



L'année **PhiLanthropique** | **PhiLanthropic year**

2017

AOUT /
AUGUST

BULLETIN MENSUEL DU PHILAB – PHILAB'S MONTHLY

LA PHILANTHROPIE CULTURELLE CULTURAL *PHILANTHROPY*

Philanthropie et culture sont deux mondes qui partagent une affinité immémoriale. Ne faisons que penser au « magnifique » Laurent de Medicis qui subventionna les plus grandes figures artistiques de la renaissance florentine. Bien que la philanthropie contemporaine ait diversifié ses secteurs d'activité, le soutien au développement culturel n'en demeure pas moins un terrain d'intervention privilégié. Qui plus est, alors que plane une tendance néolibérale dans laquelle l'État prend un virage austère, on sent un appel accru à la générosité pour financer les institutions culturelles. Il est donc très actuel et d'une grande pertinence d'approfondir nos connaissances sur la philanthropie culturelle grandissante.

Bonne lecture!

Philanthropy and culture are two worlds that share an immemorial affinity. Just think of Lorenzo the Magnificent who subsidized the greatest artistic figures of the Florentine renaissance. Even if contemporary philanthropy has diversified its sectors of activity, support for cultural development remains a privileged area of intervention. Moreover, a neo-liberal trend is taking place in which the state is turning austere, so there is an increasing appeal for generosity to finance cultural institutions. It is therefore very timely and relevant to deepen our knowledge of growing cultural philanthropy.

Wish you good reading!

TABLE DES MATIÈRES | TABLE OF CONTENTS

| | |
|--|-----------|
| La philanthropie culturelle | |
| Cultural <i>Philanthropy</i> | 1 |
| | |
| Une philanthropie culturelle en tranformation | |
| <i>Cultural philanthropy in transformation</i> | 3 |
| | |
| La Philanthropie culturelle américaine | |
| <i>American cultural philanthropy</i> | 5 |
| | |
| Rapport entre les institutions culturelles et philanthropiques | |
| <i>Relationship between cultural and philanthropic institutions</i> | 9 |
| | |
| Dotations culturelles et dynamique de classes sociales | |
| <i>Cultural grantmaking and social class pattern</i> | 11 |
| | |
| Études de cas | |
| <i>Case studies</i> | 13 |
| | |
| Philanthropie et patrimoine culturel | |
| <i>Philanthropy and cultural heritage</i> | 14 |
| | |
| Philanthropie, culture populaire et célébrités médiatiques | |
| <i>Philanthropy, popular culture and media celebrities</i> | 15 |

UNE PHILANTHROPIE CULTURELLE EN TRANSFORMATION
CULTURAL PHILANTHROPY IN TRANSFORMATION

- **Jonathan Paquette (2011). « Le tournant social de la philanthropie culturelle anglaise : institutions culturelles et gouvernance des problèmes sociaux », *Lien social et Politiques*, n° 65, 2011, p. 139-154.**

Lien Web – *Web link* :

<http://id.erudit.org/iderudit/1006030ar>

Résumé :

En Angleterre, depuis quelques années, on constate d'importantes transformations dans les pratiques et les valeurs de la philanthropie culturelle. Des aspirations sociales de la bourgeoisie industrielle à l'émulation du leadership organisationnel, la philanthropie culturelle aurait entrepris un virage social. L'article documente l'évolution de l'identité de la philanthropie culturelle ainsi que ses liens avec les politiques et les organisations culturelles de l'Angleterre au cours des trente dernières années. Ce faisant, il prend en compte l'évolution des politiques culturelles conservatrices (1979-1997) et travaillistes (1997-2010). La réinvention « sociale » de la philanthropie culturelle représente un véritable défi pour les organisations culturelles, et notamment pour les musées nationaux, qui sont désormais moins les destinataires de l'aide que les instruments pour réaliser les ambitions et les projets sociaux de leurs philanthropes.

Abstract :

In England, over the last few decades, major changes have taken place in the practices and values of cultural philanthropy. From the social aspirations of the industrial bourgeoisie to the emulation of organizational leadership, cultural philanthropy appears to have undergone a social transformation. This paper documents the development of the identity of cultural philanthropy and its ties with England's cultural policies and organizations over the last 30 years. In doing so, it reviews the changes in cultural policies under the Conservative (1979–1997) and Labour (1997–2010) governments. The “social” reinvention of cultural philanthropy represents a genuine challenge for cultural organizations, especially national museums, which have become less the recipients of aid and more the instruments by which philanthropists seek to achieve their ambitions and social aims.

