

The World Summit on Arts and Culture

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Newcastle Gateshead, England

*'In a sense, culture is everything; it is who we are;
how we see each other. It is not just an add-on to life,
but the way our lives express themselves.'*

Judge Albie Sachs, Constitutional Court of South Africa
(from Summit brochure)

Web Presentation:

Title:

Transforming Economies by Building Cultural Capital

Sub title: Recognising, developing and setting up creative dynamics that can transform economies.

Personal Details



Photograph - Penny Eames

Name: Penny Eames JP MA (Applied)
Managing Director,
Arts Access International and PSE Consultancy

Postal Address: PO Box 490, Waikanae, Kapiti Coast, New Zealand

Telephone (work): +64 4 902 31 38

Telephone (Mobile): +64 21 321 048

Email: penny.eames@pseconsultancy.com

www.pseconsultancy.com

www.artsaccessinternational.org

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Presenters Profile

Penny Eames is Managing Director of Arts Access International and PSE Consultancy, both organisations work as international community consultants specialising in community planning and research focussed on cultural well-being.

Formerly, Founder and Executive Director of Arts Access Aotearoa; Programme Manager, Creative New Zealand (Arts Council of New Zealand); and General Secretary of New Zealand Workers Educational Association.

Ms Eames has an extensive publishing record, including books and publications on social inclusion, arts solutions in social policy, cultural diversity, art in prison, art and health, fund raising, and creative business solutions and income generation for people on the margins¹. She has given keynote speeches or papers at conferences in New Zealand, Europe, USA, Australia, South Africa and Asia. Ms Eames is also a Justice of the Peace, marriage celebrant, has been married for 37 years to retired rehabilitation psychologist Hubert Eames and is mother of 3, grandmother of 4.

Abstract

This paper will challenge the delegates to The World Summit on Arts and Culture to think about cultural wellbeing and cultural capital, as two of the keys that can transform economies, places and lives.

It will present delegates with my current thinking about how we could develop, invest in and use **culture**, by treating it as a valuable public asset, which is able to transform your communities, while giving arts and culture a central role in society.

The discussion that could be generated by this paper, will, I hope, encourage delegates to:

- a) to recognise and develop the existing cultural capital within their cities, regions and communities,
- b) serve as a resource of ideas that can be used as a way to create cultural wellbeing, and through using cultural capital.

This will not be an academic presentation, but rather a thought piece that intends to inspire you to design creative and positive solutions and actions that could enable you and your organisations to transforming economies and build creative communities through using arts and culture.

In the beginning of the presentation, culture, wellbeing and cultural capital will be defined, starting with traditional sources, but acknowledging that the meaning of these words and phrases have changed over time.

The discussion will go further and suggest that we should be finding ways to measure opportunity costs through evaluating and calculating the nett benefits to society of finding positive solutions to world problems of poverty, starvation, violence, culture clash through analysing and using culture and cultural wellbeing as the key to peace, reconciliation and economic transformation.

¹ See website www.pseconsultancy.com

Discussion Paper

1. Introduction

The intention of this web paper is to stimulate discussion at the World Summit on Arts and Culture. That discussion is intended to find ways we can recognise and value **culture** as a way to transform economics and create social inclusion, understanding and connectedness within our societies.

It is my hope that tolerance and knowledge will add to an understanding of how the myths, ideologies and values of all the cultural groups can influence and inform cultural, social, environmental and economic wellbeing. It suggests that there are ways whereby we can acknowledge differing cultural characteristics of groups as being, in most cases valuable. I will then suggest ways where investment, support and celebration of those cultural characteristics can contribute to economic development and growth. Further I will suggest that this process will enable us to take that cultural capital and transform our economies.

2. Research

Over the last ten years I have been working with communities in many settings, especially as they analyse their own cultures and then draw on the components of those cultures to provide positive solutions to social, economic, environmental issues affecting their communities².

Alongside my work I travelled extensively nationally and internationally. I had read articles, listened, watched and analysed world tragedies, global events and cultural behaviours, usually concentrating on recognising the resulting economic indicators showing the results of these actions. I have also watched economic changes as a result of the positive and negative behaviours of their communities in reaction to these global events.

I have watched how cultural characteristics and behaviours influence trade and tourism, but also wars and terror events.

