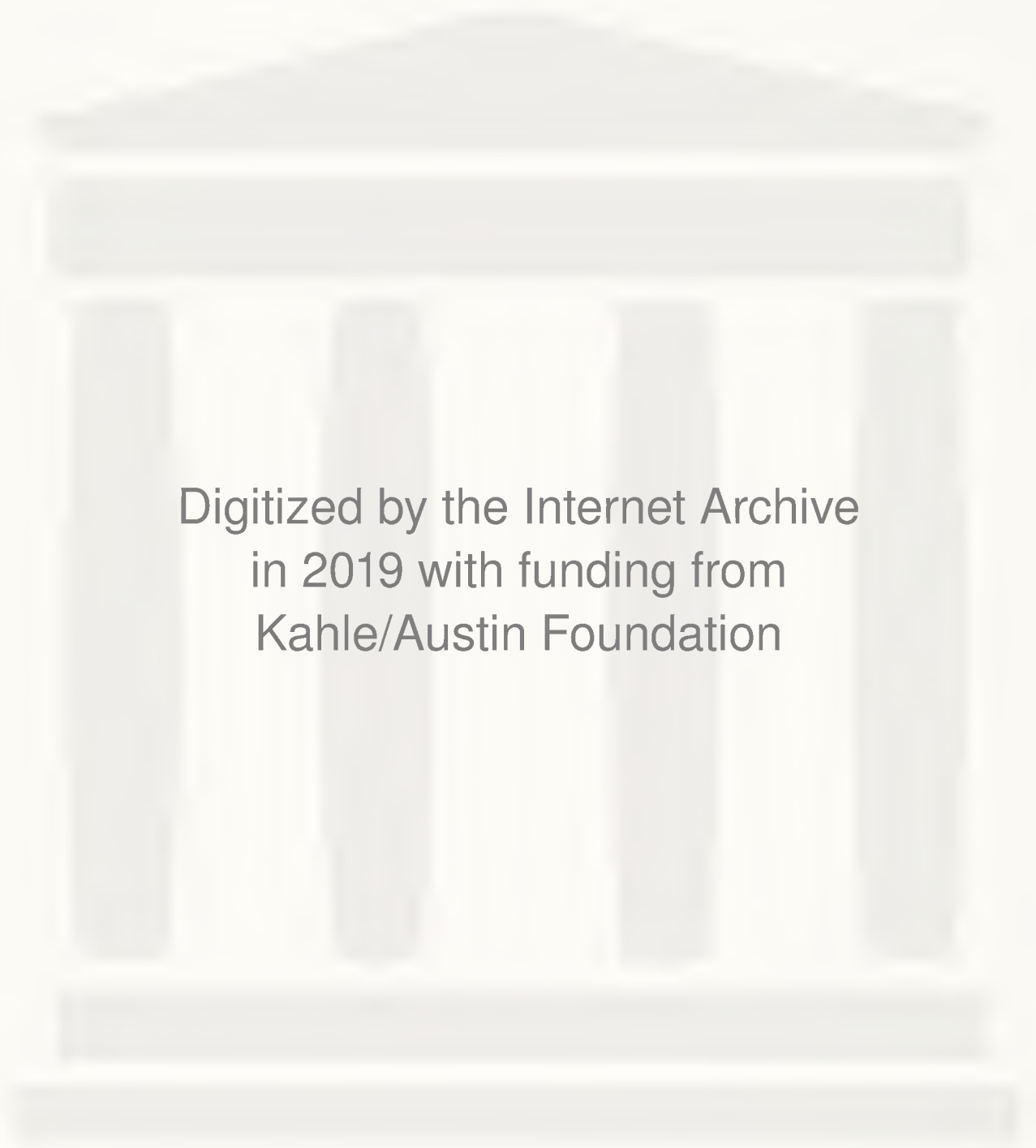


Mobil

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HANS HAACKE



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<https://archive.org/details/mobilobservation0000haac>

Exhibition Dates: S.U.B. Art Gallery, University of Alberta, Edmonton, Alberta — March 11-28, 1982
Mendel Art Gallery and Conservatory, Saskatoon, Saskatchewan — April 8-May 16, 1982
Southern Alberta Art Gallery, Lethbridge, Alberta — June 5-July 10, 1982

Southern Alberta Art Gallery, 1982
© Individual Artworks, Hans Haacke 1981

Mobilization
The Goodwill Umbrella
Mobil: On the Right Track
Creating Consent
Upstairs at Mobil: Musings of a Shareholder

HANS HAACKE

Mobilization 1975

Four-color silkscreen on acrylic plastic,
57½ x 48" (146 x 121.9 cm).

