

# Cultural Well-being and Cultural Capital

*by Penny Eames*



## Electronic edition

Arts Participation New Zealand

**PSE** Consultancy Publication  
Specialists in cultural & community planning

Arts Access International

Celebrating communities

## Reviews and comments of First Edition

*“Penny Eames outlines with remarkable clarity the benefits of working from a cultural perspective to create sustainable community well being and cohesion. Her evaluation of sub-cultures and their impact on a nation’s cultural identity is stimulating and thought provoking.*

*This book is a valuable resource for students or professionals engaged in Community Cultural Development processes. My own research on the topic has been assisted greatly by Penny’s ability to distill years of experience into such clear and concise areas of practice”.*

**Neal Price Arts Worker, Ross Bower Award Recipient 2003  
Brisbane, Australia**

*“In support of human understanding and well-being Penny Eames you have given us what is desperately needed in today’s society - a very important and useful framework and a clear structure to help build and strengthen cultural capital.”*

**Dr Robin Philipp - MBChB, FRCP, FFOM, FFPH, FAFPHM, MSc (MedSc), DPH, DIH, DCH.  
Consultant Occupational and Public Health Physician in the Bristol Royal Infirmary, (BRI)  
England.**

*Your Cultural Well-being and Cultural Capital Book was very interesting and it was very difficult to leave without finishing the book. Last night I could finish once, I will go through once again within next 2/3 days. After going through I understand that every sentence of the book is very important. I liked your expression about social capital, and as a student of development particularly the measurement of culture in terms of opportunity cost.*

**Khan Ferdousour Rahman Independent Freelance Development Consultant, The Daily Star and the  
Financial Express, Dhaka, Bangladesh.**

*“Social capital is now accepted and understood. Penny Eames has now wonderfully introduced the term cultural capital and given it clear and well defined parameters. Congratulations”*

**Neil Sinclair, Mayor South Waikato District Council, New Zealand**

*“Penny thank you, this is an inspirational, engaging read abundant with forward thinking concepts towards healthier communities. A brilliant read, abounding in practical creative insights towards healthier communities”*

**Jeanette Baalbergen NZRN, Poet and Arts Worker/ disability sector, Auckland New Zealand**

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Cover picture: *Green man – a chain saw sculpture in Tokoroa, New Zealand. This is a timber town and the sculpture celebrates the culture of the town.*

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## Foreword

I recommend this book to anyone who cares about our communities and the children who grow up in them and to all who want to make those communities better places for us all to live in.

The book represents the culmination of 25 years of work by Penny Eames in the field of the arts, education and cultural well-being.

Her analysis and thinking has been influenced by her work in the arts and education sectors and in communities, in prisons with inmates, in hospitals and institutions with patients and staff, and in a range of other communities, including those of people with disabilities, young people, the elderly, and refugees and migrants.

Penny Eames' work and her philosophies have influenced my view of culture and well-being throughout my time in Parliament, particularly in my role as Associate Minister for Arts and Culture.

Penny has taken me into prisons, hospitals and community art places. She created the idea of linking together these places that we now think of as creative spaces. She has arranged for me to open creative spaces and exhibitions in them; to see creativity and performances by people on the margins of society. I have also launched many of her books and she has challenged me to think broadly about the role of arts and culture.

In July 2001, I took Penny Eames' books to South Africa as gifts on an official visit. That visit was to acknowledge that, 20 years earlier, the Springbok rugby team had toured New Zealand. The team was (nearly) all white and a large number of New Zealanders objected to this unrepresentative team coming here from a multiracial country governed by apartheid. I was one of those demonstrators. There were major demonstrations across New Zealand and one of the games, in Hamilton, was stopped by protesters.

Many people in New Zealand and South Africa believed that when the response of New Zealanders of all races to that tour was beamed into the homes of white South Africans, it was part of the beginning of the end of apartheid. I believed that New Zealanders had an ongoing obligation to offer support for the new South Africa.

By taking Penny's books to South Africa we started a discussion across the two countries. That discussion resulted in the South African Department of Arts and Culture and Department of Correctional Services adopting the Art against Crime and the Art in Prisons policies. Penny Eames' work here in New Zealand gave models which have been taken on and adapted in South Africa. For example there are choirs in every prison in South Africa and music, dance and the visual arts are being used to support and enable community development, health and education projects in many areas.

In this book Penny takes her practical experience further and describes her philosophies of culture and cultural well-being. She looks at the phases of culture and how people and societies move between those phases. She also looks at how the arts and arts and cultural festivals; celebrate these phases. She, further, explores ways culture can be used as the basis for social change.

The second part of this book is practical. Penny tells us that theory is only the beginning. Strategic planning, investment and action must follow.

I have seen Penny implementing her ideas through Arts Access Aotearoa and since her "retirement" she has developed these ideas further.

I have watched as she has put programmes in place, over many years, which have enabled people to discover their own potential and which have given many people written off by everyone else, an opportunity to participate and contribute as artists and citizens.

Penny's work seeks sustainable solutions for social problems using tools from the many strands of our multicultural heritage, assisting people to find what works for them, individually or in groups. Penny's objective is to enable everyone whatever their ability and whatever their circumstances, to find their full potential. I warmly recommend this book which will help you draw out the full potential of your communities as well.

I commend this book to you.

Hon Judith Tizard  
Associate Minister of Arts and Culture  
Government of New Zealand



Photo - Jenny Stevens

Hon Judith Tizard with an artwork by inmate "Dave". It was a gift to the Minister from the Auckland Prison Art Programme and is now hanging in Parliament Building in Wellington, New Zealand

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Young inmates in the South African Leeukop Prison performed for me during my visit in 2004. While the instruments are old, the spirit is rich and the music and atmosphere magic.



Markets throughout the world provide social connectedness.  
They also express the cultures of the people who work and shop in them..

From top to bottom Apia, Samoa; Helsinki, Finland; Melbourne, Australia; Penang, Malaysia and Wellington, New Zealand.

## Chapter 1 Introduction

This second edition of this publication aims to challenge community leaders, arts administrators and the cultural sector generally, to think about cultural well-being and cultural capital as two of the keys for transforming economies, places and lives. It builds on feedback from the first edition and adds information on communication between cultures and the meaning of the word “capital” and the phrase “opportunity costs” and their relation to culture and cultural capital.

As a significant number of readers of the first edition of this publication were from throughout the world – Australia, India, Iran, United Kingdom, United States, Netherlands, Finland, Philippines Singapore, South Africa, Samoa and Belgium – this is an international edition rather than focused only on New Zealand.

This edition does continue to present readers with a different way of thinking about how we could develop, invest in, and use culture and ways to treat culture, as a valuable public asset that can transform communities, while giving arts and culture a central role in society.

Discussion that could be generated by this publication should enable readers to:

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

We recognise that this is not an academic publication, but rather a thought-based piece that intends to inspire organisations, businesses and individuals to design creative, positive solutions and actions that transform economies, and build creative communities.

In this book, culture, well-being, capital and cultural capital are defined, starting with traditional sources, and then acknowledging that the meanings of these words and phrases have changed over time.

It goes on to suggest ways to measure opportunity costs associated with using or not using cultural capital. Further, it suggests ways to calculate net benefits, and thus provide positive solutions to some global problems.

It is to be hoped that by using culture and cultural well-being as the keys to peace, reconciliation and economic transformation, we can contribute to the alleviation of worldwide problems such as poverty, starvation, violence and culture clash.

The second part of this book contains practical suggestions for action, ideas for the measurement of cultural capital, and includes some information regarding the New Zealand Local Government Act 2002 and its vision of cultural well-being. The practical suggestions also include: ways to measure cultural capital; how to use culture and cultural capital as economic tools; practical policy development ideas; and the development of third places for social connectedness.

Observations and research have convinced me that all cultures can be viewed as having positive characteristics and that diversity is a beneficial resource for our societies.

When observing the role that culture plays when people are confronted by world tragedies associated with war or terror events, natural disasters, cultural intolerance, misunderstanding or media misrepresentation, we can see how vital it is that we acknowledge the important role that cultural diversity and respect play in relationships and global stability.

The publication may be a starting point to encourage you and your communities to analyse and draw out the different values, ideologies and histories that occur in minority cultures, and use these and the positives of your cultures to provide innovation and stimulation for the benefit of all.

I also hope that this publication will encourage decision makers to think of ways they can recognise and value culture as a starting point to transform economies and create social inclusion, understanding and connectedness within our societies.

The background and inspiration has come from consultancy work involving cultural programmes in the United Kingdom, Fiji, Australia, New Zealand and South Africa. This, along with my work for Arts Access Aotearoa, has included visiting and observing the impact of cultural values on the economic well-being of many diverse societies. Since writing the first edition I have become involved with the private sector using cultural capital to design a sub-division and to review the effects of sponsorship. Hopefully this publication will lead other private and public organisations to learn to appreciate the assets of culture and use them in their work. These projects and 25 years of working with the not-for-profit and government sectors shows that we can find positive solutions to social, economic and environmental issues through recognising cultural capital and using that asset as a development tool.

The participatory research methodology used has included a mix of workshops and individual interviews within communities to identify their positives, with particular emphasis on local resources and assets, including histories, ideologies, values, behaviours and rituals. Once these interviewing tasks were completed, further workshop exercises drew attention to local raw materials, events, venues, people, resources, funding partners and community assets that could be developed to create industries or enhance well-being. (Eames 2003 & Eames 2004a)

In my research, communities identified their own cultural, social, economic and environmental capital and used this information for economic and social gain. They designed projects that would see them and their local authorities invest in these cultural assets and work towards the objectives of promoting economic, social, environmental, spiritual and cultural well-being. Positive differences did occur when money and resource investment was used to give ownership and enhance the cultural capital.



Photo - Philip Eames

Going to the market in the Peru. This ancient culture is reflected in clothing and customs.

## Part One: The Theory

### Chapter 2 Culture, Well-being and Cultural Well-being

- Myths, histories, ideologies, values, rituals and languages are expressions of culture.
- Health, happiness, and prosperity or comfort, are ingredients of cultural well-being.

This chapter discusses theory and an understanding of the concepts associated with cultural well-being, capital and culture generally.

The words “**culture**”, “**well-being**”, “**capital**” and the phrase “**cultural well-being**” are used extensively these days and appear to have as many meanings as there are writers and commentators.

While we can note that there are still some administrators and commentators who take a narrow view of cultural well-being, this book looks at the concept broadly.

While sympathising with the narrow approach, we take a much wider perspective, and suggest that the cultural sector would benefit if it recognised that arts and culture are a key feature in the whole of our lives, and central to community planning.

Understanding that culture and the arts are integral to culture and development should mean greater investment in a much broader way than just in the professional arts industries.

This wider view of culture is linked to development, understanding of, and the investment in cultures to achieve well-being. In New Zealand we have already moved a long way towards this view by including cultural well-being in the New Zealand Local Government Act 2002. In that Act, the quadruple bottom line refers to the four pillars of sustainable development: social, economic, environmental and cultural well-being.

In November 2004, the Community Development Network (Cultural Development Network 2004) Melbourne ran the Fourth Pillar conference, where cultural well-being was acknowledged as being equal to the other forms of well-being. The work of Jon Hawkes influenced the conference with his book on Cultural Well-being (Hawkes 2002). This publication supports that view.

Before we could work on finding positive solutions involving cultural well-being, we needed to be clear about our definitions.



Creative expression of teenagers at Te Ao Marama Youth Creative Space in Hawkes Bay

## a) Culture

In this publication and our work generally (Eames 2001, 2003, 2004a) we use the UNESCO definition of culture adopted in the 2001 Declaration on Cultural Diversity (Our Creative Diversity, 1995)

*...culture should be regarded as the set of distinctive spiritual, material, intellectual, and emotional features of society or a social group, and...it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.(UNESCO 2001)*

In *Culture and Identity in New Zealand*, David Novitz and Bill Wilmott (1989) make a similar comment:

*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 people.*

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

The most common use of the term “culture” describes the sum of human behaviours: myths, histories, ideologies and values as expressed through the rituals and activities of any group.

