

# TAKE THE MONEY AND RUN?

an event about ethics, funding and art

THURSDAY 29 JANUARY, 2015, TOYNBEE STUDIOS, LONDON, E1



Photo credit: Liberate Tate, Sunflower (detail). Photo by Jeffrey Blackler.

*Take the money and run?* is a day of presentations and discussions looking at the challenges of fundraising ethically and a range of strategies we might consider for the future. This event has been developed by the Live Art Development Agency, Artsadmin and Home Live Art as part of their Catalyst-supported research into ethical fundraising and individual giving, and is produced in collaboration with Platform.

As artists and arts organisations are increasingly asked to seek support for their work from corporate sponsorship and individual philanthropy, questions about cultural values, the ethics of fundraising, and who we are prepared to take money from are becoming more and more urgent. In recent months there has been a groundswell of debate and growing dissent about the conflicts and contradictions between commerce and culture.

**#TakeTheMoneyAndRun**

@artsadm @thisisliveart @homeliveart @platformlondon

# TAKE THE MONEY AND RUN?

## SCHEDULE

10:00 - 10:30am: **Registration** (coffee and tea provided)

10:30 - 12:30pm: **Morning session: What are our current challenges?**

**Welcome** by Judith Knight, Artsadmin

**Introduction** by CJ Mitchell, Live Art Development Agency and Jane Trowell, Platform

**Opening presentation** by Ackroyd & Harvey

Eriel Tchekwie Deranger, activist, Athabasca Chipewyan First Nation, Canada (on film)

Rachel Spence, arts writer for Financial Times

Mel Evans, artist-activist, author (on film)

Dave Beech, artist, Freee Collective

Kelli McCluskey, artist, pvi collective, Australia (on Skype)

*Discussion*

12:30 - 1:30pm: **Lunch** (vegetarian packed lunch provided)

1:30 - 5pm: **Afternoon session: Ways Forward**

1:30pm: **The Arts Are Not Value Free**

**Presentation** by Jen Harvie, writer, Queen Mary University of London.

**Group workshop** led by Jane Trowell.

2:30pm: **An ethical fundraising approach at the heart of the arts**

Presentation by CJ Mitchell, on research undertaken by the Catalyst Consortium and LADA's Ethical Fundraising Policy

*Q&A with Catalyst members*

3pm - 3:20 pm **Break** (coffee and tea provided)

3.20pm: **What Can We Collectively Do?**

Jess Worth, BP or not BP?

David Cross, artist and Reader, University of the Arts London

Clara Paillard, President, PCS Culture Sector

Glen Tarman, Liberate Tate

Judith Knight, Artsadmin and What Next?

*Q&A and discussion with presenters*

**Conclusion** by Jane Trowell

5pm- 6pm: **Drinks at Arts Bar and Café** (cash bar)

## **A provocation by playwright Mark Ravenhill**

For some 30 years now, many of us in the arts have prided ourselves in our skills as conmen. We can find the money, wherever it may be. And we can take it. And run.

It might not be the ideal situation. But ideal situations rarely come along. And Robin Hood isn't such a bad thing to be. It's often exciting to seem to be speaking the language of whichever funding body, foundation or corporate body we're dealing with, while all the time telling ourselves that once we've got our hands on the cash we can carry on making exactly the same art that we've always wanted to make.

And it's not like we've found ourselves in a *Bullets Over Broadway* situation. We haven't dealt with gangsters. We haven't had to cast gangsters' molls in our shows. And we haven't had to stage shows as a front for a bank robbery.

Although, we have spent plenty of time inside the banks sorting out our corporate sponsorship deals. And plenty of time welcoming the bank's senior figures into our corporate entertaining suites. While all the time the banks were pulling the world into a state of financial instability. Financial instability, which would then lead to 'austerity', which would then in turn lead to cuts in, and possibly the end of, arts funding. You can hear the ironic laughter of posterity – it's laughing at us – if you listen for a few minutes.