Edition of six.

Printed by John Campione N.Y.C.

First exhibited in individual exhibition at Max Protetch Gallery, Washington, D.C., May 1976.

Mobil



His Excellency the Foreign Minister of the Republic of Indonesia, Adam Malik, Mr. and Mrs. A. H. Masoud and Mr. R. d'Argenio of Mobil Oil Corporation at the opening of the exhibition of Indonesian Art

Although a precise correlation between sales or concessions and the arts can never be proved, Esso seems convinced that the arts are an important means of ameliorating the conflict between political nationalism and international business.

The diplomatic benefits of sponsorship of the arts to a worldwide business concern have been demonstrated by Mobil Oil Corporation's international division which operates in more than 100 countries representing divergent cultures, political systems, languages and religions. Mobil affiliates are encouraged to develop and support cultural projects appropriate to the countries in which they operate.

The reason is simple: their continued success in business depends on identifying themselves in a non-political way with the aspirations and sense of pride of the countries in which they operate. Mobil has found that support for cultural activities, which are often neglected or inadequately funded, helps to identify the company with the increasing national self-awareness in the less developed nations. Involvement in local arts projects also provides non-political access to the nation's political and cultural

"... the arts are an important means of ameliorating the conflict between political nationalism and international business."

Columbia Journal of World Business

Leaders

Most of Mobil's recent activity has taken the form of art contests, special exhibitions, films and the publication of art books—all aimed at enriching the cultural pride of its host countries. Mobil discovered that this is an effective way of reaching the educated and cultural elite of a nation—a group often predisposed against foreign industry.

In 1966, Mobil held an art contest in Ghana which attracted over 500 entries. Some 30 of these were brought to the United States and shown in New York and Washington. A second Ghana contest was held last year. The best works from both were donated to the Ghana Arts Council, which is building a museum in Accra to house them—the first national art collection in that country. This project won a "Business in the Arts Award," sponsored annually by *Esquire* magazine and the Business Committee for the Arts. Another activity sponsored by Mobil is the publication of a leading Ghanaian cultural magazine, *Image*.

In 1970, Mobil held special art contests and exhibitions in Indonesia, Portugal and the Philippines. The specific objective of the corporation in sponsoring the Indonesian exhibit was to strengthen ties with the country's leadership. Sixty-two of the works were selected and the initial showing of the collection—the first exhibition of Indonesia's contemporary art—was officially opened by Madame Suharto, wife of the nation's president. The foreign minister, Adam Malik, who had written a two-page foreword for the exhibit's catalog, was in attendance.

After display in Indonesia, the collection was flown to New York City for an exhibition. There followed a ten-day display of the collection in Washington, D.C. The U.S. Information Agency taped television shots of the Washington opening for use in a monthly program which it beams to Indonesia. The exhibit is now on a ten-week visit to three locations in the Netherlands (because of that country's links with Indonesia) and will go from there to the Art Museum in Beaumont, Texas, where Mobil has an important refinery.

Next September, 30 of the canvases are scheduled to embark on a two-year tour of major U.S. cities.

Finally, let me give you a preview of one of the most ambitious projects we've ever undertaken -- Mobil's contribution to the American Bicentennial celebration. We are underwriting a major exhibition of post-war American posters, organized by the Smithsonian Institution in Washington, D. C. (58).

We also commissioned 13 major American artists, (59) to paint their visions of America. These 13 paintings have been reproduced in a limited, signed edition of prints that will be collectors items, (60) They will also be available to the general public as posters. After an American tour, the exhibition will travel to major museums in Europe. I urge you to see it, preferably in Paris.

