Singing Alone? The Contribution of Cultural Capital to Social Cohesion and Sustainable Communities

Presentation – M. Sharon Jeannotte
University of Ottawa
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Outline of Presentation

- Role of culture in fostering cohesive and sustainable communities – why is this debate happening now?
- How does cultural capital relate to human and social capital?
- How does cultural capital contribute to personal and collective well-being?
- What evidence exists?
- What is the model linking cultural capital, social capital, social cohesion and sustainable communities?
- What are the policy implications?
Culture and collective well-being - Why now?

- UNESCO – broader approach to role of culture in society and the economy
- Development studies
  - culture and social inclusion
  - culture, creativity and innovation
- Urban studies
  - culture and cohesive neighbourhoods
- Media studies
  - culture and participatory democracy
Social ecologies - What holds societies together?

**Structural Elements**
- Ideologies and values
- Social differentiation (distribution of goods and services)
- Community (patterns of social interaction)

**Procedural Elements**
- Social bonding (ties between intimates)
- Social integration (linkages between functional elements)
- Social solidarity (commitment to a larger whole)
Human, Social and Cultural Capital – Standard Definitions

- **Human capital** – the knowledge, skills, competencies and attributes embodied in individuals which facilitate the creation of person, social and economic well-being

- **Social capital** – social networks and the norms of reciprocity and trustworthiness that arise from them

- **Cultural capital** – the disposal of taste or consumption of specific cultural forms that mark people as members of specific classes
Three-Part Harmonies – Complementary Relationships between Human, Social and Cultural Capital

- Human capital and cultural capital reside in individuals
- Social capital resides in relationships

**BUT** ...

- Human capital contributes to literate and informed citizens who are better able to organize collectively
- An individual’s volume of social capital depends on:
  - the size of his or her network connections
  - the volume of economic and cultural capital possessed by those connections
Cultural Capital, Social Capital and Bourdieu’s Fields

**Fields**
- now viewed as dynamic rather than static
- a network of objective relations among positions

**Cultural capital**
- a complex web of relationships and beliefs, values and motivations
- provides human societies with the means to actively modify the field
- determines the *quality* of social capital
Cultural Capital and Community

- Members of cultural groups score higher on generalized trust, political trust and optimism and tolerance.

- Participation in the arts has positive effects on social cohesion:
  - encourages partnerships
  - promotes intercultural understanding
  - promotes neighbourhood security
  - helps regenerate neighbourhoods
  - has positive impacts on local image and identity
# Cultural Attendance and Volunteer Rates (%): Canada 1998

<table>
<thead>
<tr>
<th>Activity</th>
<th>Volunteer Rate</th>
<th>Volunteer Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Attenders</strong></td>
<td><strong>Non-attenders</strong></td>
<td></td>
</tr>
<tr>
<td>Attended children’s performance</td>
<td>61</td>
<td>42</td>
</tr>
<tr>
<td>Attended choral music performance</td>
<td>57</td>
<td>43</td>
</tr>
<tr>
<td>Attended dance performance</td>
<td>55</td>
<td>43</td>
</tr>
<tr>
<td>Attended classical music performance</td>
<td>52</td>
<td>44</td>
</tr>
<tr>
<td>Attended theatre performance</td>
<td>51</td>
<td>38</td>
</tr>
<tr>
<td>Attended opera</td>
<td>51</td>
<td>45</td>
</tr>
<tr>
<td>Visited commercial art gallery</td>
<td>51</td>
<td>46</td>
</tr>
<tr>
<td>Visited science museum</td>
<td>51</td>
<td>44</td>
</tr>
</tbody>
</table>
## Cultural Participation and Volunteer Rates (%) – Canada 1998

<table>
<thead>
<tr>
<th>Activity</th>
<th>Volunteer Rate Participants</th>
<th>Volunteer Rate Nonparticipants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acted or did other theatre activity</td>
<td>64</td>
<td>33</td>
</tr>
<tr>
<td>Sang in a choir or solo</td>
<td>55</td>
<td>32</td>
</tr>
<tr>
<td>Wrote poetry, stories, non-fiction</td>
<td>48</td>
<td>32</td>
</tr>
<tr>
<td>Did choreography</td>
<td>47</td>
<td>33</td>
</tr>
<tr>
<td>Did artistic photography</td>
<td>47</td>
<td>33</td>
</tr>
<tr>
<td>Played a musical instrument</td>
<td>45</td>
<td>32</td>
</tr>
<tr>
<td>Did visual arts</td>
<td>43</td>
<td>33</td>
</tr>
<tr>
<td>Did crafts</td>
<td>41</td>
<td>31</td>
</tr>
</tbody>
</table>
Rate of Voluntarism (%) by Volume of Cultural Participation
Canada 1998

Voluntarism Rate (%)

Volume of Cultural Participation (Number of Events)
Canada’s *Our Millennium* Project

- An invitation to Canadians to make lasting gifts to their communities to mark the new century
- More than 6500 projects submitted and registered on the « Our Millennium » website
- More than 4.6 million people involved as volunteers, audience or visitors
**Our Millennium - The significance of arts and heritage**

- Over 27% or about 1770 volunteer projects were arts and culture and heritage-related.

