



TAKE THE MONEY & RUN?

Some positions on ethics, business sponsorship and making art.

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A Live Art Development Agency Study Room Guide
by Jane Trowell, Platform

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Foreword

There are lots of guides for artists on how to earn a living from art or how to raise funds to support making it, but few which help us ask what the ethical implications are of the routes we choose. In this Live Art Development Agency Study Room Guide, Jane Trowell of arts, social justice and environmental group Platform has selected some key texts that we think are useful in helping to position ourselves ethically with regard to financing or supporting artistic practice through business or corporate sponsorship. All the books or documents featured can be found in the LADA Study Room, according to their individual codes as listed.

Jane Trowell is a member of Platform, a collective that brings together artists, activists, researchers and campaigners who collaborate to make work on social and ecological justice. Our practice is founded on the principle of interdisciplinary creativity as the key tool in creating systemic change. Platform's current focus is on moving society away from our dependence on fossil fuels because of their negative impacts on human rights, ecology, culture, and environmental justice. Platform looks at what Britain's role is in this story, in terms of government, corporate interests and the wider

culture. As a collaborative practice, we work with artists, activists, and social movements both in Britain and internationally, in the Niger Delta, the Caspian oil corridor, Canada, Egypt, and elsewhere. Together with Liberate Tate and Art Not Oil, Platform is currently running a high-profile campaign to delegitimise and stigmatise BP (and other oil companies) as acceptable funders of arts and culture. Jane is an educator interested in liberatory strategies. She has a background in curating, arts, and social justice.

Introduction

Do you expect or hope to earn money directly from your art?

Do you expect or hope to be paid for your time and/or materials?

Are you concerned about where the money comes from?

Does the source of money influence your artistic practice?

Is any money free from exerting an influence on the artist or art it enables?

Is all money equally 'good' or 'bad' to you, regardless of the source?

Or, is some money better or cleaner or freer than others? Less worse, less dirty, less constraining?

Would you like to be sponsored by a business? Any business? Any sector?

Small, middle-scale, transnational corporation?

Where would you, personally, draw the line?

Where does your group or arts company draw the line?

And how do you decide?

For many countries, the credit crunch has been used by right-wing governments as an excuse for drastic cuts in arts and cultural funding, as part of a general assault on any existing welfare state provision. In the Netherlands in 2011, the government announced draconian cuts to state funding of €200 million - £166 million - which could result in 60% of mainly small- or middle-scale arts organisations folding in 2013. "With the future looking uncertain for hundreds of cultural organizations, the race for private sponsorship has begun." [1]

[1] *Dutch government to slash culture subsidies*, DW, www.dw.de/dutch-government-to-slash-culture-subsidies/a-15250187-1

In England in 2010, Arts Council England was forced by the current coalition government to deliver a 30% cut to its budget between 2011 and 2015, a total of £100 million. 50% of cuts will be to its own running costs, and 15% to be cut from core support to arts and artists. 200 organisations lost their core funding in March 2011. At the same time, the Department for Culture, Media and Sport (DCMS) has required ACE to foster a culture of philanthropy over and above

[2] *Catalyst Arts: Strategic Philanthropy for the Arts*, Arts Council England, www.artscouncil.org.uk/funding/apply-for-funding/strategic-funding/grant-programmes/catalyst-arts/

the work of its highly successful client, the corporate sponsorship advocacy agency 'Arts & Business'. ACE has responded by allocating £100 million - symbolically the equivalent of the cut - for its 'Catalyst Arts' strategic philanthropy fund, dedicated to assisting arts organisations in securing private sponsorship. [2]

The whole sector is experiencing increased pressure on artists, arts collectives and arts organisations to re-frame and re-train themselves as entrepreneurs, as marketing-savvy, as part of an arts market in the broadest sense. This has massive implications: it is a value-shift of unprecedented proportions. The only equivalent in the past century would be the founding of the Arts Council itself in 1946, which brought its own outcries from those who feared state interference. It also reframes what an artist is supposed to be, the skills required of artists, the kinds of artists and arts organisations that will thrive, and those that will wither. And those that will refuse, rebel, regroup and reimagine.

A number of fights have resulted: firstly there are those against vs those for the cuts to the Arts Council; then there are those who loathe vs those who condone the propulsion toward the private

[3] *Public Arts, Private Money*, Institute for Contemporary Arts, 23.9.10 <http://www.ica.org.uk/25719/Talks/Public-Art-Private-Money.html>

sector; and finally there are those 'pragmatists' who say the race is to the quick vs those who argue for a systemic and systematic revolt against the corporatisation of the arts. And there are many shades in-between.

At an event at the ICA in London called 'Public Art, Private Money' [3], among the seven-person, all-white, all-male panel, the landslide of opinion on ethics and arts sponsorship was that private sector sponsorship is the new reality and we just have to get on with it.