- Victoria D. Alexander (2014). « Art and the Twenty-First Century Gift: Corporate Philanthropy and Government Funding in the Cultural Sector », *Anthropological Forum*, Volume 24, Issue 4,

Résumé – *Abstract* :

Marcel Mauss's work on the archaic gift contributes to understandings of corporate and government support of arts organisations, or 'institutional funding'. His approach allows us to see institutional funding as a gift that is embedded in a system of exchange wherein gifts come with a variety of obligations, and self-interest and disinterestedness are inseparable. The institutional gift operates through money and contracts; nevertheless, it entails obligations to give, to receive, and to reciprocate. This system of obligations has been joined, in the contemporary institutional gift, by another obligation: the obligation to ask.

Institutional funding of the arts has acquired additional twenty-first-century elements. The article elaborates these, using the UK as an example. It also argues that the ambivalence felt by some members of the arts world about institutional funding stems, in large part, from the obligations inherent in the gift. The recent imposition of the neo-liberal model into the arts is an intrinsic part of the exchange between institutional funders and arts organisations. Given that Mauss's work is strongly anti-liberal and anti-utilitarian, it is ironic that his ideas should prove so useful for understanding a form of twenty-first-century gift in which neo-liberalism plays such a crucial role.

- Sylvère Piquet, Jean-Michel Tobelem (2006). « Les enjeux du mécénat culturel et humanitaire », *Revue française de gestion*, n^o 167, p. 49-64.

Lien Web – *Web link* :

<http://www.cairn.info/revue-francaise-de-gestion-2006-8-page-49.htm>

Résumé – *Abstract* :

Le mécénat d'entreprise s'est développé en France, dans les années 1980. Sous l'impulsion de l'Admical, il a adopté le modèle traditionnel du soutien à la création artistique. Mais au début des années 1990, la pratique subit une profonde mutation et s'oriente plus vers des actions environnementales et humanitaires. Ce changement apporte un éclairage sur l'évolution de l'entreprise elle-même, de ses valeurs, de son mode de gestion et de fonctionnement. Les auteurs s'interrogent sur les causes conjoncturelles et structurelles de cette évolution. Ils décrivent la place de ce nouveau mécénat dans les stratégies d'entreprises, et évoquent, en guise de conclusion, les risques encourus par cette nouvelle orientation.

- Kathleen D. McCarthy (1984). « American Cultural Philanthropy: Past, Present, and Future », *The Annals of the American Academy of Political and Social Science*, Vol. 471, Paying for Culture, p. 13-26.

Lien Web – *Web link* :

<http://www.jstor.org/stable/1044131>

Résumé – *Abstract* :

Many observers fear that the 1980s will usher in a cultural depression. In the face of governmental cutbacks, economic duress, and rising social-welfare needs, arts organizations may be less competitive for limited private support, and the less established, more experimental groups would be particularly in danger of falling by the wayside. Despite the widespread belief that major portions of the funding community have slashed their arts spending, data reveal that only limited cuts have actually occurred. The commitment to long-term cultural philanthropy seems undiminished. The coming decade may witness a sharper emphasis on strengthening management practices among cultural grantees; the creation of consortia to share technology, physical resources, or fund-raising costs; and audience development to increase the pool of individual donors. Should the economy worsen, the anticipated cuts may, indeed, become a reality. But for the present, individual, foundation, and corporate philanthropy is holding strong. Rather than an era of retrenchment, the 1980s promise to be a decade of cultural reassessment, stabilization and reform.

- Jeffrey Brison (2002). « The Rockefeller Foundation and Cultural Policy on the North Western Frontier », *Journal of Canadian Art History*, Vol. 23, No. 1/2 (2002), pp. 66-89.

Lien Web – *Web link* :

<http://www.jstor.org/stable/42616481>

Mots-clés : Folklore canadien, enseignement de l'art, philanthropie, fondation philanthropique américaine, histoire des États-Unis

Keywords : Canadian folklore, arts education, philanthropy, American philanthropic foundation, United States history

- Jeffrey Brison. « Rockefeller, Carnegie, and Canada: American Philanthropy and the Arts and Letters in Canada », *McGill-Queen's University Press*, Montréal et Kingston, 2005, 261 p.

