

Jacobi, Lori

From: Blum, Alan
Sent: Wednesday, August 05, 2009 1:22 PM
To: Jacobi, Lori
Cc: michael.cummings@roswellpark.edu; eric.solberg@sbcglobal.net
Subject: Tobacco Sponsorship of the Arts Collection: ideas for Roswell

The arts collection has been a personal, compulsive labor of love. With Philip Morris having pulled most of its funding from the arts (but not all, as evidenced by a recent NY Times ad for the Asia Society in which Altria is one of its top benefactors), we can now produce the definitive (or as that original thinker Libby Smith would say, "seminal") work (manuscript, online exhibit, DVD, etc.) on this subject.

Although the subcollection would seem voluminous, the vast bulk of it (the part that would be of use to only the most obsessive of historians) is primarily the amassing of one example of virtually every ad for the arts that Philip Morris/Altria helped sponsor for the past decade or more, plus definitive materials going back over thirty years, plus art posters, art catalogues, museum-published exhibition brochures, my personal photographs, and a handful of books related to business and the arts. We also hold PM's own definitive catalogue of the company's sponsorship dating back to the 1950s (a volume that Eric slipped out of a reception hosted by Philip Morris in Houston), plus scattered sponsorships by RJR and others, such as a rare arts-sponsorship-related item or two from British American Tobacco's in-house magazine in the 1930s.

What Smith at UCSF, with no personal experience and minimal knowledge of the subject, wanted to do (for many hundreds of thousands of dollars of NCI funding) was to write the history of tobacco sponsorship of the arts based primarily on whatever dirt she could dig up from the Legacy documents, as if what was long quite public (and even publicly debated in the New York Times and other publications on occasion) regarding Philip Morris' and other tobacco companies' use of the arts to further their business, public relations, and even legislative aims, such as defeating the NYC clean indoor air act, was somehow of lesser significance. In this instance (as in some others), I would maintain that the public record is far more valuable since it leaves no doubt about what the company actually did. We even hold, perhaps uniquely, PM's own braggadocio videos, which we obtained over 15 years ago from Fred MacDonald), excerpts of which were incorporated into my presentations at the world conference in DC in 2006 and the earlier national conference in Chicago, among other conferences.

That having been said, I agree that it would be useful to review the industry documents for more material. I began to do this and found very little that was new or surprising. If one extends the subject into sponsoring bands at nightclubs (Virginia Slims Battle of the Bands, Marlboro Country Music, KOOL Jazz Nights, Winston Blues), it literally becomes the definition of infinity. There are contractual memos and all sorts of musings and demands by PM in order to derive maximum corporate visibility (eg, at the new concert hall and performing space in Denver), but I can't recall ever coming across anything that could match even a typical week's issue of an alternative weekly like The Village Voice or (fill-in-the-city) New Times, which would carry several cigarette ads in the form of concert promotions. Indeed, the biggest single arts-related expose (apart from the NYC clean indoor air act-related lobbying of arts organizations by PM) occurred in the early-1980s when the jazz critic for a Twin Cities alternative weekly was fired for writing about musicians who had died of lung cancer, in his review of the KOOL Jazz festival or similar event. We have the tape of the ABC-TV report on 20/20; I believe John Stossel was the investigative reporter.

The only things that would complete the collection are one of the huge posters from the New York City Opera at Lincoln Center and the remaining art catalogues of exhibitions sponsored by Philip Morris. I probably acquired more than half of the total number of PM-sponsored

catalaogues through the years, including perhaps a dozen on ebay. A few of these catalogues are extremely hard to find. One is valued at well over \$400 a copy. The Holy Grail would be a book I heard about that was published and/or given out by Philip Morris a couple of years ago in the Philippines in association with its Asian arts awards. One of our contacts there, a WHO physician named Ulysses told me about it and said he would try to find us a copy, but I haven't heard from him in a year or more.