On the topic of the controversy surrounding sponsorship by BP of Tate and other large arts institutions in the wake of the Deepwater Horizon disaster, the following positions emerged:

"This is not the time to be squeamish"

- Christopher Frayling, former Chairman of Arts Council England, and former Rector of the Royal College of Art

"All money's dirty money. Not that I'm saying BP's money is dirty"

- Alex Beard, Deputy Director of Tate

"The first person you go to [for sponsorship] is someone with an image problem"

- Frayling again



The Institute for the Art and Practice of Dissent in the Home, *C Words*, 2009, Photo: Richard Houguez

"Wherever the money comes from - it can be rolled by the Mafia - if it goes to the arts it becomes good money"

- Colin Tweedy, Chief Executive of Arts & Business, quoting the views of another former Chairman of the Arts Council, Lord Goodman

This Study Room Guide refutes these positions, and argues that the source of support for arts and artists is an intrinsic part of the practice. Sources of financial support reflect our values, revealing both our ethics and philosophy, and our struggles and contradictions, for it is not a simple road to tread. This Guide also aims to help tackle how to decide for yourself when and if the money - and the exchange itself - is 'dirty' or not. For some, all corporate

sponsorship is deeply problematic, regardless of sector. For others, some sectors, industries and businesses are far better than others. How do you decide?

The guide also rejects the position that 'dirty' money is cleansed through being put to the alleged good use of the arts. This generalisation is a cop-out: when pushed, everybody has their limits of who they would take money from. What are yours?

Then there's the position that 'dirty' money can sometimes produce a great artwork, a great project that rises above the dirt, and that this validates it. Only very rarely can an artist take the money and through the brilliance of the artwork itself rise above the source. Or, question, defeat or undermine the source.

Famously, Tate is founded on the enormous private wealth arising from sugar plantations that depended on the labour and early deaths of generations of enslaved Africans. Is that source of funding - which now would be considered utterly unacceptable - erased by Tate's current distinguished standing? How long does it take for dirty money to become clean?

Whether it is a 'dirty' state or business, the same issues arise. Arguably, Leni Riefenstahl was one of the 20th Century's great filmmakers, yet the astonishing 'Triumph of the Will' was a commission from the Third Reich, to celebrate Nazism and the supremacy of the Aryan race. To follow Frayling's argument about helping companies with an "image problem", Shell sponsored the National Wildlife Photographer of the Year Award for many years, yet its own industry puts under threat the very wildlife it was seeking to celebrate. [4]

[4] *Shell ditched as sponsor of Wildlife Photography exhibition in face of widespread protest*, <http://www.shelloiledwildlife.org.uk/news5.html>

From Shell's perspective, they may have hoped that this sponsorship smacked of reparations, or at least a sign of the good corporate citizen. From the Natural History Museum's perspective, Shell's sponsorship may have been a clever move, netting them a steady flow of cash from a company that couldn't say no. But we suggest that genuine reparations for damage done from a 'dirty' business would result in a very different artwork to that. Or to the rotating programme of re-hangs at Tate Britain, the art-for-art's sake Portrait Award at the National Portrait Gallery, the plethora of participatory, cultural events around the Olympic Games or the complete refurbishment of the Southbank Centre?

[5] *What are the tar sands*, UK Tar Sands Network, <http://www.no-tar-sands.org/what-are-the-tar-sands/>

Do hundreds of opera lovers being able to watch a BP-backed live transmission straight from the Royal Opera House on an outdoor screen, or thousands of school children taking part in 'BP Saturdays' really compensate for the devastation of the tar sands, where naked environmental racism is taking place. How does this 'good citizenship' make up for the lands that have been grabbed from First Nation Canadians, cancer from carcinogens in the air, soil and water that is epidemic, and pure boreal forest that is being scraped from the earth in an area the size of England, thanks to BP and Shell? [5]

We would argue it cannot and does not. This sponsorship is PR, greenwash, and a way of wooing the British public into a compromising acceptance, into turning a blind eye to what is really taking place, the activities that create the profit in the first place.

However, having been transparent about our views, the guide invites you to figure out your own values, to think critically about whitewash or greenwash and honourable, transparent relationships. To think carefully about the differences between the state and the private domain. The other big issue touched on in the guide is how the sources of support impact on the integrity of the art that is made

or shown, and how it may or may not steer the very course of the work. In other words, censorship. Subtle or direct influence is always exerted by those financing the work. It's part of the deal. Whether it's the church, the state, the ruling classes with disposable income, businesses (or a collective where each puts a tenner in the pot). At its most pernicious, such influence can turn into self-censorship by artists and arts organisations. That's when it gets dangerous, but how do you spot this before it beds in?

The texts selected for this Study Room Guide therefore aim to provoke the reader to establish your own lines in a complex battleground, to ascertain your own limits - your overall position, and in more detail, who you would and wouldn't get into bed with for financial support, and why?

#1 *Art for All: Their Policies and Our Culture*

eds Mary Warnock and Mark Wallinger, 2000, Peer

LADA Study Room code: P0225

1. Art for All: Their Policies and Our Culture

First of all, although the focus is on corporate sponsorship, it's useful to problematise the State as arts funder, as at extremes, the State can be as pernicious if not more so than business. And Mary Warnock and Mark Wallinger's edited epic is a really accessible guide, produced during Blair-era Britain where the arts were on the

one hand in a Golden Age of state funding, and on the other were forced to demonstrate their instrumental, social benefit in solving various ills identified by New Labour if they wanted a slice of the pie. Warnock and Wallinger have selected source documents to assist the arts to find a position.

