

7. Celebrity Philanthropy: In the Service of Corporate Propaganda*

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In the era of mass society, the mainstream media have long demonstrated a fixation on celebrities. The public are regaled daily with spectacular stories of their dramatic personal lives and are invited to engage as voyeurs of their glamour-to have a peek in on their soirées with the rich and powerful. In his seminal book, *The Power Elite* (1956), C. Wright Mills dedicated an entire chapter to celebrities, observing how, with the rise of national means of mass communication, “the institutional elite must now compete with and borrow prestige from these professionals in the world of the celebrity” (p. 71). He outlined the integral social function their lives fulfill in the management of democracy, noting that “the liberal rhetoric-as a cloak for actual power-and the professional celebrity-as a status distraction-do permit the power elite conveniently to keep out of the limelight” (p. 91). Writing so many years ago, Mills was unsure as to whether the power elite would be content to remain uncelebrated. Now, however, under the liberating permissiveness of the neoliberal regime of media indoctrination and social management, the differences between the jet-set crowd and the power elite are melting (per Marx’s observation: “All that is solid melts into air, all that is holy is profaned...”). Actors become political leaders, while politicians become world class “actors.” The real power behind these figureheads, however, remains in the hands of what has become an

* This article was first published in Gerald Sussman (ed.), *The Propaganda Society: Promotional Culture and Politics in Global Context* (New York: Peter Lang Publishing, 2011), pp. 145-158. Republished with the kind permission of Peter Lang Publishing Inc.

increasingly concentrated economic elite. The basis of elite legitimacy rests largely with the mainstream media, which sanction their behavior as part of the emerging military-industry-infotainment complex.

With global media conglomerates now acting as powerful political actors, the profitable returns of the *culture industry*—be they musicians, film and TV stars, or all three—are now integral to the hegemony of neoliberalism. Capital “takes the risk out of democracy” (Carey, 1997) by replacing thoughtful public discourse with corporate propaganda and promotion. However, while celebrity promotional culture is often intimately related to propaganda (Alford, 2010; Peck, 2008), perhaps its most enduring utility lies in its ability to legitimize and promote “humanitarian” interventions, giving a human face to the depredations of transnational capital. Drawing upon the liberal proclivities of a handful of the talented entertainers, such as Oprah Winfrey, Wyclef Jean, Bono, Angelina Jolie, Demi Moore, Madonna, George Clooney, and others who have worked their way to the top of the culture industry, power elites meld their celebrity status to their own agendas. Then there are celebrity capitalists such as Bill Gates and Warren Buffett, who enjoy the favorable epithet of philanthropist. The benevolent rhetoric of humanitarianism puts a sparkle on charitable aid givers, while aggressive corporate behavior in poor countries largely goes unheeded (Bricmont, 2007), shielded by a lack of media scrutiny.

The larger discourse of human rights and democracy assistance has always provided stellar rhetorical cover for all manner of unjust state and corporate policies, even more so in the post-Soviet era. Organisations such as the National Endowment for Democracy (established in the United States in 1983) were created to overtly carry out the anti-democratic actions (e.g., destabilisation) that were formerly undertaken covertly by the Central Intelligence Agency (CIA). In the U.K. its equivalent organization is the Westminster Foundation for Democracy. With Orwellian instrumentalism, “democracy” is rendered as a low-intensity *market*-based notion of democracy that prevails against the best interests of a global public—and without a hint of criticism from the mainstream media (Sussman, 2005).

In many ways, the work undertaken by such government-funded “non-governmental” organisations (NGOs) was modeled upon the longstanding philanthropic work of not-for-profit corporations, otherwise known as foundations. And while right-wing foundations played an integral role in financing the neoliberal revolution, liberal foundations, such as Ford, Rockefeller, and Carnegie, also worked to promote neoliberalism, and did so through a subtle process of co-opting what would otherwise have been its progressive dissenters (see Barker,

2008; Berman, 1983). This chapter critiques celebrity-driven liberal philanthropy by providing a critical interrogation of humanitarian responses to the poverty and health crisis in parts of the African continent and by problematising celebrity activism in this context.