All of which is to say that I think the arts slide binder, DVD slips, audiotapes (of my presentations), and all other remaining aspects of tobacco sponsorship of the arts could go to Roswell if Dr. Cummings were able to assign an individual (such as his new hire) to be in touch with me to complete the digitization and placement online as a combination of exhibition and defined archive. This would be a far more straightforward process than even the smokeless collection, because it is in effect complete.

Amos Hausner has wanted to call our ultimate brick and mortar museum "The Banality of Evil Museum." The tobacco arts sponsorship collection epitomizes this banality perhaps better than any other. One of the sets of images that used to resonate well with audiences was the contrast of a bus stop ad for Benson & Hedges and various Marlboro and Virginia Slims billboards in Harlem and Spanish Harlem at the same time the company was being feted at the Metropolitan Museum of Art or another lofty institution.

Bottom line: the already-produced slide presentations (with tape-recorded audio) for the 2006 world conference (ie, that two-hour seminar I coordinated at Mike's suggestion for DC, which was an expanded version of the Chicago seminar), combined with a curator's selection of posters, excerpts of the arts catalogues (eg, the intro to the Picasso/Braque catalogue on the need to take risks), the MacDonald video clips, the brilliant TV news story by Ned Hibberd for City Under Siege in Houston, the ABC 20/20 story, the New York Times coverage of PM's lobbying of the arts (plus RJ Matson's original editorial cartoon from our Cartoonists Take Up Smoking exhibition), PM's own catalogue of its sponsorships, and other juicy tidbits would make a stunning exhibition. If it were also to be produced at a real venue (ideally in New York City), then we would add a case for the art books themselves.

The apparent problem, of course, is that arts sponsorship by tobacco companies is now indeed largely history, but if we want a perfect metaphor for the past half century on this issue--- one far more insidious even than sports sponsorship, I would vote for the arts.

I'll cc this to Dr. Cummings for his further thoughts, as well as to Eric.

AB

From: Jacobi, Lori
Sent: Wednesday, August 05, 2009 8:39 AM
To: Blum, Alan
Subject: RE: Tobacco Pamphlets. 2 Volumes. 16 items. - AbeBooks - Muskoka Bookhouse

I can send this folder of Arts stuff to RPCI along with another shipment when it's ready. What about the arts books and the binder of slides? Can we send them?

Lori

Blum, Alan

From: Smith, Elizabeth [Libby.Smith@ucsf.edu]
To: Jacobi, Lori; Blum, Alan
Cc:
Subject: RE: grant
Attachments:

Sent: Fri 9/15/2006 4:09 PM

Just looked at the proposal, which is a good start. Here are some suggestions:

Since the focus of the grant as a whole is arts, focus on that part of the collection. The collection as a whole sounds very large, so be as specific as possible about how much you will be able to complete given the time/money constraints. I think it's better to be realistic than too ambitious. If you think you will be able to do more than the arts stuff, try to link the other materials to the theme (e.g., ads with celebrity endorsements, including actors, dancers etc.)

*online exhibit
 "Story on the Baker only" - Alan Blum*

Explain why digitizing the collection is important (how it will help scholars and advocates in the field of tobacco/cancer control) and be as specific as possible. (The budget justification should go into detail about how much time/personnel/equipment etc. will be needed). The more we can argue that this will make an important collection more readily available, the more they will like it!

The why such collect

Will it be available on line? If so, describe who will host, any agreements you have with your library (or whoever). Will it be catalogued or indexed? If so, describe (e.g., give some examples of metadata fields such as author, subject, year, type of work etc. that researchers would be able to use to find items). If the collections can't be online, will the catalogue be?

Describe how you will do the digitizing and any relevant personnel expertise or experience.

Alan mentioned that some other institutions were interested in this project? If there are other funding sources for related work, explain how this piggybacks and makes it more efficient. Or if this sets you up to do more of the collection in the future more easily, you could describe that.

Are there going to be copyright issues? If so, describe how you will resolve them (e.g., fair use, getting permissions, whatever).

I hope this is helpful.

Elizabeth (Libby) Smith, Ph.D.
 Assistant Research Historian