Beautifully designed and full of facsimiles of fascinating policy documents as well as invited polemical texts and artworks submitted by current artists and commentators, 'Art for All' is an incredibly useful compendium on the minefield surrounding State ideology and the arts, especially with regard to instrumentalism: funding arts to fulfil a social engineering agenda.

The central tenet is that there is no such thing as neutral State funding. 'Art for All' includes documents which track how the Arts Council was founded and why, and how various policy changes have impacted on the arts, artists and audiences over the years.

You can read original documents outlining the Arm's Length Principle, established by the Arts Council's founder John Maynard Keynes, which was a mechanism to avoid direct governmental

control over the aims and content of art. The Arm's Length Principle meant that funds come directly from the Treasury to an independent Arts Council which itself decides what is art and what is not, and who is deserving of funding. There is *no* Ministry of Culture in the arm's length model. That's the whole point: government ideology is kept 'at arm's length' from culture, and government places direct trust in the experts. However, the book also provides testimony to the problems with this: that it can be and has been dominated by a closed circle of the 'great and the good' who move in the same circles and share the same values, invited onto the Council by each other to decide what art is.

Keynes himself believed, paternalistically, in the 'great and the good'. He believed they were empowered to be stewards, to know what was quality and what was not. But he also argued that there is nothing but danger once a "Ministry of Culture" is established, tasked with interpreting government policy through the arts. His generation had witnessed the results of this in the Soviet Union, and in Germany under the Third Reich, which albeit extreme examples, show how things can go once the State has this kind of power. Three years after the founding of the Arts Council, Orwell published "1984". The

protagonist works at the "Ministry of Truth" which is in charge of the press, media and the arts. This was (and is) a live issue.

Keynes would have turned in his grave therefore at the establishment by the Conservatives of the scary Department for National Heritage (1993), under which the Arts Council was forced to sit, gritting its teeth and engaging in a 4-year stand-off with the Tories. DNH was itself reorganised under New Labour in 1997 as the Department for Culture, Media & Sport (DCMS). With these new powers, New Labour set to work to make the arts meet their social agenda, which was a source of loud criticism, ironically from both the right and the left, although for differing reasons as 'Art for All' describes.

In the book, various contemporary artists and writers were invited to put their positions on questions of instrumentalism and cooption by state funding. Depending on the closeness of the fit between their values and the prevailing government's, any artists who succeed in being funded by the State can be coopted or feel coopted.

Then again, ideologically, others are approving participants. Some artists don't mind being coopted on the surface, if they can do what

they want. Some take the money and run, and many others resist being coopted: they protest, refuse to participate, withdraw. Various artists and theorists in the volume refute completely the notion that art can be owned or controlled by the funder. Others argue the opposite. Browsing 'Art for All' is a useful reminder that at the same time as some of us are fighting the current cuts, State arts funding is in itself not necessarily a 'good', and that arts funding is a constant site of struggle. While focusing on the Blair years, the questions in 'Art for All' can be applied to any regime, and the reproduction of key policy documents usefully reveal how State cultural power operates. Did I say it's beautifully designed?

#2 *The Arm's Length Principle and the Arts*

Harry Hillman-Chartrand and Claire McCaughey, 1989, *American Council for the Arts*, <http://www.compilerpress.ca/Cultural%20Economics/Works/Arm%201%201989.htm>

LADA Study Room code: A0465

2. The Arm's Length Principle and the Arts: An International Perspective - Past, Present and Future

If you like models, and like thinking internationally, you'll get a lot from this.

Going international, Harry Hillman-Chartrand and Claire McCaughey published an analysis back in 1989 which is still really useful. Their research looked at how different countries fund the arts, on a sliding scale between the State and the private sector. They proposed four

ideological models: Facilitator, Patron, Architect, Engineer, although these terms themselves could do with some critique.

Their model moves at one end from the dominance of the free market, philanthropy and tax incentives as represented at the time by the USA (Facilitator), to total State control, which at that time was exemplified by the Soviet Union and China (Engineer). In the middle, the authors place the Arm's Length model represented by Britain at the time (Patron) and direct central government control over funding through a Ministry of Culture such as France (Architect).

Published in the USA in a book called 'Who's to pay for the arts?', the chapter is written at a moment when the role and values of federal arts funding in the US were a hot topic, fuelled by furious ideological objections from the dominant Republican right. President Reagan had attempted to outright abolish the National Endowment for the Arts (NEA) - the USA's Arts Council equivalent - when he came into power in 1981.

Later, federal funding of controversial work by Robert Mapplethorpe and Andres Serrano, and the case of the 'NEA Four' performance

artists would lead to further assaults on State support for the arts in the 1990s.

