

CULTURE MATTERS

Why culture should be at the heart of future public policy

www.britishcouncil.org



Contact us to receive publications in alternative formats, request a hard copy, or give feedback:
externalrelations@britishcouncil.org

Authors

Paul Howson, John Dubber

The British Council has prepared this publication ahead of the 2014 Edinburgh International Culture Summit to stimulate debate about the role of culture in public policy and the contribution it can make to tackling key international challenges.

We are proud to join the Scottish Government, Scottish Parliament, Department of Culture, Media and Sport and the Edinburgh International Festival as partners of Culture Summit 2014.

CONTENTS

Foreword	2
Call to action	3
Introduction	4
Why international co-operation matters	5
The power of culture	7
The value and measurement of arts and culture	14
The city as a cultural powerhouse	18
Cultural diversity and dialogue	20
The role of a ministry of culture	22

ABOUT THE BRITISH COUNCIL

The British Council is the UK's international organisation for cultural relations and educational opportunities. We create international opportunities for the people of the UK and other countries and build trust between them worldwide.

We work in more than 100 countries and our 7,000 staff – including 2,000 teachers – work with thousands of professionals and policy makers and millions of young people every year teaching English, sharing the arts, and in education and society programmes.

We are a UK charity governed by Royal Charter. A publically-funded grant-in-aid provides less than a quarter of our turnover which in 2012–13 was £781 million. The rest we earn from English teaching, UK exams and services which customers around the world pay for, through education and development contracts and from partnerships with other institutions, brands and companies. All our work is in pursuit of our charitable purpose and creates prosperity and security for the UK and the countries we work in all around the world.

For more information, please visit: www.britishcouncil.org

You can also keep in touch with the British Council through

<http://twitter.com/britishcouncil> and <http://blog.britishcouncil.org>

FOREWORD

Culture, indeed, matters. It matters for social cohesion and resilience, for economic development and sustainability, for dialogue and mutual understanding.

Culture is the prism through which we understand the world and the tool by which we shape it. It is also the path along which we open up to other people, to the great diversity of meanings and experiences. It is much more than monuments, performing arts and books – culture is who we are. It is a wellspring of imagination, a source of belonging at a time of change and a force for innovation in an age of limits. No society can flourish without culture. No development can be sustainable without it. Culture is a driver and enabler of inclusive growth – it is also a channel to forge new forms of global solidarity and citizenship.

These convictions guide all of UNESCO's action to safeguard, nurture and promote the power of culture and cultural diversity. They lie at the heart of the UNESCO culture conventions – from the 1972 World Heritage Convention to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. They underpin our work to support governments and local communities in designing policies to protect cultural heritage, to support cultural sectors and creative industries, to make the most of cultural diversity. This was the goal of the 2013 *Special Creative Economy Report*, published by UNESCO and the United Nations Development Programme, to explore the diversity of pathways to development through culture and creative industries and to highlight how they can be strengthened.

Cities are essential. Standing at the intersection of the past and the future – cities are places where tradition meets modernity, where the 'local' and the 'global' interact, where the economic, social and cultural dimensions of sustainability interweave most tightly.

This spirit guides the *UNESCO Creative Cities Network*, bringing together 41 cities from across the world, to share experience and make the most of culture for empowerment and inclusion. Edinburgh became the first *UNESCO City of Literature* in 2004, building on the city's inscription on the World Heritage List in 1995. Cities are incubators and architects for shaping creative solutions to challenges all societies face, for widening options and renewing aspirations. These solutions must draw on the power of culture – because culture means jobs, culture means inclusion, culture means innovation.

This message is especially important today, at a time when societies are increasingly diverse, when all are seeking new sources of dynamism, and when the planet faces rising pressure. This is also a time when countries are striving to reach the Millennium Development Goals and the world is shaping a new post-2015 global development agenda. Culture is essential here.

Artists and creators know this. So do culture ministers.

Our job now is to make everyone aware. We must take our message across the world, to the highest levels of government and throughout the United Nations – to place culture at the heart of all public policies, underpinned by human rights and fundamental freedoms. This is why this Culture Summit is so important. I thank the British Council for this important publication and all participants to the Culture Summit for their commitment to the goals we share.



Irina Bokova

Irina Bokova
Director-General, UNESCO

CALL TO ACTION

At this timely and important meeting of culture ministers and cultural leaders we ask them to:

1. Champion cultural investment by the public and private sector, recognising the **economic, aesthetic and social value** it brings nations and peoples.
2. **Share the cultural wealth** of our societies, be engaged international partners, and build international trust and co-operation in and through culture.
3. Champion **culture as a vehicle of progress**, vital to economies, societies and the international order.
4. Promote **cultural diversity** and the contribution it makes to tolerance and cohesion, as one of humanity's most precious assets in a globalising world.
5. Recognise the increasing value and responsibilities of **cities as standard-bearers for culture's role** in economic and social progress, and bring culture to the heart of city policy making.
6. Acknowledge the difficult **balancing act which governments** have to perform as they are simultaneously called upon to support and fund culture whilst being criticised if they intervene in the creative process.

The Royal Mile, Edinburgh



INTRODUCTION

Culture makes the difference between existing and living. It shapes our sense of ourselves and of the places where we spend our lives. It gives a community – whether a family, a village, a city or a nation – its sense of cohesion and identity, of pride and dignity: a collective understanding and shared experience which is the foundation of citizenship.

Through language, education and the arts, culture provides the operating context for politics. And it is astonishingly resilient. Refugees can live for decades outside the borders of their own country, maintaining a sense of nationhood and self-respect through their cultural activities and beliefs. The emotional links these create can be more enduring and more powerful than any short-term political alliance.

Arts and culture drive the creative industries. They support the economic growth of our cities; they are labour intensive, providing jobs that are varied, fulfilling and socially beneficial. They bring life to our streets, business to our towns and cities, and wealth to our countries. They lubricate trade and business, politics and diplomacy, but they also provide a door into a space where these relationships cannot take us. They open conversations, they allow us to engage with difficult issues, they help build trust – so that a broader form of human relations and understanding can follow.

And, as the Director-General of UNESCO has underlined, culture is a force for dialogue, tolerance and social cohesion and stands at the heart of sustainable development.¹

Cultural policy is generally determined by two main factors – the relationship between culture and the state, and the socio-economic framework provided for culture by the state. In our publication *The Power of Culture to Change Lives*, which accompanied Culture Summit 2012 we noted, however, that cultural policy is often marginal to the political process. It sits outside the mainstream of heavyweight economic and social policy debates, or is included only as an afterthought.