Compte-rendu du livre par Paul Litt – *Book review by Paul Litt* :

id.erudit.org/iderudit/1023311ar

Résumé – *Abstract* :

In the first half of the twentieth century, the Rockefeller Foundation and the Carnegie Corporation helped to create and maintain a cultural and intellectual infrastructure in Canada that benefited key institutions such as University of Toronto, McGill University, the National Gallery, the Humanities Research Council of Canada, and the Canadian Social Science Research Council. Jeffrey Brison documents how American philanthropy facilitated the transformation from a private, localized system of cultural, intellectual, and academic patronage to a complex, nation-based system of incorporated patronage - a system in which the major patron was the federal state. His study calls into question our essentialistic notions of contrasting national identities and the now-mythologized juxtaposition of an American culture fueled by the free market with a Canadian one sustained by state support.

APPORTS HISTORIQUES DE LA PHILANTHROPIE À
LA CULTURE AMÉRICAINE.

PHILANTHROPIC HISTORICAL CONTRIBUTIONS TO
AMERICAN CULTURE

- Helen Lefkowitz Horowitz (1976). « Culture and the City: Cultural Philanthropy in Chicago from the 1880s to 1917 », *University Press of Kentucky*, 288 p.

Compte-rendu du livre par Robert C. Twombly –
Book review by Robert C. Twombly :

http://www.jstor.org/stable/2701014?seq=1#page_scan_tab_contents

Résumé – *Abstract* :

In this fascinating account, Helen Lefkowitz Horowitz traces the establishment of several of the great cultural institutions of Chicago--the Art Institute, the Newberry and John Crerar Libraries, the Field Museum, the Chicago Symphony Orchestra, and the University of Chicago--as well as the motivations of the philanthropists responsible for

their beginnings. Largely self-made businessmen, these cultural philanthropists gave both time and money to improve the status of the city that had earned their loyalty by giving them wealth. Their dislike of the changing social forces of the time, along with their idealistic notions of culture, led them to hope that these institutions might provoke a spiritual awakening and purification in the city. These businessmen, however, formed an Anglo-Saxon, native-born elite in a city of immigrants, and their institutions, by intent or neglect, excluded the lower classes. Horowitz follows the development of these institutions as, gradually, those directing them began to broaden their perception of the public to be served and to alter their views about how this might be accomplished.

- **Patrick M. Valentine (1996). « Steel, Cotton, and Tobacco: Philanthropy and Public Libraries in North Carolina, 1900-1940 », *Libraries & Culture*, Vol. 31, No. 2, Libraries & Philanthropy II, p. 272 – 298.**

Lien Web – *Web link* :

<http://www.jstor.org/stable/25548437>

Résumé – *Abstract* :

Despite studies of national philanthropies, the actual role of philanthropy in the development of public libraries in the United States is not known. Using local, state, and foundation records, this case study examines the record of North Carolina during the heyday of public library development in the South. The study is set within the social, cultural, and political realities of the time and place. It concludes that national and local library philanthropists spread the idea and reality of local public library service, but little more. Neither national nor local philanthropy, during the formative period under review, followed any systematic approach; nor did either look seriously at library needs beyond the founding of libraries

- **Abigail A. Van Slyck. « Carnegie Libraries & American Culture, 1890 – 1920 », The University of Chicago Press, Chicago, 1995, 294 p.**

Résumé – *Abstract* :

Familiar landmarks in hundreds of American towns, Carnegie libraries today seem far from controversial. In *Free to All*, however, Abigail A. Van Slyck shows that the classical façades and symmetrical plans of these buildings often mask a complex and contentious history.

- Kathleen D. McCarthy. « Women's Culture. American Philanthropy and Art, 1830 – 1930 », *The University of Chicago Press, Chicago et London, 1991, 342 p.*

Consultation en ligne avec Google Livre –

Online consultation with Google Book :

https://books.google.ca/books?hl=fr&lr=&id=xx9SRF1azEIC&oi=fnd&pg=PR11&dq=Women%27s+culture+american+philanthropy&ots=N3utTLVMqt&sig=0t_0qvMitGllahhaTinIvZbqjAI#v=onepage&q=Women's%20culture%20american%20philanthropy&f=false

Résumé – *Abstract :*

Kathleen McCarthy here presents the first book-length treatment of the vital role middle- and upper-class women played in the development of American museums in the century after 1830. By promoting undervalued areas of artistic endeavor, from folk art to the avant-garde, such prominent individuals as Isabella Stewart Gardner, Gertrude Vanderbilt Whitney, and Abby Aldrich Rockefeller were able to launch national feminist reform movements, forge extensive nonprofit marketing systems, and "feminize" new occupations.