Some of the changes were exacerbated by cultural intolerance, misunderstanding or occasionally fuelled by media representation and misrepresentation. The observations covered a wide variety of cultures including ethnic, disability, rural, urban, workplace, youth or gay cultures. My observations looked for positive solutions – understanding, communication and the reasons for difference, rather than the negatives of aggression and war as solutions to misunderstanding.

My participatory research methodology has included a mix of workshops and one to one interviews within communities as we identified the positives, especially noting local resources and assets, including histories, ideologies, values, behaviours, rituals.

Once these first interviewing tasks were completed, further workshop exercises draw attention to local raw materials, events, venues, people resources, funding partners and community assets that could be developed to create industries or enhance wellbeing. The mix of information collected provided these communities with

² Eames, P (2003) Creative Solutions and Social Inclusion – Cultural and Community – Culture and Society. Arts Access Aotearoa www.artsaccess.org.nz – many examples in this publication and in her other publications available from the same website.

strategies enabling them to design positive solutions to the challenges they were facing, such as youth violence, factory closures, economic downturns, safety, security and wealth creation.

By analysing, looking, learning and forgetting media pictures of cultures, we were able to embrace the positives. I began to observe positive differences when money and resources are invested in these ways and when that investment is used to give ownership and enhance the cultural capital within the communities³.

Through these workshops the communities were identifying their own cultural, social, economic and environmental capital and designing projects that would see them and their territorial local authorities invest in these cultural assets designing programmes what enabled these local authorities to work towards their objectives of promoting economic, social, environmental and cultural wellbeing, and in some cases, adding spiritual wellbeing to the mix.

3. Definitions

Before we could work on finding these positive solutions we needed to be clear about our definitions. We need to know exactly what we were looking for and the definitions we used were of the concepts of culture, wellbeing and then cultural capital. These words then gave us the ability to move toward harnessing the positives and acknowledging the negatives with various cultures, including gangs, school truants, taggers, alcohol and drug abuse, poverty and homelessness. Hence before we started on the process the following words were understood.

a) Culture

For this presentation and my work generally⁴, I use the UNESCO definition of culture adopted in the 2001 Declaration on Cultural Diversity⁵.

That definition is:

...culture should be regarded as the set of distinctive spiritual, material, intellectual, and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs⁶.

Novitz and Willmott in *Culture and Identity in New Zealand* give a perspective that adds to our understanding.

Culture is not simply art, music and literature; it is the total collection of behaviour patterns, values and beliefs that characterise a particular group of people⁷

³ Eames,P (2004) *Arts Solutions – Arts programmes in social and community settings* : Arts Access Aotearoa: Wellington, New Zealand www.artsaccess.org.nz

⁴ Eames P. Speeches to be found on website www.pseconsultancy.com then on menu speeches and find further definitions for the word *culture* that can add to an understand of this paper

⁵ UNESCO. (2001). Universal Declaration on Cultural Diversity, p. 2

⁶ This definition is in line with the conclusions of the World Conference on Cultural Policies (MONDIACULT, Mexico City, (1982), of the World Commission on Culture and Development (Our Creative Diversity, 1995), and of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998).

⁷ Novitz, D. and Willmott, B, (1989) *Culture and Identity in New Zealand*: Government Print: Wellington

So *culture* is much broader and more embracing than just artistic expression. It is equivalent to the spirit of a society and all the expressions relating to identity, histories, lifestyles and ways of living. It includes the physical, intellectual, emotional and spiritual aspects of our lives and communities.

We also know that people belong not just to one, but to a variety of cultures and sub-cultures through their membership of communities, ethnic groups, social classes, age groups, religions, workplaces, organisations.

So in working with *cultural well-being* we are deal with sport, religion, recreation, leisure, work, the arts and histories, along with festivals associated with birth, death, and marriage - anniversaries and religious observances, as well as the arts, ceremonies, literature, exhibitions. When seen as assets they are described as cultural capital.

During this part of the discussion it is important also to see that one most important characteristic of *culture* is language. This can include one's own mother tongue, but also its gestures, learnt dialect and unconscious mannerisms. Language, viewed in this way, identifies us more than almost anything else as belonging to one culture or another.

This can include languages like sign language, professional jargon or the use of words that are special to a group of people, or generation of people.

Language also enables people to belong and communicate. The language can include text messages, graf or different dialects associated with different parts of a country or totally different languages belonging to other parts of the globe.

