***One million standard air force dye markers thrown into the sea.***

Neil Mulholland

Facing widespread opposition to their wasteful use of resources and a rising tide of environmental concern, a number of stakeholders have long been preparing to announce plans to recycle works of art for use in remodelling the restaurants, cafes and stores of major international art corporations. Artists have been the focus of the ire of environmental and citizens' groups who believe that their output symbolizes wasteful production that is viewed for only a few minutes, but helps clog landfills for millennia. Such a business case is often attributed to the World Business Council for Sustainable Development (WBCSD) an international corporate lobby group that has exerted undue influence on policy-makers. Certainly, as the operating environment transitions towards a low carbon economy, it is inevitable that art charities will find themselves increasingly marginalised in terms of partnership and sponsorship, and subject to enhanced stakeholder scrutiny.

The art world's carbon emissions come from fabrication (70%), transportation (5%), grant writing (22%), and recycling of its products (1.5%). The rest - 1.5% - comes from educational programmes and public use.[1] Endeavouring to multiply the number of parts and principles assembled in the production, distribution and consumption of works of art, stakeholders claiming to represent the charitable artist-run and artist-initiated sector (ARAI) said they were taking immediate unsolicited action to help the recycling industry by providing and monopolising a market for reclaimed art materials. Environmental business groups have long argued that a preference for 'completed' artefacts over the properties of materials, in addition to a lack of profitable markets for such materials, often inhibits the development of recycling programs for arts's ecology of materials: film, canvas, dirt, maps, favours, boats, styrofoam, offices, steel, commons, birds, fire, melatonin, discourse, bicycles, clay, money, dust, chromebooks, tempura, audio recordings, faeces, legal agreements, automobiles, phthalates, people, aluminium, asparagus, plasma screens, keratin, spray paint, drinking fountains, time, plastic, insects, paper, cotton, notions of, rain, antlers, chicken baltis, wood, SD cards, caravans, glass, etc. The result: a harmful custodianship and hoarding of artefacts that prohibits the vitality and flow of materials.

A stagnant pool carries the risk of toxicity, poisoning the clear waters of the ARAI sector. The *Centre for Centres of Excellence* (CCE) has unilaterally charged itself with consultancy on this becoming-project on behalf of artists' charities and the ARAIs. CCE aid decision-makers, colluding with artcos and their stakeholders to identify knowledge gaps and generate flexible models/tools

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[1] Let us know about anything wrong, or anything you don't like about these statistics, and you could win a £50 Amazon voucher!

for regular update. CCE, with its associated studied reports and materials from other partner projects, contributed to the establishment of a match-funded project initiation document that proposed to implement a strategy of ex-appropriating art items to liberate them as ineffable recycled materials ‘as long as they meet standards of quality and reasonable price competitiveness.’

Using a mix of cultural-probes and subjectivity-surfing, CCE audit and consult areas of ARAI practise with room for operational improvement, successfully distracting them from the exploitative economic system that is the cause of their financial woes. Acting with impunity and hubris, CCE described its $100 million target as 'a realistic goal.’ Certainly, artists are estimated to build or remodel about 1,400 materials (worth about $400 million) each year. Today, with the green movement becoming popularized, green marketing is a great way to make art practise appear more ethical and boost its appeal to eco-friendly consumers, and even make it more popular. Those elements of recycled art materials that are of little value to the interior design trade - such as PVC/BFR cables, phthalates, coltan, lead, mercury and arsenic - can be pooled profitably into a reference portfolio, issued as tradable, interest-bearing securities and sold to capital market investors, or they can be issued on the carbon market to offset the extraction of conflict materials. They are also in great demand by the military and prison industries.

In addition to providing a market, the self-appointed spokespersons said they hoped to assist manufacturers and suppliers of recycled art materials by establishing a toll-free telephone line for them to get information on how to qualify for their *zero guilt* program. The number is 0-48458. CCE can now arrange training for stakeholders in terms of service skills so that artists’ positive attitudes towards customers can bring a positive image to the public, restoring investor confidence through tactical disinformation, shining all the way to project success.

High auditing standards are applied to ARAI suppliers, their subcontractors, and their next-tier suppliers. ARAI organisations think carefully before entering into any relationship. They think very carefully in terms of public trust and confidence, whether the relationship will be beneficial for the membership, whether it will take the members closer to their organisational aims or not, and what the reputational damage could be. That’s why, in Edinburgh, CCE recently approved and subsequently procured a reputable employment agency to propose and tender Embassy’s recycling programme in the form of a cancellation and agreement buy-out. Their temporary unsigned contract was successfully bought-out by Richard Parry, a professional artist who has received national and international recognition for piloting many waste field management process

options, implementing strategic actions (and other activities to be identified in the future) to save money while assisting to improve our overall impressions of our environment by following the flow of matter.

Parry's key deliverables include right-sizing and streaming artistic materials portfolios for continuous modulation, increasing landfill diversion and increasing net operating income while reducing overall expense and generating significant equity to enable greater cultural leverage. Or any other desired deliverable. This is a no cost service, locked in for the duration of the term. When looking at most streaming artistic materials portfolios, the various traits of materials normally allow one to sense the professional decisions the artist made as they right-sized and modulated flow. For the lay art audience, the materials are static deliverables with a fixed net worth. For the professional artist, however, the materials are in flux and must be moved onto another speculative configuration to facilitate asset backed securitization. Parry's innovative method of oceanic redistribution ensures that "when the artefact is completed the activity that fit them together disappears entirely."[2] Material assets move off balance sheets and into liquidity, enabling ARAIs to borrow against the future cultural capital this movement might generate to refinance their originations at a current market rate.

Parry's post-implementation review ensures maximization of the ongoing delivery and benefits of material histories and flows to the organization while eliminating scope creep. Overall, all the experts agree, for ARAIs to be sustainable in the long-term, they have to diversify and financialize their material streams to generate fluvial deposits that are itinerant. That will include engaging in the rule of speculative materialities, performing innovation by reassembling and securitizing their stuff into mezzanine tranches and franchising their services, and ultimately being calculating about the professionals that they enter into relationships with. ARAI securities originators such as Embassy benefit from Parry's skills and experience coming into their organisation, they benefit in terms of their reputation and profile and in more practical terms through higher membership satisfaction, training opportunities….

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[2] Bruno Latour "Can We Get Our Materialism Back Please?" *FOCUS—ISIS*, 98 : 1 (2007), p141

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directly benefit from opportunities to collaborate, connect, learn, network and share with your colleagues in our sector. Join our growing constituency representing the region's extraordinary range of arts, culture, history, heritage, humanities, and attractions. Join now for just 84 pence per month. Pay securely using PayPal. Please be sure to include your phone number and address.