LIGHTS UP

I think we've made some progress. We have established some credibility for ourselves in Washington; we have built up a constituency of people who recognize that we are different; we have established a leadership position in oil industry communications, and we have established a policy of speaking out on the issues.

Obviously, there is still a long way to go. Congress persists in thinking that battering the big oil companies is preferable to taking hard decisions on energy. But we're still optimists -- or else we wouldn't be in this business. We do think that the media understands our viewpoints better than it did. We also think that the



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The Goodwill Umbrella 1976

Four-color silkscreen on acrylic plastic (6 panels)

48 x 36" (121.9 x 91.4 cm) each.

Edition of three.

Printed by John Campione, N.Y.C.

First exhibited in individual exhibition at
Max Protetch Gallery, Washington D.C., May, 1976.



Installation at John Weber Gallery, January 1977

Mobil

When Rawleigh Warner became Mobil's chairman, we revamped our entire approach to public relations

FAREWELL TO THE LOW PROFILE

The American people have hated oil companies ever since the days of the Standard Oil Trust. Today, I'm pleased to report that this hate has been extended to all big business. Executives across the land are wringing their hands over the recent Harris poll reporting that trust in major U.S. companies is at an all time low.

But oil companies are certainly still tops on the public's hate list. Some of you may have read The Seven Sisters, Tony Sampson's new book which lumps us all together except for a few warts and other minor disfigurements that are distinguishing marks.

True, we are all in the same business -- oil -- but the family resemblance ends there. We think we don't look alike, or think alike, let alone act alike. We don't even like each other. But who believes this? Nobody -- except for a handful of truly enlightened individuals who, if you twist their arms in private, might admit that Mobil is a little bit different. And all of them seem to be employed by oil companies.

I say "Vive la difference" no matter how "petite" it is -- because this is exactly what we set out to do six long years ago.

In 1969, when Rawleigh Warner became Mobil's chairman, we revamped our entire approach to public relations, and adopted a new program with two goals in mind:

1. to distinguish Mobil from other large corporations and from other oil companies, and
2. to build a reputation as an outspoken responsible company concerned about our energy future and major social issues.

- 2 -

Two modest but different tools were selected to implement these objectives: Masterpiece Theatre on public television, and Op-Ed ads in the New York Times.

We went sailing merrily along, when in October 1973 the Arab embargo was declared, followed by price increases, gasoline lines and big profits (which lasted for a year only). But the American consumer wrapped up the shortage and prices and profits in a neat package labeled "conspiracy," and we were in big trouble.

So we started to dig out from under, regroup, reform, and reorganize. As we saw it, we faced two related problems -- a monumental credibility gap, and a growing energy supply gap. To bridge the supply problem, we had to convince our critics that our recommendations for a national energy policy were sound.

What I want to show you now is our present program, which grew out of the "energy crisis" of 1973-74, and is still changing and developing as we try to get over the message -- that, in a real sense, the crisis is still with us and we as a nation will be in serious danger till we solve it.

I'm glad to be able to share our experience with you, although I hope you don't have to live through it yourselves.

(DIM LIGHTS)

(1) Mobil's public relations programs have bid farewell forever to the low profile. This can't be all bad, because in recent months we even received a few kudos.

(2) The Wall Street Journal seems to agree -- and even Tony Sampson said Mobil is the "most extrovert," "the most aggressive" and "the most sophisticated" of the oil companies. This is probably because half of our PR executives are women!

Mobil

**These programs build enough acceptance
to allow us to get tough on substantive issues.
Public broadcasting is the keystone**

- 3 -

(3) Let me begin with our "goodwill umbrella," as I call it. These programs, we think, build enough acceptance to allow us to get tough on substantive issues.

Public broadcasting is the keystone. The best known of our PBS programs is (4) Masterpiece Theatre, with Alistair Cooke. We're proud of Masterpiece Theatre because it has helped rescue TV from the desert of mindless shows which still take up so much time on the airwaves. But it has also helped us achieve one of our major objectives -- to make Mobil stand out among oil companies as different. And, in doing this, we have created an audience of opinion leaders who may be more disposed to listen to our viewpoint on energy issues.

