο σας (π.χ. m.christo) και στον «ΚΩΔΙΚΟ» εισάγετε τον αριθμό που αναγράφεται στην φοιτητική σας κάρτα.



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Subjects: INFERTILITY treatment. CHILD BIRTH -- Statistics. COMPARATIVE studies. DEMOGRAPHY; FERTILIZATION in vitro. HUMAN reproductive technology. MATERIAL age. CROSS-sectional method. EUROPE. In-Vitro Diagnostic Substance Manufacturing

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Subjects: ART -- Collectors & collecting. NON-Western art. ART -- Provenance. LONG Island University. Libraries and Archives. PERSONAL archives. RESEARCH; HEARST, William Randolph, 1865-1951; HEARST, Phoebe Apperson, 1842-1919

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By Buckley, Roger. In: Grove Art Online, 1998. Oxford University Press Language: English. Database: Grove Art Online

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Periodical

By: Tully, Kathryn. *Forbes*. 12/10/2012, Vol. 190 Issue 10, p162-163. 2p. Database: Business Source Complete

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