- Top six of eleven theme areas:
  - Environment 16.4%
  - Heritage 16.3%
  - Children and youth 13.3%
  - Care and support 11.5%
  - Arts and culture 10.8%
  - Connections 9.2%
### Distribution of *Our Millennium* Arts and Culture Projects by Type of Project or Main Participants (Top 10 only)

<table>
<thead>
<tr>
<th>Type</th>
<th>Number</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Youth performances / art / cultural events</td>
<td>146</td>
<td>20.7</td>
</tr>
<tr>
<td>Amateur performances / festivals</td>
<td>80</td>
<td>11.4</td>
</tr>
<tr>
<td>Multicultural / ethnocultural performances / art / events</td>
<td>74</td>
<td>10.5</td>
</tr>
<tr>
<td>Millennium artworks / public art</td>
<td>53</td>
<td>7.5</td>
</tr>
<tr>
<td>Special exhibitions (professional artists / galleries)</td>
<td>39</td>
<td>5.5</td>
</tr>
<tr>
<td>Professional performances / festivals</td>
<td>37</td>
<td>5.3</td>
</tr>
<tr>
<td>Quilts / wall-hangings / textile art / quilting events</td>
<td>34</td>
<td>4.8</td>
</tr>
<tr>
<td>Exhibitions (amateur artists)</td>
<td>27</td>
<td>3.8</td>
</tr>
<tr>
<td>Cultural fundraising events for non-cultural purposes</td>
<td>26</td>
<td>3.7</td>
</tr>
<tr>
<td>Capital building projects (cultural and heritage)</td>
<td>23</td>
<td>3.3</td>
</tr>
</tbody>
</table>
## Distribution of *Our Millennium* Heritage Projects by Type of Project or Main Participants (Top 10 only)

<table>
<thead>
<tr>
<th>Type</th>
<th>Number</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restoration / conversion / improvements of heritage structures and objects</td>
<td>113</td>
<td>10.6</td>
</tr>
<tr>
<td>Multicultural / ethnocultural arts and cultural events</td>
<td>112*</td>
<td>10.5*</td>
</tr>
<tr>
<td>Histories (of communities, organizations, families)</td>
<td>96</td>
<td>9.0</td>
</tr>
<tr>
<td>Special heritage events / community celebrations / reenactments / religious services / parades / tours / rededications</td>
<td>94</td>
<td>8.8</td>
</tr>
<tr>
<td>Time capsules</td>
<td>69</td>
<td>6.5</td>
</tr>
<tr>
<td>Monuments / cairns / plaques / signage</td>
<td>60</td>
<td>5.8</td>
</tr>
<tr>
<td>Youth heritage projects (e.g. photos, yearbooks)</td>
<td>57</td>
<td>5.5</td>
</tr>
<tr>
<td>Connections (homecomings, reunions, exchanges)</td>
<td>52</td>
<td>4.9</td>
</tr>
<tr>
<td>New museums / special exhibitions</td>
<td>47</td>
<td>4.4</td>
</tr>
<tr>
<td>Environmental / recreation activities (e.g. creation / revitalization of parks, trails, gardens)</td>
<td>41</td>
<td>3.9</td>
</tr>
</tbody>
</table>
Major cultural and social capital outcomes addressed by “Our Millennium” projects

- Personal empowerment
- Linkages of cultural participation with altruistic behaviour
- Promotion of economic development and quality of life
- Promotion of cultural sustainability
Jenson’s five dimensions of social cohesion

- Belonging
- Inclusion
- Participation
- Recognition
- Legitimacy

- Isolation
- Exclusion
- Non-involvement
- Rejection
- Illegitimacy
<table>
<thead>
<tr>
<th>Formal</th>
<th>Substantive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equality/Inequality</td>
<td>Inclusion/Exclusion</td>
</tr>
<tr>
<td>Recognition/Rejection</td>
<td>Belonging/Isolation</td>
</tr>
<tr>
<td>Legitimacy/Illegitimacy</td>
<td>Participation/Non-involvement</td>
</tr>
</tbody>
</table>
Social Cohesion Network’s definition

“Social cohesion is based on the willingness of individuals to cooperate and work together at all levels of society to achieve collective goals.”

- Focus is on outcomes and behaviours (dependent variables)
- No focus on inputs or enabling conditions (independent variables)
A systems theory model for social cohesion

Social cohesion has multiple independent and dependent variables linked in a complex system characterized by:

- emergent properties (more than the sum of the system parts)
- adaptive capabilities (ability to withstand change in the environment)
- self-referential and unpredictable outcomes
Causal Links Between Social Cohesion and Social Outcomes

Complex of motives and social relations that make up society

Social Cohesion

Political support

Engagement and participation

Cultural Capital

Economic Policy

Social Policy

Institutions, norms, and shared meanings

Civil society

Social Capital

Income Distribution

Economic Performance

Education

Social Security

Health

Community Well-being

Social Outcomes

Economic Performance

Health

Community Well-being

Social Outcomes
Implications of changes in cultural capital for policy

- Cultural policy – national policies becoming less relevant as value shifts to cultural capital at the global and local level

- Citizenship policy – creation of collective citizenship becoming more challenging as individual consumerism and transnational identities grow
Time, space and policy

- Recognition that both time and space are in constant mutation
- Cultural capital is changing rapidly
- Cultural and citizenship policy should focus on:
  - flows, rather than products
  - connections, rather than nodes