We noted too that where visionary investments in the arts and culture have been made, economic development often follows, bringing investment and jobs, fostering new skills and abilities which increase confidence and self-esteem, enhancing an individual's quality of life.

And we made the point that culture can play an important role in helping countries emerge and recover from periods of conflict.

In this updated report we build on those ideas and address the themes of Culture Summit 2014: the measurement of cultural value; the influence and impact of cities; and the role of culture and cultural diversity in national identity. None of these are new issues: they have preoccupied arts practitioners, policy makers, economists, academics and social theorists for decades. We hope, though, that this publication will contribute to a debate of renewed vigour and fresh thinking about the role that arts and culture should play in public policy around the world.

WHY INTERNATIONAL CO-OPERATION MATTERS

The 2014 Edinburgh International Culture Summit is a timely moment to step away from the day-to-day issues facing cultural ministries, and to consider some of the bigger questions and issues affecting culture internationally.

It is an opportunity to ask whether culture should be valued more highly for the role it can play in building stronger ties between nations – which will be vital in meeting some of the shared international challenges which lie ahead of us. It is also timely to consider culture's contribution to improving economic growth, social cohesion and quality of life.

In 2014, the big issues facing humanity are becoming starker than ever. Climate change and environmental sustainability; water, food and energy security; income inequality and poverty; epidemic disease; terrorism; weapons proliferation; religious extremism; people trafficking; and demographic change:² these make up a bleak list of challenges which already affect millions and could blight the lives of many more in future generations. On top of this, many countries are still struggling to return to sustainable economic growth following the global recession, or to achieve the necessary creation of new jobs and opportunity required to keep pace with growing populations and rising expectations from their citizens.

Many of these challenges know no national or regional boundaries. It therefore becomes more and more difficult for governments or local leaders to protect their citizens and achieve their country's or community's potential without collaborative international action. The international system as it is currently constructed is often unable to take the kind of collective action required to tackle these issues.³

To add to the complexity, governments can at times be overshadowed in their influence, competence, knowledge and ability to act by large multinational corporations and non-governmental organisations (NGOs), making it harder for them to reach the consensus and marshal the funds required to solve highly complex and expensive challenges. At the same time, transnational relations are being transformed by the exponential growth of social media and direct people-to-people contact and cultural exchange.⁴ Many actors other than governments are building what the former UK Foreign Secretary William Hague has described as 'a mass of connections between individuals,

civil society, businesses, pressure groups and charitable organisations which are also part of the relations between nations'⁵ and which are influencing the flow and exchange of cultural expression.

If governments are to protect and support their citizens effectively in the years ahead, unprecedented levels of international co-operation will be needed. This is more likely to be achieved if a high degree of trust and understanding can be developed between people, nations and leaders globally. This report highlights some of the reasons why culture can and should be seen as an important component in building that trust and understanding, and can provide a foundation on which collective agreement and action can be built.

1. Irina Bokova, speech to the Council of Ministers of Culture of South-East Europe, Ohrid, 28 June 2014. <http://unesdoc.unesco.org/images/0022/002282/228278e.pdf>

2. See, for example, Fullilove, M, Haass, R, Niblett, R, Jiemian, Y, and Yurgens, I *Challenges for Global Governance in 2013*. Council for Foreign Relations, New York. Available online at: www.cfr.org/global-governance/challenges-global-governance-2013/p29742

3. For a full discussion of such challenges and the importance of further international co-operation, see: Ian Goldin (2013) *Divided Nations: Why global governance is failing and what we can do about it*, Oxford University Press, Oxford.

4. For a full discussion of this issue and its impacts, see Howell, D (2013) *Old Links and New Ties: Power and Persuasion in an Age of Networks*. I. B. Tauris, London.

5. Rt Hon. William Hague MP in the foreword to: British Council (2013) *Influence and Attraction*. Available online at: www.britishcouncil.org/sites/britishcouncil.uk2/files/influence-and-attraction-report.pdf

The Titanic Visitor Centre building in Belfast during construction



THE POWER OF CULTURE

BUILDING TRUST AND EXPLORING CHALLENGES WITHIN SOCIETIES

Arts and culture can transform people's lives in subtle or dramatic ways that politicians often struggle to achieve. Perhaps once in a generation, governments may achieve remarkable breakthroughs in social relations or in improving the quality of life for their citizens. Such changes tend to be tied to significant historical events or bold acts of political leadership: the ending of apartheid in South Africa; the founding of the National Health Service in the UK; the New Deal in the US; or the immensely successful economic reform programmes in China and India that are lifting millions out of poverty. However, these momentous political achievements are in reality very rare. While governments around the world undoubtedly provide vital public goods which support

people's lives and tackle disadvantage, they rarely make good agents of innovation; and politics can frequently drive an agenda of short-term, narrow national or local self-interest at the expense of the overall interests of nations or global society. Indeed, at times the political process can act as a brake on open debate about the underlying causes of social, economic and environmental problems.

Culture treads different ground. Instead of trying to solve such challenges through direct intervention, it creates the space where individuals can express, explore and re-imagine complex and difficult issues. This can allow received views of the world to be questioned, and enables the development of genuine

understanding and the building of new communities. It is able to bring together protagonists from intellectually or culturally disparate or opposed groups, and build trust and dialogue in a way that nothing else can. Culture provides a powerful means to engage people in issues they may otherwise fail to see or choose to ignore: issues of gender, sexuality, ethnicity, religion, community and conflict, and it can do so in a way that is both sensitive and at the same time brutally honest. Arts Council Northern Ireland explicitly acknowledges this role of the artist in 'making us question our preconceptions and assumptions [and enabling] us to see things differently, reaching beyond polarised cultures and politics.'⁶

6. Arts Council Northern Ireland (2013): *Ambitions for the Arts: a Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018*. Available online at: www.artscouncil-ni.org/about-us/strategy

John F Kennedy made clear the need for a nation to represent itself not only through its strength but also through its art:

'If sometimes our great artists have been the most critical of our society, it is because their sensitivity and their concern for justice, which must motivate any true artist, makes him aware that our Nation falls short of its highest potential. I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.'

John F Kennedy, honouring poet Robert Frost, 1963

SUPPORTING SUSTAINABLE ECONOMIC GROWTH AND REDUCING INEQUALITY

Arts and culture have long played a role in helping to tackle difficult challenges at a local level. In the past 30 years, governments and city leaders have had significant success when investing in culture as a way of underpinning and supporting sustainable economic growth and regeneration, particularly in the context of urban renewal.