Maybe it would have been better to take gangster money in the first place. What's worse? Robbing a bank or forming a corporate sponsor relationship with a bank?

But after all this time, aren't we now starting to wonder whose been fooling who? Have we really spent all this time speaking in any-language-that-will-get-us-the-money without it corroding our own language, our own sense of who we are and what we do and our relationship with our audiences?

When I step into a room to see an artist's work, can I be, at one and the same time, with a person braver than myself who can face truths that I've been avoiding and who is also the best conman in town? Maybe yes. It could be one of the most fantastic contradictions of art. Or maybe it's a terrible destructive contradiction that weakens the artist and the work.

Artists and money are always going to have a relationship status marked as 'it's complicated'. So as well as discussing the wider issues, I think it's necessary that we start taking action on one concrete issue now: arts organisation's sponsorship by Oil. Here the case seems as stark as it can ever be. To halt climate change, the world needs to move away from fossil fuels. The fossil fuel industry wants to carry on promoting its product. Arts organisations, which take their money, are playing a part in the destruction of the environment. Artists should have no part in this. That's something we can and must act on today.

**Written for Take the money and run?, 19 January 2015**

**‘The ideology of the lack of alternative’  
by Guy Gypens, General Director Kaaitheater, Belgium**

Making cuts because there is no other way?

As part of their overall savings plan, both the Flemish and federal governments have opted to seriously reduce their support for art and culture. When questioned as to why such drastic cuts are being made, the answer is invariably: ‘We have no choice. There is no alternative’. In his September statement, Minister-President Geert Bourgeois put it like this: ‘A flourishing economy is the basis for flourishing arts and culture.’

Mrs Thatcher had already said it in the eighties: ‘There is no alternative.’ Thirty years later, despite the system of global capitalism having failed, this government has once again opted for the remedy chosen at that time and the belief in the lack of alternatives is to be found everywhere. It appears that thinking about fundamentally different solutions for the enormous and urgent problems of our era is considered undesirable. The few sections of our society where alternatives are sought, in certain parts of civil society, are hit hardest by these cuts. Politicians appear to have resigned themselves to what is called a post-civil society that is increasingly neo-feudal, with CEOs and major shareholders taking the role of the new aristocracy, and consumers on flexible working hours as the new serfs.

In his book *The Vertigo Years: Change and Culture in the West, 1900-1914*, the German historian Philipp Blom points out a striking parallel between the years prior to WWI and the present time. Both are characterised by exceptionally rapid changes in society. At the start of the 20<sup>th</sup> century, it was the driving force of modernity that initiated the staggering changes and overturned old values. Nowadays, what we are feeling above all are the consequences of the explosion of capitalism that followed the end of the Cold War. Blom says that Europe did not throw itself en masse into the Great War in 1914 because of omnipresent nationalist and thus pro-war sentiments, but rather because of a sense of inevitability, of fatalism, which ensued from the loss of familiar ways of life and great uncertainty about the future. Whereas until then past and future had been bound together by tradition, religion and authority, modernity made a breach between ‘no longer’ and ‘not yet’. So the catastrophe of 1914 was much more the result of a lack of imagination or, according to Hannah Arendt, a lack of the capacity to think, or even, as Robert Musil called it, a lack of the sense of possibility. This ‘ability to think of other possibilities’ is our most precious commodity today too.

The ‘ideology of the lack of alternatives’ must urgently be replaced by a repoliticisation at whose heart lies the capacity to think of other possibilities, whereby organisations that unite active citizens are supported and where

sufficient public fora are created where minority positions can be heard, where there is room for experiment and where not everything has to submit to the levelling logic of the profit principle. With their cuts in the cultural sector, our governments are in any case doing the opposite. There is a real chance that these cuts will hit our sector the hardest precisely where the cultural-social experiment is developing most fully. The reactions to the cuts from our sector indicate a growing understanding that it is not only a matter of safeguarding one's own resources, but that it is absolutely essential to take up a position of solidarity shoulder to shoulder with other players in civil society. In this regard, 'Hart boven Hard' is a vital initiative.