To add to the definition it is worth noting that most cultures have different stages and within each culture there are people who hold to the residual characteristics of their origins outside that culture but in embracing the dominant adopted culture will, according to their flexibility, move towards an emerging stage of cultural change⁸

b) Wellbeing

When we discuss culture as one of the four pillars of sustainable development⁹, we use the word wellbeing, is linked to culture and with social, economic and environmental wellbeing.

In the New Zealand Local Government Act 2002¹⁰ it is listed as one of the purposes of local government that is:

...to promote the social, economic, environmental, and cultural well-being of communities, in the present and for the future.

Unlike the word culture, its meaning has not changed and in the context of cultural wellbeing, and as used it is used as one of the four pillars of sustainable development,

⁸ Eames, P (2003) Creative Solutions and Social Inclusion – Cultural and Community – Culture and Society. Arts Access Aotearoa www.artsaccess.org.nz

⁹ Hawkes, J (2002) Fourth Pillar of Sustainability. And Fourth Pillar of Sustainable Development. Both available from www.culturaldevelopment.net

¹⁰ 2002 Local Government Act (Link here to the [Local Government Act 2002](#) and search statutes by alphabetical listing) : New Zealand Government: Wellington

(the 'pillars' being -social, economic, environmental and cultural wellbeing) it consistently means as follows:

Wellbeing, - good health, happiness, and prosperity; the state of being healthy, happy and prosperous¹¹.

c) Cultural capital

As I began using the phrase "cultural capital", it became necessary for me to identify its historic and current meanings. The phrase has a history, first linked to education, then is still used by cities which were celebrating their arts. More recently it is used in relation to the ownership of cultural property and copyright by indigenous people, particularly with the North American Indians and New Zealand's Maori people, but also with business consultants as applied to workplaces and behaviours within the cultures of industry.

Cultural capital¹² (*le capital culturel*) is a sociological term used by Pierre Bourdieu. Bourdieu and Jean-Claude Passeron first used the term in *Cultural Reproduction and Social Reproduction*, 1973. Then in *The Forms of Capital* (1986), Bourdieu distinguishes between three types of capital:

- *Economic capital: command over economic resources (cash, assets).*
- *Social capital: resources based on group membership, relationships, networks of influence and support. Bourdieu defines social capital as "the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition."*
- **Cultural capital:** *forms of knowledge; skill; education; any advantages a person has which give them a higher status in society, including high expectations. Parents provide children with cultural capital, the attitudes and knowledge that makes the educational system a comfortable familiar place in which they can succeed easily.*

...the section on cultural capital is largely based on *Les Trois états du capital culturel* in *Actes de la Recherche en Sciences Sociales*, 30 (1979.)

Bourdieu continues to note that cultural capital has three distinct forms:

- an **embodied** state (**cultural habitus**). *A person's character and way of thinking. This is formed by socialisation.*
- an **objectified** state. *Things which are owned, such as scientific instruments or works of art. To gain such cultural assets one needs to have cultural habitus.*
- an **institutionalised** state: *educational qualifications. Their value can be measured only in relationship to the labour market.*

Another definition of cultural capital, by William Bowles appeared on his website.

*"The term cultural capital is used because, like money, our **cultural inheritance** can be translated into **social resources** (things like wealth, power and status) and the cultural capital we accumulate from birth can be "spent" in education systems as we try to achieve things that are considered to be culturally important"*¹³

¹¹ Deverson, T. revision editor *The New Zealand Oxford Paperback Dictionary* revised edition 2002 Oxford University Press: South Melbourne, Australia

¹² From Wikipedia, the free encyclopedia http://en.wikipedia.org/wiki/Cultural_capital

¹³ www.williambowles.info

The discussions by indigenous people include the following quote by David Robinson and Tuwhakairiora Williams¹⁴

*In contrast, [to Putnam, 2000 – on Social Capital¹⁵] the Maori concept of family (whanau) moves seamlessly from the immediate family to the wider family network (hapu) and the tribe (iwi), where the (extended) family becomes community and the community is made up of the (extended) family. Social capital is created through networks and relationships that are within all these expressions of "family"(or community. Thus, in the Maori context the distinction between cultural and social capital disappears. **Cultural capital** is an important aspect of social capital and social capital is an expression of **cultural capital** in practice. Social capital is based on and grows from the norms, values, networks and ways of operating that are the core of cultural capital.*

More recently I have become conscious that consultants working with businesses are using what they are calling *cultural capital*

Based in the UK, blue pea POD works closely with companies throughout Europe, the Far East and the US, seeking to build on their strengths and cultural capital. Using cutting edge approaches with their clients they enable them to harness the power of their brand, talents and culture for business growth.¹⁶

Thus it can be seen that the meaning has evolved alongside changes in society.