- Kathleen D. McCarthy. « Noblesse Oblige: Charity & Cultural Philanthropy in Chicago, 1849-1929 », *University of Chicago Press, Chicago, 1982, 230 p.*

Compte-rendu du livre par Michael H. Ebner –

Book review by Michael H. Ebner :

<http://www.jstor.org/stable/3376893>

Résumé – *Abstract :*

Focuses on three areas of philanthropic endeavor that previously have received little scholarly attention: family welfare, medical charities, and cultural institutions. Traces the course of charity through the activities of four philanthropic generations of civil stewards: the volunteers of the 1850s, Gilded Age plutocrats, progressive iconoclasts, and Jazz Age donors. Traces the complex transition from a service ethic to a leisure ethic in the decades before the Great Depression.

RAPPORT ENTRE LES INSTITUTIONS CULTURELLES ET
PHILANTHROPIQUES
RELATIONSHIP BETWEEN CULTURAL AND PHILANTHROPIC
INSTITUTIONS

- **Nina Kressner Cobb (2002).** « **The New Philanthropy: Its Impact on Funding Arts and Culture** », *The Journal of Arts Management, Law, and Society*, Vol. 32, No. 2, p. 125 – 143.

Lien Web – *Web link* :

<http://www.americansforthearts.org/sites/default/files/Cobb.pdf>

Résumé – *Abstract* :

In the final years of the twentieth century, there was a great deal of talk about a phenomenon called the “new philanthropy” that had altered the philanthropic landscape. Broadly speaking, the term “new philanthropy” refers to a variety of late-twentieth-century developments, including the significant growth of individual giving in the 1990s, the creation of new foundations, the rise of such new funding mechanisms as charitable gift funds and e-philanthropy, the expansion of community foundations, and the emergence of venture philanthropy. Although no single definition can capture this phenomenon, it was characterized by three attributes: an increase in the available funds, an expansion in modes of giving, and a greater democratization of philanthropy.

In this article I look at these new dimensions in charitable giving over the last decade—especially the rise of venture philanthropy—from the vantage point of arts and culture. Venture philanthropy has bypassed the arts, but its rhetoric, principles, and priorities present challenges for arts and cultural institutions. Although venture philanthropy is neither as innovative nor as revolutionary as its proponents have claimed, some influential funders now look at philanthropic giving through a different lens and with a changed set of priorities. At the very least, arts and culture organizations need to be aware of these priorities and approaches to funding when formulating their own fund-raising strategies.

- **Victoria D. Alexander (1996).** « **The Role of Philanthropy in the Intersection between Culture and Commerce** », *Poetics*, Volume 24, Issues 2 – 4, p. 87 – 129.

Lien web – *Web link* :

<http://www.sciencedirect.com/science/article/pii/0304422X95000033>

Résumé – *Abstract* :

This paper demonstrates that both museums and museum exhibitions change as museums become increasingly supported by institutional funders rather than individual

philanthropists. Museums become more attuned to audiences, exhibits, and educational programs. Exhibitions themselves change, but not due to direct pressure by funders. Rather, funders sponsor more of the exhibitions that suit their goals, thereby changing the overall *mix* of exhibitions. Notably, there has been a broadening effect on museums as corporations and government sponsor exhibition *formats* that appeal to large audiences, and as corporations sponsor popular exhibitions. Such changes have led to increased conflict within museums. Ironically, the source of the conflict — the increase in numbers of new institutional funders — has also given the most disgruntled group — curators — more leverage to do their jobs. The research relies on interviews, archival data from 30 museums, and analysis of more than 4,000 exhibitions from 15 large American art museums from 1960 to 1986.

- **Corinne Baujard (2017). « Du mécénat culturel au musée participatif : les motivations du public à financer la restauration de la victoire de Samothrace au musée du Louvre », *Marché et organisations*, Numéro 29, p. 15 – 31.**

Lien web – *Web link* :

<http://www.cairn.info/revue-marche-et-organisations-2017-2-page-15.htm>

Résumé :

Les musées connaissent de profondes mutations en matière de financement du patrimoine. Dès 2013, Le Louvre a lancé une vaste campagne d'appel aux dons sur le thème « Tous mécènes du Louvre » afin d'obtenir une participation du public à la restauration de la Victoire de Samothrace et de son escalier monumental. Un tel financement participatif s'ajoute désormais aux circuits traditionnels de soutien à la valorisation des collections d'intérêt national. Quelles motivations peuvent convaincre le public à financer la Victoire de Samothrace ? À partir d'une recherche exploratoire menée auprès de donateurs parcourant l'exposition « Redécouvrir un chef d'œuvre » du Louvre-Paris (5 mars au 9 novembre 2015), un cadre interprétatif a permis d'identifier plusieurs communautés de donateurs. Il apparaît que dans un contexte économique difficile, les campagnes d'appels aux dons obtiennent un accueil favorable du mécénat des visiteurs et participent sensiblement à la mutation du service public culturel.