Art is about resistance and discontinuity and about the awareness of other possibilities. This in any case means a full-blown struggle with the 'ideology of the lack of an alternative'. It is this struggle that will be our challenge in the years to come.

Editorial posted on Kaaitheater website, 15 December 2014  
<http://www.kaaitheater.be>

## **SPEAKERS' BIOGRAPHIES**

**Ackroyd & Harvey** are visual artists. For over 24 years their work has been exhibited in contemporary art galleries, museums and public spaces worldwide; sculpture, photography, architecture, ecology and biology are disciplines that intersect in their work, revealing an intrinsic bias towards process and event. They are acclaimed for large-scale interventions in sites of architectural interest, often reflecting urban political ecologies by highlighting the temporal nature of processes of growth and decay – in 2013 they grew the stone façade of a former British military building in Derry, N. Ireland for the City of Culture. They have received many awards for their photographic work utilizing the pigment chlorophyll in making complex photographs, most recently presented the Rose Award at the Royal Academy Summer Exhibition 2014. Currently they are developing new work for the University of Cambridge in response to research at the Department and Museum of Zoology, and the Cambridge Conservation Initiative and concurrently completing *History Trees*, a legacy commission funded by the Arts Council for the London Olympic Park. *Beuys' Acorns*, an ongoing work growing two hundred oak trees from acorns collected from Joseph Beuys's seminal 7000 Oaks will be exhibited in France throughout autumn 2015, culminating in a major intervention in Paris to coincide with COP21. [www.ackroydandharvey.com](http://www.ackroydandharvey.com)

**Dave Beech** is an artist in the collective Freee (with Andy Hewitt and Mel Jordan), as well as a writer and curator. He studied painting at Leicester Polytechnic and Cultural Theory the Royal College of Art, where he researched the historical development of the concept of philistinism from Romanticism to Postmodernism. He has written widely on the politics of art, including 'The Philistine Controversy' (Verso, 2002, co-authored with John Roberts) and editing a special edition of Third Text ('Art, Politics, Resistance?', Vol 16, Issue 4, No 6), as well as the legacy of the Avant-Garde and Conceptualism, most recently in 'Beauty' (Whitechapel/MIT, 2009) and 'Art and Text' (Blackdog Books, 2011). He has also contributed to debates on participation and art's publics, in books such as 'In Search of Art's New Publics' and 'The Pedagogical Turn', as well as being a founding editor of the journal 'Art and the Public Sphere' (Intellect Publishing, from 2011). As an artist he has exhibited at the Istanbul Biennial in 2013 and the Liverpool Biennial in 2010. He also curated the exhibition 'We Are Grammar' at the Pratt Institute, New York 2011 (co-curator Paul O'Neill). [www.freee.org.uk](http://www.freee.org.uk)

**David Cross** is a Reader at the University of the Arts, London. Informing his research, practice and teaching is a critical engagement with the relationship between visual culture and the contested ideal of 'sustainable development'. The point of such critique is to resist the 'monoculture of thought' and to envision alternative possibilities. As an artist, David has collaborated with Matthew Cornford since graduating from the Royal College of Art in 1991.

Cornford & Cross respond to the intrinsic problems of particular contexts and situations, aiming to stimulate discussion on issues of public concern, including environment, development and social justice. [www.cornfordandcross.com](http://www.cornfordandcross.com)

**Mel Evans** is an artist and campaigner associated with Liberate Tate and Platform. As well as making unsanctioned performance works at Tate and writing on oil sponsorship of the arts, she creates theatre pieces in the City of London that examine culture, finance and Big Oil. Next month Pluto Books will publish Mel's book *Artwash Big Oil and the Arts* which explores the relationship between art institutions and the corporations that fund them, with particular focus on the role of Big Oil companies such as Chevron, ExxonMobil, BP and Shell.