It is this change in meaning that moves us to think about the value of cultural capital and how the process of identifying that cultural capital can enrich our societies.

From my work in prisons I am conscious that moving the prison cultures from negative to positive, which includes changing the physical environment, makes a significant difference to behaviour and the atmosphere in prisons. This new atmosphere contributes to the goals of positive reintegration of prisoners into society¹⁷.

In this World Summit web paper, I would like to take the definition further and recognise the increasing use of the words *cultural capital*, to include the wealth created through celebrating and investing in your cultural histories, values, ideologies, and the rituals and programmes that celebrate cultures, thus noting how cultural capital can be **spent** in economic, social and environmental markets to enhance social and economic capital.

I have spent an extra effort defining cultural capital, because in my work, particularly with territorial local authorities I needed to have an emphasis on the monetary value of the arts and culture, and more importantly to show how much they could save rate payer money, by using culture and cultural understanding to cut costs. Hence the

¹⁴ Robinson D, Williams T. (Dec 2001) *Social Capital and Voluntary Activity: Giving and Sharing in Maori and non-Maori Society*. Social Policy Journal of New Zealand. Issue 17:p55

¹⁵ Putnam, R, (2000) *Bowling Alone: The collapse and Revival of American Community*, Simon & Schuster, New York

¹⁶ Sanderson R (March 2006), Founder and President of blue pea POD. London, UK (PRWEB) www.bluepeapod.com

¹⁷ Eames P and Lineham R (2001) *Expressions of Freedom and Fantasy, the arts in prison and within the justice sector*: Arts Access Aotearoa www.artsaccess.org.nz

¹⁷ Hawkes J (2002) Fourth Pillar of Sustainability and conference report Fourth Pillar of Sustainable Development. Both available from www.culturaldevelopment.net.

promotion of culture as an asset, that through investment in its growth and reach objectives of cultural wellbeing.

4. The positive implication of cultural capital

So let us get back to the theme of this Summit and the title of this paper - *Transforming Economies by Building Cultural Capital - Recognising, developing and setting up creative dynamics that can transform economies*¹⁸.

Hopefully your thinking has now moved closer to mine and you are now thinking of cultural capital as a resource, an asset that can attract investment. I hope you are also thinking about the cultures and cultural capital in your cities, businesses, workplaces, homes and communities and that you are now ready to identify ways in which that cultural capital, on its own and alongside cultural wellbeing can be used to build and transform your economies. Here in Gateshead we can see just that. The development of the arts and the investment in culture have been shown to transform this economy. The same can be said of many other cities that have been building arts precincts, investing in arts for employment and designing clusters for innovative projects in film, software development and cultural tourism.

5. Measurement of cultural capital

I am now going to ask that you think of ways that you can measure the positive changes that can happen in your communities as a result of identifying cultural capital. First ask what has been the cost of investing in that capital, and then to place that investment alongside an understanding that capital at the centre of planning really worked. I am sure each of you have examples where the positive use of culture returned a capital gain. All I am doing is trying to get us to think in the language of business and commerce and then by using their spreadsheets sort out the cost benefits balances.

I know this has been done regularly in the multiplier effects measured from events and festivals, but I think that is just the start. We should be able to measure the opportunity costs that would have been spent for a wider range of examples.

For this paper I am particularly conscious of the following projects that were cheaper than an equivalent programme.

- a) *Alternatives to graffiti*¹⁹ art programmes for taggers, instead of court, prisons and punishment;
- b) Inner City beautification programmes, instead of street violence and vandalism²⁰;
- c) Bread-and-circus type events²¹, instead of street unrest and youth boredom;
- d) Resource and asset audits for job creation, instead of expensive outside consultants and imposed culturally insensitive designing solutions;
- e) Consultation and ethnic festivals and food, as weighted against instead of police control, wars and violence;

¹⁸ Eames P (2006) World Summit for Arts and Culture web paper title. .

