

Case 16

Evolution of an art gallery: Kenny's Bookshop and Art Gallery

Introduction

Tom Kenny recognizes, among the many legacies his parents instilled, to 'associate with excellence' has a special resonance, as the Kenny family firmly believe 'the work of Irish writers and painters are as good as can be found anywhere.'¹ Moreover, he explains it is worthwhile taking risks and to trust your instincts. Tom illustrates his point by relating the story of:

'An American who visited the shop in the late 1960s. He eventually chose P.W. Joyce's History of Ireland, [an out of print book,] but did not have the cash to pay for it, so [I told him I'd] accept a [US dollar] check. [We] struck up a conversation, and I took [him to Naughton's] pub for more stories and laughter with the locals. The customer was William Randolph Hearst, Jr. Not long after, the shop began receiving requests from around the United States for copies of P.W. Joyce's History of Ireland. Hearst, it turned out, had written a syndicated article about how the booksellers had taken a foreigner's check on trust - the article had generated the orders, [and took about two years to fill.]'

The Kenny family has always been entrepreneurial, curious, and keen to take a risk on fresh ideas. Indeed, Desmond Kenny's father, a newspaperman, was one of the founders of the Irish Tourist Board. *Kenny's* is clearly a successful enterprise, experiencing cumulative, but substantial growth over its 63 years.

The challenge is to ensure its continued success and prosperity.

The Kenny Gallery is the longest running gallery under the same name and management. Additionally, with over 15 exhibitions a year, *Kenny's* is frequently mentioned in the media. As noted earlier, *Kenny's* pursues its own path and Tom Kenny, Art Gallery Director, has sought to develop a 'different' kind of gallery. Thereby, allowing people to have a relaxed, enjoyable gallery experience, rather than the stuffy, stayed experience typically expected of galleries and museums. Currently, Tom's attention is directed toward the promotion of the gallery and its exhibitions.

Company background

Maureen and Desmond Kenny opened their one-room bookshop, *Kenny's*, in 1940. They had recently graduated from University College Galway (UCG, now NUI, Galway) and wanted to remain in Galway. A friend had suggested a bookshop, which they 'thought was an absolutely wonderful idea, if a bit mad.'² Friends and relations donated much of the original stock. 'They emptied their attics for us [and] trunkfuls of books arrived.'³ However, the economic conditions during the 1940s were difficult and 'in order to survive [during] these tough times there was a need to be innovative and adventurous. This involved using every means possible to promote the

bookshop, such as placing display cases in hotels and factories ... [and selling] books to the public libraries within Ireland. [Maureen and Desmond] quickly expanded the business beyond just selling books, and in 1944, they published their first book, Walter Macken's *Oidhroacht na Mara*, which is now considered a literary landmark.⁴

Kenny's has evolved into more than a bookshop, encompassing:

Retail Bookshop specializes in books of Irish interest, but also has an extensive holding of books in other fields including religion, self-help, women's studies, travel, natural history, art, human rights, and world history. The shop provides customers a continuously changing stock over 200,000 volumes. *Kenny's* offers contemporary books, as well as a wide selection of second-hand, out-of-print and antiquarian books, maps and prints.

Book Club is a service offered to *Kenny's* 1,500 book club members in over 44 countries. Every 3 or 4 months, Des Kenny handpicks a selection of books suited to each member's interests and budget. Books are sent to a member's address on approval, and hence, may be returned if not required. Moreover, members may modify their 'plan' as their interests evolve. In addition to the book club, customers may avail of a book hamper as a gift for someone else or themselves.

Book Bindery has the specialized expertise required to 're-cover an old volume, fine bind special editions, or prepare a presentation book.'⁵ Highly decorated leather binding 'was first practiced by the Coptic Church in Egypt and became common with the 15th century development of printing. Gerry [Kenny] continues the craft of leather

binding books by hand, in tandem with using modern methods for binding paperbacks, thesis and ring binders.'⁶

Book Export Company is *Kenny's* international division and has grown substantially over the last few years, representing a significant portion of *Kenny's* export trade. The export company primarily works with libraries, booksellers, collections, and internet sales in North America, Europe and Asia.