In the UK, bold civic leadership in Glasgow in the 1980s and 1990s and today with the cultural festival accompanying the 2014 Commonwealth Games, and investment in Derry~Londonderry as the 2013 UK Capital of Culture, is enabling these cities to build stronger, more prosperous communities. After Liverpool's year as European Capital of Culture in 2008, 85 per cent of residents agreed it was a better place to live than before.⁷ Hull has won the right to be the 2017 UK Capital of Culture with a powerful combination of community and creative engagement, private sector support and a focus on long-term legacy. Using the theme of 'a city coming out of the shadows', it will

be looking for a similar effect in releasing creative potential and stimulating growth.

The civic leaders of Barcelona, faced with serious problems of urban decay in both inner and peripheral districts, used the 1992 Olympic Games as a vehicle for holistic reform. As a result, the city has re-invented itself as a premier cultural tourism destination but, importantly, tourism is a by-product of its cultural development.⁸

Investment in culture is increasingly seen as important to social or economic development in Africa, Asia and Latin America. In Johannesburg, efforts to build social and community cohesion in the wake of apartheid are being strengthened by the development of a new heritage infrastructure, telling the history of all South Africa's peoples. Investment is particularly noticeable in Latin America where, after 20 years of economic growth and generally positive political evolution, there is confidence and optimism despite the challenges presented by social inequality,

organised crime and environmental degradation. Side by side with a clear recognition of the economic importance of culture, the use of its social transformative power has become more and more strategic in recent years and has a resonance across the continent. Much of Bogotá's public cultural policy, for example, is informed by a concern with the social dimension of culture: it is seen as part of health and social development and a key to transforming the lives of previously marginalised citizens. The civic leaders in Buenos Aires are using culture and creative industries to address some of its social and economic divisions and create a more inclusive society. In Rio de Janeiro, culture is similarly seen as an important way to address social tensions. The municipal authorities want to widen cultural production and participation, expand the network of public cultural spaces, protect and encourage cultural diversity, and promote local culture at national and international levels.



'Carnival, with all its explosion of colour, joy, music, dance and party, not only builds up society during its public performance, but throughout the whole year, when several generations and various strata dialogue and agree which music, dance and the costume they are going to use during their performance. By talking, eating and dancing together, they learn of values and hierarchies existing in their community. Meanwhile they practice for the Carnival celebration day, they share news on who has married, who has separated, who was born and who has passed away, which is an easy way for generating cohesion and also validating the inclusion of newcomers [...] What really matters is to comprehend what is meaningful to the people and appeals them to interact: the restoration of a saint or a church (as in numerous places in México), the music (as in the youth and children orchestras from Venezuela), the libraries (as in the Park-Libraries in Medellín), museums (as in the Brazilian favelas), the food (as the Pozole in Guerrero, México), and many other examples that show us how people gather, dialogue and are creative to build a shared development.'

Carlos Villaseñor Anaya, Academic Council President of Interactividad Cultural y Desarrollo, in Mexico, 2013

The Mexican cultural adviser Carlos Villaseñor Anaya⁹ identifies a common denominator: 'In social environments heavily degraded by violence, authoritarian repression or marginalization [...] people represent themselves devoid of worth, with no capabilities to pursue what they perceive as valuable or – at the worst – with the feeling that they have no right to imagine or deserve anything valuable [...] Under these circumstances, culture is a valuable resource to present, stage and assess different ways of being in the world, different manners of having a good life, than those ones that prevail and produce negative effects into sustainable development. Artistic expressions offer other languages that allow people to interact and communicate with each other so that they may have new opportunities to learn and publicize human creativity.'

In South Korea, President Park Geun-hye in her inauguration speech pledged to build a nation 'where culture becomes a fabric of daily life, and a welfare system that embodies cultural values'. She committed to nurturing the content industry which merges culture with advanced technology to ignite the creative economy and create jobs. The President also said that 'together with the Korean people we will foster a new cultural renaissance [...] that transcends ethnicity and languages, overcomes ideologies and customs, contributes to peaceful development of humanity, and is connected by the ability to share happiness.'¹⁰

And in Germany the Culture Minister, Bernd Neumann, has stated that public funding is not a grant but 'an essential investment in the future of our society'; in other words, an awareness of both the intrinsic value of the arts and their huge economic benefits.¹¹

Across the globe, where sound investments in the arts and culture have been made, economic growth has frequently followed, bringing investment and jobs. This has also brought new skills and abilities that increase confidence and self-esteem, improve literacy and enhance a community's quality of life. If a country is to have a prosperous future in an increasingly competitive world, its economy requires innovators, and artistic creativity is a central part of this. Many national and civic leaders have taken this on board, and others could learn from the growing body of experience in this area.

7. See Impacts 08, a five-year research initiative of the University of Liverpool and Liverpool John Moores University, which developed a model for evaluating the multiple impacts of culture-led regeneration programmes that can be applied to events both across the UK and internationally. www.liv.ac.uk/impacts08

8. Richards, G (2004): *European Cultural Tourism: A view from Barcelona* presented at a workshop on national cultural tourism policy, Vienna, 2004. Available online at: www.academia.edu/2393237

9. Carlos Villaseñor Anaya speaking at the Hangzhou International Congress on Culture and Sustainable Development, 2013: http://cdc-ccd.org/IMG/pdf/Culture_and_social_inclusion_Hangzhou_papers_Revised.pdf

10. President Park Geun-hye, 'Opening a New Era of Hope': 25 February 2013. Available online at: <http://p.ost.im/p/dHjdJA>

11. Cultural and Media Policy of the German Federal Government: www.bundesregierung.de/Content/EN/StatischeSeiten/bkm/bkm-broschuere-engl-kapitel-1.html

'Around the world, the economic crisis is exacerbating xenophobia and other forms of dangerous – and deadly – discrimination. Terrorism, human trafficking, rights abuses and violence against women threaten millions of people. War causes the largest-scale destruction [...] but even in countries at peace, senseless violence takes too many lives.

'I have made a point of listening to the victims. Here is what they are saying: They are exhausted from war. They are angered and impoverished by decisions to spend on military weapons at the expense of health, education and the future. And they are crying out for a culture of peace.

'People intuitively understand that there can be no military solution to conflicts [...] that the world's scarce resources should be spent to help people flourish, not to fund weapons that cause more suffering. But too many decision-makers do not get this simple logic.'