¹⁹ www.creationnz.com/presents.html - Christchurch City Council Legal Art Programme Project legit

²⁰ National Guidelines for Crime Prevention through Environmental Design in New Zealand: NZ Design Protocol (November 2005) Department of Justice: New Zealand www.justice.govt.nz

²¹ The Roman Emperor Nero had systems of food distribution and entertainment said to keep the masses placid

f) Creative arts spaces²² for people with intellectual and psychiatric disabilities instead of hospital, drugs and medical treatment.

I am also conscious that some of the investment may be through employing people in their own businesses, providing support mechanisms and bringing together people who are different and come from different religions, colour, and sexual orientation to provide local products for local people.

By seeking the positive ideas and ways of working:

- a) from holy books such as the Koran or Bible;
- b) from the peaceful teachings of Buddha;
- c) from the art work of graffiti artists;
- d) the poetry of gay communities;
- e) the calligraphy of Islam;
- f) the drama and dance of the disability communities
- g) the *choirs of peace*²³;
- h) and so many other expressions of different cultures.

There are hundreds and thousand of examples where societies have benefited from the rich intelligence and intellectual property nurtured and celebrated by people and communities different from your own, thus seeing value in difference, history and wisdom. What we now need to do is see these projects as valuable and invest more in their growth and promotion.

Maybe this understanding would encourage the media to portray different political systems as being appropriate for different people, maybe, just maybe democracy, as it has evolved out of the particular histories of United States and Britain is not the only way countries can be run.

More importantly, maybe, war will not be seen as the only way to solve differences in cultural style. As the war in Iraq gets more violent and the cost of that conflict escalate into hundreds of billions of dollars, one can only wonder what could have been achieved if just some of that investment had been understanding the cultures of Iraq and working to create dialogue rather than bombs. Maybe choirs, music, dance and festivals of understanding can be put in place, instead of death and destruction.

I currently was particularly aware of the riots in France, the treatment of Muslims as a result of the 'war on terror', and the riots on the beaches of Sydney and the lack of respect for ideologies seen in the Danish cartoons, and the South Park cartoon showing the Virgin Mary menstruating.

If we occasionally think and respect other cultures and their ideologies maybe we would have a chance of understand them. The cost of not understanding is violence. The cost to be calculated are the liabilities and opportunity cost if we do not invest in cultural capital.

²² *Creative spaces – Arts spaces for people on the margins* Arts Access Aotearoa www.artsaccess.org.nz

²³ *A Jewish – Arabian choir for Peace - A choir and a project as unimaginable as it is an example: 52 Jewish and Arabian girls, Israeli and Palestinian. They have come together to sing us a world where mutual listening and the search for harmony are able to overcome hate in the affirmation and mix of cultures.* www.polyfollia.org

Some of those changes were directed towards the physical built environment, but of equal importance was the use of cultures through their patterns of social interaction and social inclusion. They demonstrated that this is as important for the community in the reduction of negative behaviours for both economic growth and general wellbeing

One resulting outcome was that in some communities negative spaces were changed to positive spaces through the use of murals, sculptures, coloured paving and music, including buskers.

The question I kept asking is:

“How can we promote an understanding of the behaviours, the ideologies, the values and the histories, and provide tools to create positive resolution of events by building on the cultural capital rather than believing that our culture is superior and that we know best?”

I do believe it is possible to understand, listen and find the positives in every culture. As I have worked with prison, youth, gang and disability cultures I know these positives can be drawn out and they can then be used as a resolution of conflict and as a way of creating peace and reintegration into society. Peaceful resolution of conflict and social inclusion are as important as economic growth and certainly wellbeing.

It is surely possible to use the cultural capital in the cultures **themselves** to create jobs, reduce poverty, encourage communication, and possibly diminish the number wars between different cultures.

While the questions might appear simplistic, the experiences I have had from working in prisons and hospitals, and alongside territorial local authorities has shown me that using culture and the arts in social and physical environments certainly enhances those communities, reduces violence, and that these changes can be measured through reduced offending, faster recovery from illness and trauma.