Art Gallery was established in 1968 in the living room of the *Kenny's* family home located in Salthill. *The Kenny Gallery* was the first architect-built commercial gallery in the West of Ireland. '*Kenny's* aim to promote Irish artists by showcasing and exhibiting their work in Ireland and abroad. Over 250 artists are represented and, at any one time, over 1,000 art works are on display.'⁷

Although *Kenny's* incorporates a number of divisions, the focus of this case is *The Kenny Gallery*. Alongside literature, art has always played an important role in *Kenny's*. 'In the 1950's in order to develop the business, Maureen and Desmond turned their attention to Irish crafts and art. [At that time], there were few shops selling craft products such as rugs, sweaters, baskets, ceramics. . . Artists began to arrive with paintings and sculpture. Soon, the bookshop was hosting art exhibitions. One such exhibition was by Charles Lamb, now a world-renowned Irish painter.'⁸ Exhibitions were typically hung on every available space among the book stacks, and sometimes, on the books themselves. In 1968, Maureen and Desmond believed the art deserved an exhibition area of its own, and converted the living room of their Salthill home into an art gallery, the first in the West of Ireland. Their first exhibition was for Sean Keating, who *Kenny's*

persuaded to come out of retirement to paint, and Gay Byrne (i.e. Irish radio and television celebrity) opened the exhibition. In the 1980s, 'the purchase of additional space beside the bookshop facilitated the reintegration of the art gallery back into the bookshop, and out of the family home.'⁹

Over time, added business meant the need for added room and in 1996, the entire shop was extensively redesigned and renovated. Originally, *Kenny's* was a medieval town house constructed around 1480. The challenge was to retain the charm of the old shop, with its maze of nooks and crannies, while increasing space. As Tom Kenny put it, the idea was 'to change everything and to change nothing.'¹⁰ The solution was a beautiful atrium connecting the three floors and which preserved much of the original design, including massive oak beams dating from 1482, as well as stone archways and fireplaces dating back 300 years. In addition, the 'stained-glass windows that James Joyce's *Ulysses* branded 'Mr. Lewis Werners cheerful windows,' [were] rescued from a torn-down Dublin building, [and given a home] in the bookshop.'¹¹ The atrium has been a success and received a Royal Institute of Architects of Ireland (RIAI) award for excellence in architecture and design. The architects, Simon J. Kelly & Partners, were cited for capturing the vital quality of the quintessential Galway landmark. Moreover, with the atrium, daylight floods into the art galleries and beckons customers with their expanse of contemporary art.

Customers enjoy wandering through the 'rabbit's warren of added-on rooms [and] Mrs. Kenny frequently distributes maps to help customers find their way around the meandering building.'¹² The Kenny family know most everyone in the Irish literary and art world. Art is exhibited in many of the bookshop's nooks and crannies, and 'anyone visiting *Kenny's* will probably spend as much of their time looking at some of the 1,200 signed photographs of writers [and

artists] which are squirreled around the shop.'¹³ Apparently, there are so many photographs competing with shelf space, it is not possible to display them all. Mrs. Kenny only regrets they didn't start taking the photographs earlier and explained:

Strategic vision and *Kenny's* brand

In 2002, *Kenny's* turnover approached 4 million, with the art gallery contributing about one-third to the turnover. *Kenny's* employs over 35 people, including eight family members. Indeed, Maureen Kenny, now 85, still works full-time in the business, greeting customers and answering e-mail enquiries, typically in the Irish language.