Culture may also indicate human groupings including business cultures, ethnic cultures, and popular or youth cultures. It can also refer to a prevalent attitude, such as a culture of war, ignorance or indifference.

Culture is manifest in the complex patterns of behaviour that evolve over time, which define any group. It includes manners, social codes, good or bad taste, forms of address, food, dress, attitudes to time, place and social status, politics, modes of communal action, and how people respect others.

Most people belong to a variety of cultures and subcultures through their membership of communities, ethnic groups, social classes, age groups, religions, workplaces, organisations, sports clubs, schools and casual groups.

So when we work with culture, we deal with sport, religion, recreation, leisure, work, the arts and histories, festivals associated with birth, death, and marriage, religious observances, ceremonies, literature and exhibitions. We also deal with the way people behave in their homes, streets and other public spaces.

Of significance to this thinking is the work of the late Clifford J. Geertz, who died in November 2006. Of particular interest to anyone reading this publication would be his book *The Interpretation of Cultures*, but also his other publications. He wrote extensively about what he called ‘interpretive anthropology,’ he stressed that we need to find ... *the systems of meaning, beliefs, values, world views, forms of feeling, styles of thought, in terms of which particular peoples construct their existence.*” (Geertz C 1977) Geertz provided thinking on social and cultural intercommunications that have influenced a wide range of disciplines in academic circles.

## b) Well-being

When we discuss culture as one of the four pillars of sustainable development, we often include the word “well-being” – the four pillars being social, economic, environmental and cultural well-being.

In the New Zealand Local Government Act 2002, one of the purposes of local government is stated as being:

*...to promote the social, economic, environmental, and cultural well-being of communities, in the present and for the future. (Local Government Act 2002)*

Unlike the definition of culture, the meaning of well-being has not changed markedly. In many of the dictionaries consulted the meaning was broadly as follows, although a couple of dictionaries included the word welfare as part of the meaning:

*Well-being - good health, happiness, and prosperity; the state of being healthy, happy and prosperous. (New Zealand Oxford Dictionary 2002)*

The Maori view of health and well-being is slightly different, but provides us with more depth, and is helpful in our understanding of well-being linked with culture:

Maori are New Zealand's indigenous people

*[The Maori view] incorporates all aspects of a person's internal and external worlds. It assumes health in the spheres of physical, psychological, spiritual and family well-being and a balance among the individual, their environment and those around them. (St George 2004: pp 46-47)*

There are many discussions of what constitutes well-being on the Internet, especially in education literature. These additional meanings include resilience, self-esteem and comfort, but for this publication the definition we will use is the dictionary meanings of health, happiness and prosperity, yet with recognition that prosperity can also mean comfort and welfare.

As a result, to define well-being further, it is necessary to understand the concepts of health, happiness and prosperity.



Granddad Hubert Eames blows out the candles on his birthday cake with the help of Grandchildren Jonathan, Emma and Emily Eames. Alistair Eames looks on. Health and happiness is so often associated with family and family rituals.

### i) Health

The word “health” involves the extent to which individuals or communities achieve their physical, social or spiritual potential.

What is understood by health has changed over time and can be expected to change further with technological progress, medical advances and global improvements in sanitation and housing.

However, health is much more than treatments, diagnoses and the specialist realm of medical models and health professionals.

Although it is hard to recognise, the social environment and cultural behaviour also influence health. We are increasingly shown that health comes through lifestyle choices; through promotion of physical fitness and reduction of mental or emotional stress.

### ii) Happiness

Happiness is difficult to understand and as a concept it is constantly changing, depending on expectations and values. There is a debate on the Internet and the media about what happiness means and many articles on the meaning of the word are being published.<sup>3</sup>

The old saying that money doesn’t bring happiness is of course only partly true. We acknowledge money enables us to have more options, expect more variety in life to achieve our personal goals. However, recent Australian (Oswall 1997 pp 1815 -1831) research takes a fuller perspective:

Happiness measures, Blanchflower and Oswald add, “can tell politicians and others how citizens value the different effects upon well-being of diverse influences such as unemployment, the divorce rate, real income, friendship, traffic jams, crime, health, and much else. If we can learn to exploit the power of statistical happiness equations, it should be possible to make public policy choices in a more coherent way than before.”



Happiness goes well beyond material wealth. This man in Bhutan was certainly happy to meet us.

“Some recent findings from statistical happiness research include the following, the authors note in their paper:

1. For a person, money does buy a reasonable amount of happiness. But it is useful to keep this in perspective. Very loosely, for the typical individual, a doubling of salary makes a lot less difference than life events like marriage.
2. Nations as a whole, at least in the West, do not seem to get happier as they get richer.
3. Happiness is U-shaped in age - that is, it falls off for a while, then stabilizes, and rises later in life. Women report higher well-being than men. Two of the biggest negatives in life are unemployment and divorce. More educated people report higher levels of happiness, even after taking account of income.
4. At least in industrial countries such as France, Britain, and Australia, the structure of a happiness equation looks the same.
5. There is adaptation. Good and bad life events wear off - at least partially - as people get used to them.
6. Comparisons matter a great deal. Reported well-being depends on a person’s wage relative to an average or “comparison” wage. Wage inequality depresses reported happiness in a region or nation. But the effect is not large. (Francis 2006)”

As noted above, expectations change throughout our lives, and as we all know, happiness comes with the many little things Charles Schulz (2006) depicted in his book *Happiness is...* and in his Peanuts cartoons. We certainly find real satisfaction in a multitude of things we do and things that happen to us.

Happiness can also relate to experiences of “flow”. This term was coined by Mihaly Csikszentmihalyi (1990) in *The Classic Flow: The Psychology of Optimal Experience*. Flow is the experience of being carried along and totally immersed in an activity such as playing an instrument, listening to music or playing a sport. Flow is considered to be a state of happiness and can certainly enhance well-being.

The Kingdom of Bhutan is a nation where religious (Buddhist) and secular administrations are carefully balanced. They are cautious of Western values changing their culture.

*In a response to accusations in 1987 by a journalist from UK's Financial Times that the pace of development in Bhutan was slow, the King said that Gross National Happiness is more important than Gross National Product.*

### iii) Prosperity and Comfort

When we look at the visions of poverty that are prevalent worldwide, we see that prosperity and comfort certainly need to be included under well-being.

Although prosperity tends to be seen in monetary terms, when viewed alongside the above definitions of health and happiness, the term becomes broader; hence the importance of the word “comfort” alongside it.

For the purposes of this publication, we need to look at prosperity as including prosperity of the spirit, family and harmony, and the opportunity to make choices.

A recent report on the state of the Gabon Republic in Africa reveals not only a severely depressed economy, but one in which the overwhelming culture of corruption has resulted in a chronic and all-pervasive stalling of community life. Not only have the roads, social services, health and housing infrastructures ceased to work, but life is restricted to day-to-day considerations, and the immediate need for food and clothing.

Here is a society in which their decline has a meaning rooted in the situation of their culture. If the spirit has gone out of the life of a community, this can be the result. ([www.reason.com](http://www.reason.com))

## c) Capital

The word *capital* in this book refers to money and assets and the way they are used for economic gain. Economics lists land, labour and enterprise as being necessary in the production of capital.

By adding the word **culture** to the word capital (cultural capital) we are asserting that to create capital we need to recognise that in a process of building the economic base of any community, it is necessary to include in the meaning and production of capital the ideas of “creativity, imagination, innovation, ideologies, history, values and rituals.”

By acknowledging the word enterprise in the meaning of **capital**, it is also possible to acknowledge the combined value to the physical, intellectual, spiritual and monetary assets. These extra assets seen within cultural capital enable the inclusion of environmental, social and cultural dimensions in the capital asset base of a community. It could be suggested that these extra dimensions can enable us to grow a broader, more inclusive and more creative competitive global economy.

If we acknowledge the educational use of the word **cultural capital** as referring to educational roots, we can see that cultural capital includes the skills of those who labour or provide the means of production – the imagination and the creativity as well as the physical and environmental assets.



Tapa cloth making and printing in Savaii, Samoa

## Chapter 3 Cultural Change and Dynamics

- Cultures are not static; they have fluctuations and stages. They evolve, adapt and change according to the pressures that are placed upon them.
- However, cultures become stuck and static when their members are afraid of change and they react to emergent cultures and diversity by adopting a rigid or aggressive stance. There can be similar resistance to new technologies and innovation.

This chapter aims to explore the fluctuations and phases of cultures, and to provide a mechanism by which we can understand and truly value the contribution culture makes to society.

It is important to note the ways cultures interact with and influence each other, and to consider the variety of dynamics and behaviours that are characteristic of different cultures.

We know that different cultures have a wide variety of ways in which they express themselves, so it is important for administrators and cultural workers to see these as opportunities for positive interaction, thereby enhancing understanding between cultures.

Because there are so many different cultures, each with their own range of myths, histories, values, ideologies and rituals, working across cultures is hard and slow.

Understanding involves considerable analysis, planning, thinking and listening. Without this kind of thoughtful approach, it is easy to ignore the presence of generalisations and prejudice beneath the surface. These generalisations are fuelled by lack of communication and understanding between different cultures.

Within the broad Asian group, for instance, there are significant differences between Muslim, Hindu and Buddhist cultures. Similarly, there are critical differences between Roman Catholic, Protestant, Baptist, Mormon and Seventh Day Adventist religious cultures within Western societies.

Other subcultures sensitive to difference include those of people with visual or hearing impairments, or intellectual disabilities, for whom misunderstandings can be a daily irritant.

When we are being lazy about cultural differences and judge them from a distance, we tend to clump people together, assuming they are all the same, yet there are different phases, variations and complexities inherent in all cultures.

For example, there are often rigid (or static) fundamentalist sections of a culture alongside other members who are more flexible in their attitudes.

Some people are slow to accept change, while others embrace new directions enthusiastically. The dynamics of development and growth are often seen at the points of contact between these kinds of contrasting groups.

Certainly, cultures evolve; they have to respond to aspects of other cultures and other phases of their own cultures. Javier Perez de Cuellar comments:

*...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, of power. (De Cuellar 1995)*

It is therefore extremely important to understand that cultures change and have emergent, mature and static phases.

Awareness of the dynamics of culture contact enables us to design projects that encourage communities to understand, respect, learn about and appreciate each other, allowing social inclusion and engagement to take place.

Increasingly in Western countries, there are groups and communities who are resistant to this kind of change. Some of them protect themselves behind walls and security systems (walled suburbs). They reject, or feel threatened by, people who are different from themselves, whether because of race, sexual orientation, ability or socio-economic status. Their way of life is designed to ensure that they never meet anyone who is different, so they lock themselves into a behavioural loop that ignores the benefits of social inclusion.

Some of these communities are showing themselves to be intractable, which is probably more frightening than ghettos of unemployed, or inhabitants of informal towns on the outskirts of cities.

### a) Emergent, Mature and Static Cultures

During any analysis of cultural change and dynamics, we can recognise that there are different phases of cultural behaviours, and that cultures move between phases, sometimes retrenching; sometimes advancing; sometimes experimenting; and sometimes becoming static, rigid and conservative.

Pakeha is the name given to non-Maori New Zealanders – usually white.

In my Master of Arts (Applied) thesis (Eames 1993) I examined the different phases of New Zealand's Pakeha culture through structured interviews with a group of passionate gardeners. In the thesis, I described the phases of New Zealand Pakeha cultures in terms of the residual culture represented by the garden, with the paradise garden representing the aspirations of a dominant culture, and the environmental pick-and-mix garden representing the emergent culture of our modern life.

Interviewees had moved through phases within their own culture and that their gardening styles reflected these phases. It was noted that most of them had changed their gardening style progressively through the phases of Pakeha development that characterised their own culture. They had adopted artistic styles from different phases and moved between gardening cultures.

While examining gardening and gardening styles, the same cultural phases could be seen in Pakeha music, visual arts, literature, fashion, home design, sport, recreation and workplace behaviours.

While acknowledging the depth of these phases, it is important to acknowledge that cultures are also influenced to change by:

- a. The type of encounter they have with other societies. Predominant, of course, is the balance or imbalance of power between them, and the different ways they exert influence on one another – whether by force, economic pressure or political power.