Ban Ki-Moon, UN Secretary-General. General Assembly High-Level Forum on the Culture of Peace, 14 September 2012

RECONSTRUCTION AND RECONCILIATION

Engagement in arts and culture can play a positive role in supporting people emerging from conflict. Indeed, one of the first priorities of the transitional government in Libya was to establish a ministry of culture with a clear remit to influence the development of post-conflict civil society, particularly through skills training and capacity-building. 2014 is an important time to reflect on this, given the ongoing conflict and instability in many parts of the world, including Ukraine, Syria and Iraq.

The Edinburgh International Festival itself, established in 1947 specifically to help heal the wounds of a devastating world war,¹² paved the way for some of the most successful festivals in the world, and has brought huge economic, social and artistic benefits to the city.

In countries undergoing transition from oppressive rule, a vibrant cultural life

is seen as vital in supporting national reconciliation and the development of a strong and active civil society. Indeed, as Nelson Mandela showed by wearing the Springbok rugby shirt at the 1995 Rugby World Cup final, embracing cultural symbols can have a transformative impact on the process of reconciliation.¹³

In Burma, a three-year literary project, Hidden Words Hidden Worlds, takes advantage of recent liberalising reforms to mentor and showcase ethnic minority writers and their communities. The work of the Myanmar Photographic Society, founded in 2010 and now consisting of a thousand photographers from all over the country, documents and shares previously suppressed cultural customs. Given that social and religious attitudes can often make open discussion difficult, theatre is being used around

the country to enable communities to challenge social issues around reproductive health, HIV/AIDS, human trafficking, gender equality and violence among young people.

The European Union notes that a sufficient amount of good practice has emerged in post-conflict situations to justify further exploration of cultural expression as a tool in reconciliation and reconstruction.¹⁴ The potential benefits are clear: stability is a major factor for economic growth, and culture ministers and their advisers in fragile states, working with government colleagues and local and international partners, can make a substantive contribution to the post-2015 agenda.

12. Bruce, G (1975): *Festival in the North: The story of the Edinburgh Festival* (Robert Hale, London).

13. This is shown vividly in the film *Invictus* (Clint Eastwood, 2009) and is described by the South African captain Francois Pienaar: www.bbc.co.uk/news/world-africa-25310590

14. European Union (June 2014), *Engaging the World: Towards Global Cultural Citizenship*. Available online at: <http://cultureinexternalrelations.eu/report-publication>

15. British Council (2014), *As Others See Us: Culture, attraction and soft power*. Available online at: www.britishcouncil.org/organisation/publications/as-others-see-us

16. For example the *Anholt-GfK Roper Nation Brands Index*, www.simonanholt.com/Research/research-the-anholt-gfk-roper-nation-brands-index-sm.aspx and the *Institute for Government/Monocle Soft Power Index*, www.instituteforgovernment.org.uk/our-work/better-policy-making/foreign-policy-soft-power-and-national-security

FOSTERING INTERNATIONAL CONNECTIONS BETWEEN NATIONS

Arts and culture also help foster the international connections that are vital for any modern nation. Throughout history, relationships between countries have often been improved by means of cultural exchange or celebration. To put it simply, the arts can reach places that traditional diplomacy cannot. The emotional links created by culture can be as powerful as, and more enduring than, any short-term political or economic alliance.

Recent research by the British Council¹⁵ has shown that the attractiveness of a country is strongly influenced by cultural factors, including its cultural and historic attractions and its arts.

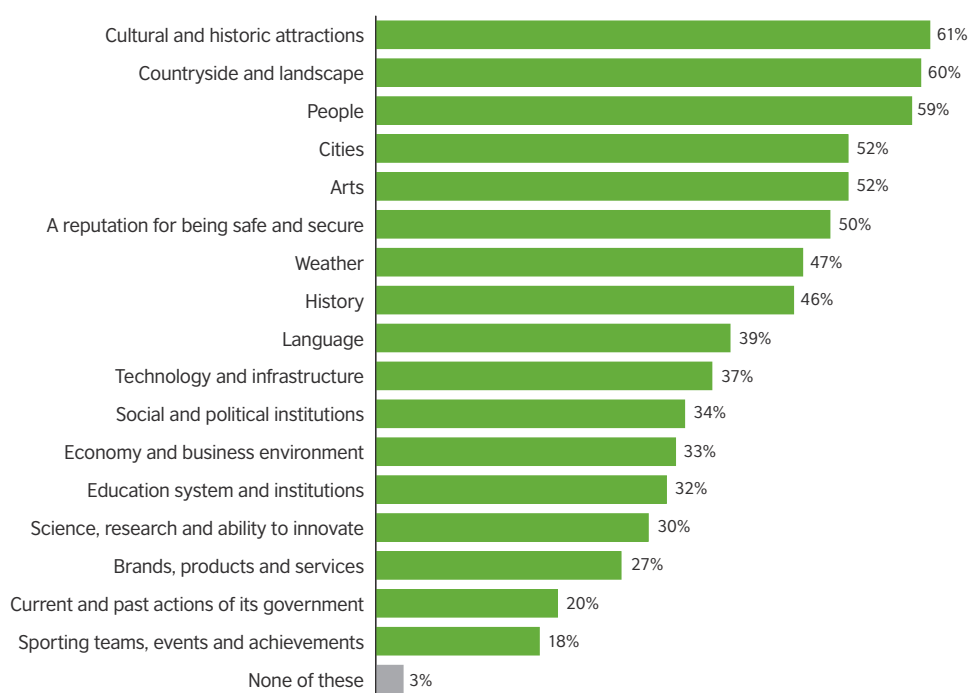
Chart 1 shows the degree to which these were commonly identified by survey respondents in Brazil, China, Germany, India, the US and Britain as contributing to making a country attractive. The potential of these factors to influence and attract trade and investment, skilled workers,

students and tourists – all of which support and enhance a nation's economic, scientific, educational and creative progress – should not be underestimated.

It is little surprise that the global influence of music, film and the creative industries is widely acknowledged as giving countries such as the US a huge benefit in pursuing their international and economic policy objectives. This is reflected in several indices of soft power.¹⁶

Chart 1: Arts and culture are important factors in determining countries' attractiveness

Question: Which, if any, of the following characteristics particularly contribute to making a country attractive to you?



Base: Six-country data (6,051); 18–34 year olds in Brazil (1,003), China (1,007), Germany (1,003), India (1,006), US (1,010), GB (1,022); Fieldwork December 2013 – January 2014. Data presented here is weighted to relevant national populations. Source: Fieldwork – Ipsos MORI; Analysis – In2Impact.