**Jen Harvie** is Professor of Contemporary Theatre and Performance at Queen Mary University of London. Her research is on the cultural politics of theatre and art in material and cultural contexts; contexts, which she examines include changing patterns of arts' funding, labour and locations. She is author of *Fair Play – Art, Performance and Neoliberalism* (2013) which includes a long chapter on arts funding, *Theatre & the City* (2009) and *Staging the UK* (2005), co-author of *The Routledge Companion to Theatre and Performance* (2<sup>nd</sup>, revised edition 2014), and co-editor of special issues of *Contemporary Theatre Review* on 'The Cultural Politics of London 2012' (2013) and 'Globalisation and Theatre' (2006), *Making Contemporary Theatre: International Rehearsal Processes* (2010) and Palgrave Macmillan's series *Theatre &*, launched in 2009. She is a Trustee of Bobby Baker's company Daily Life Ltd. With Lois Weaver, she is currently collaborating on a book on Weaver's forty-plus years in feminist and lesbian theatre, performance, teaching and activism (forthcoming 2015 in the series co-published by LADA, Intellect Live). <http://www.sed.qmul.ac.uk/staff/harviej.html>

**Judith Knight** is the co-director and founder of Artsadmin. She worked in theatres in Hull, Glasgow and London before setting up Artsadmin in 1979. Over the last thirty-five years, the organisation has initiated, supported and produced the work of contemporary artists and companies working across all artistic disciplines. Over the years Judith has produced numerous projects by different artists, nationally and internationally, many of which have been site-specific pieces in locations all over the world, and, with Xenoki, three series of 3-minute artists' films *Darwin Originals*, *What on Earth?* and *Does It Matter?* She works with the *Imagine 2020* European Network of venues and festivals producing artists' projects about climate change, including Artsadmin's *Two Degrees* festival and associated projects including the commission with LIFT of Michael Pinsky's *Plunge* and Amy Sharrocks' *Museum of Water*. She is on the boards of the arts and environment organisation Tipping Point and theatre company Jericho. In 2007 Judith was awarded an MBE, and in 2009 was made Officier des Arts et des Lettres by the French Government. [www.artsadmin.co.uk](http://www.artsadmin.co.uk)

**Kelli McCluskey** is an artist and co-founder of tactical media art group, pvi collective and is head girl at CIA studios [Centre for Interdisciplinary Arts] in Perth, Australia. Kelli is a passionate advocate for interdisciplinary art forms in Australia. She is currently on the board of NAVA, the national peak body for the visual and media arts, which helps to secure policy and legislative change to encourage the growth and development of the arts sector. In 2011 Kelli co-founded proximity festival, Australia's first one-on-one performance festival which provides critical peer support, encouraging artists from all disciplines to experiment with new modes of practice in the creation of participatory art. Kelli is based in Perth with pvi collective who is principal company in residence at CIA studios.

**CJ Mitchell** joined the Live Art Development Agency as Deputy Director in 2009, and became Co-Director in 2012. Previously, CJ was Executive Director of the Links Hall performance space in Chicago; Managing Director of Performing Arts Chicago; Administrative Director of the Master of Arts in Arts Administration programme at The School of The Art Institute of Chicago; an Associate/ fundraising member and Company Manager of Goat Island Performance Group; and General Manager of the Centre for Contemporary Arts in Glasgow. CJ is a member of the Board of Directors of Rajni Shah Projects and Curious. He is a Member of the Institute of Chartered Accountants of Scotland, and holds a Masters in Cultural Studies and a Bachelor of Accountancy, both from the University of Glasgow.