- b. The influence of external pressures. These may be influences such as environmental change, including natural disasters, nomadic life or war.
- c. The influence of internal pressures. These include developments in areas such as religion, science, commerce and technology.

For this publication the phases have different names. They describe the various phases and fluctuations of cultures: emergent/formative, mature/stable and static/rigid. The titles are broad, but they show how the different phases relate to each other, and have enabled us to understand flows between and within cultures.

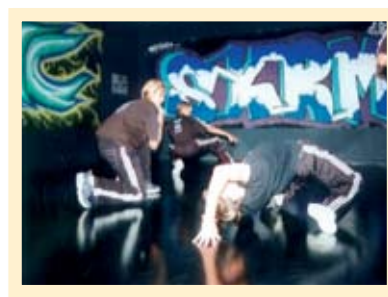
Such an evolutionary viewpoint accepts that societies have to adapt to survive. Additionally, both individuals and groups can move between the cultural phases.

### i) Emergent/Formative Cultural Phase

The emergent or formative cultural phase describes the beginning stages of a culture, when its codes are being defined.

Such cultures are often small and exist within a mature culture. The infancy or youthfulness of these groups usually means that they are adaptive and experimental in the styles they assume to survive. Such subcultures can range from interest groups to political movements.

Young people at the Dowse Art Museum in Lower Hutt celebrate their youth culture through break-dancing and graffiti art, communicating with dance and their own written script.



Young people at the Dowse in Lower Hutt celebrate their youth culture through break-dancing and graffiti art, communicating with dance and their own written script.

At the emergent stage, the codes, styles, histories and thought forms of a group are fluid. As it is a phase of experimentation, patterns are readily displaced by outside pressures. This is because there has not been time for the consolidation and subtle interweaving of habits, language, value systems and ideologies. Under heavy pressure – from another dominant or aggressive culture, for example – the emergent culture may be forced into a rigid, defensive stance, like premature old age.

Youth cultures are familiar examples of this process. Members of these cultures become defensive when confronted by adult authority in the dominant, or mature, wider society and their behaviour is defiant, often extreme. Opposition from the mature culture often results in subversive reactions among members of the emergent culture. For example, youth cultures may invent a semi-secret *patois*, or adopt unique codes of fashion.

Sometimes, a mature or stable culture may choose to tolerate and assimilate an emergent culture. This usually happens because the emergent culture is not regarded as a threat, and because it exhibits sufficient acceptable underlying values and beliefs.

Mature cultures may even be flexible enough to use the emergent culture's forms of expression to provide innovation and creativity in their own arena.

Innovators, artists and creative people are often part of the emergent culture. They push the boundaries of the mature culture, which then adapts in a process of mutual growth.

## ii) Mature/Stable Cultural Phase

The mature or stable cultural phase refers to modern cultures with a long history, which have survived many internal and external pressures.

Examples include centuries-old mobile societies based on trade (Eastern) or on seafaring (Pacific) lifestyles. These cultures have had to maintain adaptability throughout their history, and have evolved patterns for survival in the face of a huge range of human and environmental influences.

The mature culture is not afraid of change or development. It is responsible for drawing the best out of the emergent/formative cultures in the same way that a parent encourages and nurtures a child. The child makes mistakes, but the mature adult uses those mistakes to enable the child to grow.

In other words, the nurturing of new and exciting ideas is part of a mature culture. When cultures become risk-averse and move to the static/rigid phase, this nurturing stops, and the new ideas of the emergent/formative culture are crushed. The mature culture adopts a “yes – and” (let’s try it in your way) rather than the “yes – but” (maybe in our way or not at all) attitude as it takes on new concepts and absorbs the risks created by ideas that might seem radical.

If we think of some of the radical developments of the last 10 years, we can see that there was always someone to nurture those ideas and bring them into being. We only need to look at the development of the Internet, e-mail selling schemes and text messaging to recognise that new technologies, when nurtured, can quickly become part of the mainstream mature culture.

Mature cultures manifest adaptive inclusiveness. This cultural phase balances retention of past cultural resources with the need for innovation. Such cultures are seen to be rich and coherent, without the restrictions of a defensive response. Their arts, literature and music are varied and their festivals are inclusive of cultural diversity.

On a local scale, there are examples of small, mature communities responding to drastic change. The closure of a large factory in one such community caused the town leaders to assess their cultural assets. Instead of becoming angry and distressed, they chose to focus on features that could add new colour and life, provide new commercial possibilities, and enable youth and outsiders to have a place in society. They became a vibrant subculture within the stability of the wider society.

Mature phase cultures have institutions, democratic systems, academic organisations and rules of law, but they also have the flexibility to analyse and adapt these aspects of their culture if necessary.

To give consistency and stability to the mature culture there is a need for formal structures, institutions and rules; however, once these structures stop developing alongside changes in society, a culture may become static or rigid.

We have today what we should think of as a great asset, namely the presence of immigrant communities within our wider community. These new settlers, who are members of mature cultures, can enhance our lives if their festivals, traditions and lifestyles are valued and valuable. They increase our cultural capital.



Photo - Stephen Eames

Children from Muritai School visit the Rehua Marae in Christchurch.  
The Eastbourne class is made up of mainly Pakeha children.

### iii) Static/Rigid Cultural Phase

The static or rigid cultural phase describes developed cultures that exhibit little or no adaptability. David Bohm is helpful for understanding this cultural phase. This twentieth century physicist was involved in efforts to facilitate change in organisations. (Bohm D, Factor D and Garrett P 1991). We could use the word “culture” where he uses the word “organization”.

*...no organization wants to be subverted. No organization exists to be dissolved.*

*An organization is, by definition a conservative institution.*

*If you didn't want to conserve something, why would you organize? Even if an organization runs into serious trouble - if perhaps, its market or reason for existence vanishes - there remains a tremendous resistance to change.*

*I suggest that the most one can hope for is a change in the more superficial elements which would naturally occur...and maybe that is all that is required to accomplish its aims.*

*But any deeper change, any change that might threaten the very meaning and therefore the existence of the organization or its power relations would tend to be rejected - perhaps subtly and tacitly - because such vulnerability would not only be threatening to those within the group, but almost certainly to those who perceive from without - perhaps from higher up the corporate ladder - what this sub-grouping of their organization is getting up to. (Factor, D 1994)*

This is a familiar picture of cultures in the static or rigid cultural phase. In this phase, communities (or in Bohm's case, organisations) are rigidly hierarchical and intolerant of external threat or internal diversity. Their ideological structures tend to become elaborate dogmatic systems, and free enquiry or research is discouraged. Great energy is devoted to internal and external defences, and there is no support for creative endeavour or experimentation.

Limited adaptability in a rigid culture is often accompanied by a decline in the quality of human interaction. Refusal to adapt to outside reality is ultimately deleterious and encounters with other cultures are doomed to violent outcomes.

Examples of static or rigid cultures include powerful corporate structures that develop autocratic information control strategies in response to competitive pressure. They fail to adapt in a competitive economic environment, obliterating creativity.

Similarly, there are administrative bureaucracies and religious or legal systems that do not adapt. The same inflexible thinking underlies the building of walled suburbs, and calls for increased immigration control or legal limitations on youth behaviour and dissenting cultures.

We see contemporary examples of rigid cultures in the religious fundamentalism assumed by both Christian and Islamic extremists in the defensive/aggressive duel between their cultures.

Similarly, in the United States, debates between pro-life and abortion law reformers, and between gun lobbyists versus advocates of gun control, show how rigid, extreme attitudes can be assumed by people on both sides of an argument.

Indeed, many behaviours of the USA government since 9/11 have indicated a rigid culture. Yet within American culture, there are still significant examples of innovation, growth and maturity, regardless of the rigid influence of fundamentalism and conservative control coming from the White House.

Unfortunately, resistance to change could invade any establishment, even arts organisations can become rigid and forget about creativity.

Arts organisations should analyse where they sit on the cultural phase continuum. If they are becoming static or rigid, they should reassess their role as innovators and turn towards emergent or formative behaviour.

## b) Cultures Communicating

A significant challenge for society is the need for us to design new processes that will encourage communication between cultures and across the phases of culture – emergent with static; mature with static; mature with emergent – whether as parts of one community or between different cultures.

We need to recognise that public or media-based communication is not enough in itself to create tolerance or understanding. What is necessary is that where there is cultural diversity direct interpersonal interaction creates situations from which solutions – negotiation or compromise can emerge. We know that people fear the strange and unknown, yet we also know that most people are amazing in their ability to absorb new and innovative ideas, especially if the idea is communicated clearly enough and simply enough.

People identify better with the smaller groups to which they belong by history or choice. Thus smaller groupings have immense value in that they represent the intimate face of the larger society. The interactions overcome the fears that arise from unfamiliarity. It is here in **local** settings that we find answers to the problems of multicultural living.

To bridge the differences between cultures and cultural phases it could be more effective if we looked more seriously at avenues that create what is increasingly called “social connectedness”, a process which could bring understanding as well as knowledge.

Social connectedness also refers to people joining together to achieve shared goals that benefit each other and society as a whole – this may range from working together as part of a business to contributing to their communities through voluntary groups. (Social Report 2006)

This concept of social connectedness has to be based on greater communication between people and cultures as it depends on community interaction as a start. Maybe by adding festivals and joint celebrations of events at local levels we can increase this connectedness and enhance understanding.

What we require is a kind of communication that is open to diversity and differences. Once this process is in place it may be possible to celebrate the diversity and to eliminate the fear of the unfamiliar. What we do know is that cultures do adapt, change and become innovative, during all of the cultural phases.

To aid us in this process it is necessary to understand the way communication works and what happens when messages and images flow between people and communities. The lines (channels) and systems of social interaction for groups are disproportionately more complex as the size of the group grows. The relationship is mathematical – the units increase arithmetically, the interconnections, geometrically.

For instance, we need to be aware that between:

- a. two people there is one two-way channel of communication flow – one talking or communicating, while the other listening and then the reverse.
- b. With three people – there are still three two-way channels (diagram 1).
- c. However, four people require 6 two-way communications.
- d. With six people there needs to be 15 links or channels (diagram 2)
- e. Twenty people need 190 lines of communication
- f. Fifty people have 1,225 lines of communication.

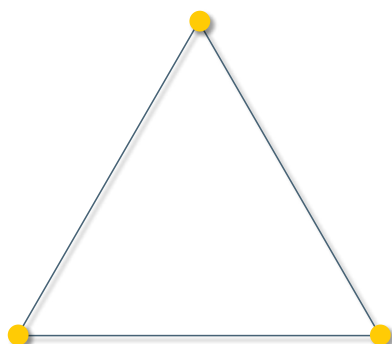


Diagram 1 – 3 people communicating

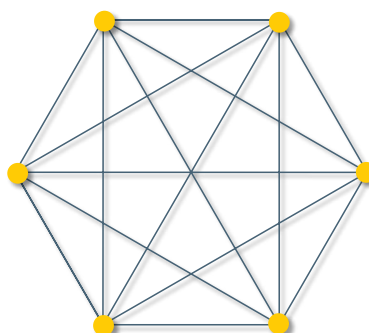


Diagram 2 – 6 people communicating through 15 channels

Hence between up to four people communication flow is straightforward, but the minute you get to six people with fifteen channels many members of the group will not make direct contacts and some people will not receive the information, leaving the possibility of misunderstanding between them.

The larger the number of people the more complex the communication and the more likely it is that there will be misunderstandings.

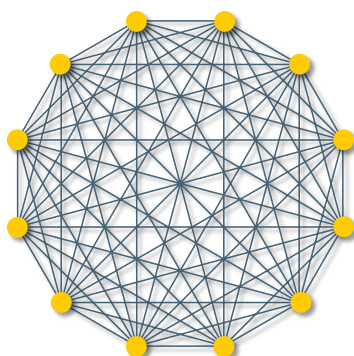


Diagram 3 - 12 people communicating through 66 communication channels.

Social complexity within our modern societies makes these communication channels more important as we add different languages, priorities, experiences, age within cultures associated with the phases of cultural development.