Although *Kenny's* business has evolved over the years, their core values remain relatively constant, namely, to be associated with excellence, pursue great, unique and fresh products, explore new ideas – even madcap ones – before dismissing them, and continuously creating an audience, even if it is on a one-to-one basis. Moreover, the strategic vision for *The Kenny Gallery* should be considered in the context of *Kenny's* core business, which concentrates on the sale and promotion of books with an Irish interest and art produced primarily by Irish artists.

The main objectives for *The Kenny Gallery* are to:

- Expand the customer base within Ireland and abroad.
- Explore innovations (e.g. internet, direct marketing) for pre-selling and promoting to individual and corporate clients.
- Develop further the tailored services (e.g. consultancy, collection management, valuation, finance) offered to individual and corporate clients.
- Capitalize further on the strong presence afforded by the *Kenny's* brand.

Any strategies implemented on behalf of *The Kenny Gallery*, must take into consideration the *Kenny's* brand. For many consumers a brand is a landmark, facilitating trade. It encapsulates identity, origin and distinction. In general, consumers are increasingly sophisticated and want to know more about a product before they make a purchase. The qualities the *Kenny's* brand communicates most strongly are Irish, personal, unique, traditional, high quality, excellence, reliable, progressive, and thoughtful. An issue remains as to how to develop this concept and communicate it to art gallery customers successfully, thereby enhancing the brand further and without diluting its value as an asset. Hence, the issue is the development of a marketing strategy which will facilitate *The Kenny Gallery's* profitability and which will not dilute the brand equity.¹⁴

Ireland's cultural industry

The cultural sector in Ireland has experienced extraordinary success over the last decade.¹⁵ The notion of 'cultural industries' was introduced in the 1980s, after a number of studies were conducted in the US and the UK on the economic impact of arts activity. In 1987, due to the influence of these studies, Ireland's Arts Council commissioned a report on the relationship between economics and the performing arts.¹⁶ In 1993, the EU realizing the increasing economic importance of cultural industries, funded a pan-European pilot study to collate employment data within the sector. A follow-on study from the EU pilot was commissioned by Temple Bar Properties and overseen by various State bodies, including the Arts Council and the then Department of Arts, Culture and the Gaeltacht. Coopers & Lybrand (now known as Price Waterhouse Coopers) conducted the study with the aim of exploring the employment and economic significance of the

cultural industries in Ireland.¹⁷ Although this empirical study was the first of its kind in Ireland, 'it remains the most up-to-date, reliable source of data on employment in the sector.'¹⁸

Coopers & Lybrand took care to define the cultural sector and to avoid statistical pitfalls, and hence, the reason it is still considered the definitive study of Ireland's cultural industry. The study defined the cultural sector as encompassing the performing arts, media, combined arts (e.g. art centres and festivals), visual arts and design, heritage and libraries. Moreover, only elements relative to the direct creative or cultural practice of each of these sectors were included. The study's key findings are outlined in Appendix A Table 1, and some of the findings are given below:¹⁹

- Ireland's cultural industries had a gross aggregate value of €560 million (£441 million) and a minimum export value of €151 million (£119 million).²⁰
- The total level of employment was estimated at 21,500 (i.e. in terms of full-time equivalents) and accounted for 1.9% of total employment in Ireland.²¹
- In order of size, the proportion of employment for each sector was performing arts (47% of total employment), visual arts and design (22%), media (18%), heritage and libraries (12%), and combined arts (1%).
- Within these sectors, five disciplines accounted for over 78% of total employment within the arts, namely music, film/TV/video, applied design, libraries and craft.

Another study conducted in the UK in 2000²² has important inferences for Ireland 'since the level of employment in the sector, relative to aggregate employment, and the structure and nature of employment are very similar in Ireland and Britain.'²³ Of particular interest was that 2.4% of total employment in Britain was either in a cultural industry and/or cultural occupation. 'This came to a total of 647,000 jobs in Britain and on a pro rata basis to

40,000 jobs in Ireland.²⁴ Moreover, by assuming the relationship between employment levels and gross revenue remained the same as in 1993, implies Ireland's cultural industries had a gross value of just over 1 billion in 2000.

