

## INSIDE STORIES

# TOBACCO DOLLARS? THANK YOU VERY MUCH, SAYS ART

By GINNY DOUGARY

ALTHOUGH the current Monet exhibition at the Art Gallery of NSW is being sponsored by the Peter Stuyvesant Cultural Foundation, the gallery is "successful enough to attract sponsors without having to beg for support from tobacco companies," according to the gallery's publicity manager, Jan Meek.

The gallery is just one of a number of cultural institutions receiving sponsorship money from Australia's three big cigarette companies.

The Peter Stuyvesant Cultural Foundation is the arts sponsorship arm of Rothmans of Pall Mall (Australia) Ltd whose products include Dunhill, St Moritz, Rothmans King Size and, of course, Peter Stuyvesant.

The foundation sponsored the Monet exhibition to the tune of \$125,000.



The Art Gallery of NSW has copped its share of criticism from anti-smokers. In 1982, BUGA-UP campaigners, according to Ms Meek, dumped some 44 gallons of cigarette ash on an Alfa Romeo racing car at the Art and Technology exhibition sponsored by Alfa Romeo (Australia) Pty Ltd. One of the stickers on the car happened to be for Marlboro.

Perhaps this was the closest the activists could get to the Edward Hopper art exhibition (also on at the gallery at the time) sponsored by the Philip Morris Arts Grant. Philip Morris's products include Alpine, du Maurier, Peter Jackson, Silk Cut and Marlboro.

Other cultural organisations do not appear to have suffered from their connection with cigarette companies although Amatil's link with showbusiness is not as strong as it was once.

In August 1979, Amatil subsidiary Benson and Hedges Pty Ltd bought a 50 per cent stake in Michael Edgley International Pty Ltd. But in August 1984, it sold back the shares to senior Edgley executives. Duncan Fairweather, corporate affairs manager of Amatil, says B&H pulled out because of strait jacketing by the Australian Broadcasting Tribunal.

The Australian Ballet has received annual sponsorship from Benson and Hedges for the past three years. For the first two, according to Fairweather, B&H donated \$400,000. This year the amount has been reduced to \$300,000. The reason, says Fairweather, is that "the Australian Broadcasting Tribunal does not allow us adequate recognition on television for our

sponsorship. In our eyes, therefore, the sponsorship value ) has been reduced and, of course, it's the ballet company that suffers."

The Australian Opera, says its development administrator, Virginia Henderson, has received \$2.7 million in sponsorship this year and adds that "Benson and Hedges's contribution was only \$3,000." Fairweather does not regard this contribution as a form of sponsorship. "In the past," he says, "we have sponsored major opera productions - for instance, *War and Peace* in 1973 (the first opera produced at the Opera House) and *Tosca*, the following year." George Hawkes, executive director of the Peter Stuyvesant Cultural Foundation, says that since 1964, the foundation has been the biggest sponsor of the Adelaide Festival, donating annually between \$100,000 and \$120,000.

James Mollison, director of the Australian National Gallery, was given \$1 million by the Philip Morris Arts Grant in 1972, according to Phil Francis, Philip Morris's director of corporate affairs. The sum paid for a collection of photography, paintings, sculpture, ceramics, lithographs, craft works and videos over 10 years. The collection was handed over to the ANG in 1982. In October, 1983 \$500,000-plus was donated to Mollison to expand the

collection. One of the largest single event arts sponsorships in Australia is Benson and Hedges's backing of the much-publicised Andrew Lloyd Webber musical - *Cats*, due to open in Sydney on July 27.

At the end of June, Amatil advertising agency J. Walter Thompson placed full colour preprints - two pages of *Cats* publicity, two pages of B&H-*When only the best will do* advertisements - in every major daily newspaper in Australia. This was followed by what JWT account executive Alan Mott describes as "a promotional component," in the *Sun* and *Sun-Herald* - a competition (500 free tickets for *Cats*). A condition of entry was that it was only open to smokers 18 years and over." Kevin Earle, one of the two Australian executive producers of *Cats* negotiated the B&H sponsorship package but he says he had nothing to do with the organising of the competition. He had approved it without reading the small print. Commenting on the conditions of entry, Duncan Fairweather says the company was only conforming to the voluntary advertising code for cigarettes as administered by the Media Council of Australia. The code says that cigarette advertising must avoid reaching the young and the non-smoker.