The value of this chapter today is that the four models and their underpinning analysis still stand, even if the countries cited have changed. In fact, it is fascinating and instructive to see how different national models have changed because of changing politics. As mentioned earlier, Britain was a pioneer and champion of the 'Patron' model from its founding in 1946 and had spread this model to the Commonwealth countries of Canada, Australia and New Zealand where it still stands. But as we have seen, Keynes' feared "Ministry of Culture" was brought in under a right-wing Tory party in 1993.

Reading this short chapter will help you think ideologically and systemically about sliding scales of public and private funding. Where do you stand? If you were born and brought up elsewhere or have lived and worked abroad, how did it work there? What model fits with both your politics and your aims as an artist?

Which moves us into tackling business and corporate sponsorship.

#3 *Using Art to Render Authenticity in Business*

James Gilmore and Joseph Pine, 2009, *Arts & Business*, http://www.artsandbusiness.org.uk/Media%20library/Files/Research/aandb_be_usingarttorenderauthenticity.pdf

LADA Study Room code: P1811

[6] *Our History*, *Arts & Business*, <http://artsandbusiness.org.uk/Central/About/Our-history.aspx>

3. Using Art to Render Authenticity in Business

You're not supposed to read this one. You're not the target reader. So that's why you need to. In 1976, uncannily presaging the coming of Thatcherism in '79, the Association of Business Sponsorship of the Arts was founded, "based on a model developed in New York by David Rockefeller [of the oil dynasty]. The first organisation of its kind, ABSA pioneered business sponsorship of the arts in UK, which in 1976 was worth £600,000. By 2009, that figure had risen to £686 million." [6]

Now called Arts & Business, they remain the leading research and advocacy agency, and have been long-standing directly-funded clients of the Arts Council. Given the current cuts and the big push to philanthropy, in some ways their time has come. It's possible that within a decade, the Arts Council will finally be abolished, or that its function will be reduced to being purely administrative. We will be left with nothing between us and a Ministry that will be pushing philanthropy in the US model outlined above. DCMS will employ the arts policy-makers, while agencies that support arts organisations in developing skills in fundraising from business and philanthropists will flourish.

We shouldn't be surprised at A&B's consistent foresight. They have remained ahead of the game when it comes to fostering business philanthropy. This is an outfit run by very smart, well-connected people whose fit with the Thatcher, Blair and coalition years could not be more snug. Perhaps too snug? In the marketisation of the arts, A&B's monopoly could be seen to be a problem: they too have seen their yearly ACE grant reduced from £4million in 2008/9 to £1.9million 2011/12, to a total cut in 2012/13.

The secret of their success lies in language: successfully selling the view that business sponsorship is good for business, good for the arts, and good for society. They are masters of speaking to business seductively of the benefits of the arts; and of grooming mainly the big arts organisations and projects to feeling comfortable with the private sector. Platform has approached them several times over the past 15 years on ethics, most recently at the ICA event mentioned earlier. The answer has always remained the same: they are not concerned with advising arts organisations on ethical issues, or on how to develop ethical fundraising guidelines, seeing it as outside their remit.



In December 2011, A&B joined forces with Business in the Community, 'returning to their business roots', as they put it. And this is a big clue.

Out of the many publications which could be selected for the Study Room, we chose this one because of the starkness of the title. 'Using Art to Render Authenticity in Business' comes from two economists James Gilmore and Thomas Pine, whose books 'The Experience Economy: Work Is Theater & Every Business a Stage' (1999) and 'Authenticity: What Consumers Really Want' (2007) were totally innovative and have made a big impact on business practice. Their phrase 'experience economy' has entered business language, so we should perhaps fear what they hope for below.

In their essay for A&B, they assert that "Goods and services are no longer enough; what consumers want today are experiences - memorable events that engage them in an inherently personal way. But in a world increasingly filled with deliberately and sensationally staged experiences, consumers choose to buy or not buy based on how real they perceive an offering to be."

Liberate Tate, *The Gift*, 2012,
Photo: Martin LeSanto-Smith

[7] pp.12-3, *Using Art to Render Authenticity in Business*, Arts & Business

"Whether examining the world of business or the world of art, authenticity is becoming the new consumer sensibility...While authenticity has long been the centre of attention in art, it is now time for companies to understand, manage and excel at rendering authenticity. Indeed, 'rendering authenticity' will one day roll as easily off the tongue among executives and managers as 'controlling costs' and 'improving quality'...The management of the customer perception of authenticity becomes the primary new source of competitive advantage - the new business imperative." [7]

The chapter goes on to present models and definitions that flesh this out. There is quite a lot of jargon, which means that some of the time it feels like a form of hypnosis, or perhaps the 'doublethink' of Orwell's dystopia. The recognition that it is all about framing and perception is not new in business. What is new and scary for the arts is that A&B are promoting this to prospective arts sponsors at a time when the arts are vulnerable, being pushed towards sponsorship from behind.

The central issue at stake is the complete hijacking of 'authenticity'. Authenticity cannot be rendered, manufactured or faked. It cannot

be delivered. It cannot be guaranteed. A myriad of factors create authenticity, and any one factor which is out of kilter can take it away. More importantly, it is also a matter of who is doing the judging. What's authentic for you may not be for me - which is precisely the point.