Marketing the arts

In marketing the arts it is essential 'to be sensitive to the product in a way that is unparalleled in the realm of most consumer goods and services. In no other context does one have to be so sensitive to the need to preserve the essential essence of what is being marketed.'²⁵ Although art, in its broadest sense, may be considered a 'product', it poses distinctive challenges in the realm of marketing. Art possesses intangible, unique, qualities that are difficult to emulate or replicate. Moreover, a piece of art is inextricably linked to the creator, and in this sense, the artist's name becomes the 'product' brand. Thus, the personality of the artist as well as the qualities of the medium (e.g. sculpture, oil, water colour, ceramics, etc.), form the basis on which brand values may be developed. Some believe the marketing of artists and their creations is essentially built on the 'emotional and/or spiritual relationship' forged between an artist and a client, which is often facilitated by an intermediary, such as a gallery.

Even though the principles of marketing may still apply to art, the implementation of the marketing 'process' requires heightened awareness of how art differs from 'traditional' products. Art and commerce are not always easy companions. For example, it is not always suitable to market only *popular* products, or what the market demands *now*. Many who work in the arts believe an important feature of the arts is introducing and persuading the market to what it *may* want in the *future*. Another consideration relates to the extent to which it is *appropriate* to exploit art for commercial purposes. Some believe that in the drive to popularise art,

something of the original experience, as intended by the artist, is lost. Finally, there is the issue of balancing the pursuit for new audiences with cultivating existing ones. Thus how may marketing be used to facilitate the arts?

Marketing at Kenny's

The Kenny Gallery showcases contemporary Irish art in its four gallery rooms, located among three floors and 'whose exhibits spill into the bookstore's rooms and hallways. Prints, paintings, engravings and sculpture live among the books.'²⁶ As Tom Kenny enthusiastically explains, 'we deal in works of art, whether they're framed or bound.'²⁷ *Kenny's* has art pieces from 280 artists, ranging in price from €50 to €500,000. 'The works of Jack Yeats, Paul Henry, Sean Keating, George Campbell, Louis Le Broquy, Andy Warhol and many others have gone through the doors of *Kenny's*.'²⁸ Of *Kenny's* inventory of 2,000 works of art, about 1,000 are on display at any one time. To sustain customer interest, each gallery display is refreshed monthly with work, not only of established artists, but also talented new artists.

The principal avenues *The Kenny Gallery* uses to promote are colour brochures, colour posters, web site [www.kennys.ie/artists], direct marketing, exhibitions, personal selling, word-of-mouth and publicity. With respect to publicity, *Kenny's* has a long tradition of using public relations to promote their business. As Desmond Kenny's father was a newspaperman, it allowed *Kenny's* to develop a fuller understanding of what journalists and newspapers require from press releases, so as to increase their likelihood of publication. Essentially, an 'effective' press release is concise and tells a good story. In the case of the gallery, press releases revolve primarily around the artist and the exhibition of their work. Tom points out, 'even though press releases

are all about the artists, *The Kenny Gallery* benefits from their reflected glory.²⁹

Press releases about current and forthcoming exhibitions and are sent to newspapers and radio stations in Galway, and also to those located in the artist's hometown and/or current residence. In this respect, the publicity generated from press releases has a wider, more national scope. *The Kenny Gallery* organizes over 15 one-person exhibitions each year, including retrospectives of established artists. For example, Kenneth Webb has held numerous exhibitions at *Kenny's*, and in 2003, he celebrates the 50th anniversary of his collaboration with *The Kenny Gallery*. Kenneth Webb believes, in addition to providing a forum to sell his work, Tom Kenny and his staff have been invaluable in offering the emotional support and enthusiasm vital to building an artist's confidence and reputation. Although, Tom believes with 'a great product (i.e. an artist and their work) genuine enthusiasm flows naturally, and essentially, that kind of sincerity can't be faked.'³⁰ Also, 'exhibitions are not hard-sell occasions; they're a social event, a party, to celebrate an artist.'³¹