Abstract :

Museums are undergoing profound changes in matters of the heritage funding. In 2013, The Louvre launched an appeal for donations campaign on the theme "All patrons of the Louvre" in order to obtain public participation in the restoration Samothrace Victory and its monumental staircase. This participatory funding builds on traditional support circuits in the valuation of national interest collections. What motivations encourage the public to finance Samothrace Victory ? From an exploratory research with donors through the exhibition "to Rediscover a masterpiece" in the Louvre on March 5th, 2015 at November 9th, 2015, an interpretative framework identifies several donors communities. It appears that in a difficult economic environment, the donations raising campaigns get welcomed visitors and participate in the transformation of public cultural service.

DOTATIONS CULTURELLES ET DYNAMIQUE DE
CLASSES SOCIALES
CULTURAL GRANTMAKING AND SOCIAL CLASS PATTERN

- Francie Ostrower. « *Why the Wealthy Give: The Culture of Elite Philanthropy* », *Princeton University Press, Princeton, 1995, 190 p.*

Compte-rendu du livre par Susan A. Ostrander –

Book review by Susan A. Ostrander :

<http://www.jstor.org/stable/2076753>

Résumé – *Abstract :*

Through a series of candid personal interviews with nearly one hundred donors, *Why the Wealthy Give* offers an in-depth look at the world of elite philanthropy. Francie Ostrower focuses on the New York City area, with its high concentration of affluent donors, to explore both the motivations of individual donors and the significance of philanthropy for the culture and organization of elite groups. In so doing, she offers an account of why the wealthy give that also provides insight into the nature of elite culture, status, identity, and cohesion. Emphasizing the diversity of philanthropy, the book also shows how and why different types of donors support different causes. It further demonstrates how, in the face of considerable change, elite philanthropy has adapted and therefore endured. A timely discussion explores the ways in which elite donors view the respective roles of government and philanthropy. *Why the Wealthy Give* shows that elite philanthropy involves far more than writing a check. The wealthy take philanthropy and adapt it into an entire way of life that serves as a vehicle for the social and cultural life of their class. This is reflected in the widespread popularity of educational and cultural causes among donors. At the same time, Ostrower finds divergent patterns of giving that reflect alternative sources of donor identity, such as religion, ethnicity, and gender, and explains why certain kinds of donors are more or less likely to diverge from the prestige hierarchy of their class in their philanthropy.

- **Theresa Odendhal (1989).** « **The Culture of Elite Philanthropy in the Reagan Years** », *Sage Journals*, Volume 18, Issue 3, p. 237 – 248.

Lien web – *Web link* :

<http://heinonline.org.proxy.bibliotheques.uqam.ca:2048/HOL/Page?public=false&handle=hein.journals/npvolsq18&page=237&collection=journals>

Résumé – *Abstract* :

This study was based on 140 interviews with wealthy philanthropic Americans. Evidence indicates that most of the giving of these multi-millionaires goes to institutions and programs that serve the interests of the upper class, not the needy. Private nonprofit universities, prep schools, and arts and cultural groups receive more support from elite philanthropists than social service or health causes. These findings are of concern due to the extreme concentration of private wealth in the United States and Reagan administration policies emphasizing private over government provision of basic human services.

- **Stanley N. Katz (2006).** « **Philanthropy** », Dans: **Victor A. Ginsburgh et David Throsby (éditeurs), Handbook of the Economics of Art and Culture. Volume 1, Chapitre 37, p. 1299 – 1321.**

Résumé – *Abstract* :