That A&B are no doubt influencing the development of the Arts Council's new strategic philanthropy funds should add fuel to the anti-cuts lobby. An irony is that while the instrumentalisation of the arts in the service of New Labour's agenda caused outcries from the right, the push towards business sponsorship - itself a feature of right-wing ideology - is equally instrumentalising of the arts.

But this time it is in the service of business profit. How long will it be before the Arts Council's Grants for the Arts programme or their core support for 'National Portfolio Organisations' requires not only match-funding but funding from business? This is going to become a new battleground for many more arts organisations and artists if the government's current plans go ahead, so now is a good time to get to grips with A&B's philosophy via their comprehensive website. We need to equip ourselves.

#4 *Free Exchange*

Hans Haacke and Pierre Bourdieu,
1995, Polity Press

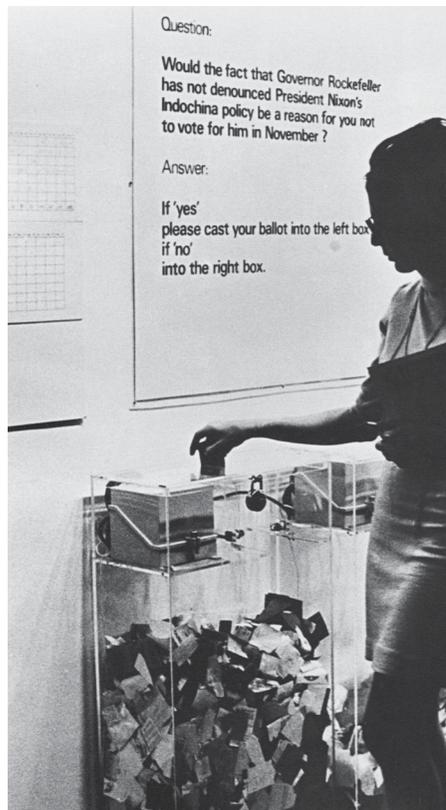
LADA Study Room code: P1741

4. Free Exchange

If you read one thing, read this. If you can read two things, read this and 'Using Art to Render Authenticity' above, back to back.

US-based artist Hans Haacke and sociologist Pierre Bourdieu first published this highly readable conversation on the impact of sponsorship and censorship on the arts in 1995. This era, as mentioned above, was a decade of furious struggle in the USA over ethics, federal funding, censorship, and private sector sponsorship, and sets a vivid context for their exchange. Haacke's art practice is to take on and unpick systemic structures of power - be they State, business or culture - and reveal them through visual/sculptural interventions, subversions of signs and codes. Bourdieu's is to create analyses of how power operates, and his ideas on cultural, social and symbolic capital, and symbolic violence have influenced a generation.

Haacke may have been more quiet of late (he is nearly 80), but his many infamous pieces affronted and disrupted the artworld's closed circuits in the 1980s and 90s. For example, *Metromobiltan* (1985) and *Freedom is now going to be sponsored - out of petty cash* (1989) were



Hans Haacke, *Moma Poll*, 1970

political dynamite. In these pieces he takes on former oil giant Mobil and Daimler-Benz (as it was called then), as well as questioning State oppression and national institutions. Haacke was born in Germany in 1936 and like all his generation, had to grapple with the trauma of his country's recent past, a past in which he played no part but would bear the scars anyway. Carrying this, he moved to the US in his 30s and also brings a wider European critique to bear on his involvement with US cultural norms.

Haacke is highly articulate, with Bourdieu playing supportive interlocutor (which is interesting in itself). This short book is a gripping romp through issues including censorship, the media, the role of the artist, corporatisation of culture, and has section titles such as 'In the State's noose', 'Sponsors who know the tune' and 'Real simulacra', foreshadowing comments made in the previous review on Arts & Business. We get some useful history, some cracking stories from his work, but perhaps most interestingly, they talk about what makes an artwork a successful political and artistic intervention, and how to manipulate the media as part of this. Given the recent economic climate, it's no wonder that the book was republished in 2005, although it would be great to have an updated foreword.

#5 *Privatising Culture: Corporate Art Intervention since the 1980s*

Chin-Tao Wu, 2003, Verso

LADA Study Room code: P1757

5. **Privatising Culture: Corporate Art Intervention since the 1980s**

This book is a key text. Quite simply it is brilliant, a tour de force packed full of brilliantly useful case studies and analysis. As Art Review put it, "Wu has written as good an account as you will find of the sly, disingenuous ways in which free-market capitalism infiltrates art." It has the same momentum as a thriller, which says a lot. Part of the thriller quality is the sheer, jaw-dropping nature of the quotations that Wu has gathered, from executives and corporates themselves, on the role of arts sponsorship for business.

Chin-Tao Wu mainly focuses on the visual arts in Britain and the USA, and takes us up to 2002, but what she reveals through careful research is absolutely critical for us today, wherever in the world you are from, and regardless of artform.

