

**AHRC Communities, Culture and Creative Economies development project  
'Understanding Everyday Participation - Articulating Cultural Values'  
Literature Review**

This initial literature review was created collectively by the project team in March 2011, to underpin research development by drawing together our individual interests and multi-disciplinary positions and experiences. Team members selected and annotated representative literature from their own fields and interests against a number of predetermined categories, noting that all categories could be addressed on the basis of different theoretical, methodological, empirical, disciplinary approaches and encouraging diversity in approach to establish a truly interdisciplinary approach to our subject matter. The resulting annotations and their categorisations form a 'conversation' about the key terms and concepts that underpin the basis of the UEP project: culture and its values, participation, the 'everyday', community and governance. The literature is presented below following a brief description of each category heading, in alphabetical order.

### **1. Culture**

- ***Theoretical and disciplinary definitions and discussions of frameworks of culture: 'high'-'low', 'elite'-'popular', 'official'-'unofficial', 'subsidised'-'non-subsidised', 'commercial'-'non-commercial', 'amateur'-'professional', etc***
- ***How do different fields/cultural institutions/ programmes attempt/claim to encompass diverse cultural practices and values?: museums, heritage, art practice, performing art practice, participatory arts, public art, etc***

**Matthew, A. *Culture and Anarchy* (1869), in Collini, Stefan ed. (1993) *Arnold, Culture and Anarchy and other writings*, Cambridge University Press**

An obvious choice, perhaps, but there are still unspoken ways in which its hierarchical view of culture might frame contemporary debate and other key thinkers in cultural studies, for example, Raymond Williams. It might be useful to think in detail about the earlier thought on culture and community to which his work responds. We might also think about the ways in which these ideas of moral critique/social vision associated with culture filter through the 20<sup>th</sup> century.

'There is a view in which all the love of our neighbour, the impulses towards action, help, and beneficence, the desire for removing human error, clearing human confusion, and diminishing human misery, the noble aspiration to leave the world better and happier than we found it,--motives eminently such as are called social,--come in as part of the grounds of culture, and the main and pre-eminent part. Culture is then properly described not as having its origin in curiosity, but as having its origin in the love of perfection; it is a *study of perfection*. It moves by the force, not merely or primarily of the scientific passion for pure knowledge, but also of the moral and social passion for doing good.' (58-9)

'Culture looks beyond machinery, culture hates hatred; culture has one great passion, the passion for sweetness and light. It has one even yet greater!--the passion for making them *prevail*. It is not satisfied till we *all* come to a perfect man; it knows that the sweetness and light of the few must be imperfect until the raw and unkindled masses of humanity are touched with sweetness and light. [...] Plenty of people will try to indoctrinate the masses with the set of ideas and judgments constituting the creed of their own profession or party. Our religious and political

organisations give an example of this way of working on the masses. I condemn neither way; but culture works differently. It does not try to teach down to the level of inferior classes; it does not try to win them for this or that sect of its own, with ready-made judgments and watchwords. It seeks to do away with classes; to make the best that has been thought and known in the world current everywhere; to make all men live in an atmosphere of sweetness and light, where they may use ideas, as it uses them itself, freely, nourished, and not bound by them [...]the men of culture are the true apostles of equality' (78-79)

**Bennett, T., Grossberg, L. and Morris, M (2005), *New Keywords. A Revised Vocabulary of Culture and Society*, Blackwell**

Updates Raymond Williams' influential *Keywords*. Historicises, places, and expands his vocabulary in light of the transformations in culture and society since the 1970s.

**Bennett, T. (1998) *Culture: A Reformer's Science*, Allen and Unwin.**

Brings together Michel Foucault (Governmentality), Pierre Bourdieu (cultural capital), Nikolas Rose (technologies of power), Mauss (personhood). Cultural policies and programmes (which are not only mechanisms of the State) are 'technologies' which both make up particular subjects and categories of persons and in doing so provide new arenas and possibilities for being. This is far from the paranoid position which at times Bennett's work has been mistaken for. The possibilities of this argument are perhaps best summarised by drawing attention to Bennett's argument for the *constructive* and *positive* power of cultural technologies (see Gibson, L., 2010, 'Bennett, Tony, Culture: A Reformer's Science', *International Journal of Cultural Policy Special Review of Books*, 16, 1, 29-31)

**Bourdieu, Pierre (1986) *Distinction. A Social Critique of the Judgement of Taste*, Harvard University Press**

One of the most referred to works on the theory and sociology of culture. For Bourdieu, the struggle for social distinction is a fundamental dimension of all social life. Cultural tastes and practices are not neutral, innate or private but powerfully discriminating social agents. Bourdieu claimed that in 1960s French society those educated in elite culture enjoyed systematic advantages over working class populations whose cultural practices stood outside of the 'legitimate' canon. He deploys the concepts of 'cultural capital', 'field' and 'habitus', to describe how taste relates to dispositions which are reproduced and inherited.