Feeding the Humanitarian Industry

The use of humanitarian aid by Western donor organisations in the pursuit of geostrategic interests is well documented. Western governments do not donate food out of generosity; rather their food distribution networks are considered to be an *integral* weapon through which they promote their foreign policies and secure economic access to the targeted region. John F. Kennedy explicitly made the manipulation of foreign aid a strategic aspect of foreign policy (see Sussman & Lent, 1991, p. 4). George (1976, p. 193) points out how Herbert Hoover, working through allied “relief” agencies, was the “first modern politician to look upon food as a frequently more effective means of getting one’s own way than gunboat diplomacy or military intervention.” Hoover’s use of food aid as a weapon was initially developed during and after World War I, and his notable success in this project led to his coordinating American relief in Europe after World War II. In the latter instance, Hoover institutionalized his “humanitarian” operations by bringing various civic, religious, charitable, and farm groups together in 1945 under an umbrella body known as the Cooperative for American Remittances to Europe—now simply known as CARE (Carnoy & Levison, 1974, p. 122). This selective provision of food aid through ostensibly independent bodies like CARE provided a valuable means of promoting hegemonic relations in the world and has been utilized in that way ever since (Schwartz, 2008).

Ethiopia during the famine of the early 1980s was a take-off point for celebrity activism and philanthropy in Africa. Bearing in mind the malevolent history of food imperialism, the record-breaking humanitarian activities of the celebrities who came together in 1984 as Band Aid under the guidance of Bob Geldof should be viewed in a critical light. For those who missed the media frenzy surrounding this venture, Band Aid’s humanitarian anthem “Do They Know It’s Christmas?” was released in December 1984 and became the fastest-selling U.K. single of all time. Considering the massive support this campaign received from the mainstream media, it is all the more important to scrutinize Band Aid’s history. Band Aid did not, and could not, simply give food to the starving in Ethiopia without involving itself

in regional politics; to claim otherwise, as Geldof has, is simply disingenuous.¹

To begin with, Ethiopia was “reaping of the whirlwind of the fall-out of the then raging Cold War between the West and the former Soviet bloc” (Shaw, 2007, p. 393) and was in the grip of a protracted Civil War fighting against rebels of the Tigrayan People’s Liberation Front (TPLF). Under these circumstances, the Ethiopian government was deliberately withholding food aid from the “huge areas of Tigray where TPLF guerrillas held sway” because, as their acting foreign minister Tibebe Bekele made clear at the time: “Food is a major element in our strategy against the secessionists” (Shaw, 2007, p. 393). Additionally, more recent reports reveal that some of the relief monies entering Ethiopia were used to buy arms for the rebels, which were distributed through the TPLF’s aid front-group, the Relief Society of Tigray. The U.S. government was well aware of this situation, as a now-declassified CIA report written in 1985 made clear. The report observes that: “Some funds that insurgent organizations are raising for relief operations, as a result of increased world publicity, are almost certainly being diverted for military purposes” (Prashad, 2010).

Ironically, if one returns to the initial 7-minute BBC report (broadcast on October 24, 1984) that fueled Bob Geldof’s initial humanitarian efforts in the region, it turns out that the two reporters who filed the BBC report (Mo Amin and Michael Buerk) were working under the auspices of World Vision—a well publicized, right-wing, evangelical Christian organisation. Little wonder that the report described Ethiopia as the scene of a “biblical famine” that was the “closest thing to hell on earth.” It is also significant that journalists in the United States (for example, David Kline) had been attempting to air this famine story for some time with no interest from the mainstream media. As Bosso (1990, p. 157) observed: “It was not ‘new’ news, for the roots of the 1984 disaster lay in conditions known for years before the disaster hit the headlines.” During the seemingly endless deluge of one-dimensional coverage of Ethiopia’s human disaster, at no stage did the mainstream media make any significant effort to explain the root causes of the famine. This of course would require the mainstream media to challenge the dominant developmentalist narrative upon which NGOs in the aid industry then relied—and continue to rely (Miller, 2006; Petras, 1999).

Media elites and the international aid community were not interested in the historical background that led to anti-colonial and political conflicts in the region and to the catastrophe and instead simply latched upon well-worn neo-Malthusian environmental

degradation narratives to justify ongoing aid in the post-famine period (1985-1990). This badly conceived developmentalist narrative was supremely useful to imperialist donors, as it promoted an intervention in a geostrategically important region that “was narrowly technical, largely bypassed the Ethiopian government, was targeted directly on the rural poor and would be welcomed by the growing environmental lobby in Washington” (Hoben, 1995, pp. 1013-1014).