Some of our more popular shows have been (5) Elizabeth R, (6) Vienna 1905, and, of course, (7) Upstairs Downstairs.

This season we are offering (8) Shoulder to Shoulder, about women's battle for the right to vote in England at the turn of the century (9) The Way It Was, a nostalgic program of sports highlights soon to be in its second season, and (10) The Ascent of Man, Dr. Jacob Bronowski's personal survey of human achievement.

Also new this fall is Classic Theatre (11). PBS stations across the nation are now running a series of 13 famous plays, such as "Mrs. Warren's Profession" (12), "Candido, and Macbeth," among others, (13), all with excellent casts.

Mobil is PBS' largest single supporter. We have such high visibility -- now two evenings a week -- that we often get credit from people for programs underwritten by Exxon, Xerox and others.

- 4 -

We're also active in commercial television. By deliberate policy, we don't sponsor run-of-the-mill TV shows. Instead, we present our own high-caliber specials, and restrict our advertising to them. Spot advertising of ideas just didn't work for us, but "specials" give us the right framework for what we have to say.

You may have seen some of our programs, like (14) Ceremonie, In Dark Old Men with the Negro Ensemble Company, (15) Queen of the Stardust Ballroom with Maureen Stapleton, and (16) Moon for the Misbegotten.

From the beginning, (17) we have actively promoted our television programs, especially with theatrical posters, many of which you have just seen. We also put together carefully-designed press kits (18), with photographs and releases. All shows get additional publicity through flyers (19), as well as heavy newspaper, magazine, and television advertising.

All this work was, and still is, done in-house, with great attention paid to graphics. These active campaigns not only promote the shows, but get across Mobil's concern for good programming on television.

There are dozens of other projects that help us build our "goodwill umbrella." Things like (20) "Summer garden" -- giving the New York Museum of Modern Art money to open its sculpture garden free on summer weekend evenings.

Mobil

**A city-wide jump-rope contest.
This gets even more publicity than
Senator Jackson and his "obscene profits."**

- 5 -

Another community program, (21) in New York is the Double Dutch Tournament, a city-wide jump-rope contest for girls aged 10 - 14, run by a local police precinct. This gets even more publicity than Senator Jackson and his "obscene profits".

We are sponsoring (22) "Twelve Days of Christmas" again this year, a series of free concerts at the Kennedy Center, Washington, D.C.

Mobil also underwrites National Town Meeting (23). This forum for discussion of major public issues, also at the Kennedy Center has attracted a lot of attention and several members of Congress have taken part in debates.

We have many other "goodwill" programs, but these will give you the basic idea. We think we're adding some gaiety and sparkle to American life. And we're also helping ourselves get a hearing with opinion-leaders for what we have to say.

National Town Meeting, for example, (24) not only provides a forum for debates, but dramatizes the fact that there are some ideas that can be debated but can't be discussed on TV -- which leads me to tell you something about Mobil's "access" problems.

When Mobil stopped advertising products in June 1973, we prepared a series of "idea" commercials on energy. We had these ready when the embargo hit in 1973. We wanted to get them on the air to combat the skimpy and inaccurate TV coverage that told millions of Americans what to think about the oil situation.

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(25) Well, it didn't work. No way -- the networks turned us down cold, even when we offered to pay for equal time for rebuttal by our opponents! The TV networks told us that all editorial content must be under the control of their own news journalists.

Mobil has kept up this battle for access to the airwaves. We've even gained some converts -- government officials and even broadcasters who now believe that people with something important to say should be able to say it on TV. And we've made some strange allies -- like the Sierra Club which disagrees with us a lot but also felt that it was being denied the chance to get its message across.

(26) We also have a lot of the public with us. We ran this newspaper ad describing our problems in getting access to television for a relatively innocuous commercial on offshore drilling and asking readers what they thought about it. We got over 2,000 replies, mostly favoring our right to get our message across on the air.

Unable to broadcast idea ads, we turned to documentary commercials (27) that use real people on location talking about their jobs. We shot commercials in (28) Iran and Sumatra, and (29) Alaska and the North Sea. We also produce these in-house.