The insights of the late economist Ernest Schumacher into the way cultures operate are described in his book *Small is Beautiful: Economics as if People Mattered* (Schumacher 1973). These insights cover an aspect of economic theory that foreshadowed many modern theories that have taken into account cultures and community interaction.

Schumacher illuminated the fact that humans communicate and are more adaptable to each other when they meet in small groups. He stressed that large aggregations of people need to be organised in smaller groupings for successful performance and to facilitate effective communication. One of the phrases he used was “smallness within bigness” (Schumacher 1973). By this he was stressing that any large organisation must behave like a related group of small organisations.

We do in fact, belong to small groups within the larger community and it is possible for us to move between these smaller groupings.

As examples of interaction we can see that the codes and customs, of our family group can differ from the requirements of the sports club or the commercial organisation in which we work. In the same way, the cultural values of the religious organisations to which we belong by inheritance or choice, may lead us into discussions relating to the school curriculum or regulations and how some solution can be found for these personal cultural differences.

Friendship groups are sometimes stressed because of different or changing loyalties and differing codes of dress or social etiquette. Members have to resolve these before they cause them to avoid or be avoided by others. These lines of interaction in their positive form are necessary and ensure productive cooperation within a stable wider community.

Later in this book we will suggest the development of “third places” which are special local settings by which we can encourage greater social connectedness. (see p55)

For the larger group, with all its richness of institutions, thought forms and custom, fostering a rich interaction between its members and sub-cultures can lead to the emergence of a productive diversity and new and creative outcomes.

### c) Understanding the Spark of Creativity

- Interaction is the creative spark that enlivens and innovates a culture.

Now that we understand culture and well-being, it is possible to see how they influence the economic and social growth of our societies. These interactions constitute the essential creative spark that is necessary for us to move our societies towards sustainable development. In other words, culture and cultural interaction are the ingredients of original thought, imagination and 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. (De Varine 1976)*

Positive, diverse cultures that combine the emergent with the mature are most likely to be innovative. In *Creative Cities*, Richard Florida (2002) emphasises the importance of talent, tolerance and technology in making creative and innovative cities.

*...it's not just technology or knowledge or information that powers economic growth.*

*It's no longer...raw materials or physical labor.*

*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 – seem to suggest as far as they have got – that technology powers economic growth.*

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

*That “creativity” – human creativity – our ability to be creative, is what really powers economic growth.*

*And creativity comes in many different kinds and styles.(Florida 2003)*

Florida's speeches and publications embrace creative people in both the business and social sectors, recognising that each gives to the other and encourages cities to grow in a positive interactive way.

Essentially, Florida gives an economic value to cultural capital. This is because the dynamics of culture require a certain creative edge for their successful development. This is also why risk is important. Freedom from constraint, and from the expected patterns we see when watching children learn by experiment, is a really good way to see how experimentation and risk-taking aid development.

Many people believe that there has been a subtle change among firms since the shocks of Enron and 9/11. They have become more risk-averse, and have curtailed their ventures. There are famous examples including photocopying not being taken on by Kodak and the Swiss clock industry being slow to take on digital watches. How many other examples will there be as companies cut their experimental budgets and only employ safe, conservative staff?

This fear of experimentation and change within our cultures does not encourage development or enable the spark of culture to give us growth.

#### d) Culture and Identity

- Culture is the pattern of our society.
- Identity is expressed through culture.

Different societies have different perceptions of the relationship between culture and identity. For many, the arts, literature, performance, sport, histories, treasures, clothing, embroidery and weaving are all living expressions of their cultures. This is in contrast with some European-style cultures, where the arts have existed under a tradition of patronage and are therefore still seen as specialist sidelines, protected in museums or by the academic.

Discussions led by indigenous people in North America, New Zealand and Australia show that culture and identity are closely woven together. The total of their behaviours, including art and history, define their identity; culture is not an add-on.

Emergent and mature New Zealand cultures are different from those of Australia, Great Britain, Europe, and the United States. New Zealand is beginning to understand that it has its own unique history, which is associated with heritage, culture, music, language, values and ideologies. Slowly, New Zealanders are acknowledging that the visual, written and performing arts created here express our identity. They belong to us and give us the culture that celebrates what it is to be a New Zealander.

Some say these changes are occurring because of New Zealand's isolation, but they are also influenced by increasing interaction between Pakeha, Maori and Pacific Island cultural styles. The rich, distinctive features of Maori, Pacific Island and other ethnic cultural styles have given them clearly articulated identities. As a result, the New Zealand identity and culture, with roots in the pioneering past, has been influenced by these other cultures, and is distinguishable from the Eurocentric pattern predominant less than a century ago.

Our own unique artistic styles are being reasserted and our culture is emerging in an exciting and vibrant way through music, visual arts, theatre and dance.



Messing about in boats is part of New Zealand's culture – whether Pakeha or Maori  
It is an important New Zealand cultural activity.

## Chapter 4 Reconciling Cultures

- Culture is defined by histories, ideologies, values, and the way we behave because of them.
- These ideologies, beliefs and behaviours are the structures that hold societies together.
- Respect for the histories, ideologies and values of other cultures, is the key to peace and social stability.

One of the challenges presented by interaction between cultures is the need to understand and respond to diversity and difference. This is why we stress the importance of knowledge and understanding, of tolerance and innovation within cultures.

In this chapter we note that there are aspects of culture that we share and which can bring groups together. There are differences that can be **respected** and **understood** and differences that provide **cultural diversity**.

People and communities require opportunities to understand and create cultural diversity and tolerance, even when they find some of the diversity unattractive or uncomfortable. Tolerance coming through knowledge and understanding.

### a) Shared Aspects of Culture

There are aspects of culture that **can** be shared and understanding can facilitate positive relationships between different cultural groups. These cultural groups may be large or small, and include national groupings as well as youth, gang, disability, workplace or religious subcultures.

Being able to look peacefully at aspects of other cultures and what we share with them is, hopefully, the beginning of understanding how we can work and live together in peace.



Florence, Elizabeth and Sarah Hardisty in the mid 1920s. They were strong pioneering women who shared their culture with their family. The emergent New Zealand culture gave women the vote in 1893. The first in the world. Florence was Matron of a Hospital and Sarah was a missionary to China.

### i) Histories, Stories and Myths

Firstly, we can share histories, stories and myths. These are extremely important as they are often the reasons why conflicts go on for years. It is important to look at the meanings of these histories, stories and myths so that we can fully understand rather than resist their role and significance to different cultures.

Histories are the recorded stories – handed down in written or spoken form – of events and people who influenced the development of any culture. They set down a succession of past events, usually from the viewpoint of a particular culture.

Histories are treasured as they give significance to heroes and ancestors. They account for the attitudes and values that permeate any group and may be re-enacted (and revised) through dramas, festivals or other public art forms.

Myths are stories in which the events of history have become elevated to the realm of the spirit. They are usually part of the religious aspect of cultures and are often associated with gods, or heroes of the past. Some myths have a spiritual element; some are stories with morals. All cultures share a fear of the unknown and myths often express or rationalise these feelings.

Myths and histories are both ways of respecting and remembering the past, and are essential components of all cultures.

### ii) Values

Secondly, we share the fact that values are embedded in every culture. We have expectations of what is desirable social behaviour. These values have been learnt by each culture from its unique history.

[www.worldvaluessurvey.org](http://www.worldvaluessurvey.org)

There are some values that most cultures share,<sup>9</sup> ranging from respect for other people, nurturing and caring for family, respect for the environment and the right to work, to loyalty to the ideologies of their culture. They also include respect for the codes of good and bad, or right and wrong, and behaviour that represents good manners and standards of conduct.

However, values may differ, even within a culture. This is particularly relevant when working with youth who may revolt due to negative experiences within a mature or rigid culture. Their loyalty and values may be aligned with a gang or peer group, rather than with the mature culture itself.

So while many values are shared within a culture, many are not, and these differences in value are at the heart of much social conflict.

There are many definitions for the word “value” on the Internet. Most are related to money, although some are associated with ethics, changing social needs, family values and values to do with crime and punishment. The clearest definition I found was:

*Value is a term that expresses the concept of worth in general, and it is thought to be connected to reasons for certain practices, policies, or actions. (<http://en.wikipedia.org/wiki/Value>)*

### iii) Rituals and Behaviours

Thirdly, rituals and behaviours constitute ways in which cultures speak to their members and identify themselves to each other. Rituals include performances and exhibitions involving poetry, music, visual arts, dance, theatre and other art forms. Rituals are also seen in sport and the running of institutions as varied as the stock exchange, the courts and learning environments.

Cultures also use rituals to express experiences associated with awe and wonder. The rituals of culture and the arts, such as architecture, music and visual arts, are used to reinforce or communicate the spiritual dimension of life.

One can even see a kind of spirituality in youth and business cultures. They both have rituals and superstitions, or create metaphorical gods and heroes to be examples to be followed and which give inspiration. Youth tend to worship celebrities as heroes, while members of the business cultures may reserve such honours for their founder.

More conventional spirituality has resulted in so much great music, architecture and art, which we can readily appreciate. For instance, we can share appreciation of Buddhist dzongs (monasteries) in Bhutan, the Chartres Cathedral in France, or the Taj Mahal in India. Architecture dedicated to gods inspires reverence and awe.

Modern not so beautiful equivalents might include stadiums (temples to sport), extravagant international head offices in London or New York, or the palaces and parliaments of governments.

Ritual actions – whether ancient or modern – are often symbolic behaviours. They may be conscious or unconscious; ceremonial or simply part of daily exchanges. The tea ceremony of Japan and the victory lap by athletes at the Olympic Games are examples.

In terms of rituals that are expressions of a culture's history, mutual respect and cross-cultural understanding are certainly possible. Appreciation of these rituals can be positive and shared, facilitating communication between cultures.

It is important to remember that uniqueness is not a barrier, and that familiarity with art forms and customs of other cultures helps us to redefine ourselves. Tolerance helps us to adapt.

Unfortunately, when there is cultural conflict, the negative rituals of war, political power games and other destructive expressions of fear and hatred are exposed.



Cultural well-being encourages the celebration of cultural. Here, Jacques Ninzigamiye from the Burundian Drumming Group, performs in the streets of Wellington.

## b) What Needs to be Negotiated?

Histories, myths and values are distinctive features of societies. They can be recognised and understood, but when we consider their differing meanings, we find there is emotional investment in this distinctive difference.

The things that cultures do not wish to share usually underlie conflict, so it is important that we look at these and see if understanding and respect are possible.

Injustices in history often linger for centuries and are difficult to correct. Apologies might help, but often the feeling of injustice is not easily brushed away. Even with financial settlements being negotiated with indigenous cultures in North America, New Zealand and Australia, the injustices of history persist in emotions and memory, and have to be dealt with.

I suggest that seeing and understanding these kinds of injustices from the viewpoint of the other culture is at least a start to reconciliation.

However, there is an aspect of culture which, although designed to maintain and strengthen it, actually *resists* change. This is ideology, which is the way in which beliefs are held together in coherent systems.

### iv). Ideologies

Ideologies include beliefs, political, social and economic views, doctrines, preconceptions and options formulated by a culture. They are part of the process of ensuring stability and security in the face of other cultures, and of dealing with fears. Recognition of ideological elements is important.

Sometimes religions are deeply threatened by challenges to their ideology. These religious aspects of cultures have the most difficulty in accepting cultural shifts. The function of religious ideological systems is to define a way of thinking and to give meaning to the myths of a society. In fact, they are often seen to enshrine the essence of a society's existence; the structures that hold it all together.

Therefore, we have to be aware of what happens in the rigid phases of Islam, Hindu, Roman Catholic, Protestant religions or fundamentalist cults. The different ideologies are often held onto with rigid passion and when lack of respect towards them is evident, violence can result.

The recent reaction of Muslims to the Danish cartoons is only one example of lack of understanding and respect for an ideology focussed on a belief that the image of their god should never be shown or satirised. More understanding and respect for this ideology would have encouraged the media not to publish the cartoons. In this case, freedom of speech, which is a Western cultural value, was seen to be more important than respect for key tenets of Muslim ideology.