She opens with some historical background on State and arts funding in both countries, which is as good a summary as I've read anywhere. The chapters on enterprise culture are incredibly precise about how this has been fostered, and the mechanisms of power which operate, such as trustees, directorships etc.

She goes on to look at the function of corporate investment in art, specifically in relation to collecting, but also the role of awards and prizes in their PR mix. She examines the distinction between the sponsorship of an existing arts institution, and when corporates themselves set up their own arts institutions, such as the Whitney Museum of American Art at Philip Morris.

Her conclusion is trenchant, sounds an alarm, and calls for action: “Signs of impending strain within the system are admittedly few and far between, but it may well be that one day sites of resistance will form to question and challenge what for the present remains the dominant order.” [8]

[8] p.304, *ibid.*

It’s worth emphasising too that ‘Privatising Culture’ is by a Taiwanese female intellectual. Wu had to contend with the forces of Eurocentric snobbery to complete this landmark text, as she explains: “Is this a book written by the Other? Someone with a Chinese name writing about contemporary British and American art and culture is bound to raise a few eyebrows, and I have frequently been asked questions about my background and the qualifications I have to deal with my chosen subject.” [9]

[9] p.1, *ibid.*

That Chin-Tao Wu feels it necessary to describe this reveals just how engrained it is for Europeans and North Americans to assume they are entitled to write about any part of the world they choose. But when the favour is returned, surprise or worse is registered.

I would contend that part of the book’s power lies not only in its rigorous, well-articulated research but also its freshness, the scene viewed from a distance. Many arts policy books seem to spiral inwards in a sequence of culturally-specific, self-referentialities. This book explains itself clearly to any reader from any cultural, national, or political background who wants to know. It’s a rare gift, and that’s why it’s a brilliant critical tool.

#6 *Changing the Performance: a Companion Guide to Arts, Business and Civic Engagement*

Julia Rowntree, 2005, Routledge

LADA Study Room code: P1600

6. Changing the Performance: A Companion Guide to Arts, Business and Civic Engagement

Here’s a more complicated book, and it’s trickier to summarise as a result. It is intended on the one hand as a fundraiser’s handbook, but interestingly delivered through the biography of one organisation’s experiments. It contains models, templates, and how-to guidance, as well as the narrative tracking the lessons of London International Festival of Theatre’s (LIFT) strategy with business sponsors.

LIFT's work heralded a revolution: by being the first to bring theatre/performance groups from across the world to London, it astonished audiences and critics alike. LIFT's festivals disrupted the then complacently-held idea that British theatre was the best in the world and that Shakespeare was the ultimate expression. It exposed an inward-looking, white-dominated theatre public to startling new forms of dramatic arts, and in so doing brought big, new, younger and diverse audiences to its work. Many of the theatre groups had never before left their countries, and many were from countries whose economies were very vulnerable, some subjected to harsh regimes. In other words, LIFT had no interest in bringing the usual suspects, from usual-suspect countries, and every interest in disrupting dominant norms of who could 'do' theatre and who could not. This is important as will be seen.

The book starts in the mid-1980s when Development Director Julia Rowntree, the author of the book, began working at LIFT, and tracks up to 2005. It's worth remembering that in the Britain of the 1980s, business sponsorship was fairly nascent and unsophisticated, even for the big arts organisations. It usually boiled down to securing a lump of cash in exchange for a logo on publicity, invitations to

the opening, or some free tickets, then an expectation that both parties would leave well alone. This was business sponsor as trusting benefactor. The 'Experience Economy' was to come years later.

It was in this context that LIFT's journey with ethics and business sponsorship was a pioneer, attempting to grapple with a deeper form of exchange, one primarily about mutual values and meaning-making, and only way down the line about helping the company's brand. LIFT's overriding concerns were to maintain the integrity of the artwork, the integrity of the artists, while having rounded, nuanced, honest and real relationships with sponsors. Everybody would learn.

'Changing the Performance' tracks the early years, and culminates in a description and analysis of the innovative 'Business Arts Forum'. The Forum was backed by the Financial Times, and run by Julia alongside Charles Handy, noted philosopher/guru of business and organisational management, and author of dozens of influential books including 'The Empty Raincoat'.



Guerilla Art Action Group, *Call for the immediate resignation of all Rockefellers from the Board of Trustees of MOMA*, 1969

Through the Forum, business sponsors' senior management - not the PR, community or corporate sponsorship staff - were required to engage in watching the performance, and then meet with the artists, directors, students and others in a closed session after the show. They were there to discuss the art as equals, in the spirit of mutuality, but also discuss the relation of sponsoring business to the art that had been sponsored. The key aim was mutual learning, to dissolve barriers between the sponsor, the artists and the work. This method made it impossible for the individuals representing the sponsor not to be implicated in the aesthetics, the issues, the economics and politics of the work sponsored, and vice versa. Due to the nature of the theatre groups involved, these conversations were often remarkable and transformatory for the individuals involved.