**Clara Paillard** is the President of the Culture Sector in PCS union, representing almost 4,000 workers in national museums, galleries and heritage bodies and a member of PCS National Executive Committee. She has led a number of campaigns against budget cuts in the art sector, such as against the abuse of Zero Hours Contracts in museums, the Human Chain "Don't go breaking my art" and currently in the campaign against the privatisation of the National Gallery. Working at National Museums Liverpool, she organised alternative cultural events during the 2008 Liverpool Capital of Culture and is organising a conference on "The future of arts & culture" on 14 March this year in partnership with South & Eastern TUC, Equity, the Musicians' Union, BECTU and other campaign groups in the sector. Clara is also an active environmental campaigner and has progressed the anti-fracking agenda in the Trade Union movement

**Rachel Spence** writes about visual art for several publications but primarily for the Financial Times. Before that, she wrote about employment for the Guardian and the Independent. For nine years, she lived in Italy, where she observed a very different art scene to that of Britain. She is also a poet whose work has been published in various magazines and in the 2013 anthology, Peleton, which was published by Templar Press.

**Glen Tarman** is a founding member of Liberate Tate, an art collective exploring the role of creative intervention in social change with the aim to 'free art from oil'. The group has a focus on Tate ending its BP sponsorship. Liberate Tate highlights the crucial ethical implications of oil sponsorship of the arts in its performances at Tate and in other interventions. Glen is also an organiser in the Art Not Oil coalition. Glen is International Advocacy Director for a leading international humanitarian network with over 20 years' experience of influencing governments & institutions and campaigning on global justice issues with development NGOs and civil society worldwide.  
<https://liberatetate.wordpress.com>

**Eriel Tchekwie Deranger** is a Dene Indigenous activist and member of the Athabasca Chipewyan First Nation (ACFN) of Northern Alberta, Canada. Eriel is currently employed as the Communications Coordinator for the ACFN. Her work focuses on creating greater awareness about the negative climate, human and Indigenous rights impacts of the Alberta Tar Sands while demanding that all levels government and the private sector fully recognize and implement the unique Indigenous rights her people hold as describe by Treaty 8 and the United Nation Declaration on the Rights of Indigenous peoples. Eriel is wife and mother of two. She comes from a family that has long battled or of control industrial development on their traditional and treaty lands and Eriel's work follows in her parents footsteps. Eriel's work history includes being an Indigenous rights advocate working along side various Indigenous and Environmental organizations at provincial, national and international levels. She has extensive experience and a deep-rooted understanding of international Indigenous rights obtain through the International Training Centre for Indigenous People in Illulissat, Greenland and through her work as Treaty Land Entitlement and Specific Land Claims researcher. The Athabasca Chipewyan First Nation is most notable for defining a sacred protection zone in northern Alberta and challenging Shell Canada's application for permits to expand and build new tar sands projects. The Nation has filed multiple legal suits challenging the regulatory system and application approvals and has garnered the support of international icons such as Neil Young, Archbishop Desmond Tutu, Leonardo DiCaprio, Darren Aronofsky and James Cameron.

**Jane Trowell** is a curator and arts educator, based in London. Her interests are in the relationship between art, education, democracy and environmental justice. Jane has published extensively on art, activism and education and has taught at Birkbeck College, Chelsea College of Art & Design, and the Institute of Education. Since 1991, Jane has worked with social justice and arts group Platform where she co-curated the major art projects 'Remember Saro-Wiwa', 'C Words: Carbon, Climate, Capital, Culture', and initiated the youth programme 'Shake! Young Voices in Arts, Media, Race & Power'. She is currently working on Platform's campaign on arts, ethics and funding, and also on the 'Action Saro-Wiwa' project for 2015, which uses art strategies to support

Ogoni campaigners in their struggle for justice over oil in the Niger Delta. In 2013, Platform was honoured with the CIWEM AWEInspiring Award for 30 years innovative work on arts and ecological justice. [www.platformlondon.org](http://www.platformlondon.org)