Charity on the English and early American model must be distinguished from philanthropy as it developed in America at the turn of the twentieth century. Philanthropy aims at the systemic eradication of social ills rather than, as does charity, at their amelioration. The general purpose philanthropic foundation became the standard vehicle for effecting this purpose, and made significant contributions to a variety of fields until the Great Depression, though funding for the arts was fairly limited. Much of the role of foundations was assumed by the federal government as it expanded in power and scope after World War II, often adopting the foundation *modus operandi* as its own. Partly as a result, foundations began to support the arts and culture, and when corporate philanthropy emerged in the 1950s it was also often aimed at the arts and culture. The National Endowments for the Arts and Humanities have been responsible since 1965 for the central government contribution to these fields. Recent changes in the foundation sector include the growth in the number of new, very well endowed foundations; the emergence of conservative foundations; a contraction in the scope of foundation funding, including fewer and smaller grants to the arts and culture; and the rising number of community and family foundations. American philanthropy is undoubtedly responsive to government policy and economic cycles, but there remains despite vicissitudes a unique affinity for philanthropy in the United States, perhaps explained in part by the relative weakness of the American state. In Europe, a different historical tradition and legal framework has given rise to different forms of support for the arts and culture, with a greater role for the state. Recent trends, however, suggest that non-American philanthropy is coming to resemble philanthropy in the United States.

- Anne Chaperon (2007). « Bénin : La Fondation Zinsou à la conquête de nouveaux publics », *Africultures*, n°70, p. 81-85.

Lien web – *Web link* :

<http://www.cairn.info/revue-africultures-2007-1-page-81.htm>

Résumé – *Abstract* :

Pionnière en Afrique de l'ouest, la fondation Zinsou a ouvert ses Portes le 6 juin 2005 à Cotonou. Elle se Propose d'offrir à l'art contemporain africain un lieu d'exposition, de rencontre et de partage en terre africaine. Après vingt mois d'existence, elle a accueilli plus de 400 000 visiteurs, preuve tangible que la fondation a atteint une partie de ses objectifs au niveau local : promouvoir le partage de la culture vivante africaine. Preuve aussi qu'un tel lieu a sa place sur le continent africain et aussi qu'il existe un public désireux d'avoir accès à cette culture, à cette création contemporaine.

- Kerry Freedman (1989). « The Philanthropic Vision: The Owatonna Art Education Project As an Example of “Private” Interests in Public Schooling », *Studies in Art Education*, Vol. 31, No. 1, p. 15-26.

Lien web – *Web link* :

<http://www.jstor.org/stable/1320886>

Résumé – *Abstract* :

Since the Progressive Era, foundation philanthropists have sought to promote progress by funding projects they believed would make people's lives better. However, the industrial capitalism which made foundation philanthropy possible created new social problems, and philanthropy, while solving some problems, promoted others by steering public education toward new forms of social control based on narrow sets of “private” interests. In order to understand how some of the contradictions of foundation philanthropy have been played out, the Owatonna Art Education Project is examined. Like other projects funded by Andrew Carnegie's foundations, the Owatonna Project was to promote the production of new knowledge through science, establish standards of excellence in education, and provide opportunities for self-improvement and visual enhancement. This historical example is used to illustrate the complexities of foundation philanthropy in art education by analyzing how, at one level, the project missions were to enrich people's lives and even confront industrial production, while at another level, they promoted industrial capitalism and made taste appear to be objective and scientific.

- **André-Hubert Mesnard (1999).** « Les politiques du patrimoine culturel au Canada et au Québec et l'action des fondations ». Dans : *Revue Juridique de l'Environnement*, n°2, p. 231-241.

Lien Web – *Web link* :

http://www.persee.fr/doc/rienv_0397-0299_1999_num_24_2_3640

Résumé :

La province du Québec a développé une politique officielle d'inventaire, de classement et de restauration de ses monuments historiques depuis plusieurs dizaines d'années. La création d'un ministère fédéral du « patrimoine canadien », beaucoup plus récente, répond à des exigences plus diverses. Aux deux niveaux, fédéral et provincial, les fondations sont anciennes et nombreuses, comme partout en Amérique du Nord, mais de plus en plus, en particulier au Québec, elles se sont diversifiées - parfois créées par les gouvernements - elles permettent un partenariat très étendu.

Abstract :

The province of Quebec has developed for seventy years an official policy to protect historical heritage. Recently federal government created a new department : Canadian Inheritance (by his law C-53, July 12 th. 1996). On both levels, the foundations and trusties are as old as numerous as everywhere in North America. But they are more and more different, specially in Quebec. Sometimes they are founded by the provincial state itself.

PHILANTHROPIE, CULTURE POPULAIRE ET
CÉLÉBRITÉS MÉDIATIQUES
*PHILANTHROPY, POPULAR CULTURE AND MEDIA
CELEBRITIES*

- Lindsay Anderson (2009). « Conspicuous Charity », dans: B. Garrick Harden et Robert Carley (éditeurs), *Co-opting Culture. Culture and Power in Sociology and Cultural Studies*. Plymouth, Lexington Books, p. 273-307.