Thus by understanding the role of cultural capital we have been able to change the environment, draw out the positive aspect of the cultures and set in place mechanisms to enable diverse cultures to come together, discuss, learn and experience each other’s culture. The international arts for health movement and the number of documents being written show that positive environments reduce crime, are testament to the use of cultural capital for environmental wellbeing. This is seen equally in the number of publications looking at the role of cultural capital in creative cities²⁴

As the cultures gain in self confidence, drawing on their cultural capital – in the meanings of *Bourdieu*²⁵, *Robinson and Williams*²⁶ and *Sanderson*²⁷ it can lead to the thinking that will encourage economic transformation.

The discussion emphasised the importance in a multicultural society, of building up positive interactions between the various traditions and social styles, and the development of mutual respect between the cultural groupings.

²⁴. Florida, Richard. (2002) *The Rise of the Creative class and how its transforming work, leisure, community and everyday life*. Perseus publications: New York

²⁵ Bourdieu (1973) *Cultural Reproduction and Social Reproduction*

²⁶ Robinson D and Williams T (2001) *ibid*

²⁷ Sanderson R (2006) *ibid*

The peace created through knowledge, understanding and communication, contributing to a culture-based economic growth and development, is then sustainable.

Within this context, the rituals and expressions of culture such as the arts (festivals, dance, music, craft, theatre) are developed over time by the cultures concerned to maintain and express themselves. But also, these expressions are seen to enrich the whole wider region, country and the society. The growth of Irish culture and the pride of the Republic of Ireland have, I would argue, contributed in no small part to the economic miracle as the example of positive economic transformation.

I would argue that this radical social change has to be based on a wide interpretation of the culture concept, and a wide acknowledgement of the physical, spiritual, emotional and intellectual components of culture.

As we have this discussion we can see why *culture*, *cultural wellbeing* and *cultural capital* are so important, and further, why exploiting, developing, enhancing and celebrating culture can create wealth and a new enlivened "cultural capital".

6. The Dynamics of culture

To further understand this debate and the value of cultural capital I also need to note that cultures interact and influence each other differently, so it is also important to consider the variety of dynamics are the characteristic of cultures and cultural behaviours.

We are conscious that different cultures have totally different ways of expressing themselves, and therefore an important role of cultural workers is to provide opportunities to enable positive interacting that enhances understanding between *cultures* in situations and events featuring cultural diversity.

Because there are hundreds of different *cultures* and each of them have their own range of myths and histories values, ideologies and rituals working across cultures is hard, slow and involves considerable planning, thinking and listening.

Generalisations too often encourage prejudice, and fuelled by lack of communication and understanding between different cultural practices.

Within the broad Asian group, for instance, there are differences between Muslim, Hindu and Buddhist cultures. Similarly there are significant differences between Roman Catholic, Protestant, Baptist, Mormon and Seventh Day Adventist cultures within the Western societies. Other sub-cultures that represent difference are those of the blind, the deaf and those with intellectual disabilities.

When we are less informed about cultural differences, we tend to clump people together and judge them from a distance assuming they are all the same, but in all cultures there are variations and complexities.

There are often rigid fundamentalist sections in some cultures and also members of cultures who are more flexible than others. Some people are slow to accept change while others embrace change and new directions enthusiastically.

What is certain is that cultures evolve. They take on aspects of some of the other cultures with which they come in contact.

We note that:

...all cultures are in a state of flux, driven by both internal and external forces. These forces may be accommodating, harmonious, benign and based on voluntary actions, or they may be involuntary, the result of violent conflict, force, domination and the exercise, often illegitimate, power²⁸

I am conscious that only awareness of this cultural dynamic will enable you to design projects that will encourage communities to understand, respect, learn and appreciate each other so as to enable social inclusion and engagement to take place.

Understanding that culture is not static also helps. Cultures have residual, dominant and emerging phases, which mean gradual changes in the ideologies, values, the rituals and behaviours as they develop.

Some communities are protected by walls and security systems. They are intolerant of change and intolerant of, or feel threatened by, people who are different from themselves, whether because of colour, sexual orientation, ability or socio-economic status. I find these communities more frightening than ghettos of unemployed and the informal towns on the outskirts of cities. Their way of life is designed to ensure that they never meet anyone who is different from themselves. They lock themselves into a behavioural loop which ignores the benefits of social inclusion, which otherwise nurtures engagement, understanding and tolerance.