Tom Kenny strongly advocates variety in exhibitions as being essential to drawing customers into the gallery on a continual basis. Hence, the discovery of new artists for exhibitions is pursued earnestly. On occasion, there are group exhibitions on selected themes, such as: *Hung, Drawn and Quoted – An Exhibition of Literary Cartoons*, *Cleítí Augus Clúmh – Images of Irish Birds*, *Women Artists of Ireland*, and *The Art of Hurling*. With respect to *The Art of Hurling*, Tom secured sponsorship for the exhibition's colour catalogue and posters from GUINNESS, who coincidentally is also sponsors of the GAA's All-Ireland Hurling Championship. The catalogues and posters were a success, not only for *Kenny's*, but also for GUINNESS, and a number of posters were given to their sales representatives to distribute to publican clients. Consequently, *The Art of Hurling* exhibition poster is hung in numerous 'hurling pubs' throughout the country and abroad. Tom views

exhibition catalogues and posters as additional exposure for *The Kenny Gallery*, and more importantly, they offer exposure with a long-life. For Tom, marketing 'is about creating an audience all the time, and not just through the media.'³²

Exhibitions are a significant point of sale (35% of gallery sales), and consequently, many of the gallery's marketing efforts, such as press releases, catalogues and posters, revolve around exhibitions. In addition to exhibitions, other avenues for sales are the shop (50%), the internet (10%), and corporate clients (5%). Overall, personal selling is an important component to the gallery's promotional mix. Tom characterizes *The Kenny Gallery's* selling style as low-key, unobtrusive, relaxed, friendly, personal, knowledgeable, helpful and honest. It is definitely not a 'hardsell' approach. People are encouraged to wander around the galleries at their own pace, and are never rushed. Consciously, the gallery staff members do not impose their taste on customers, and encourage indecisive clients to take pieces on a 3-week approval. Their philosophy is that 'people need to see how a piece will look in their home or office, and whether they'll love living with it for a long time.'³³

Gallery customers

The majority of the gallery's sales are to individuals (95%) who purchase primarily through exhibitions (35% of gallery sales), the internet (10%), and the shop (50% of which 30% are to locals and 20% to tourists.) Typical gallery customers reside in the West of Ireland (three-fifths of gallery sales), are professionals with higher disposable incomes, range from 40 to 50 years of age, with a slightly higher representation of women. However, Tom and his staff have noticed the profile of gallery customers is changing. Increasingly, younger people are buying art and paying it off over a period of time. 'Apparently, it's becoming more hip to buy art.'³⁴ Additionally, although a sizeable proportion of sales have always been attributed to tourists,

foreign customers are on the rise, primarily due to *Kenny's* internet presence.

Many of *Kenny's* corporate clients (5% of gallery sales), avail of consultation services for advice on creating an artistic layout to suit their business environment. A member of *Kenny's* consultation team goes to the client's building, photographs it, and develops a theme to match the client's vision and budget. Moreover, *Kenny's* advise on lighting and arrangement to display the client's collection to its best advantage. Finally, as part of the package, *Kenny's* hangs the art. *Kenny's* advice and proposals are offered, to both corporate and individual clients, free of charge. As Erica Leonard, Art Gallery Manager, notes 'this kind of personalized service always pay dividends.'³⁵

Gallery competitors

If one were to review the 'Golden Pages', there are over 150 art galleries listed in the Republic of Ireland alone. However, some of these galleries are museums (about 10%) and a sizeable proportion (more than 25%) comprises of craft shops selling pieces of art as part of their retail stock. The Arts Council produced a guide listing exhibition space in over 250 venues, including art centres, arts festivals, art schools, libraries, colleges, and universities, many of which do not sell the art they exhibit. Additionally, there are hundreds of hotels, restaurants, pubs and businesses that display, and sometimes sell, the work of local artists.