Engineering Comic Relief

Building upon the momentum gathered by the aid industry in Ethiopia, in 1985 a host of celebrities came together to rally around a new humanitarian project called Comic Relief (a name that, like Band Aid, can be construed as a cynical way of branding philanthropic efforts in post-colonial Africa). The key person behind this venture was the influential comedy scriptwriter Richard Curtis, who during the Ethiopian famine had visited refugee camps as a guest of Oxfam. To this day Comic Relief remains a regular and important fundraising fixture in Britain, a spectacular event occurring every two years. Broadcast live on television, courtesy of the BBC, Comic Relief presents a veritable celebrity feast, which is regularly criticized in the alternative media “for their distinct lack of politics and inaccurate portrayal of Africa as a continent-come-country [sic] ravaged by natural disasters and warring tribes,” and for the way in which they totally ignore root causes of poverty (i.e., colonialism, neocolonialism, and devastating IMF and World Bank structural adjustment programs) (Hodkinson, 2005).

In recent years, Richard Curtis has also proved to be a key mover behind another well-publicized humanitarian endeavor, the Make Poverty History coalition. With Curtis’s assistance, reams of celebrities were enlisted to the campaign, and Curtis was even able to “convinc[e] Scottish multi-millionaire business tycoon, Sir Tom Hunter, to donate a [sic] £1m to the campaign, and [to encourage] advertising executives to donate more than £4m of free airtime” (Hodkinson, 2005). Following in the footsteps of the founding father of public relations, Edward Bernays—who is famous for authoring the 1948 essay “The Engineering of Consent”—Richard Curtis epitomizes the neoliberal celebrity icon of the new world order. Yet, while Bernays gained fame for using independent authorities (i.e., doctors) to engineer public consent, Curtis has proved willing and able to harness non-experts (read: celebrity comedians) to work the “humanitarian” propaganda mill.

In keeping with the power structure research of scholars like William Domhoff, tracing the personal relationships and networks maintained among corporate elites remains as important for critical research as it is for celebrity magazines. Thus keeping the public mind adjusted to celebrity status seems to have been something of a tradition in Curtis's family, as his wife and well-known current affairs reporter, Emma Freud, is the great-granddaughter of the famed psychoanalyst (Bernays was Freud's nephew). One might also add that Emma's younger brother, Matthew Freud, is also integrated into the mainstream propaganda apparatus—as in addition to being a trustee of Comic Relief and one of the most powerful PR men in London, he is married to Rupert Murdoch's daughter, Elisabeth Murdoch, who in turn has her own connections to Bob Geldof's celebrity entourage.

In 2001, Elisabeth Murdoch, with the assistance of Lord Waheed Alli, founded Shine Entertainment, a TV production company whose “key brands” include *Gladiators*, *The Biggest Loser*, and *Banged Up*. Some years earlier, in 1992, Lord Alli, who is the former boss of Carlton TV's production business, teamed up with Geldof (along with Charlie Parsons) to form the TV production company Planet 24 Productions. Planet 24's most enduring contribution to TV is its long-running and immensely profitable reality show *Survivor*, a television program that makes a fetish of competition and encapsulates the neoliberal (and Social Darwinist) view of human nature (Smith & Wood, 2003)—demonstrating the stark disconnect between Geldof's business sense and his humanitarian media persona. When Planet 24 was purchased by Carlton TV in 1999, Lord Alli, Geldof, and Parsons retained the rights to produce this program by transferring them to a new company, Castaway Television Productions (BBC, 2002).

Musical Campaigns

To take another example, artist-manager Simon Fuller, best known for being the creator of the *Idol* franchise (*Pop Idol*, *American Idol*, and some hundred other versions around the world), literally creates celebrities. The media phenomenon that was the Spice Girls was Fuller's doing, and former Spice Girl Geri Halliwell, singer-songwriter and now “philanthropist,” is just one of Fuller's success stories. Another solo artist nurtured under Fuller's wing (since the early 1990s) is Annie Lennox, a singer who has created an activist reputation for herself working to promote humanitarian causes with Amnesty International,

Oxfam, and Comic Relief. Liberal activism of this sort secures the endorsement of many of the world's most powerful capitalists, and Lennox is one of only a handful of celebrities to be invited to serve alongside Richard Curtis on the advisory council of the prestigious Global Philanthropy Forum. Two other notable members of this Forum include Vartan Gregorian (president of the Carnegie Corporation of New York and former board member of the Bill and Melinda Gates Foundation), and William H. Gates, Sr., the father of the world's richest philanthropist (Bill Gates). Liberal activists appear to keep well-endowed company.