The Business Arts Forum was an emotional, empathic tool, using the artwork and direct contact to get at issues in a personal way that could not be reached by other means. The sessions ended in a discussion of how participants would change the way they work in their own fields as a result, and each session generated new ideas for future experiments in the sponsor/work/artist/LIFT relationship. This was a million miles from the trusting benefactor model

outlined above. However, as Julia comments, there were always some question marks over the distinction between the impacts on business people as individuals (which were often profound), and as corporate representatives, and how or whether they would apply what they had learnt to their company's practices.

While 'Changing the Performance' and LIFT argues for a holistic economy, and while the requirements for ethical behaviours and exchanges are implicit throughout the book, the question of what to do specifically about the negative ethical implications of business sponsorship and corporatisation of the arts is left rather hanging. The index tells us there are two pages on 'ethical issues' and rather skimpy they are. However, the whole of the penultimate chapter - 'Overstepping the Market' - is a thought-provoking essay connecting global injustices and environmental problems with a world pressured by increased marketisation and commercialisation. In light of these concerns, Rowntree cites a series of high-profile events LIFT organised in the 2000s with speakers Vandana Shiva, George Monbiot, Jeremy Rifkin and others. All very interesting, and these events were indeed unusual (in coming from an arts organisation), influential and sold out.

But somehow for me, the book, which is a satisfying marriage of the practical, biographical and the theoretical throughout, loses this towards the end, leaving us alone with very big questions about global justice, business and environmental challenges. For me, the conclusion of this handbook - and LIFT's bold journey - needed to marry such big questions with action, information and operational ideas about how arts organisations can equip themselves for this era.

#8 *When Attitudes Become Form, Phillip Morris becomes Sponsor: Arts sponsorship in Europe against the background of developments in America*

Hubertus Butin, 2000, Society of Control, http://www.societyofcontrol.com/research/butin_engl.htm

LADA Study Room code: P1812

8. When Attitudes Become Form, Phillip Morris becomes Sponsor: Arts sponsorship in Europe against the background of developments in America

This is an online article by Hubertus Butin, written originally in German in 2000. 'When Attitudes Become Form' references an influential conceptual art exhibition from 1969, sponsored by tobacco company Phillip Morris Europe. The piece is a detailed critique of business interests in art museum sponsorship, citing case studies in Germany, and in the second half focusing on a deconstruction of the US model of arts patronage. It is most useful for its references and case studies from mainland Europe. Recommended reading.

#9 *Culture Incorporated: Museums, Artists and Corporate Sponsorships*

Mark Rectanus, 2002, University of Minnesota Press

LADA Study Room code: P2103

9. Culture Incorporated: Museums, Artists and Corporate Sponsorships

Taking examples from the US and Germany, Mark Rectanus analyses the ways in which corporations and the arts influence each other in a process of reciprocal exchange. Looking at everything from the structures of organisations, the physical spaces of galleries and corporate buildings, and specific cases of business-arts partnerships, a case is made for the full impact of corporate ideologies on culture and the arts.

#7 *Not in but when: Culture Beyond Oil*

eds Mel Evans, Glen Tarman, Hayley Newman, Jo Clarke and Kevin Smith, 2011, Platform, *Liberate Tate and Art Not Oil*, <http://platformlondon.org/publications/culutr>

LADA Study Room code: P1793

7. Not in but When: Culture Beyond Oil

If an in-depth case study is what you'd like to get your teeth into, 'Culture Beyond Oil' is a useful and provocative tool.

This is a publication which takes one sector - oil & gas - and two companies - BP and Shell - and puts the motivations behind their arts sponsorship under scrutiny. It asserts that BP has far more to gain from such sponsorship than the arts organisations in question. It refutes that in times of Arts Council cuts we should run to the corporates regardless of their business ethics. 'Culture Beyond Oil' is grounded in analysis from environmental and human rights

campaigners who work with communities affected by BP's industry, and on climate change. It couples that with the analysis of artists and cultural workers who are dedicated to ethical practice, concerned at corporate infiltration of the arts, and who wish to see our much-loved institutions cleared from implication in the devastation caused by companies such as BP or Shell.

This is a glossy limited-edition magazine, produced by three groups - Platform, Liberate Tate and Art Not Oil - as part of a specific ongoing campaign to drive a wedge between BP and Tate, although it features other BP-sponsored institutions such as the National Portrait Gallery, the Royal Opera House, British Museum etc. As a campaign tool, it has resource and action pages outlining many ways we can disrupt and delegitimise this relationship. But it is also thought-provoking for other corporate and cultural contexts.

It also contains contributions from writers and artists, as well as original artworks, including a unique drawing made by artist Ruppe Kosseleck from oil residue gathered from the Gulf of Mexico after the Deepwater Horizon catastrophe.

Finally, it features the startling and media-grabbing performance interventions of Liberate Tate, whose pieces inside and outside Tate Britain and Tate Modern have done more to put the issue on the global map than anything else. The power of live performance, the beauty of the still images, the prompt and well-crafted online videos, the sophisticated handling of the media... Haacke would be happy; indeed Haacke is a signator to this campaign.