Kenny's most direct competitors are those galleries that operate on a professional, full-time basis, and develop exhibition programmes over the course of the year. These direct competitors are 20–40 in number and are scattered throughout the country, in the main cities (e.g. Dublin, Belfast, and Cork) and larger towns (e.g. Sligo, Dingle, Castlebar, and Macroom). However, galleries like people, have distinct personalities, which are largely influenced by their location, the gallery managers, and the

type (i.e. medium – oil, ceramics, textiles) and style (e.g. modern, classic) of art they sell. *Kenny's* has always pursued its own path and *The Kenny Gallery* is no different. This is not to indicate *Kenny's* in unaware of and indifferent to competition; it implies they work especially hard to distinguish themselves from competitors by exploiting their assets (e.g. *Kenny's* brand and reputation) and competencies (e.g. knowledge, service, and variety).

Web innovation

Although *Kenny's* has accumulated a lot experience over 63 years, the opportunity to exploit new avenues for business are proactively sought. The internet is one avenue *Kenny's* has implemented to their advantage. Indeed, *Kenny's* has received numerous awards for its innovative use of web technology. In 1998, the European Commission selected their website as the best example of innovative use of multimedia and the internet by an SME. In 2001, Irish DHL awarded *Kenny's* the *Exporter of the Year*, largely due to its use of e-commerce.

Kenny's established a web presence [www.kennys.ie] in October 1994 and, according to web folklore, was the second bookshop in the world to go on-line; the first was a Californian based sci-fi bookshop.³⁶ Ireland on Line (IoL), an internet service provider, offered to develop a website for *Kenny's* as a pilot project. From IoL's perspective, *Kenny's* well-established international reputation lent itself to serve as a 'model' to demonstrate the internet's commercial potential to other firms. From the beginning, the website attracted visitors, generated enquiries, and consequently prompted *Kenny's* to invest further in the website.

The most visited part of the website was the virtual tour of the bookshop and, initially, *Kenny's* viewed this with some concern. However, having recognized the website would not immediately generate volumes of on-line sales, it 'was re-conceptualized to be primarily a point

of information.³⁷ Desi Kenny, Manager of Kenny's Irish Book Parcels, believed the home page to be like a shop window, where:

The purpose of such a window is to entice people into the shop. In so doing, it needs to be constantly changed. If you do not change your shop window, people will start to think you have nothing new to offer – the same goes for the website.³⁸

Hence, it was decided to renew the content of the website on a monthly basis. Consideration was also given as to the purpose of the web site, which was 'to recreate the ambience of browsing in the physical bookshop, in the virtual world.'³⁹ Moreover, from 1998, all art exhibitions were showcased and catalogued on the website. As Tom Kenny, Art Gallery Director, noted:

We knew we had made progress on this objective when in early 2001, a lady rang from the west coast of the USA and opened her conversation with 'I have just spent two days getting lost in your web pages' and followed this up with an order for two pieces of original Irish art that were displayed on the website.⁴⁰

The website has provided the art gallery with an additional avenue through which to promote new exhibitions and Kenny's existing inventory of visual art. 'Initially, the pages generated little in terms of direct sales. However, over time, as existing customers became more aware of the web pages and the presence of the exhibitions in virtual format, sales began to materialize.'⁴¹ For example, 'people who were unable to physically attend the opening night of the exhibition began to reserve paintings, having only looked at them virtually.'⁴² Erica Leonard, Art Gallery Manager, has found the website, along with a digital camera and e-mail facilities, to be invaluable sales tools. She related how:

A potential customer, having looked at our website, found an artist whose work she really liked. The problem for her was that all of the items shown in the exhibition had been

sold. She e-mailed and asked had we any new paintings by this particular artist? I took the digital camera, photographed the four new paintings we had in stock by this artist, and e-mailed the images to her. The next day, I had an e-mail order for one of the pictures. The picture was priced at 700.⁴³