These commercials, each two or three minutes long, are (30) aired before or after network "specials" or during "intermissions."

Mobil

**We aimed at the movers and shakers in many fields,
including businessmen, city and state officials . . . the media**

- 7 -

Obviously, since we can't put idea commercials on television, we have to rely to a great extent on newspaper and magazine ads to get our message across.

Mobil is best known for its Op-Ed ads (31), always a quarter page in The New York Times. At the height of the energy crisis, we ran these ads in as many as 100 newspapers. Right now, they are running in the six major U.S. metropolitan newspapers every week. (32)

From the outset, we have used Op-Ed space to discuss sensitive and controversial topics. The majority of the ads are on energy issues (33), such as the Alaska pipeline, the need to find more oil and gas, superports and supertankers, the risks of increased dependence on foreign sources of oil. We also use the space to discuss public issues (34), such as the need for mass transportation, or to publicize community projects and our own "goodwill" programs. We write 52 of these every year.

We know from the many letters we get that readers pay attention to what we say, even when they disagree with us. (35), And here's a booklet put out by The Wall Street Journal as an example to other companies of how they can advertise. We hope others will join us.

We think its ridiculous and dangerous that the U.S. still doesn't have a national energy policy -- two full years after the embargo began!

- 8 -

Last fall, we launched a major campaign on this subject (36) with a full page ad -- "An Energy Manifesto" -- in 50 newspapers. We followed up with two ads a week, side by side, addressed to specific topics -- natural gas regulation, offshore drilling, the outlook for alternate sources, the need for energy growth, and summarized our discussion with another full page ad in late December.

At the conclusion of the campaign, we reprinted the entire series as a over-size booklet (37), "Toward A National Energy Policy" and mailed it to everyone who had requested reprints. So far, we have over 10,000 requests for the booklets, many for large quantities, and hundreds of letters on the ads, about 80 percent favorable to our point of view.

Paralleling (38) these ads, we applied the same theme to a series of ads placed in national magazines. The copy is shorter, punchier, and accentuated with dramatic black-and-white graphics. The common angle for all of these ads is our call for action now on a National Energy Policy -- in what we hoped would be a Year of Energy Action. We then put them in booklet form (39) and we distributed 250,000 copies.

As well as popularizing the message that we need an energy policy, we have also elaborated on it in a series of booklets (41) which has just been completed. For this purpose, we aimed at the movers and shakers in many fields, including businessmen, city and state officials, environmentalists, labor leaders, professors of economics and political science, security analysts, and -- last but not least -- the media.

Mobil

**We've got our top brass out on the road.
We put them through J. Walter Thompson's charm school
before they went out**

- 9 -

(41) We are now distributing copies in slip cases to members of Congress -- we're still optimistic enough to believe that we can get our message across to some people in Washington -- before the "Year of Energy Action" creaks to an unhappy close.

(42) We've also tried to alert the public and the Congress with full-page newspaper ads. (43) Here are our recommendations to Congress on the decontrol of oil prices -- another instance where Mobil does not see eye to eye with the rest of the oil industry.

While we've cut down on the number of newspapers in which we publish Op-Ed ads, we're now beginning a real push with our Observations Column (44). Observations is patterned on the signed newspaper column. It has a flexible format, basically six or seven items. It talks about energy. (45) It talks about people doing things for themselves, instead of letting big government run the show. It uses woodcuts and cartoons (46). As you can see (47), the overall look of the column is varied and interesting. We run them in 43 newspapers, usually on Sundays. The response has been encouraging.

I've now talked about our "goodwill umbrella" and our ways of getting our message across, mainly in print. Now I want to get back to television again, to show you some of the ways in which we have been able to use the medium.

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Mainly, we've got our top brass out on the road, appearing on TV talk shows and debates. We put them through J. Walter Thompson's charm school before they went out, and they've learned their lessons well. Here's Rawleigh Warner (48) Mobil's chairman, in a debate on offshore drilling, and one of our vice presidents, Dayton Clewell (49), on the same topic. In all, we have half a dozen executives traveling around the country all the time.