The Study Room Guide ends with this particular publication for a reason. I want to underline that such work by Liberate Tate - and



Liberate Tate, *Human Cost*, 2011,
Photo: Amy Scaife

others operating within in the current anti-cuts movement - is testament to the unique potential of those involved in Live Art and performance to intervene in the trajectory which tries to tell us that the corporate occupation of the arts is now a given.

For more on Live Art and direct action, please see *In the Footnotes of Library Angels: A Bi(bli)ography of Insurrectionary Imagination*, a LADA Study Room Guide by John Jordan. [10]

[10] *In the footnotes of Library Angels*, John Jordan, 2008, LADA Study Room Guide, http://www.thisisliveart.co.uk/pdf_docs/SRG_Jordan.pdf

LADA Study Room code: P0793

APPENDIX

Since the Study Room Guide was originally published in 2012, Platform and Live Art Development Agency ran a Reading Group to discuss the texts that the Guide featured. The group of 10 to 15 people from the arts, activism, and academe met four times at the Agency, in two-hour sessions, over May and June 2012.

The group discussed 'The Arm's Length Principle' by Hillman-Chartrand and McCaughey; 'Using Art to Render Authenticity in Business' an Arts & Business publication by Gilmore and Pine; an extract from 'Free Exchange' by Haacke & Bourdieu; and Arts Council England's "Catalyst Arts" Strategic Philanthropy Fund.

[11] Reading Group Tumblr, www.takethemoneyreadinggroup.tumblr.com

LADA Study Room code: A0514
www.vaga.co.uk/index.php?option=com_content&view=article&id=230:measuring-intrinsic-value-by-hasan-bakhshi-alan-freeman-and-graham-hitchen&catid=125:excellence&Itemid=460

LADA Study Room code: A0515
http://www.culture.gov.uk/images/publications/Forgan_ACE.pdf

The discussion ranged freely from these texts' starting points, and a feel for this is indicated by the 'Take the Money and Run?' Tumblr site [11] where members of the group uploaded links, ideas, and news of events and actions during the period of the Reading Group.

The Reading Group was an experiment to animate Live Art Development Agency's excellent Study Room Guide series through live discussion. Members of the group fed back very positively. Especially appreciated was the range of participants, all interested in politics, and concerned at the increasing corporatisation of culture but coming from different viewpoints. Additional relevant texts were proposed and added by Reading Group's members, and since the end of the group, more new texts have been added:

Bakshi et al (2009) 'Measuring intrinsic value - how to stop worrying and love economics.'

DCMS (2010) 'Letter from Jeremy Hunt, Secretary of State for Culture Media and Sport, to Liz Forgan, Chair, Arts Council England, on Spending Review.'

LADA Study Room code: P1907

Greg Sholette (2010) 'Dark Matter: Art & Politics in an Age of Enterprise Culture,' Pluto Press.

LADA Study Room code: A0516
<http://www.artsprofessional.co.uk/magazine/view.cfm?id=6363&issue=254>

Jane Trowell (2012) 'Take the money and run?,' in Arts Professional, no 254.

LADA Study Room code: A0517
<http://platformlondon.org/2012/01/13/how-john-browne-bp-and-the-old-boys-network-keep-the-arts-well-oiled/>

Jane Trowell (2012) 'How John Browne, BP and the Old Boys Network keep the arts well-oiled,' Platform blog post.

LADA Study Room code: A0518

R-B M Quinn (1997) 'Distance or Intimacy? The Arm's Length Principle, the British Government and the Arts Council of Great Britain,' in International Journal of Cultural Policy Vol. 4, No. 1, UK: Taylor and Francis.

LADA Study Room code: A0498
http://carrotworkers.files.wordpress.com/2012/05/pwb_alternative-curriculum.pdf

Precarious Workers Brigade (May 2012) 'Towards an alternative curriculum.' Resource Pack for use by students, teachers and cultural workers to address free and precarious labour in the arts, design, education and the creative industries.

Commentary

guardian.co.uk/culture/culture-cuts-blog/2011/jun/29/arts-funding-philanthropy
guardian.co.uk/society/2000/oct/11/fundraising.guardiansocietysupplement

Charity Commission and Arts & Business

charity-commission.gov.uk/Publications/rs2.aspx#8
artsandbusiness.org.uk/media%20library/Files/England%20arts%20services/Fundraising%20toolkit/Factsheet7_Intro_to_CSR.pdf

Research Tools

ethicalconsumer.org/researchservices/ethicalpolicydevelopment.aspx
corporatecritic.org
corporatewatch.org.uk/?lid=58
platformlondon.org

Examples of Ethical Fundraising Policies - from beyond the arts

kindling.org.uk/ethical-fund-raising-policy
peopleandplanet.org/dl/corporatefundraisingguidelines.pdf
napier.ac.uk/alumni/fundraising/Pages/Governance.aspx

For more information on Platform's campaigns on this issue, contact info@platformlondon.org

For Liberate Tate, contact liberatetate@gmail.com

For LADA, contact info@thisisliveart.co.uk