If cultures are to live together, then mutual understanding is necessary to ensure peaceful coexistence.

When ideologies are threatened or disrespected, we have conflict and war. Indeed, it is reasonable to expect that when one religious culture is confronted by another, the ideological aspects of the latter are responsible for the prejudice, violence, and ultimately war which can result. We only need to think of the Protestants versus Catholics in Northern Ireland; Palestinians versus Israeli Jewish communities; Hindus versus Muslims in Pakistan; and currently Sunnis versus Shiites in Iraq. There are of course many other examples in most parts of the world.

While there are certainly other reasons for violence and war, including poverty and power, the religious aspects of cultures too often end up as liabilities rather than assets in terms of causing conflict.

In our approach to ideology we need to remember that they are often rigid, and not adaptive; they are also the brittle part of culture. As with the Communist ideology of Stalinist Russia, or Hitler's Germany, ideologies often do not respond to change and must sometimes be left to collapse or recede into obsolescence under the normal processes of social evolution.

© Penny Eames



This photo was taken at dawn while I was visiting the Taj Mahal in India. The beauty is awesome and breathtaking. The structure has rigid perfection.

## Chapter 5. Cultural Capital - What is this Concept?

- Cultural capital describes the value of culture when measured as an asset in terms of economic, social and environmental resources.

During our work and interaction with a variety of cultures, we began using the phrase *cultural capital* to describe the cultural assets and liabilities of the groups in which we worked.

Again, examination of the phrase was necessary, through historic and current meanings of *cultural capital*. Originally, the phrase was linked to education, but later it began to be used by cities that were celebrating their arts. More recently, it has been used in relation to the ownership of cultural property and copyright by indigenous peoples, notably North American Indians and New Zealand's Maori. Business consultants have also applied the phrase to workplaces and behaviours within the cultures of industry.

The phrase *cultural capital* was first used by Pierre Bourdieu and Jean-Claude Passeron as a sociological term in 1970, in *Cultural Reproduction and Social Reproduction*. Later published in English by Bourdieu and Passeron 1977. (First copyright publication in French in 1970)

It is worth noting that Bourdieu took the phrase further and compared it with other kinds of capital in *The Forms of Capital*. This rewrite and translation is from *Wikipedia*

- *Economic capital: command over economic resources (cash, assets).*
- *Social capital: resources based on group membership, relationships, networks of influence and support.*
- *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. (Bourdieu 1985 in Richardson 1999 pp 241-258)*

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. (Bourdieu, 1979)*

William Bowles expresses the meaning of *cultural capital* in another way:

*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. (Bowles 2006).*

Discussions of *cultural capital* by indigenous people include the following comment made by David Robinson and Tuwhakairiora Williams:

*In contrast, [to Putnam 2000, on social capital] 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. (Robinson & Williams 2001 p 55)*

More recently, consultants working with businesses are also using the phrase 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. (Sanderson 2006)*

Thus it can be seen that the meaning of *cultural capital* has evolved along with society. This change in meaning moves us to think about the value of cultural capital and how the process of identifying that cultural capital can enrich our societies.

In this book, we take the definition further and recognise the increasing use of the phrase *cultural capital* to mean the wealth created through celebrating and investing in cultural histories, values, ideologies, rituals and programmes. Cultural capital can be “spent” in economic, social and environmental markets to enhance social and economic capital.

We devoted space to the concept of *cultural capital* here, because we need to emphasise (particularly when dealing with local authorities) that there is a monetary outcome connected to culture and the arts as we are describing them. Hopefully this promotion of culture as an asset will encourage investment of time and resources towards the objective of cultural well-being.

Therefore, we should be able to develop indicators of social, economic, environmental and cultural well-being, and prove the value of working with creativity and diversity. Calculating these indicators will be the task for the next decade, so that we can see the development associated with cultural well-being, not just technology or knowledge.

So this publication is about development, and what happens when we work from the basis of the whole of culture. This is different from developing the art forms and rituals of culture for their own sake.



Children from 40 schools made this millennium mural – each tile is a child's self portrait. The mural in Gisborne is visited by the children and their families regularly.

## a) Positive Implications of Cultural Capital

- Culture can be seen through behaviours.
- Culture includes heritage and social rituals.

The concept of cultural capital underlines the importance of positive interactions between various cultural traditions and social styles, and development of mutual respect between cultural groupings.

Cultural capital also highlights the pressing need in our society for a culturally aware, socially mature approach to dealing with behavioural problems, as against impersonal regulation. It points to the need for a cultural dimension in the vision of social agents and therefore a more effective solution to social problems.

There are many examples of effective ways to celebrate the self-esteem of people who tend to be placed on the margins of society. These include: art programmes in New Zealand prisons that draw on cultural values and skills, choirs in South African prisons, youth programmes that start with graf (graffiti) art and murals, and the dance and music of Pacific Island people.



Inmates at Wanganui Prison tell their story and express their ideologies in a huge mural painted by artist Chris Finlayson with inmates in the Prison. It tells part of the story about how to survive in prison.

We have built many programmes based on the diversity of our expressions of culture, including the arts, music, rituals, behaviours, beliefs and ideologies, and how these mould people, towns, cities and countries.

The behaviour of people caught in the New Orleans floods in September 2005 gives us pause for thought when compared with the behaviour of people affected by the Asian tsunami in January 2005. Many of the Asian communities responded as collectives, while the response by many in New Orleans was based more on the individual. Although this is a generalisation, the differences were nevertheless marked.

One can also contrast Londoners' behaviour immediately after the July 2005 bombings with the response to 9/11 in New York. I was in London the day after the bombings and in the United States shortly after 9/11.

Although the scale of the events differed, the British cultural response was almost defiant, while in the United States there was open grief and fear, and a security crack down.

These behaviours have influenced responses in both countries to these events, and highlighted the cultural basis of responses by politicians and the public generally.

Looking at cultural behaviours in response to disaster could enable us to respond better to crises.

It could be argued that any response to a crisis has an economic and social value that could be usefully calculated as a capital asset or liability.

The opportunity costs could be calculated by measuring the cost of restoring well-being. Maybe performance indicators could help with this task and the measurements of these opportunity costs would be useful, even if hypothetical.

If we could work out the asset values of behaviours, we could start to see whether they could be adapted, enhanced, shared or exported. We could consider using this theory to help us place a value on cultural behaviours associated with histories and ideologies.

## b) Cultural Capital and Opportunity Costs

- Culture can be measured in terms of opportunity costs.
- Using culture as an asset is more cost efficient than using violence, war and domination.

We need to concentrate on an assessment of the value of our cultures, and look more closely at how we measure culture as an asset or a liability.

In *The Creative City*, Charles Landry describes how culture and creativity have been used to regenerate cities in the United Kingdom. He notes:

*Cultural resources are the raw materials of the city and its value base; its assets replacing coal, steel or gold. Creativity is the method of exploiting these resources and helping them grow.*  
(Charles Landry 2000 p 7)

Too often the “cultural sector” is divided and, limited in its understanding of cultural capital and opportunity costs. Some cultural organisations argue that they have a right to funding regardless of quality, outcomes or contribution to society.

Too often in local authorities there are those who advocate policies that would see the removal of all funding for arts and culture. In these debates, the members of the arts sector are often their own worst enemy, arguing in a self-interested way. Like everything else, however, funding for arts and culture can be measured in terms of their contribution

to society. Yet for that to happen, arts councils and ministries of arts and culture would need to look around them and ask some hard questions about their contribution to society generally.

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

As these arguments are propounded, the opponents of arts and cultural funding may begin to do the measurements themselves. We can be part of that process or we can obstruct it. If we are part of the process, investment will increase. More importantly, the results of cultural capital growth will be the best testament to that investment.

While watching political debates around election time, and noticing the sharp contrast in perspectives towards culture and race, or just plain difference, one realises that this measurement is long overdue. If these measurements are done by the cultural sector, we can present an interpretation that is creative and positive.

In an article in Economist Class, Moises Naim notes a survey that says only 9% of respondents were convinced that economists agree on fundamental issues. He suggests in another article that:

*Practitioners of the “dismal science [economics] should stop sneering at their academic cousins in the social sciences – and start learning from them. (Naim 2006).*

He goes on to describe economic solutions to global problems that were unable to rationalise fluctuations in the dollar, puzzles of interest rate changes, and the fate of billions of people when economic science gets things wrong.

Our suggestion is that by measuring cultural capital, as well as economic capital, we might come up with some scientific answers for the way people behave, and how this impacts on economic well-being.



Market stalls on a Saturday morning in Blenheim provide social connectedness illustrating social, economic, environmental and cultural well-being

### c) Social Capital

- Social capital is the value of networks and voluntary effort.
- Social capital is an asset and enables societies to function.

An understanding and analysis of cultural capital is strongly influenced by the literature on social capital, and how this is valued by some international commentators.

Since James Coleman (Coleman 1990) coined the phrase “social capital” in 1990, there has been considerable debate and discussion about the concept. Universities and now publications, including Robert Putnam’s *Bowling Alone*, (Putnam 2000) have made the term popular with decision makers.

The number of measurement systems for social capital is also increasing, with many published or presented papers on the subject. The 2005 International Conference on Connecting Communities had a stream of presentations relating to social capital, its identification, use and measurement. (State of Queensland 2005).

Social capital refers to the social networks that help society to function effectively. Included are the voluntary associations (including community groups, sports and cultural clubs, and residents’ associations) that provide links between people in the community, and enable them to be more effective in business, politics, and a wide range of social activities.

In other words, social capital refers to connectedness between citizens. To develop social capital, communities require high levels of trust, a range of voluntary associations, and opportunities to meet and discuss community concerns. (Robinson 1999)

The measurements of social capital are different from those of cultural capital, but they can share measurement tools, and each includes assessments of:

- a) degree of participation in society
- b) improved quality of life
- c) happiness and contentment
- d) diversity, experiences and long life
- e) balance for all in intellectual, emotional, spiritual and physical well-being
- f) access for all to resources, including venues, sports, arts, religion
- g) availability of opportunities to celebrate individual arts
- h) opportunities for all to paint, dance, play an instrument or write a poem
- i) opportunities to exhibit art, perform plays and tell stories
- j) freedom of speech for all
- k) people’s right to speak in their own language
- l) degree of respect for histories from all view points
- m) policies that recognise different values and aspirations of the community
- n) absence of isolation and loneliness
- o) absence of violence and abuse
- p) respect for different ideologies
- q) opportunities to commemorate birth, marriage, and death in accordance with people’s religion
- r) freedom to worship any god.

There are also measurements for how we work and behave, and the ways we encourage freedom of expression for all cultures, including ethnic or disability cultures.

Behaviours are what we can see in a culture, and the networks are the social capital. This is where the concepts of social capital and cultural capital coincide. Social and cultural capital are both about giving all people access to resources such as, venues for sports, arts or religion, and opportunities to celebrate these expressions of culture.

Local authorities and arts organisations should set up partnerships and networks to enable programmes exploiting social capital to be established and owned by people. Examples of such programmes include:

- a) neighbours keeping an eye on each others' homes
- b) church and support groups meeting regularly
- c) schools available as community centres
- d) civic associations
- e) information flow (learning exchange groups, telephone trees)
- f) reciprocity (mutual aid)
- g) collective and political action groups.

These examples show us that Putnam is right to stress that social capital helps community members to resolve collective problems more easily, increases connections between community members, and allows communities to advance more smoothly. (Putnam 2000: 288)



Photo - Robyn Hughes

This art work by an inmate at Auckland Prison West Division was prepared for Auckland's new hospital.

## Part Two: Making it Happen

In this section of the publication we can start to put systems in place to recognise and develop cultural well-being and cultural capital.

The examples and legislation are about New Zealand, but the messages are as relevant to the rest of the world. In this field New Zealand is leading the way, the 2002 Local government legislation certainly is an example to the rest of the world on how to work with territorial local authorities.

© Penny Eames



The beach at Waikanae during the whitebait season becomes a third place.  
This is social connectedness in an informal setting.