As a result of a pitch from Curtis in 2007, Fuller and *American Idol* supported a two-night celebrity extravaganza called "Idol Gives Back," the expressed intention of which was to provide aid for young people in need in the United States and Africa. Three years later, Bill Gates and his wife Melinda were invited as *Idol Gives Back's* special guests to discuss the work of the world's largest foundation, the Bill and Melinda Gates Foundation, which distributed \$3 billion in grants the previous year. (For a critique of the Gates Foundation's work, see Barker, 2008.)

This brings us to the king of contemporary rock, Bono, who in 2005, together with Bill and Melinda Gates, was voted *Time* magazine's "person of the year." Bono has a long interest in working within the aid industry. Not only did he sing on the initial Band Aid track (and played at the Live Aid gig in 1985), but he subsequently went on to volunteer for 6 weeks at an orphanage in Ethiopia. Bono's open commitment to Christian missionary work was then put on hold until 1997 when he became a spokesperson for a church-based coalition known as Jubilee 2000, which campaigned to cancel Third World debt. This political reawakening was catalysed by Jamie Drummond, global strategist for Jubilee 2000, an individual who had previously worked for Christian Aid in Ethiopia (Tyrangiel, 2005). The long-standing president of Jubilee 2000, Michael Taylor, formerly served as the head of Christian Aid for twelve years (1985 to 1997), and from 2001 to 2004 he acted as the director of the World Faiths Development Dialogue—a group that had been set up in 1998 by the then-Archbishop of Canterbury, Lord Carey of Clifton, and the head of the World Bank, James Wolfensohn, a powerful clerico-capitalist combo.²

Following the U2 frontman's spiritual revival, inspired by Drummond in 1997, Bono began spending weekends at the World Bank with his friend Bobby Shriver, whose brother-in-law is the film-star-turned-California-Governor Arnold Schwarzenegger (Tyrangiel, 2005). Bobby had been close to the World Bank's then-president James Wolfensohn (1995-2005) through his earlier employment within the

venture capital division of the Wolfensohn firm.

Having gained such an apprenticeship under world financial leaders like Wolfensohn, it is appropriate that “Eventually, Bono’s education was taken over by economist Jeffrey Sachs.” Bono was pioneering new ground within the realm of celebrity activism, moving from the former archetypal celebrity-as-fundraiser to the realm of celebrity-as-lobbyist (for corporate wealth, not people power) (Tyrangiel, 2005). To this day Bono maintains close ties to Sachs, and with George Soros and BP’s latest chairman, Carl-Henric Svanberg, he sits on the advisory board of Sachs’s free-market environmental research group, the Earth Institute.

With the zeal of a born-again missionary, Bono endeavoured to work the circuits of power of the nonprofit sector, and Bob Geldof (his “close friend”) devised the name DATA (Debt, AIDS, Trade, Africa) to christen his and Bobby Shriver’s new group in 2002. As one might have expected, DATA was born to great power, with \$1 million start-up grants flowing in from the likes of George Soros and the Bill and Melinda Gates Foundation. Moreover, once set up, DATA recruited like-minded, high-profile corporate lobbyists-the two main ones being the Democrat AIDS activist Tom Sheridan and defence contractor lobbyist Scott Hatch, who formerly ran the National Republican Campaign Committee (Tyrangiel, 2005).

In 2004, Bono extended his activist commitments, and with the backing of Bread for the World, the Better Safer World coalition, and the Bill and Melinda Gates Foundation, he created “ONE: The Campaign to Make Poverty History”-which subsequently merged with DATA in 2007 and is now known as ONE Campaign. Almost all the members of the board of directors of ONE are leading members of the U.S. power elite, but of particular interest are the two media big hitters, board chair Tom Freston (who is the former CEO of Viacom and MTV Networks), and Joe Cerrell (who presently works for the Gates Foundation, but formerly served as assistant press secretary to former U.S. Vice President Al Gore). Another notable ONE board member is Helene Gayle, who since 2006 has served as the president of CARE, and prior to this had worked for the Bill and Melinda Gates Foundation.