**Jess Worth** is a writer, campaigner and performer. In 2012 she co-founded 'BP or not BP?' a group of 'actorvists' who use theatrical direct action to challenge oil sponsorship of cultural institutions. She is actively involved in the Art Not Oil coalition and is working with theatres to encourage them to reject sponsorship from oil companies. She is also currently co-editor of the award-winning international magazine 'New Internationalist' and recently produced a special issue on 'Ending the Oil Age'. In the past she has run campaigns with a range of NGOs and activist groups on a variety of social and environmental justice issues, including ethical investment, global access to AIDS treatment, trade justice, climate change and most recently the highly-destructive Canadian tar sands, as co-founder of the UK Tar Sands Network. She has also been a government adviser on sustainable development.  
[www.bp-or-not-bp.org](http://www.bp-or-not-bp.org) / [www.artnotoil.org.uk](http://www.artnotoil.org.uk) / [www.newint.org](http://www.newint.org)

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**Live Art Development Agency**

**[thisisliveart.co.uk](http://thisisliveart.co.uk)**

Established in 1999, the Live Art Development Agency (LADA) produces specialized projects, publications, resources and opportunities for those who make, watch, research, study, teach, produce, present, write about and archive Live Art, and creating conditions in which diversity, innovation and risk in contemporary culture can thrive. LADA works strategically, in partnership and in consultation with artists and organisations across the cultural sector to develop new artistic frameworks, legitimize unclassifiable artforms, and give agency to underrepresented artists.

LADA develops dynamic ways of increasing access to Live Art through projects and publishing; houses a renowned research facility; runs Unbound, a unique online shop; pioneers models of artistic development and cultural discourse; contributes to groundbreaking teaching and research; and coordinates the Live Art UK network.

**Artsadmin**

**[artsadmin.co.uk](http://artsadmin.co.uk)**

Artsadmin is a unique national resource for contemporary artists. For the past 35 years it has initiated supported and produced the work of artists across all artistic disciplines – performance, dance, theatre, live art, installation.

Working with young artists making work for the first time, through to artists with established careers, Artsadmin creates performances, site-specific events, participatory and interdisciplinary artworks that tour the world.

Artsadmin has developed its base at Toynbee Studios as a place for creative communities to connect and develop their work. Here, rehearsal spaces, residencies, and a programme of showcases and performances, run alongside a free advisory service and bursary scheme to support emerging artists.

Artsadmin is also a founder member of Imagine 2020, a network of eleven European performing arts organisations addressing climate change. In recent years, it has increasingly focused on programming environment and climate change, which now underpins much of Artsadmin's work, with the biennial Two Degrees festival and many other local and international initiatives.

**Home Live Art**

**[homeliveart.com](http://homeliveart.com)**

Launched in 1999, by Laura Godfrey Isaacs and Mimi Banks, Home Live Art is a company of creative producers with an established reputation for delivering high quality, innovative work. Not committed to a venue, we work in collaboration with an ever-growing range of venues, organisations, festivals and institutions responding to locations, contexts and audiences to bring innovative art

experiences to the general public.

With a twist on the traditional, communal and the celebratory, HLA produces and curates a year round programme of artist led, participatory work which has pioneered the presentation of experimental live art and inter-disciplinary work into the mainstream & community sectors. We reach large and diverse audiences on a local, regional and increasingly national scale. We are leaders within our sector in collaborative working practice and building new audiences for the arts. We are committed to accessibility, and the delivery of art experiences that effortlessly combine socially engaged practice with quality and innovation.

### **Platform**

**platformlondon.org**

Platform is different. We combine art, activism, education and research in one organisation. This approach enables us to create unique projects driven by the need for social and ecological justice.

Platform's current campaigns focus on the social, economic and environmental impacts of the global oil industry. Our pioneering education courses, exhibitions, art events and book projects promote radical new ideas that inspire change. How we work is important to us. We operate through collective decision-making. Our team includes campaigners, artists and researchers who act together and with networks to achieve long-term, systemic goals. Everyone in Platform is committed to our core values of justice, solidarity, creativity and democracy.

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**Produced by:** Live Art Development Agency, Artsadmin, Home Live Art and Platform.

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**Documentation:** Ana Matos