## Chapter 6 Cultural Well-being and Community Connectedness

- Cultural well-being, like social well-being, supports social connectedness.
- Cultural well-being is about the quality of relationships and the rituals that bind people together.

Cultural well-being is social and cultural capital and provides social connectedness. This phrase refers to people's interactions, behaviours and relationships with others around them.

The New Zealand Ministry of Social Development sees social connectedness as an important ingredient for community and cultural well-being. The Ministry notes: (Social Report 2005)

*Social connectedness is integral to well-being. People are defined by their social roles, whether as partners, parents, children, friends, caregivers, team-mates, staff or employers, or myriad other roles. Relationships give people support, happiness, contentment and a sense they belong and have a role to play in society. They mean people can call on help during hard times.*

Therefore, the link between social and cultural well-being depends on the promotion of all kinds of communication in communities. Understanding this is essential if we are to have objectives of community well-being. The Ministry of Social Development continues:

*[Social connectedness] refers to people joining to achieve shared goals which benefit each other and society as a whole - ranging from working together as part of business and paid employment to contributing to their communities through voluntary groups.*

*Several studies have demonstrated links between social connectedness and the performance of the economy as well as positive outcomes for individual health and well-being. (Ministry of Social Development 2005)*

Community connectedness can also be measured as cultural capital, especially if that connectivity is due to family religion, work, or membership of organisations.

### a) Economic Well-being

- Culture and cultural capital are increasingly being used as words of business and commerce.
- Business people are increasingly recognising that the understanding of behaviours in workplaces is important for economic growth, innovation and productivity.

The word "culture" is increasingly being used by business people. Members of the business community have long been aware that the culture of their business influences production and staff relationships.

It is also acknowledged that the relationship between creative thinking and innovative business growth is significant. Businesses that are blind to new ideas will stagnate and lose market share. Some businesses, including new technology, advertising and commodity firms, are working on programmes that examine staff behaviours, and running seminars to promote understanding and communication.

Richard Florida (Florida 2002) draws on this relationship between businesses and creativity. He suggests that where music, theatre, museums and art galleries operate alongside street markets and designers, then there will be businesses and investment.

In addition, access to the arts and a vibrant culture also help to attract tourists to a city.

Planning events and conferences alongside cultural events is increasingly seen as a way to increase a city's economic wealth. Encouraging arts festivals and conferences provides economic benefits as well as social, environmental and cultural well-being.

If we measured the economic value of voluntary time, people resources, friendships and individual coaching that contribute to the process of cultural expression, and then we could see why fostering cultural well-being represents economic value in the community, as much as social capital.

Economic value is also gained through the use of sport and sports events, many of these include the arts and artists. In Wellington the Rugby Sevens weekend is an arts event. Everyone dresses in costumes and artists perform inside and outside the stadium. In 2005 there were 180 players and 400 artists employed on the last day of the tournament. The event brings significant economic wealth. The peaceful behaviour of the crowd is different from that of any other sports event in the world – it is a creative expression of New Zealand's cultural identity.

Quote Glen Wiggs – Director Foundation for  
Advertising Research



This artwork was painted by Willy Webb, an artist with an intellectual disability working with Panacea Creative Space in Auckland, New Zealand

## b) Community Well-being

- Celebrating culture enhances community and therefore social well-being.
- Community participation is part of cultural well-being and is valued.

Successful businesses can demonstrate to the community generally ways to encourage community well-being.

Community groups and members can learn from the ways businesses celebrate their own myths, histories, ideologies and values, and incorporate them into the systems used to promote and market their own products. Firms like McDonalds, Kmart, The Warehouse, Toyota, Vodafone and KFC all work on providing an image and a business culture to sell their products, but also to ensure that the staff who work for them feel they are part of a team culture.

Communities can celebrate their histories, ideologies and values in a similar way. Their points of difference can be featured and promoted.

Successful New Zealand examples are the histories promoted by Katikati in the Bay of Plenty using its murals or by Oamaru with its historic buildings. Similarly, Russell and Kerikeri are steeped in early New Zealand history, and Napier features art deco buildings, festivals and trails.

Ideologies and values are also promoted by cities and towns. The assumed titles of Creative Innovative Capital and Knowledge City are two examples.

In addition to this celebration of histories, ideologies and values, there needs to be a way to enhance interaction between people. This is not just a case of putting in a new transport link; it is about creating communication networks and places where people can meet.



Thousands of people flock to St Andrews in Scotland to see the Golf Open. The traditions of sport and the architecture of the area create wealth for the Region. In this picture Tiger Woods receives the Trophy in a ritual ceremony. Sport is a cultural ritual.

It has generally been acknowledged by social psychologists and anthropologists that communication is most effective when the group is smaller.

For example, villages or businesses of up to 200 members enable face-to-face communication. With our towns and cities being significantly larger than this, we need to ensure the design of our social areas encourages face-to-face communication. For cultural well-being, people need to meet in suburbs and community meeting places where they can participate in smaller interacting groups, fostering a commitment to work and play together.

This can be done through designing meeting points – a recovery of the old village well concept. While the Internet and text messaging encourage rapid communication, they leave out important elements of interaction – facial expression, tone of voice, body language, and other visual clues to our interpersonal communication.

Furthermore, as these new technologies develop and become the norm for over half the population, the other half are increasingly becoming more isolated and marginalised. According to the 2001 New Zealand Census (Statistics 2006), 40.6% of the population has access to the Internet. While this number is growing rapidly, a significant number of New Zealanders will continue to have no access to this new technology.

Council-run Internet cafés and SeniorNet programmes are beginning to have an impact in terms of facilitating access to the Internet. Libraries and some territorial local authorities are providing community learning centres with internet access for all.

If cultural well-being is about communication and behaviours, then we should find out how citizens want to receive public information and be informed about programmes.

Politicians, local government officers and community leaders also need to be conscious that there is an increasing fear by many people of intimacy or engagement – often fuelled by local crime reports. This is particularly so amongst the elderly and those living alone. This fear is of the unknown and involves anxiety about security. For this and other reasons, many people wish to keep others at arm's length.

The Ministry of Social Development has identified loneliness as a significant issue in New Zealand. Increasingly we hear of people who spend long periods of time alone in small flats, apartments or houses. For these people the only contact with the outside world might be with a community worker or the meter reader.

Cultural well-being outcomes demand the promotion of something more for these people who are currently on the margins of society, whether they are alone because of a disability, are refugees, are depressed or are just getting too old or afraid to go out on their own.

We all need to be aware of the problem of isolation. Local authorities and communities need to establish places that are safe and welcoming and encourage engagement, particularly for those on the margins of society. These places can utilise informal networks and organisations, and voluntary engagement in sport, church, the arts, social clubs and shopping centres.

Community well-being cannot be created artificially, but the physical environment can be designed to make social interaction and participation easier and more rewarding.

### c) Environmental Well-being

Urban planners are increasingly aware that cultural well-being should be considered when designing suburbs and town centres. They also work with the communities who will use the open spaces and suburbs they are designing. They invite and encourage participation in exploration of ideas for the space being designed. The arts community is also involved in this process.

Landscape designers and architects are increasingly acknowledging that when users feel they have a sense of ownership, they also become protectors of the completed space. This process can encourage environmental and cultural well-being in the community by bringing residents together during the consultation stages. These networks often continue to flourish when the space is being used.

A particularly good example of this has been the involvement of graffiti painters, or taggers, in mural projects. (Eames and Lineham 2001) Murals created by legal art programmes are seldom tagged again because the mural artists operate within a code of “graf honour”. The artists provide a kind of urban communication network, which is actually owned and accepted by the locals. These programmes can be set up with consultation, which ensures that the designs enhance a location and are acceptable to artists, local businesses and users of the space.

More people are beginning to appreciate the graf art arising from using the skills of taggers alongside professional artists. It is found to be more acceptable if the work is brightly coloured and the images vibrant. When the graf artists meet the local people and discuss the art, distrust and fear dissipate.

The urban design process might also involve locals drawing sketches of what they would like to see on their walls and in their parks. These designs are then redrawn by a professional, and might be discussed with local store owners, elderly people who sit on the park benches, and young people who hang out in the area.

Areas that have previously been littered with ugly graffiti become covered in murals reflecting elements of the local culture, such as history or unique characteristics of the region.



An artwork on a power box was created by graffiti artists as part of Christchurch's Project Legit programme, mature cultures work out ways to include youth culture – this graf art work is accepted as part of the environment.

Some community projects are successful because they incorporate objects donated by members of the community. Pieces of china from local households and bits of glass from recycling bins can be made into mosaic murals. Shells and stones collected by children from local beaches can be put into colourful walls. Ceramic tiles carved by locals may include handprints of school children. These can all decorate shelters, seats or pathways.

In Putaruru, local farmers donated the cabbage trees for a water park in the centre of town. Kiwi Blue, the pure water company, provided support for the whole concept, with water as the theme. Local organisations each produced a tile (with their business name on it) for the wall. This was a successful partnership to build a valued community asset. It gave the town a centre that encouraged cultural well-being.



Creating a heart for Putaruru based on a theme of pure water as part of a South Waikato District Council arts and public places policy.

## Chapter 7 Analysing your Cultures

- To understand other cultures it is important to understand our own.
- Cultures have positive aspects and need not be threatened by difference.
- As cultures mature they can recognise difference and celebrate cultural diversity.

As emphasised throughout this publication, your communities are made up of many cultures.

Understanding the characteristics of your culture means that you are more likely to be able to articulate your myths, histories, ideologies, values, arts and rituals. When you understand who you are, then you and your community will feel confident about trying to understand others who have a different background from your own. People who lack confidence in their own culture are sometimes distrusting and less tolerant of others.

Administrators could set up workshops encouraging individuals and groups to articulate and celebrate the histories, ideologies, values and rituals that define them.

In New Zealand there are people who believe they have no culture. They see the richness of diverse cultures and question their own identities. Hopefully, understanding the concept of culture will give them confidence and a new insight into who they are.

Analysing one's own culture can be fun and can encourage greater confidence in cross-cultural interaction.

Michael King makes some suggestions about what makes him Pakeha in his book *Being Pakeha*. (King 1985) But there are subtle differences throughout New Zealand, with the culture of Auckland's Pakeha being different from that of Pakeha in Dunedin or Westport, for example.

Some things commonly used to define or symbolise New Zealand culture are: buzzy bees, jandals, brass bands, vegemite, gumboots, barbecues, cricket on the beach, the Sunday roast, houses with large decks, quarter-acre sections, and rugby. Yet of equal significance is the haka, the Marae and our distinctive plants, animals and landscape.

But other things are just as important in defining ourselves: the way we dress, our language and accents, our superstitions, our differing views on God, whether we watch television while eating dinner, whether we wear shoes inside, the way we use our cars as extensions of ourselves, and so on.

*According to a 1999 survey which examined the shared experiences of New Zealanders, 92 per cent of us have owned a pair of gumboots, 78 per cent have used the Edmonds cookbook...44 per cent have milked a cow. (Walrond, Warne, Judd 2003 : P 51)*

Publications like *The Penguin History of New Zealand* by Michael King, (King 2003) and places like Te Papa, New Zealand national museum, encourage us to celebrate what it is to be Pakeha, as well as what it is to be Maori.

Cultural well-being also requires the examination of our past. As our histories have been such strong formative influences, we should be encouraged to learn about and celebrate our past, so we know how to respond to the future.

© Penny Eames



A Wellington city graffiti programme done in partnership with street artists.  
This project protected the area as new development took place in front of the Herd Street post office.

## Chapter 8 Measuring Cultural Capital

- Culture can be measured in economic terms as an asset or a liability.
- Cultural rituals can enrich planning and development. Using cultural belief systems, these investments can bring greater returns in peace, social inclusion and engagement.

There are ways to evaluate and measure the positive outcomes that should emerge in communities that have identified the components of their own cultures and measured their worth.

First, there is the need to commit to investment in, and celebration of, cultural capital. Then it is necessary to look at that commitment alongside opportunity cost – the cost of not investing in cultural capital. This requires consideration of the following questions.

Does the current investment in cultural well-being provide a return in terms of well-being or the growth of human potential, or should there be greater investment for this to happen? If we use creativity and innovation, will business grow and develop, and can we measure that process?