7. Development

In the past, we had belief that economic growth comes from physical factors of production – raw materials, natural resources, technology.

And then we came to believe that 'knowledge' is an important factor of production – information technology in modern theories of economic growth – seems to suggest that technology powers economic growth²⁹.

... while technology is a critical piece of the puzzle – it is not the whole puzzle.

Florida also noted that it is in a climate of tolerance and diversity that 'creativity' – human creativity fuels our ability to be creative that enables us to flourish and contribute to economic growth.

Thus we should be able to develop **indicators** of social, economic, environmental and cultural well-being starting with that creativity and diversity. We then can see that development comes from creativity, understanding and not just technology or knowledge.

Calculating those indicators will be the task for the next decade. Yet hopefully the current fear of risk that seems to characterise some firms will give way to creativity.

²⁸ De Cuellar, Javier Perez. Our Creative Diversity – Unesco Publishing 1995. ISBN Unesco 92-3-103423-5

²⁹ Florida, R (2003) transcript of presentation to Wellington City Council

8. Culture as the spark of human development

Moving from this point of development, we need to promote cultural capital. We should be conscious that the culture give us that creative spark is that gives life to all sustainable development and resources. – it is original thought, imagination and the over-used word, innovation.

Although culture and development are inextricably linked, it is culture that plays the crucial role because it 'is the sum total of original solutions that a group of human beings invent to adapt to their natural and social environment'³⁰

Communities that are positive and diverse are innovative and although there is a struggle for innovation to take place, there also needs to be an environment that is not risk averse. Richard Florida³¹ is particularly strong in his encouragement for creative cities. That is only the start.

9. Cultural capital, opportunity costs and measurement

There is a need to define our debate and concentrate more on an assessment of the value of our cultures and see if there is a way to measure culture as an asset, or as a liability.

Too often the cultural sector is divided, I would even suggest at times just too precious", too limited and at times, I believe, their organisations argue that they have a right to funding regardless of quality, outcomes or contribution to society.

I have been in too many forums of people from territorial local authorities who advocate for policies that would see the cutting of all funding to arts and culture. In these debates the arts sector are often their own worst enemy, arguing to their own goals and the protection of the arts for arts sake alone. Like everything else in government funding the arts and culture funding can be measured in terms of their contribution to society. This would be a strong case. Yet for that to happen, Arts Councils and Ministries of Arts and Culture need to look around them and ask some hard questions about their contribution to society generally.

The arts can be a powerful tool that can be measured and used to express history, ideologies, values and provide ritual, literature and performances to inform, enlighten, excite and challenge society.

As that development and those arguments are presented then the opponents of arts and cultural funding come one side and begin to do the measurements themselves.

We can be part of that process or we can obstruct that process – if we are part of the process investment will increase, but more importantly the results of cultural capital growth will be the best testament to that investment.

Watching political debates around election times and the sharp differences in perspectives towards culture, race, colour or just plain difference, I am shown that this exercise of measurement is long overdue. If those measurements are done by the

³⁰ De Varine, Huues, *La Culture des Autres*, Paris, Seuil, 1976

³¹ Florida, R (2002) *The Rise of the Creative class and how its transforming work, leisure, community and everyday life- ibid*

cultural sector we would bring an interpretation that is creative and positive. A good example in every community, it is our role to promote them and invest in them.

10. Conclusion

What I am hoping from this paper is that I have given you a framework by which we can argue that **culture** is:

- a) at the heart of development,
- b) at the heart of understanding ourselves,
- c) at the heart of peace;
- d) the spark of innovation and creation;
- e) at the heart of identity;
- f) is the interaction between others;
- g) is the key to growth, development and happiness;
- h) and certainly is the beginning of the voyage towards peace and understanding.

I have in this paper argued that by valuing and investing in the diversity of cultures; by examining them; by allowing ourselves to move outside our comfort zones and into a realm where we accept different cultures; then we can use the resources of the planet to enhance wellbeing.

I believe we do have the ability as human beings to adapt, change, experiment, and to that it is in an interaction with others that we become innovative our cultures can evolve, move and change at the same time, especially if they work together.

The world has changed considerably in the last century, there is good in every culture, we can find their assets and with these cultures we can grow.

Finally there are positive resources and treasures in every culture waiting to be harnessed and hopefully as we harness these we can move towards economies that are transformed by cultural capital.