On top of all this, one might observe that in 2006 Bono and Bobby Shriver launched Product (RED) at Davos-a business venture to raise money from corporations to buy AIDS drugs for poor Africans. Here it is useful to turn to Naomi Klein (2007), who with regard to Bono’s longstanding economic guru (Sachs) and the validity of RED’s neoliberal approach to social change, noted how,

unlike Jeffrey Sachs, I actually don't believe that what is lacking is political will at the highest levels, cooperation between world leaders. I don't think that if we could just present our elites with the right graphs and PowerPoint presentations-no offense-that we would finally convince them to make poverty history. I don't believe that. I don't believe we could do it, even if that PowerPoint presentation was being delivered [by] Angelina Jolie [who is also a member of the elite think-tank, the Council on Foreign Relations] wearing a (Product) Red TM Gap tank top and carrying a (Product) Red cell phone. Even if she had a (Product) Red iPhone, I still don't think they would listen. That's because elites don't make justice because we ask them to nicely and appealingly. They do it when the alternative to justice is worse.

Solutions to poverty, catastrophic diseases such as AIDS, high infant mortality, and other crises that stem from poverty will come from organized people power, not from more intensive lobbying efforts for more humane corporations. Bono's refusal to acknowledge this point helps explain why he puts so much faith in the power of high finance. Indeed, in 2004 Bono became an early founding partner of a "private equity firm that makes large-scale investments in market-leading media, entertainment, and consumer-related businesses" known as Elevation Partners (<http://www.elevation.com/>), a group whose current portfolio companies include Forbes and Facebook. This partnership saw Bono join forces with the former chief financial officer of Apple Computers and, among others, two former senior executives of the private investment banking firm The Blackstone Group (Reeves, 2006). Once again revealing his commitment to corporate solutions, in 2005 Bono and his wife, Ali Hewson, co-founded EDUN, a fashion label for organic clothing. Basic EDUN T-shirts cost \$57 and so should be seen as luxury commodities; thus it is fitting that EDUN's creative director has previously designed products for Louis Vuitton. Furthermore, in 2009 the French luxury brand house LVMH decided to take a minority stake in the company (Oxberry, 2010).

Sir Bob Geldof's Aid Redux

While the musicians involved in the first Band Aid project might argue

that they were unaware of the means by which food aid is tied to imperialism, the same could be not true of the actions of some of the same singers who participated in the corporate “aid” bonanza, Live 8. It was here that Geldof introduced Bill Gates to the millions watching Live 8 as “the world’s greatest philanthropist.” The political world had been turned upside down, and as George Monbiot (2005) commented, “Geldof and Bono’s campaign for philanthropy portrays the enemies of the poor as their saviours.”

In the past, Geldof had preferred to refer to his humanitarian work as apolitical, but now the ante has been raised and his actions, like Bono’s, are firmly aimed at achieving tightly defined political objectives. Their calling is not one of humanitarianism as much as to deliver Africa to transnational corporate partners by trading on their celebrity capital. That their objectives work hand in hand with neoliberal elites, not in solidarity with the poor, is to be expected of two individuals who are highly successful businessmen in their own right.

For example, Geldof was on hand in 2004 when the British Prime Minister Tony Blair set up the Commission on Africa (with Gordon Brown as another of its members) to “take a fresh look at Africa’s past and present and the international community’s role in its development path” (LIVE 8, 2010). Yet, given Britain’s ongoing commitment to exploiting the natural wealth and the poor in Africa (Curtis, 2004), especially in its former colonies, it is impossible to see this commission as anything other than a whitewash of British foreign policy, and so it is fitting that Geldof was invited to participate. While the Commission clearly served a useful PR function for world leaders, it also provided a vital strategizing function for neoliberal politicians (including those of African origins), as it was tasked with producing clear recommendations for the G8 summit that was to be held in Gleneagles, Scotland, in 2005. This was ground on which Geldof was comfortable, and he joined the former head of the IMF, Michel Camdessus (1987-2000), and many of Africa’s most powerful elites in planning the historical, continuing, and expanded exploitation of the African continent (oil and other strategic resources, commercial ventures, arms sales, etc.).

Under Blair’s watchful leadership, Geldof worked with and defended fellow neoliberal dealmaker and now prime minister of Ethiopia, Meles Zenawi, who in 2010 was accused of diverting aid funds to purchase weapons. Another key person in the Commission on Africa was former World Bank chief economist Lord Stern, who acted as the Commission’s director of policy and research. A notable individual who worked closely with Lord Stern on the Commission was Paul Vallely, the person who ghost-wrote Geldof’s autobiography, *Is That It?* (1985) and had “travelled

with Geldof across Africa to decide how to spend the £100m raised by Live Aid” (*About Paul Vallely*, 2010). Vallely himself is a leading theorist of Christian-inspired humanitarianism and is the author of numerous books, although perhaps his most influential contribution was *Bad Samaritans: First World Ethics and Third World Debt* (1990), which is widely credited as inspiring the Jubilee 2000 campaign. He was also involved with the organization of Live 8, and in 2005 he coauthored (with Geldof) a book modestly titled *Geldof in Africa*.