And here's our secret weapon -- or not-so-secret any more -- Judi Hampton (50), our consumer affairs specialist. Judi tours the country several times a year, talking about energy conservation and major energy issues, including offshore drilling. Her last tour covered 20 cities: she appeared on 64 TV talk shows on news programs, and on 57 radio programs. Somewhere along the line, she also squeezed in 20 newspaper interviews!

Let me also tell you about editorial replies. (51) Sometimes, when local TV stations blasted the oil industry during the embargo period, they asked us if we wanted to reply. Now, we not only reply when asked, but we record TV editorials and send out replies when we think we can score points. They have had a high percentage of success; some have been aired as many as eight times in a day.

Speaking about radio -- which I haven't done up to now -- I should add that we have radio programs paralleling all our television work (52). Not only have we sponsored entertainment programs on radio -- including nostalgic shows -- and presented hard-hitting commercials, but we've also used it very creatively to get across our ideas on energy. We've introduced a monthly

Mobil

We also commissioned 13 major American artists to paint their visions of America

- 11 -

Consumer Radio series which mixes consumer tips with hard energy information, and we also plan to adapt the Observations column to radio -- complete with sound effects. Finally, we also have a very effective method for sending out news dispatches to radio stations across the country, thus making sure that radio news directors have access to our side of the story.

While we've played around in the exciting world of television and idea advertising, we haven't neglected the traditional PR jobs -- responding to queries, putting out an Annual Report (53), quarterly reports to shareholders, and an employee newspaper (54), Mobil World.

We also produce more than our share of executive speeches, position papers, and Congressional testimony. And we've added some imaginative new publications to our regular list. I'll just mention a few: (55), The Language of Oil, which turned out to be a best-seller. Basically, it's just a glossary of oil terms, simply defined. But it's proving useful to media people, and to people in government, and we've had a lot of requests for it. This is (56) is Mobil and Society, describing Mobil's concept of its social responsibility, and (57), a simple, broadbrush review of the energy supply outlook, distributed to over 100,000 people.

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Obviously, there is still a long way to go. Congress persists in thinking that battering the big oil companies is preferable to taking hard decisions on energy. But we're still optimists -- or else we wouldn't be in this business. We do think that the media understands our viewpoints better than it did. We also think that the American people are ahead of their elected representatives on some aspects of the energy situation, like the need to drill offshore to find new oil reserves.

So we'll keep pushing ahead, trying new ways to get the message across. We like what we do, we have fun, it's exciting, and it's good to have a chance to tell people about it. Thanks for having me.

###

Mobil: On the Right Track 1980

Silkscreen print and collage on photos,
60 x 43" (109.2 x 52.4 cm)

Edition of 3.

Printed by John Campione and Rick Mills, New York

Photo of Senator Birch Bayh: UPI.

Photos of Senators Church, Culver, McGovern: courtesy of the Senators.

First exhibited at John Weber Gallery, New York, February, 1981.

You ain't seen nothin' yet!



Birch Bayh



Frank Church



John Culver



George McGovern

The defeat of these Senators was made possible,
in part, by contributions from Mobil.

Joining us in this effort were the

- **Moral Majority**
- **National Conservative
Action Committee**
- **Life Amendment Political
Action Committee**

We're putting our money where our mouth is.
And it works. You will hear more from us.

Mobil
On the right track

Creating Consent 1981

Oildrum, TV antenna.
73 x 23 x 23" (85.4 x 58.4 x 58.4 cm)

First exhibited at John Weber Gallery, New York, February, 1981.



**"We spent \$102 million
last year in advertising"**

Mobil

"We just want to be heard"
Rawleigh Warner Jr., Chairman

Upstairs at Mobil: Musings of a Shareholder 1981

Photoetching, collage of Mobil stock certificate and drawing,
35½ x 21½ " (90.2 x 57.1 cm) each panel.
Printed by Hidekatsu Takada and Nancy Anello at
Crown Point Press, Oakland, California.

First exhibited at John Weber Gallery, New York, February, 1981.

Mobil's problems with the oil glut, prior to 1973, were happily solved by the Arab oil embargo.