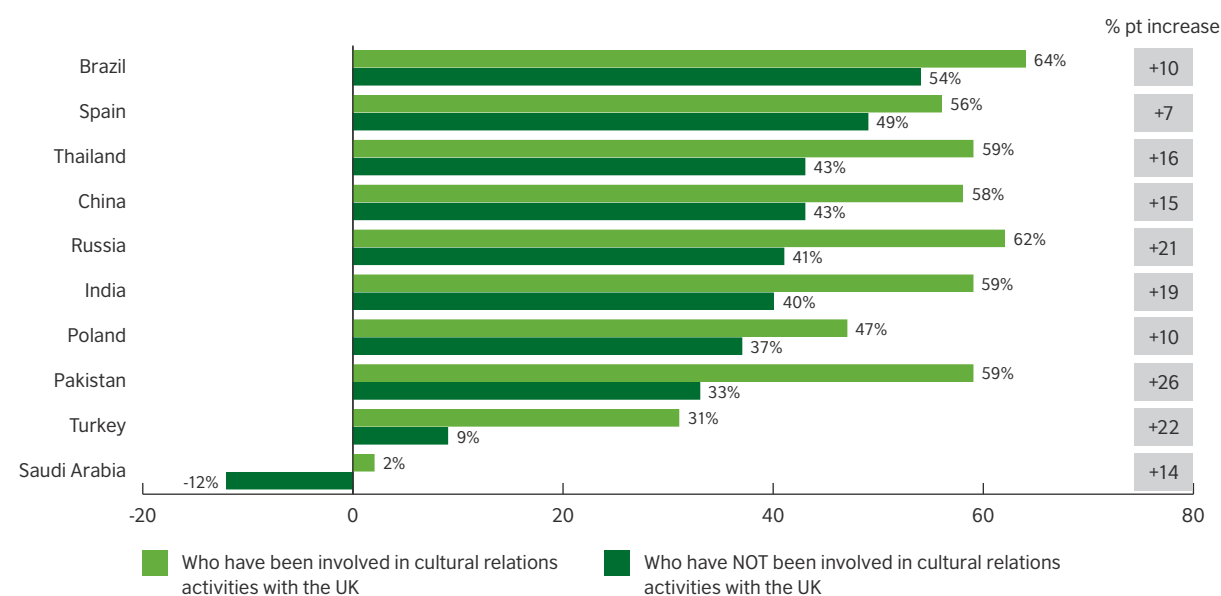
The British Council recently looked into the connection between trust and cultural engagement through surveys of young people's perceptions in ten countries around the world.¹⁷ As Chart 2 shows, those individuals who had been involved in cultural relations activities with the UK were significantly

more likely to say that they trusted people from the UK than those who had not taken part in such activities. It would not be unreasonable to assume that this correlation might also apply in the case of other countries.

In an increasingly interdependent and globalised international community, many of the principal challenges facing humanity will require unprecedented levels of co-operation across national boundaries. Culture can be a key tool in creating the conditions for this to be successful.

Chart 2: Trust and involvement in cultural activities – perceptions of people from the UK across ten countries

Percentage net trust in people from the UK among people from...



Source: Online panel surveys of respondents aged 16/18–34 with minimum secondary education
(Note: Pakistan research undertaken face-to-face and with minimum tertiary education).

Base: YouGov, 2010: Saudi Arabia (279 CR, 241 non-CR); China (993 CR, 212 non-CR); Poland (982 CR, 223 non-CR); India (994 CR, 209 non-CR)
Ipsos MORI, 2011: Turkey, Pakistan, Russia, Thailand, Spain, Brazil (750 CR, 250 non-CR).

17. British Council (2012), *Trust Pays*. Available online at: www.britishcouncil.org/organisation/publications/trust-pays

18. Index Mundi: *World Demographics Profile 2013*. www.indexmundi.com/world/demographics_profile.html

19. World Bank: Population 0-14, 2009-2013. Available online at: <http://data.worldbank.org/indicator/SP.POP.0014.TO.ZS>

20. IHS research: <http://press.ihs.com>

21. <http://edition.cnn.com/2014/01/24/business/davos-africa-mobile-explosion>

CULTURE'S INFLUENCE ON YOUNG PEOPLE

Culture often provides the operating context for politics through language, education, the arts and popular culture. Global cultural icons such as Lady Gaga, David Beckham, Femi Kuti, Shakira, Banksy, Penélope Cruz, Lang Lang, Youssou N'Dour, Rhianna and Amitabh Bachchan have frequently had a higher profile and arguably a greater influence, particularly over young people, than any political figure.

The median age of the global population is 29¹⁸ and many fast growing economies have even larger proportions of younger people

(in Nigeria, for example, 44 per cent of people are under the age of 15).¹⁹ It has been estimated that between 2015 and 2017, almost 20 billion new internet-connected devices will flood the planet.²⁰ In Africa, which is experiencing the fastest growth in mobile phone subscribers in the world, CNN reports that access to social networks is giving young people a platform for self-expression and civic participation in ways that are having a marked impact on elections, governance and accountability.²¹

The means and the ability to influence and appeal to the next generation in business, politics and society is becoming increasingly nuanced and complex.

In the 21st century, young people's views are likely to be more important than ever in driving the politics and economics of many nations. Culture's potential for influence in providing a means for the expression of new ideas and creativity by the next generation should not be underestimated.

Lady Gaga



THE VALUE AND MEASUREMENT OF ARTS AND CULTURE

While people intuitively acknowledge the power and value of culture in driving economic and social progress, there is still much scepticism of its quantifiable impact. Can we measure its effect more clearly, in a world where numbers are vital in securing the attention and support of policy makers?

Attempts in the UK to quantify the impact and value of cultural activity have grown since the early 1980s.²² The impetus came from factors such as the decline of traditional manufacturing industries and the emergence of urban regeneration policies; a recognition of the creative and cultural industries as rapidly expanding sectors of the economy; government commitment to exploring innovative solutions for neighbourhood renewal and to tackle social exclusion; and perhaps above all, a public service modernising agenda which demanded ever-greater efficiency and accountability.