Erica sends direct e-mail marketing campaigns to customers who have previously provided their details to the gallery, and who have requested information of interest to be sent to them. Hence, e-mail campaigns allow Erica to send digital images of paintings by particular artists, to customers who have expressed an interest in that artist. The success of these campaigns is such that when six images are sent to nine potential customers, it typically results in the sale of four pieces of art, with an average value of €1,050.⁴⁴

What next?

Although *The Kenny Gallery* is currently a successful venture, Tom Kenny wants to ensure the gallery's future profitability and has a number of issues to consider in developing a long-term strategy to achieve his vision. Among them is the level of growth to pursue in national and international markets. With respect to the Irish market, he needs to consider the gallery's changing profile customer and their preferences. Furthermore, Tom is interested in developing ways to capitalize further on the strength of the *Kenny's* brand. Competition is always a relevant issue, and Tom recognizes new, as well as well established galleries, may affect *The Kenny Gallery's* positioning strategy. How may Tom use marketing to its best effect for the gallery and its 'art products'? Additionally, how may the use of new technologies facilitate promotion and communication with customers? What advice would you give Tom in developing his long-term strategy to fulfil his vision for *The Kenny Gallery*?

Appendix

Sector	No.	Employed	Freelance	Total	Total Value			
		Full time equivalents	Full time equivalents	Full time equivalents	Gross IR€m	Grants IR€m	Net IR€m	
a) Performing arts								
Theatre, drama, opera, mime & puppetry	925	750	5050	220	970	19.00	5.5	13.50
Live dance & movement	55	55	100	20	75	0.26	0.21	0.05
Live & recorded music	3,475	2,475	13,050	6,550	9,025	67.70	1.20	66.50
Sub-total	4,455	3,280	13,650	6,790	10,070	86.96	6.91	80.05
b) Media								
Film, TV, video, animation ^{1,086}	1,922	1,922	1,500	675	2,597	111.98	0.50	111.48
Radio production & broadcasting	1,086	896	0	0	896	35.50	0	35.50
Literature & book publishing	190	190	320	140	330	8.90	0.85	8.05
Sub-total	3,198	3,008	1,820	815	3,823	156.38	1.35	155.03
c) Combined arts								
Arts festivals	300	115	250	10	125	4.00	0.60	3.40
Arts centres	180	150	160	17	167	2.50	1.38	1.12
Sub-total	480	265	410	27	292	6.50	1.98	4.52

Table C16.1

The employment and economic significance of the cultural industries in Ireland: Employment and sectoral values

Source Coopers & Lybrand Corporate Finance (1994) *The Employment and Economic Significance of the Cultural Industries in Ireland* (Dublin, Coopers & Lybrand and Temple Bar Properties).

**d) Visual arts
& design**

Visual arts, illustration & photography	0	0	1,610	677	677	15.05	0.20	14.85
Art galleries	310	235	0	0	235	7.00	0.90	6.10
Applied design	2,501	2,501	120	60	2,561	93.56	0	93.56
Craft	1,523	1,269	0	0	1,269	8.65	0.22	8.43
Sub-total	4,334	4,005	1,730	737	4,742	124.26	1.32	122.94

**e) Heritage &
libraries**

Museums	850	560	0	0	560	17.00	11.90	5.10
Heritage centres	1,540	618	0	0	618	21.02	1.94	19.08
Libraries	1,411	1,409	0	0	1,409	29.15	28.23	0.92
Sub-total	3,801	2,587	0	0	2,587	67.17	42.07	25.10
Total	16,268	13,145	17,610	8,369	21,514	441.27	53.63	387.64

Note

This case is intended to be used as a basis for class discussion, rather than illustrating either effective or ineffective management practices.

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