As in every supply crisis, our inventory multiplied in value. Naturally we then also raised the price of crude from wells outside of OPEC.

While domestic oil prices are finally decontrolled, the distortion of the free-market system continues with the windfall profits tax.

Not surprisingly, in 1974, Mobil found itself with a lot of extra cash. We sent out Larry Woods, our planning wizard, to scout for profitable energy investments. He reported back: "I wish to hell we had enough good projects to put our money in."

So we moved into non-energy ventures. For \$1.8 billion we bought Montgomery Ward and the Container Corporation of America, with unregulated profits.

In appreciation of the help from our Arab friends, Mobil produced a book entitled "The Genius of Arab Civilization: Source of Renaissance."

Mobil makes my money grow!

Mobil has been vilified for allegedly having supplied oil, in contravention of the U.N. embargo, to the white Rhodesia of Ian Smith.

However, no matter what shipping records, our strategy meeting with the South African Secretary of Commerce and the Bingham Report to the British Parliament are supposed to demonstrate, nothing has been proven in a court of law.

The Official Secrets Act of South Africa prohibits disclosure of information on petroleum matters even to a corporate parent. Obviously we cannot ask our South African subsidiary to break the law. But they assure us Rhodesia was not supplied by them.

Therefore our management recommended voting against an ill-advised shareholder resolution for further investigation. In view of our excellent relations with the government of South Africa no useful purpose would have been served.

Nevertheless, we are an equal opportunity employer and make tax-deductible contributions to the NAACP.

Mobil makes my money grow!

One of Mobils major assets is Herb Schmertz, our public relations genius and house philosopher.

It was Herb who made Mobil a columnist of The New York Times. It was Herb who turned PBS into what our enemies call the Petroleum Broadcasting Service. And it was Herb who masterminded our entry into the art world. All this and more for little over \$21 million annually.

Herb's Democratic Party background and his connection to the Kennedys were always there, but we never saw before have been invaluable. He speaks their

language and knows how to keep
them off balance, on every get their
support. This will be easier under the
Reagan administration.

THIS CERTIFICATE IS TRANSFERABLE IN
NEW YORK, TORONTO, OR MONTREAL. I just bought
the Croton-Cortland News, as another
outlet for the Mobil word. The two also
tried themselves as novelists.

Takeover is a racy book about big business, corruption, and sex. They digitized it. "An endangered species, the free-market system."

Mobil makes my money grow!

MARY 23 1955

ANSWER

Mobil's Italian subsidiary gave \$2.1 million to parties of the Italian coalition government.

We recorded these contributions as advertising and research expenses because our Italian friends thought this would aid our common objective. That goal was, as we stated before a U.S. Senate Subcommittee "to support the democratic process." Happily Senator Frank Church is no longer Chairman of that Committee. We helped to unseat him in 1980.

orati
In other instances, Mobil could act publicly. When Their Majesties, the Shah and the Empress of Iran visited the United States in 1977, we and other major corporations celebrated His Majesty's historic achievements in a full-page ad in the NY Times.

A year later, our Chairman, Rawleigh Warner greeted Her Majesty, Empress Farah, as Chairman of a gala dinner given in her honor.

Appropriately he also chairs the Business Committee for the Arts. We have learned patronage pays.

Mobil makes my money grow!

Mobil has developed a sophisticated media strategy.

We gain the attention of the movers and shakers through our sponsorship of PBS programs. This good will umbrella allows us to get tough on substantive issues in the printed press, with a budget of some \$5 million.

There is more to it. PBS now broadcasts fewer programs critical of business. And it almost cancelled "Death of a Princess," a docu-drama we found demeaning to our Arab friends.

The networks, however, habitually present a distorted image of our industry. Hiding behind the fairness doctrine, they don't even let us air issue-oriented commercials. We call this censorship.

So Mobil occasionally forms its own ad-hoc network, with no restrictions on educational commercials. About 80% of the stations that carried our new Edwardian series were network affiliates who defected. No wonder the networks are scared. We buy our way into the marketplace of ideas.

Mobil makes my money grow!



Mobil's increasing profits pose a public relations problem. In 1980 they rose from \$2 billion to over \$3 billion.