Lien Web – *Web link* :

<http://oaktrust.library.tamu.edu/handle/1969.1/ETD-TAMU-1616>

Résumé – *Abstract* :

With the increased number of natural disasters that have plagued the world in recent years, benefits and charities have become forefront in the media and in people's minds. The most publicized of these charities are ones that invoke the names and the use of celebrities. I intend to discuss how works of charity and philanthropy can be conceptualized as consumption of cultural capital, and how these works can be interpreted in some cases as merely an expedient way to gain social capital or higher social standing within society. Even though this use of munificence has been traditionally frowned upon, I will use Thorstein Veblen, David Riesman, and other social theorists to argue that such misuse is universal and trans-historical. It is important to question the historical and current motivations behind philanthropic or charitable participation, especially by those who can be labeled the socially powerful, because their actions are emulated by the rest of society. Understanding the motivations behind giving is becoming progressively more important for two reasons. First, contemporary society is becoming increasingly more celebrity oriented where recognition is due to conspicuous social status, as opposed to what you have done. Due to this fixation on fame, celebrities influence many aspects of society, including people's very behavior. The second reason motivations should be explored and questioned is that the incentives behind giving have not previously been explored in-depth, and therefore charity can not be adequately understood. The amalgamation of these two subjects into one topic is in itself important. By doing such, I bring a new perspective to the discourse on celebrity and of giving. This question also needs to be asked since understanding who these people are, and historically were, and why they give to charity, is to understand what charity is, and has evolved into. If givers' motivations are not properly examined, giving may become just another empty gesture in a multitude of empty gestures, as they are depicted by Jean Baudrillard and other postmodernists.

- Olivier Driessens, Stijn Joye et Daniel Biltreyst (2012). « The X-factor of charity: a critical analysis of celebrities' involvement in the 2010 Flemish and Dutch Haiti relief shows », *Media, Culture & Society*, 34(6), p. 709-725.

Lien Web – *Web link* :

http://eprints.lse.ac.uk/55747/1/_lse.ac.uk_storage_LIBRARY_Secondary_lib_file_shared_repository_Content_Driessens,%20O_X-factor%20charity_Driessens_X-factor%20charity_2014.pdf

Résumé – *Abstract* :

In our contemporary mediatised societies, philanthropy seems to be part of celebrities' ontology, while celebrities have become indispensable for the charity industry. This has provoked both negative and positive appraisals, although the specific nature and consequences of celebrities' involvement remain unclear. This article contributes to these debates by providing a systematic analysis of the roles celebrities play in telethons, which we redefine as charity media events, allowing us to study the shows in their full contextual complexity as ideological constructs. Applying qualitative content analysis, we have analysed two charity media events following the 2010 Haitian earthquake. In general, four distinct roles have been discerned: celebrities add an aura of exclusiveness and glamour, they render distant suffering relevant to domestic audiences, they function as principal motivators, and also contribute to the commodification of charity. Celebrities' involvement thus reinforces charity media events' dominant discourse of *charitainment*, in which a disaster is portrayed as a short term problem that can be remedied by supporting relief aid. Although this analysis does not disregard the usefulness and impact of fundraising campaigns and the contribution celebrities can make, it criticizes the oversimplified representation of complex issues and the decontextualized and depoliticized interpretations of distant suffering.

- Jo Litter (2015). « The new Victorians? Celebrity charity and the demise of the welfare state », *Celebrity Studies*, 6(4), p. 471-485.

Lien Web – *Web link* :

<http://openaccess.city.ac.uk/12790/1/The%20New%20Victorians%20pre-publication%20version.pdf>

Résumé – *Abstract* :