In the UK, government has sought to measure the impact of cultural investment. The arts and culture sector too has also learned to employ the economic rationale, to make the case for public investment in the face of competing policy priorities. They have found for instance that:

- In 2012, the creative industries contributed £71 billion to the UK economy and the 'creative economy' provided 2.5 million jobs, eight per cent of UK total employment.²³

- In its year as European City of Culture, Liverpool received 9.7 million additional visitors to the city which in turn resulted in over £735 million in additional visitor spend.²⁴
- Each year, Edinburgh's Festivals generate £261 million in new economic output, £82 million in new income, and around 5,000 jobs in Scotland.²⁵

Some would argue that the pendulum has swung too far in one direction. Can quantitative analysis really measure artistic quality, quality of life and the transformative effect an arts project may have on an individual, or the processes through which those impacts are generated? As the Australian academic Julian Meyrick puts it, 'Quantitative measurements of cultural value have had their day in the sun. They aren't going to go away, and they do reveal certain things about some activities. But the idea that numbers do not lie died with the global financial crisis. They lie all the time and it is only by adding a qualitative (historical, empirical) component to our valuation strategies that we can

develop a better sense of where cultural subsidy goes and what it provides.'²⁶ The BBC's Business Editor Robert Peston recently joined the argument, asserting that to judge the arts in economic terms was 'a category error' and that blunt quantification was reminiscent of totalitarianism. He acknowledged that an argument based solely on intrinsic value was unlikely to be successful. 'And yet', he continued, 'we all know that culture is valuable and is what makes us human; that it is important for all sorts of reasons, from national identity to the existence of a thriving commercial sector.'²⁷



Ménage à Trois by Claire Cunningham and Gail Sneddon

As urban regeneration strategies became more widespread in the 1990s, the cultural sector developed and deployed arguments about the contribution of arts and creativity to wider social and individual well-being.

An influential and regularly cited study of the social impact of the arts, *Use or Ornament*, used survey methodology to assess the impact on individuals of participatory arts projects, and found that they were an effective way of contributing to 'a stable, confident and creative society'.²⁸ The Canadian academic Sharon Jeannotte identified a positive link between altruistic behaviour and various forms of cultural participation.²⁹ A report by the Irish National Economic and Social Forum noted that 'participation in the arts in Ireland varies markedly according to a number of factors, including occupational class, educational level and age [...]' One of the serious consequences of this could be cultural exclusion, adding further to social exclusion and the lack of (the) social cohesiveness that is essential to the functioning of a democratic society.³⁰

It has also been argued that an emphasis on precisely measuring economic and social benefits devalues the intrinsic (aesthetic) worth of cultural organisations and their activities. As Sir John Tusa, former Managing Director of the Barbican Centre in London, trenchantly put it: 'Mozart is Mozart because of his music and not because he created a tourist industry in Salzburg [...]' Van Gogh is valued because of the pain or intensity of his images and colours, and not because he made sunflowers and wooden chairs popular. Absolute quality is paramount in attempting a valuation of the arts; all other factors are interesting, useful but secondary.³¹

But this too downplays the role that artists play in challenging society, presenting alternative viewpoints and a critical response to events. The value of Picasso's *Guernica*, Alexander Solzhenitsyn's *The Gulag Archipelago* or George Orwell's *1984* can hardly be reduced to mere euros, roubles or pounds sterling.

Fiona Hyslop, the Scottish Government's Cabinet Secretary for Culture and External Affairs, has acknowledged the provocative role of the artist: 'It is the very measure of the health of our democracy to welcome and embrace the role of artists to challenge our expectations, to nudge us from our comfort zones and encourage us, individually or collectively to reflect on how we could do better and be better.'³²

The European Union, in a recent report proposing a cultural relations strategy for itself, makes the point that 'in the eyes of many artists, cultural activists and commentators, crudely instrumental or interest-driven motives are threats to artistic and cultural integrity. Many officials and diplomats on the contrary have little faith in cultural value for its own sake. (Our) consultation has shown, however, that the two positions do not constitute an 'either-or' alternative. Instead, cultural relations can embrace both. There is ample space – and need – for policy and market driven ambitions, just as there is for intrinsically cultural or humanist ones.'³³

22. The first serious attempt to address this issue in the UK was by John Myerscough in *The Economic Importance of the Arts in Britain* (Policy Studies Institute, 1988). Arguably, this kick-started the process of 'economising' cultural policy, where cultural significance alone is an insufficient argument for state investment.

23. Department for Business, Innovation and Skills, 30 May 2014.

24. Department of Culture, Media and Sport, 7 March 2013.

25. BOP Consulting (May 2011): *Edinburgh Festivals Impact Study*. Available online at: www.eventscotland.org/funding-and-resources/downloads/get/56

26. Meyrick, J: *Cultural Value and Cultural Policy: An Australian Perspective*. Available online at: <http://culturalvalueinitiative.org/2013/08/14>

27. Speaking at an event staged by the Warwick Commission on the Future of Cultural Value: British Library, 4 February 2014.

28. Matarosso, F (1997): *Use or Ornament: Social Impact of Participation in the Arts*. Comedia.

29. Jeannotte, MS (2003): *Shared spaces: Social and economic returns on investment in cultural infrastructure*. University of Ottawa.

30. NESF Report 35 (January 2007): *The Arts, Cultural Inclusion and Social Cohesion*.

31. Quoted in Reeves, M (2002): *Measuring the economic and social impact of the arts: A review*. Arts Council England.

32. Speech at the Talbot Rice Gallery, Edinburgh, June 2013. Available online at: www.scotland.gov.uk/News/Speeches/Culture-Heritage05062013

33. EU (June 2014): *Engaging the World: Towards Global Cultural Citizenship*. Available online at: <http://cultureinexternalrelations.eu/report-publication>

As Fidel Castro, whose post-revolutionary cultural policy in Cuba had explicit developmental aims, asserted over 50 years ago, 'I don't think there has ever existed a society in which all the manifestations of culture have not been at the service of some cause or concept.'³⁴

The work currently being carried out by the University of Warwick³⁵ – an ambitious investigation into the future of cultural value – looks set to influence the terms of the UK debate for the next decade. It combines economic methods with approaches from the humanities

and social sciences, and with evidence from 'those who make, market, consume, teach, learn, and enjoy art'. The Warwick Commission has the potential to develop new policy thinking and practical recommendations to ensure the long-term sustainability of the cultural ecosystem – at least in England, the extent of its remit, but with food for thought in other parts of the UK and the world.

A number of different aspects of, and perspectives on, value come into play in relation to arts and culture, and positions can become entrenched.

Artistic value, critical challenge to received values, the ability to provide striking new perspectives, increased social mobility, improved quality of life: together, all these provide a powerful currency in human relations.

Cultural ministries and the cultural sectors alike must seek to understand and champion this wide variety of benefits and value, and incorporate them into a compelling argument for continuing investment in arts and culture – and for a more central role for culture in influencing and contributing to public policy.