The final and perhaps most significant person other than Geldof, who worked with Stern and Vallely in organizing the Commission on Africa, was the Head of the Secretariat to the Commission, “food aid” impresario Myles Wickstead, who just prior to joining the Commission had been based in Addis Ababa as the British Ambassador to Ethiopia and Djibouti. Wickstead’s resume reveals that after completing his work at the Commission, he went on to serve on Comic Relief’s international grants committee, become vice chair of the Westminster Foundation for Democracy, and chair of One World Media. In 2008, One World Media teamed up with the Television Trust for the Environment to support five journalists to go to developing countries to provide supportive journalism for the Millennium Development Goals (MDGs). With regard to the feel-good PR of celebrity philanthropists such as Geldof and friends, Ian Taylor (2006, p. 378) brings us back to earth in pointing out that “to set in place structures to allow Africa to reach the MDGs would require a fundamental political and societal change, not some mere technocratic policy tinkering, nor a development policy merely predicated on increased aid giving.” Such changes are certainly not on the cards. Taylor’s scathing criticisms of both the Commission on Africa and the MDGs were received with hostility by Wickstead (2006) and the developmentalist establishment.

Given this history, it is unsurprising that at Live 8, prior to the British general election, Geldof publicly supported Tony Blair’s neoliberal political agenda for the 2005 G8 meeting. However, it was not just Geldof who succeeded (against much popular resistance) in coupling the Make Poverty History coalition, noted above, to the neoliberal agenda of the G8 leaders. As previously noted, Richard Curtis also acted as a driving force behind the coalition (Monbiot, 2005). Curtis’s Scottish business friend, Sir Tom Hunter, who regards himself as a modern-day Andrew Carnegie, assisted by putting his philanthropic might behind the task of co-opting the Make Poverty History coalition (Hodkinson, 2005). Carnegie, of course, was a famous Scottish plutocrat who founded an array of philanthropic bodies that, while casting themselves as apolitical charitable institutions, went on to help consolidate the power

of capital worldwide (Berman, 1983).

Repealing Philanthropic Propaganda

Celebrity activists of the “humanitarian” brand identified in this chapter actually represent, contrary to their cultivated image, a threat to democracy worldwide. Through their widely publicized good work with the world’s leading financial elites—who in turn are tied in with powerful media corporations and philanthropic (non-profit) corporations—celebrity philanthropists help foster social exploitation throughout the African continent, even while undertaken in the rhetoric of “peace” and “justice.” This manipulation of the body politic by the *culture industry* is not a new phenomenon. What’s different is that the agents of neoliberalism are now able to employ more sophisticated forms of propaganda in their cynical abuse of public sentiment.

What to do? To begin with, we need to decertify the misleading representations of catastrophes, such as they are regularly reported in the mainstream media, and actively work to publicize and address the root causes, not the symptoms, of such disasters, which are embedded in the neocolonial system of Western aggression (and support for domestic aggression) on the continent. To help more people to understand how human crises can be averted in the future requires a commitment to exposing the falsehoods and negative consequences that the celebrity-foundation-media complex and neoliberal order exerts over society. In equal measure we can also encourage and support alternative media in the form of locally produced films, video, and other informational and cultural networks as well as celebrate the ingenuity of small budget productions and help nurture local talent (producers, directors, writers, actors, set designers, web site creators, and the like). In this way we can ensure that in the future we will have an entertainment structure that fosters participation and diversity (and that benefits the majority of citizens) instead of apathetic spectatorship and celebrity worship. The former strengthens democracy; the latter can only weaken it.

Notes

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- 1 Geldof was also involved in the U.S. version of Band Aid, which under the organization of Harry Belafonte released the song “We Are the World” in March 1985. The song became the fastest-selling American pop single in history.
 - 2 The current executive director of the World Faiths Development Dialogue, Katherine Marshall, previously served for many years in a senior capacity at the World Bank and presently sits on CARE’s program and policy committee.

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