There are plenty of examples where the positive use of culture has returned a capital gain. This is simply a matter of learning to think in the language of business and commerce, and then use a spreadsheet approach to sort out the cost-benefit balance.

This has already been done regularly in assessing the multiplier effects that can be expected from events and festivals. We should be able to take it further and measure the opportunity costs for a wider range of examples.



This market in Camberwell, Melbourne Australia is run by the Balwyn Rotary Club volunteers. It provides some people with extra income from the sale of second hand goods.

The following projects are examples of what has been done already. They were cheaper than the equivalent traditional responses:

- a) graffiti art programmes for taggers, instead of court, prisons and punishment
- b) inner city beautification programmes, instead of street violence and vandalism (Department of Justice 2005)
- c) bread and circuses type events, instead of street unrest and youth boredom
- d) resource and asset audits for job creation, instead of expensive outside consultants and imposed, culturally insensitive solutions
- e) ethnic festivals and food, instead of police control and the ghetto wasteland
- f) creative arts spaces for people with intellectual and psychiatric disabilities, instead of hospital, drugs and medical treatment. (Arts Access Aotearoa 2003)

Some of the changes listed above involved establishing people in their own businesses to provide local products for local people, sometimes part time. These businesses acted as support mechanisms and bring together people of different disabilities, religions, races and sexual orientation.

Other changes involved the physical built environment. One outcome was that in some communities, negative spaces were changed into positive spaces through the use of murals, sculptures, coloured paving and music, including buskers.

Of equal importance was the use of informal, traditional patterns of social interaction and social inclusion already available in the communities.

The potential for reducing negative behaviours, and promoting economic growth and general well-being, needs to be encouraged and exploited. For instance, we can encourage groups within the wider community to express pride in their cultural assets. Examples include:

- a. shared belief in holy books such as the Koran or Bible
- b. the peaceful teachings of Buddha
- c. the calligraphy of Islam
- d. the poetry of gay communities
- e. hip-hop and break dancing of youth culture
- f. the artwork of graffiti artists
- g. the drama and dance of people with disabilities
- h. the choirs of peace. (*Jewish-Arabican Choir Project. [www.polyfollia.org](http://www.polyfollia.org)*).

There are many examples where societies have benefited from the rich intelligence and intellectual property nurtured and celebrated by people and communities different from their own, showing the value of appreciating difference, history and wisdom.

Recognising that these projects are precious, and invest more in their growth and promotion could help. Maybe this understanding would encourage the media to portray different political systems as being appropriate for different people. Situations do exist in the world where democracy, as it has evolved out of the particular political histories of Britain and the United States is not the only way for countries to manage their affairs with positive results.

More importantly, war is a terrible, costly way to solve differences in cultural style. As the war in Iraq gets more violent, the cost of that conflict escalates in terms of human lives, community destruction and billions of misspent dollars.

One can only wonder what could have been achieved if just some of that investment had been made in understanding the cultures of Iraq, and in dialogue and cultural understanding rather than bombs. Maybe choirs, music, dance and festivals of understanding can be put in place, instead of death and the destruction of heritage.

We are also painfully aware of recent youth riots in France and the international treatment of Muslims resulting from the war on terror, the riots on the beaches of Sydney, and the South Park animated cartoon showing the Virgin Mary menstruating.

The message is that the costs to be calculated are the liabilities resulting from lack of investment in cultural capital. The cost of not recognising and respecting the positive potential of cultures is violence of one kind or another.

It should be possible to find, consider and understand the positives in every culture. As I have worked with prison, youth, gang and disability cultures, I know these positives can be drawn out then used to resolve conflict and create peace and reintegration into society.

Cultures usually have within them, their own cultural capital to create jobs, reduce poverty, encourage communication and improve the environment, but this has to be recognised and understood. The positive aspect of cultures is utilised when we establish mechanisms enabling cultures to interact and learn about each other. This should be the outcome if we understand the role of cultural capital.



Rotorua's bath house is now a museum. In 1908 the Bath house was opened and provided mud baths, massage, electric therapy and baths. The local hot pools are a feature of this thermally active region. This museum celebrates Rotorua's History and both Maori and Pakeha History.

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

As cultures gain self-confidence and draw on their cultural capital they can use their culture to encourage economic transformation. Within this context the rituals and expressions of culture, such as the arts (festivals, dance, music, craft, theatre), can be developed over time by the cultures concerned to maintain and express themselves. These expressions can also enrich societies in the wider region and country.

Radical social change needs to be based on a wide interpretation of the culture concept, and acknowledgement of the physical, spiritual, emotional and intellectual components of culture.

This section has explained why culture, cultural well-being and cultural capital are so important, and further, why developing, enhancing, celebrating and exploiting culture can create wealth and a new, enlivened community.

### Opportunity costs

In this publication we use the phrase opportunity costs. This term is used in economics. It has a variety of meanings, but the simplest meaning is the cost of doing something a different way.

An opportunity cost can also be the true cost of not investing in something. It is the alternative cost of investing in a process as compared with using another process. The term is often used when discussing investment in education – the cost of training measured against the lost opportunities if you don't train.

*Everything you do has an opportunity cost. Economics is primarily about the efficient use of scarce resources, and the notion of opportunity costs plays a crucial part in ensuring that resources are indeed being used efficiently (Bishop M, 2004)*



Artists display a range of ceramics, visual art, patchwork, embroidery, weaving, sculpture and carvings in a celebration of the cultures of Taranaki at the Sandfords Event Centre Opunake, Surf Highway 45, Taranaki in October 2004.

## Chapter 9 Planning and Using Culture

- Culture can be measured alongside social and economic well-being.
- Cultural well-being includes myths, people's ideologies and values, and can be measured through social connectedness.

New Zealand is not alone in developing cultural capital, but the community consultation processes developed in association with the Local Government Act 2002 could be a model for other countries. Throughout the Act there is reference to consultation and the identification of community outcomes. This involves the annual planning and formation of long-term council plans for the community.

Section 91, the Act defines consultative procedures that must be carried out at least once every six years. They are the processes for identifying community outcomes and are linked to the purposes of local government, which are: (Local Government Act P60 91(1)(2))

- a) to provide opportunities for communities to discuss their desired outcome in terms of the present and future social, economic, environmental and cultural well-being*
- b) to allow communities to discuss the relative importance and priorities of identified outcomes to the present and future social, economic, environmental, and cultural well-being of the community; and*
- c) to provide scope to measure progress towards the achievement of community outcomes; and*
- d) to promote the better co-ordination and application of community resources; and*
- e) to inform and guide the setting of priorities in relation to the activities of the local authority and other organisations.*

The Act goes on to state that it is important to:

*...identify, so far as practicable, other organisations and groups capable of influencing either the identification or the promotion of community outcomes.*

### a) Inputs

For New Zealand territorial local councils to fulfil their obligations under the Local Government Act 2002 they must design inputs by consultation with their communities.

Inputs are programmes or processes intended to produce the result required by the legislation. Examples of inputs include: meetings, new creative spaces, new landscaping for a park, festivals, funding schemes for sports and arts groups, or the employment of a specialist staff member. An input is something contributed or inserted and is not to be confused with an outcome.

### b) Outputs

Government language also uses the word “output”. An output is often easy to measure; it could be the number of people attending a performance or sports event.

However, outputs are seldom the same as outcomes. Measuring the number of people who attend an event doesn't tell us if those who attended gained anything, or that the event led to cultural well-being – these are outcomes.

### c) Outcomes

Measurement of outcomes, such as cultural well-being, might be done through interviews and qualitative research, rather than quantitative research. This is a much harder task, but one that is certainly worth doing when auditing programmes.

What makes matters more difficult is that an outcome for one group may well be an output or input for another. It all depends on what one is trying to achieve.



Cultural Mapping exercise in Tokoroa found tivaevae quilting and quilting skills amongst the Cook Island Maori communities. These are a rich resource of cultural capital that needs investment and promotion

Many people find it hard to decide what can be measured as an outcome for local government. It is often easier to design an input and work out an output.

An outcome is a result or consequence, and it might not be seen for 20 years. Increasingly, the word “impact” is being substituted for “outcome”. Impacts are certainly easier to think of and measure.

To help in the planning of outcomes it might be useful to examine the cultural identity, leisure and recreation, and social connectedness sections of *The Social Report/Tē Purongo Oranga Tangata 2005*. (Ministry of Social Development 2005) There are several outcomes here that could be aligned with the Local Government Act. This document is clearly articulated and can help with local community consultation.

The report provides the following outcomes in relation to social well-being. (Ministry of Social Development 2005). They can be used as a guide to writing outcome statements and as part of local government outcomes for cultural well-being. They are associated respectively with recreation and leisure, social connectedness, physical environment and cultural identity:

*All people are satisfied with their participation in leisure and recreation activities. All people have adequate time in which they can do what they want to do and can access an adequate range of different opportunities for leisure and recreation.*

*People enjoy constructive relationships with others in their family, whanau, communities, iwi and workplaces. Family support and nurture those in need of care. New Zealand is an inclusive society where people are able to access information and support.*

*The natural and built environment in which people live is clean, healthy and beautiful. All people are able to access natural areas and public spaces.*

*New Zealanders share a strong national identity, have a sense of belonging and value cultural diversity. All people are able to pass their cultural tradition to a future generation. Maori culture is valued and protected. (Social Report 2005. P11)*

Cultural well-being outcomes, though similar to these social well-being outcomes, also include outcomes relating to identity, language, behaviours, arts, sports and religion. They include what New Zealanders should be able to expect in, say six years time – the length of local government long-term plans. These plans could include:

- a) easy access to all public buildings, parks and coastlines
- b) opportunities for people to speak their own language and share their cultures with others
- c) communities safe from violence
- d) environments that are welcoming, comfortable, and accessible
- e) widespread participation in community programmes
- f) a real understanding between neighbouring cultures.



Cultural diversity is an outcome. An African theatre group perform in Gateshead, United Kingdom as part of the 2006 World Summit on Arts and Culture.

#### **d) Impact**

As noted above in the explanation of outcome, the word impact is gaining importance as a measurement required by some governments and charitable funding organisations.

The interventions (inputs) and consequences (outcomes) are still listed and assessed, but careful research needs to be undertaken to identify the impact of interventions in terms of social, economic, cultural and environmental well-being.

For instance, although outputs and outcomes can be positive – houses, hospitals and factories built; wells, water supplies and markets established; the impact may be less social connectedness and diminished well-being.

In fact the cultural well-being may not be improved at all. First World type housing or changes to diet and cultural behaviours are sometimes imposed on a society and these in turn may result in more violent, less healthy, happy, comfortable or prosperous communities.

The importance of impact measurements can be seen when looking at the intervention of war on societies. The desired outcome of a war may have been democracy established, with peace and economic well-being measured. Instead the impact can be a society that is disconnected and violent, with little or nothing in the way of infrastructure in roads, railways, water distribution, law and order and much of the social fabric of those societies destroyed. A measurement of the impact of long prison terms may be a more violent individual and increased violence in society when offender returns to his or her community.

Impact measurements should therefore be focused on the importance of social and cultural responsibility and should examine all the consequences of the intervention, whether positive or negative.

## Chapter 10 The Need for Investment

- Culture needs investment.
- Culture requires analysis and acceptance of difference. This is especially true of youth and indigenous cultures.

Creativity is increasingly being recognised as an economic asset, yet too often we see lip service played to the importance of fostering and supporting creative endeavours. There is not significant investment by either governments or private corporations in stimulating greater innovation and creativity.

Alongside commercial cultural developments, cities throughout the world are beginning to celebrate their own cultures, drawing on their own strengths, and acknowledging the things that make their towns and regions special. The unique nature of each town or city makes its particular blend of cultures vibrant and interesting. Some people call these cultural characteristics unique selling proposition (USP). Newcastle England; Napier, New Zealand and Cape Town, South Africa are just a few places that have used the arts and particularly their culture for economic gain.

Towns and cities can find these USPs through cultural mapping or resource auditing. Cultural mapping is a simple process drawing on what is already there. It involves the community identifying who they are and what makes them special.