Naturally, we shareholders welcome such good news. But there is a hostile public out there, accusing us of rigging gas and heating oil prices, of profiteering, and generally suspecting us of every crime in the book.

This is when our public relations people have to work overtime. In full-page ads Mobil shows how little of each sales dollar is retained as profit, and we worry about spending more than we earn.

But, of course a good part of such expenses is already deducted when we report our profits. In fact, we usually have enough cash left to buy other companies.

People should learn that the business of business is profits. As Herb Schmeitz, our house philosopher says: "I've never seen an excessive profit. I don't think I'd recognize one if I saw it."

Mobil makes my money grow!

AMERICAN BANK NOTE COMPANY

Mobil is committed to making real estate a major part of our business.

As long as regulatory agencies, "wind-fall" profits taxes and self-appointed public interest groups interfere with our petroleum operations, we see our future only in diversification.

Since 1979 we spent more than \$100 million on real estate. A condominium in Hong Kong housing 70,000 people led the way.

Mobil is confident that the 3,500 acres we bought in Reston, Va., outside of Washington, will prove to be as good an investment. And so will our projects in San Francisco, Dallas and Georgia.

We promote Sailfish Point, our new golf and yachting development in Florida as "destined to be one of the world's most fashionable playgrounds for the wealthy."

We are as proud of Sailfish Point as we are of our tax-deductible contributions to the Boy Scouts.

Mobil makes my money grow!

REGISTERED: THE HOUSE MANHATTAN BANK NATIONAL ASSOCIATION

AUTHORIZED SIGNATURE

BY

Mobil's South African subsidiary ran this ad in a leading Johannesburg business journal: "Everyone is conscious of South Africa's need for its own supply of crude oil - and Mobil is doing something about it."

Our refinery at Durban has a capacity of 100,000 barrels a day. We market 18% of the oil in the country. With assets of \$426 million, we are indeed the largest U.S. investor in South Africa. A proud record.

To protect such a major investment, Mobil does everything to insure the stability of South Africa. Our Board argues: "The denial of supplies to the police and military forces of a host country is dreadfully inconsistent with the image of good citizenship in that region." The signatures of its directors.

We are not deterred in this by objections from misguided church group shareholders. However, to blunt attacks from Black Americans and to preserve our interests in Nigeria we sponsored a show of Nigerian Art at the Metropolitan Museum.

Gardner
Mobil makes my money grow!
TREASURER.

Mobil's public relations people make a killing through the support of the arts.

Although our tax-deductible contributions are hardly equal to 0.1 percent of our profits, they have bought us extensive good will in the world of culture.

SEE REVERSE FOR CERTAIN DEFINITIONS
More important, however, opinion leaders and politicians now listen to us when we speak out on taxes, government regulations, and crippling environmentalism.

The secret for getting so much mileage out of a minimal investment is twofold: a developed sense for high-visibility projects at low cost and well-funded campaigns to promote them. Mobil, in fact, ranks lowest among the 50 companies which give most in proportion to their pretax profits.

Museums now hesitate to exhibit works which conflict with our views, and we need not cancel grants as we did at Columbia's Journalism School. The art world has earned our support: "Art is energy in its most beautiful form!"

David are as
Mobil makes my money grow!

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On and off Mobil has had disagreements with Government agencies.

In 1979 we agreed to pay a total of \$32 million in refunds and \$550,000 in penalties to settle alleged overcharges for crude oil and natural gas.

And, in 1980, we settled our differences with the Council on Wage and Price Stability by foregoing \$30 million in price increases.

In the 1980 election, Mobil helped defeat our enemies in Congress. Under the Reagan Administration, free-market forces will play their natural role. We will finally have a chance to get a fair shake.

Less credence will be given to the Ralph Naders who have been accusing us of not investing our handsome profits in energy exploration. And nobody wants to listen any longer to warlike charges that we had an effective tax rate of less than 15 percent.

The moral majority is in ascendance. And we are with it.

Mobil makes my money grow!

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AUTHORIZED SIGNATURE

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Alf Bogusky
Director/Curator
Southern Alberta Art Gallery

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