34. Cited in Lockwood, L (1990): *Castro's Cuba, Cuba's Fidel* (Boulder: Westview Press). Quoted in Gordon-Nesbitt, R: *The Social Value of Culture: Learning from Revolutionary Cuba* (International Journal of Cultural Policy, December 2012). Available online at: www.shiftparadigms.org/social_value.html

35. The Warwick Commission on the Future of Cultural Value. www2.warwick.ac.uk/research/warwickcommission/futureculture



Another Place by Sir Antony Gormley,
Crosby Beach, Liverpool

THE CITY AS A CULTURAL POWERHOUSE

By the middle of the 21st century, the global urban population will almost double, increasing from approximately 3.4 billion in 2009 to 6.4 billion in 2050, with most of this growth accounted for by cities in developing and high growth economies.³⁶

To thrive, cities need a powerful economic engine to create wealth and employment and drive local tax revenues to support the provision of services. They also need creativity, collaboration and international connections to enrich the quality of life of their citizens and to secure their future prosperity. And they need a range of qualities and attributes: diversity, self-expression, openness, trust, tolerance, cohesion, shared identity, entrepreneurship, strategic leadership, agility and vision: in short, vitality and liveability.

The decline of New York City in the 1970s was rooted in the failure of the city as a safe, civil place, just as its current position owes so much to the re-establishment of liveability in the 1990s. Its civic leaders have understood, supported and promoted culture as part of public policy, both for economic development and for community building. Although they will have a strategy to address an issue directly, there is the constant recognition that culture will always have a vital supporting role to play: it is the 'no. 2 strategy in all fields'.³⁷

Culture in all its diverse forms is central to what makes a city attractive to talented and creative people and hence to the businesses which seek to employ them. In the knowledge economy, having a well-educated workforce is one of the keys to success, and such workers

demand stimulating environments. A rich and vibrant culture thus also becomes an indirect source of economic success. This is recognised by large cities across the world – from Shanghai to Istanbul to São Paulo there is a belief that culture, amongst its many other attributes, is a significant factor in determining their city's future economic success. And it can be self-perpetuating: the Mayor of London, Boris Johnson, is unequivocal in this respect: '...the dynamism, scale and diversity of our world cities make us central hubs in global culture. We are able to support a range and depth of cultural activity that other cities cannot match, which means in turn that we, more than other places, are able to harness the power of culture to contribute to wider social and economic goals.'³⁸

World cities are as important in global culture as they are in global finance or trade. Their large audiences (both residents and visitors) and strong business sectors (both a source of funding for the arts and a market for creative goods) means they are able to 'specialise' in culture, supporting the high fixed costs of cultural infrastructure, as well as the other 'soft' infrastructure of commissioning, distribution, management and production. Their cultural prowess plays a central role in the efforts of world cities to market themselves as destinations for tourism,

trade and investment. It gives them a distinctive appeal – increasingly important as they compete with each other, rather than with other cities in their own countries, for such things as the headquarters of multinational firms, or the opportunity to host international sporting and cultural events. Their diversity allows cities to sustain a great variety of art forms, while their dynamism – their constantly changing populations and their international connections – makes them hubs of new cultural ideas, knowledge and innovation. And, as Benjamin Barber tells us, only cities, not sovereign states, are capable of connecting 'participation, which is local, with power, which is central [...] Because they are inclined naturally to collaboration and interdependence, cities harbor hope.'³⁹

As the process of urbanisation continues apace, civic leaders will increasingly need to share experience with their peers. And as the experience of the World Cities Culture Forum shows, there is an opportunity, through sharing international best practice, for national leaders to understand how positioning culture at the centre of urban policy and planning can have an impact both in domestic social and economic terms, and in international influence and reputation.



A recent report by the European Union, noting that the Moscow municipality is keen to co-operate with European partners, makes the useful point that cities can create dialogue through cultural exchange, even when such dialogue is problematic at a national level.⁴⁰

The more internationally connected a city is, the more likely it is to learn and to innovate, setting itself high standards and drawing in ideas from more sources. A city that seeks to make its name for innovation has to be good at attracting talent. It must be connected with flows of people and ideas that circulate around the world. To be out of these flows is to be in an innovation backwater.

Innovation is rarely linear and sequential. Ideas often develop through a collaborative, interactive process, involving exchanges between inventors, developers, commercial companies and users. In science, research is frequently highly collaborative and cross-disciplinary. In creative and cultural industries new products are often developed through the sharing of ideas between designers, manufacturers, retailers and consumers. It is likely that international collaboration will become ever more critical to innovation; the development of relationships and the free flow of ideas and co-operation across sectors, between people with different skills, will become especially important.

If our cities are to prosper in future, arts and culture must be at the heart of that success. Cultural ministries and city leaders will need to ensure that culture is not just at the heart of the national policy process, but that it is also seen to contribute to local quality of life, regeneration and liveability – and therefore that it plays a central part in the local, as well as the national and international, public policy process.

36. WHO (Global Health Observatory). Available online at: www.who.int/gho/urban_health/situation_trends/urban_population_growth_text/en

37. Quoted in *World Cities Culture Report 2012* (BOP Consulting/Mayor of London). Available online at: www.london.gov.uk/sites/default/files/WorldCitiesCultureReport.pdf

38. *ibid.*

39. Barber, B (2013) *If Mayors Ruled the World: Dysfunctional Nations, Rising Cities*. Yale University Press.

40. EU (June 2014): *Engaging the World: Towards Global Cultural Citizenship* <http://cultureinexternalrelations.eu/report-publication>

CULTURAL DIVERSITY AND DIALOGUE

The 1995 United Nations/UNESCO World Commission on Culture and Development report, *Our Creative Diversity*,⁴¹ put forward a series of proposals to help the world's communities forge their own paths towards development – crucially, without losing their distinctive identities. It also affirmed that all cultures have integrity and all voices are entitled to be heard.

This was reinforced six years later by Article 1 of the Universal Declaration on Cultural Diversity⁴² which states that: 'As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.'

In a world where innovation will be vital in solving future challenges and is highly

valued both economically and socially, the importance of a diversity of perspectives and viewpoints will be crucial.

Yet for many, cultural diversity in an age of globalisation, migration and urbanisation, is seen as cultural difference (often of a religious or ethnic nature), and thus as one of the prime causes of tension and conflict. So what can be done to nurture an equal, constructive and collaborative national and international dialogue about its worth, given these realities?

The Eastern Partnership of Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine is an interesting example of how this might work at a policy level. Ministers have acknowledged that culture has a clear role to play in areas such as social integration, economic growth, education and intercultural dialogue. They have agreed to specifically include culture in their development agendas and to develop cultural

policies in tandem with civil society initiatives, and – working with the European Union – to promote regional co-operation on cultural issues.⁴³

This is consistent with the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions,⁴⁴ which highlights the contribution of the cultural industries to economic and social development, particularly in developing countries and emerging economies, and by extension the importance of integrating culture into national development strategies. This was reinforced by the 2013 Hangzhou Declaration⁴⁵ which recommends that culture be included as part of the post-2015 UN development agenda, to be based on heritage, diversity, creativity and the transmission of knowledge; and advocates placing culture at the heart of public policy.