Cultural mapping the community list what they perceive as their assets. These includes: raw materials, people skills, voluntary endeavours, parks, open spaces, venues and partners for sustainable development.

The USPs can be historical features in architecture or museums, cultural festivals or promotion of artist's precincts or music and arts venues.

In the promotion of these USPs districts can choose to focus on sports stadiums, museums, public buildings and parks. Yet others could draw more upon natural resources, such as thermal areas and indigenous cultures.

Every town or city has a centre or main street with areas for development. These areas need to be made even more attractive, inviting people to spend more time in them. This can be done by developing pedestrian malls, commissioning sculptures, building water features, licensing buskers, encouraging food vendors and designing spaces where passers-by will want to pause, sit, talk or relax.

For the wider community, this also involves making local halls, shopping malls and schools welcoming locations for activities where people can feel safe and engaged.



Cinderella was performed by a group of actors with intellectual disabilities at Ranfurly Care in Auckland, New Zealand. Investment in culture needs to be at every stage of participation from recreation and amateur to professional.

### a) Why Invest in Culture?

Every time we open the daily newspaper or turn on the television, we are confronted by examples of tension and violence occurring in various parts of the world, usually between people with different histories, perspectives, ideologies and values. Violence too often erupts between people of different colours, creeds and socio-economic status.

However, the effect of the media coverage is that our attention is directed towards the negative aspects of cultural diversity and we begin to attribute the conflict to racial difference alone, rather than social and economic factors.

The reality is that we no longer live in culturally homogenous societies and historically stable environments. Not only does our society include a huge number of subcultures, old and new, but many of these are radically contradictory. Some are under economic stress or suffer alienation.

As a result, mechanisms need to be put in place that utilise positively the value of these differences. There needs to be a process of educating people about the advantages of diverse cultural capital.

Significant investment is needed to support cultural well-being in all communities as a way to stem violence and anti-social behaviours.



Central Hastings has changed its physical environment to make it welcoming for locals and visitors and has developed the perception that the area is safer.

## b) Participation and Engagement

- Participation and engagement are functions of culture and ensure societies are healthy and responsive to one another.
- Culture, the arts, sports and family events provide rituals that bind a society.

Participation and engagement by community members go hand in hand with cross-cultural understanding and interaction.

Finding ways to introduce different cultural groups to each other's ceremonies and protocols could help build tolerance, understanding and communication. In working towards the promotion of cultural well-being and social connectedness, local governments need to design programmes and support projects that encourage participation and engagement in society, particularly across cultures. In this way the staging and funding of multi-cultural festivals really helps.

Our discussion in the section on Cultures Communicating (page 20) is relevant here. The more we have events, places and situations where people meet in small groups, even if the small groups are part of large festivals, meeting places, shopping malls or market places, the more we get participation and engagement and hence communication.

These events are valuable and can be measured, both as social and cultural capital and whether governments invest in them or not they create wealth.

We note that to get an outcome of social connectedness, investment in culture needs to be at every stage of participation from recreation and amateur to professional.

## c) Setting up Third Places

- The first place is work, the second place is home, and the third place is where we gather to share ideas, friendships and find our place in society.
- The third place has a vital social role in our culture; it should be encouraged, developed and celebrated.

A significant percentage of citizens in all of our countries participate in sports, recreation, arts and other activities and it is these activities that certainly contribute to the development of cultural and social capital. Nevertheless, a significant number of people are not benefiting from social interaction. Work and Income in New Zealand notes the large number of people aged between 50 and 65 who are on income support benefits and are living in isolation.

*Twenty-six percent of New Zealanders reported having felt lonely over the last twelve months. Twenty-two percent said they felt lonely "sometimes", while a small group of people reported more frequent loneliness. Three percent said they were lonely "most of the time" and one percent said they were "always" lonely (Ministry of Social Development 2005)*

Attempts to improve this situation in many countries focus on effective community programmes.

One final passion of mine is the concept used to develop cultural capital and social connectedness through setting up and investing in third places. We need to establish **third places** (away from work and home) where people can congregate and feel comfortable.

The term “third place” originated in Ray Oldenburg’s book *The Great Good Place*:

*More often I refer to such places as “third places” (after home, first, and workplace, second) and these are informal public gathering places. These places serve community best to the extent that they are inclusive and local. (Oldenburg 1999)*

Third places provide well-being and the social dimension to the cultural capital of societies, and they need support.

I have worked for 20 years setting up third places for people on the margins of society and know how important these spaces are in providing social inclusion and social connectedness. Some of these **third places** are what we, when I was Director of Arts Access Aotearoa, called Creative Spaces (Arts Access Aotearoa 2003). These Creative Spaces have been given support by the Ministry of Social Development, territorial local authorities and the Ministry of Health as they provide for social, economic, environmental and cultural needs for people on the margins of society.

For this publication we take the definition of **creative spaces** much further than being only places where people on the margins come together to do art and music. We include as creative spaces any place where people come together to meet, discuss, share and sometimes become involved in music, dance, literature and visual arts.



In the centre of every village in Samoa there is a **Fale** – a place is used as a natural meeting place. A place for receiving new guests, eating meals and showing of handicrafts– these are third places.

In this thinking the creative spaces includes libraries, performance venues, book shops and some parts of shopping malls and should be encouraged and some need government investment. Growth in the number of Creative Spaces would be a way of taking the *third place* thinking and ensuring that people have places to meet. Where the places are provided by the private sector then where the number of people using them makes only marginally economic, then maybe support should be provided to ensure that in small communities there are café or restaurants, places to sit and think, to meet and to be – these particularly in new suburbs, isolated housing areas. A positive development of the third place concept is the increasingly numbers of libraries and theatres are including places to eat and talk and where the operators of these facilities encourage community connectedness.

Third places that can also include in a philosophy for social connectedness: pubs, golf clubs, sports clubs, shopping malls, or the local dairy, children's play grounds, local pubs, school or service clubs. Third places need to be safe, warm, have food, places to be and are places where people naturally come together.

Most of our extensive new housing developments lack shops, or even a dairy or corner shop within working distance. What is needed is a place where people come together – the replacement of the village well.

It is noteworthy that the term “third place” is also used by people studying resiliency in young people. Youth who spring back after trauma often do so because of having a place to go that involves neither school nor family. Older people engaging with the community also need a place to go outside of their own homes.



Floyds is a creative space in Christchurch where people (some with disabilities) come to do their art in a welcoming environment. It is also a third place for up to 900 people a week.

Some really efficient creative spaces in New Zealand that work with people with disabilities are worth researching if you are thinking of this philosophy for your town or region. These include Pablo's Art Centre and Vincent's in Wellington, Floyds and Creation in Christchurch, Artsentra in Dunedin, Nelson Community Art Works, Whangarei's Bluegoose Papermill, and Mosaic in Hawke's Bay. They are all in New Zealand – (several websites with references at end of publication).

These Creative Spaces are third places where people come to do their art and connect with others. They are essential examples of the third place philosophy and can easily be made available in every town and city providing creative spaces for all.

In various parts of every country there are empty buildings, particularly underused halls. If Councils spent money upgrading and making these comfortable then they would be used and could contribute to the cultural capital of the country.

## Chapter 11 Conclusion

I am hoping that this book has given you a framework by which you can argue that the resources of culture are:

- a) at the heart of development, identity and understanding
- b) provides quality and enrichment in our social interaction
- c) an interaction between others
- d) the spark of innovation and creation
- e) the key to social growth, economic development and happiness
- f) the beginning of the voyage towards peace and understanding.

I have argued that by valuing and investing in the diversity of cultures; by examining them; by allowing ourselves to move outside our comfort zones and accept different cultures; by using the planet's resources, we can enhance well-being.

Understanding phases of cultures and recognising the need for cultural diversity is the starting point on the path towards peace.

We have the ability to adapt and experiment, and it is through interaction with others that we become innovative. Cultures can evolve, move and change at the same time, especially if they work towards a climate of understanding and respect.

Work needs to be done to promote cultural well-being and utilise cultural capital. That work should focus on enabling the subcultures and groups in our communities to express who they are through their arts, customs, values and unique contributions to community life.

Positive inter-cultural engagement then occurs when customs, histories, art forms and beliefs can be freely expressed and respected. They should be valued and not seen as optional extras.

Further, I suggest that social, environmental, physical, spiritual and economic well-being can be the outcome of such positive initiatives. I have included examples of positive initiatives that have contributed to community goals and the practical outcomes when attention has been given to cultural, social and environmental factors.

These examples show how organisations, government and individuals can act as catalysts and behave as agents of change as they work towards the outcomes of social, economic, environmental, and cultural well-being in their communities.

Every culture has positive resources and treasures waiting to be harnessed. Hopefully as we harness these, we can move towards economies that are transformed by cultural capital.

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## Useful Websites

The following are interesting websites that readers might wish to browse – most have been referred to in the text of the book.

[www.culture.info](http://www.culture.info) This is a great international website as a culture portal with events, jobs, books, research and other information for people working in the cultural sector.

[www.creativexchange.org](http://www.creativexchange.org) A mix of wonderful international examples of programmes run with culture and development. Culture being seen as the tool for international sustainable development.

[www.exonomist.com/research/Economics](http://www.exonomist.com/research/Economics) This is an ABC of economics and economic terms. If you are new to economics this could be a great help.

[www.mch.govt.nz/cwb/index.html](http://www.mch.govt.nz/cwb/index.html) For New Zealanders this is an interesting site with current thinking about culture and cultural wellbeing.

[www.culturaldevelopment.net](http://www.culturaldevelopment.net) This website has great information on cultural well-being and is a link to the work of Jon Hawkes's publication on cultural well-being.

[http://en.wikipedia.org/wiki/Cultural\\_capital](http://en.wikipedia.org/wiki/Cultural_capital) Also on Wikipedia various other really useful information relevant to understanding words like values, ideologies, the Bhutan Ministry of Happiness

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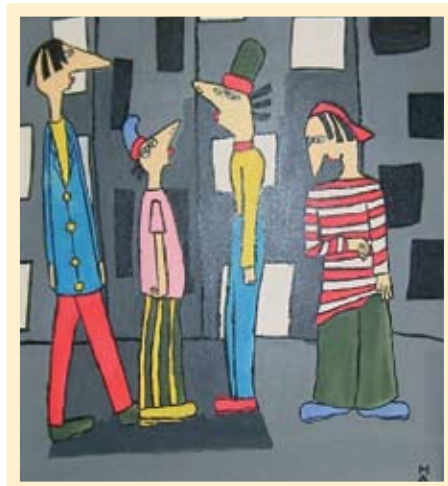
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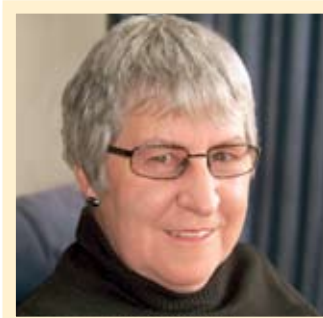
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An art work from Pablos Art Studio, a combined effort by a number of the artists facilitated by art tutor Jan Thompson.

## Author's Profile



Penny Eames is the 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, Ms Eames was founder and Executive Director of Arts Access Aotearoa; Programme Manager, Queen Elizabeth II Arts Council of New Zealand (now Creative New Zealand); and General Secretary of New Zealand Workers Educational Association.

She 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 margins.

She has given keynote speeches or papers at conferences or workshops in New Zealand, Europe, USA, Australia, United Kingdom, South Africa and Asia. She has set up or managed arts and cultural projects in justice, disability, health, youth and local government sectors in New Zealand, Australia and South Africa.

More recently Ms Eames has been working with the private sector using “cultural capital theory” in the design of a new housing estate and in research of sponsorship and its impact.

Ms Eames is also a Justice of the Peace and marriage celebrant. She has been married for 37 years to retired rehabilitation psychologist Hubert Eames, and is mother to three and grandmother to four.

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Photo - Janet Mayes

Midsummer night on Kaunissaari (Sipoo) south east of Helsinki, Finland



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*by Penny Eames*

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