This article asks whether the expansion of celebrity involvement in charitable and humanitarian issues in Northern Europe and the US might be a comparable historical phenomenon with the philanthropic endeavours of prominent nineteenth-century persons. The article notes that the conspicuous nature of star philanthropy in both Victorian times and the present is fairly dramatic in comparison with that of the mid twentieth century, when the welfare state and the New Deal were at their peak: a welfare-oriented era which, to some, now increasingly looks like a 'historical blip'. It asks whether the rise of contemporary celebrity involvement in charity can therefore be

explained in terms of the contemporary political conjuncture, inasmuch as celebrities could be understood as individuals with large amounts of private capital seeking to intervene in – and gain forms of power through – involvement in humanitarian and charitable causes that might have formerly been the job of the state. Can celebrity involvement in charity be explained in these terms? Does the marriage of celebrity and charity today take a neoliberal form, one that parallels the liberal form of nineteenth-century interventions, bequests and donations? What might the key differences between forms of spectacular ‘philanthrocapitalism’ in these eras (particularly the contemporary insistence on the confessional and intimate modes of address) reveal about its workings, its internal traditions and about the specificity of our own age? This article draws on contemporary media discourse, debate in the voluntary sector, historical scholarship and Foucault’s distinctions between liberalism and neoliberalism to argue that whereas ‘celanthropy’ in the Victorian period eventually came to contribute to the welfare state, today it is more involved in privatising and dismantling it.

- Patricia Mooney Nickel (2012). « Philanthromentality: celebrity parables as technologies of transfer », *Celebrity Studies*, 3(2), p. 164-182.

Lien web – *Web link* :

<http://www.tandfonline.com/doi/abs/10.1080/19392397.2012.679447>

Résumé – *Abstract* :

The way in which individualised acts of attention-seeking by celebrities become entertaining scripts of subjectivity for a population that is increasingly aware of an overall decline in well-being offers a lens into the ways in which excessive celebrity selves and their philanthropic temperance have become ascetic cues directed at the stability of a global governing regime. In this essay I argue that modern-day parables of philanthropic celebrities powerfully govern the oppositional impulse as they impart a sense of ‘benevolence’ in the form of an individualised disposition towards well-being and entitlement. I begin by considering how celebrated parables are continuous with previous governing practices aimed at the management of sense of well-being. I then observe the role of contemporary neoliberal parables of philanthromentality in the construction of a new asceticism of global capitalism, to which celebrities contribute. I conclude that these parables represent technologies of governing that operate through the celebration of a philanthropic ascetic that facilitates the continued suppression of imagination about alternatives.

- Alison Trope (2012). « Mother Angelina: Hollywood Philanthropy Personified », dans: Roopali Mukherjee et Sarah Banet-Weiser (éditeurs), *Commodity Activism. Cultural Resistance in Neoliberal Times*. New York, New York University Press, p. 154-173.

Lien web – *Web link* :

https://www.academia.edu/3095948/Mother_Angelina_Hollywood_Philanthropy_Personified

Résumé du livre – *Book abstract* :

Buying (RED) products—from Gap T-shirts to Apple—to fight AIDS. Drinking a “Caring Cup” of coffee at the Coffee Bean & Tea Leaf to support fair trade. Driving a Toyota Prius to fight global warming. All these commonplace activities point to a central feature of contemporary culture: the most common way we participate in social activism is by buying something.

Roopali Mukherjee and Sarah Banet-Weiser have gathered an exemplary group of scholars to explore this new landscape through a series of case studies of “commodity activism.” Drawing from television, film, consumer activist campaigns, and cultures of celebrity and corporate patronage, the essays take up examples such as the Dove “Real Beauty” campaign, sex positive retail activism, ABC’s Extreme Home Makeover, and Angelina Jolie as multinational celebrity missionary.

Exploring the complexities embedded in contemporary political activism, *Commodity Activism* reveals the workings of power and resistance as well as citizenship and subjectivity in the neoliberal era. Refusing to simply position politics in opposition to consumerism, this collection teases out the relationships between material cultures and political subjectivities, arguing that activism may itself be transforming into a branded commodity.



PhiLab

LABORATOIRE MONTRÉALAIS
DE RECHERCHE SUR LA
PHILANTHROPIE CANADIENNE

Produit par David Grant-Poitras
Candidat à la Maîtrise en Sociologie
UQAM

Faites-nous parvenir vos références sur le thème « Philanthropie et culture ». Écrivez-nous au philab@uqam.ca et il nous fera grand plaisir de les ajouter au bulletin. De plus, vous pouvez nous suivre via notre site internet www.philab.uqam.ca, sur Twitter [@PhiLabMTL](https://twitter.com/PhiLabMTL) ou même en vous abonnant à notre Infolettre.

On vous revoit le mois prochain !

Send us your references on Cultural Philanthropy. Write us to philab@uqam.ca and we will be pleased to add them to the monthly. Moreover, you may follow us by our Web site www.philab.uqam.ca, on Twitter [@PhiLabMTL](https://twitter.com/PhiLabMTL) or even in subscribing to our Newsletter.

See you next month !