41. <http://unesdoc.unesco.org/images/0010/001055/105586e.pdf>

42. http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html

43. First Eastern Partnership Ministerial Conference on Culture, 28 June 2013, Tbilisi.

44. www.unesco.org/new/en/culture/themes/cultural-diversity/2005-convention

45. UNESCO (2013): *Placing Culture at the Heart of Sustainable Development Policies*. Available online at: www.worldwewant2015.org/node/435399



Aboriginal art by unknown artist

The more policy makers and other actors in the cultural field globally can encourage a focus on values such as sustainability, cultural preservation, autonomy, creativity, solidarity and cultural rights – all the things that make international cultural relations both possible and desirable – the better one can make the case for boundary crossing and better connections and more trust between countries.

But perhaps the most important and encouraging aspect of this is simply

the encouragement of dialogue, at a human level, between cultures: the basic ability to listen, to explain and to empathise, and to acknowledge the equal dignity of the participants. The obverse, a failure – wilful or otherwise – to see things from the other person's point of view will likely lead to conflict.

In a world where the rapid advance of technology, the pace of globalisation and the pressures of international commerce threaten to create homogenisation and standardisation

of culture, ministers should nurture and champion diverse cultures and enable them to flourish. They should also look at how investment can be leveraged to support diverse cultural expression as well as what creates the largest sales or economic value. And perhaps they should consider how to make the case for cultural diversity as strongly and with as much impact as the environmental lobby's calls for biodiversity.

'When our Commission began its work, it had long been clear that development was a far more complex undertaking than had been originally thought. It could no longer be seen as a single, uniform, linear path, for this would inevitably eliminate cultural diversity and experimentation, and dangerously limit humankind's creative capacities in the face of a treasured past and an unpredictable future. This evolution in thinking was largely the result of global political emancipation, as nationhood had led to a keen awareness of each people's own way of life as a value, as a right, as a responsibility and as an opportunity. It had led each people to challenge the frame of reference in which the West's system of values alone generated rules assumed to be universal and to demand the right to forge different versions of modernization. It had led peoples to assert the value of their own cultural wealth, of their manifold assets that could not be reduced to measurement in dollars and cents, while simultaneously to seek the universal values of a global ethics.'

Javier Pérez de Cuéllar, World Commission on Culture and Development, 1996

THE ROLE OF A MINISTRY OF CULTURE

Given that culture and the arts have a unique power to build trust, promote growth, and change lives, we should reassess the role of cultural ministries and their position within government.

Can culture ministers and international cultural leaders develop a shared view of the place of culture in tackling the major global challenges of the 21st century? Can they collectively make the case for putting culture at the heart of local, national and international policy? And can they make a compelling case for protected and enhanced cultural investment at a time of continuing pressure on public sector budgets in many countries?

By its very essence, culture is about people, not governments. History has repeatedly shown that governments cannot successfully manufacture or create culture – it must come from the people. If a nation's culture is to be truly transformational in a domestic and international setting, direct state intervention in the creative process risks undermining the power of artistic expression to tackle key social issues. But state funding in the majority of countries is vital, and crucially a pre-requisite for bringing in other resources.

At a time when foreign ministries across the world are increasingly using the term soft power, and developing structures and processes to co-ordinate their 'cultural diplomacy', we must remember that culture is not diplomatic. In many ways, culture is everything diplomacy is not. If diplomacy is about government, culture is about people. If diplomacy is about seeking compromise, culture is about sharing honest difference. If government is about driving the agenda, culture is about the dispersion of power and influence to the many.

If a government is therefore to successfully harness the power of culture, without stifling artistic expression and creativity, a carefully constructed policy response is required. In light of the issues raised in this report, questions that ministers of culture and other participants in Culture Summit 2014 may wish to explore include:

- How best to develop a multi-disciplinary approach that combines economic measures with aesthetic and social concepts of value in order to make the case for cultural investment?
- How can cities develop and use the power of culture as a driver of local economic and social progress, and how can culture be placed at the heart of local policy making?
- How can cultural diversity be celebrated in an increasingly globalised and interconnected world?
- If state funding constitutes the core (though rarely the only) investment in the cultural and creative economy, and is critical to its innovative flow, how far can a government go in supporting culture and the arts before its involvement becomes counterproductive? When is it best for a government to support and when is it best for it to take a back seat?



A street painter at work in Stone Town, Zanzibar

- How can a culture ministry, cultural organisations and individual players help marshal the cultural assets of their societies, to make their country an attractive international partner and to build international trust and co-operation?
- How can international cultural exchange be better employed to support and enrich domestic creativity and artistic development?
- And perhaps most importantly, how can cultural ministries, cultural organisations and individual artists and creative practitioners ensure that culture is seen as a currency of progress; and is given a higher status and role in public policy, achieving a status held by other areas such as economics, health or education?

‘Our collective vision is clear. We live in a new age of limits – in terms of resources and sustainable practices to ensure the survival of our planet. This means we must make far more of the boundless energy of human ingenuity and knowledge. We must release the full power of innovation and creativity, and the potential of all, to craft new solutions that are inclusive, just and sustainable.’

Irina Bokova, Director-General of UNESCO, 2013



IMAGE CREDITS

Front cover © Stuart Leech
Page 2 © UNESCO/Michel Ravassard
Page 3 © Christopher Chan/Getty Images
Page 6 © iStockphoto
Page 8 © joSon/Getty Images
Page 13 © Kevin Mazur/WireImage/
Getty Images
Page 15 © Sven Hagolani
Page 17 © VisitBritain/Pete Seaward
Page 19 © iStockphoto
Page 21 © iStockphoto
Page 23 © Gabriel Bouys/AFP/Getty Images

ACKNOWLEDGEMENTS

Editor: Mona Lotten
Series Editor: John Dubber

With thanks to Dr Lloyd Anderson, Kate Arthurs, Dr Anne Bostanci,
Sir Jonathan Mills, Graham Sheffield, John Worne.

To request hard copies or give feedback, please
contact us at: externalrelations@britishcouncil.org



9 780863 557460

ISBN 978-0-86355-746-0

© **British Council 2014** Design/E176

The British Council is the United Kingdom's international organisation
for cultural relations and educational opportunities.