**DCMS (1999) *Creating Opportunities Guidance for Local Authorities in England on Local Cultural Strategies*, London: DCMS**

This document was created to provide guidance for local authorities in England and those commissioned to develop Local Cultural Strategies (LCS) on their behalf, following a pilot exercise in 14 local authority areas to test and consult on previously published Draft guidance. Although not a statutory duty, the development of LCS was strongly encouraged by Government, and the guidance states that there was an expectation that each local authority would prepare one for their area, individually or as part of a consortium, by the end of 2002. Local Cultural Strategies signal the broader instrumentality of policy approaches of the new Department for Culture, Media and Sport at a local level, and the principles of cultural services' extrinsic value in "tackling social exclusion, contributing to regeneration, promoting safer communities, encouraging healthier lifestyles, providing opportunities for voluntary and community activity, and stimulating lifelong learning" (p.2). The document provides a framework for LCS development, in terms of defining the scope of culture, the principles, proposed structure and format, their policy context and benefits. It is a

clear policy statement on the expanded definition of culture under New Labour which, following Williams, represents the duality of culture's material dimensions:

“arts, sports, libraries, museums, heritage, archaeology, archives, architecture, crafts, children's play, reading, parks, tourism, countryside recreation, etc... entertainments, design, fashion, food, media, visiting attractions and other informal leisure pursuits” (p.6)

and value dimensions: “The geographical identity, local history and the character of an area also help shape its particular culture. Cultural activities, interests and places generate vitality and increase the quality of life for both individuals and communities. They have an intrinsic value in their own right” (ibid).

It is included here as grey material which attempts to provide a framework for local cultural planning whilst articulating a particular State position on culture at the turn of the millennium.

**DiMaggio, P. (1982), 'Cultural entrepreneurship in nineteenth-century Boston', *Media, Culture, Society* 4 (1): 33-50**

Influential case study. Argues that the distinction between 'high' and 'low' culture is based on constructed principles of classification, which first emerged in Boston between 1850 and 1900 through 'the efforts of urban elites to build organizational forms that isolated and differentiated high from popular culture.'

**Eagleton, T. (2000) *The Idea of Culture*, Oxford: Blackwell**

This book is a good introduction and summary of the theoretical questions and difficulties around the meaning and interpretation of the word “culture”. It puts these complex theoretical issues in a historical perspective, which chimes with the aims of the project, and it does touch on issues of high vs. low, on the problem of the overstretching of the term to include just about everything and anything, and the last chapter critiques the deep-seated elitist inspiration of much of the 'what is culture' debate, with particular attention to T. S. Eliot's contribution.

**Gibson, L. 2002, 'Creative Industries and Cultural Development: Still the Janus Face?' *Media International Australia*, 102, February, 25-34**

Since the 1970s, it has been possible to discuss cultural policy in terms of the discourses 'art as industry' and 'cultural rights' (for a discussion of this history, see Gibson, 2001). 'Creative industries' is the policy 'buzz term' of the moment. The ways in which the terms 'creative industries' and 'cultural rights' are understood in contemporary cultural policy encapsulate the ways in which the economic and humanistic benefits of creative practice have been articulated as existing in competition. This article argues that it is counterproductive to understand these discourses as mutually exclusive. Are these discursive constructions — art as profit versus art as identity — constitutively oppositional? To pose this same question using the terms which frame contemporary policy debate, how do we negotiate between the (seemingly) competing logics of the creative industries and cultural development policy discourses?

**Harrington, A. (2004) *Art and Social Theory*, Cambridge: Polity.**

This book is a very complete analysis of art/s and aesthetic from a sociological perspective. It discusses the ideas of specific relevant authors (e.g. Kant, Marx, Bloch, Nietzsche, Lukács, etc.), but on a more general level, it examines the central debates within social theory and sociology about the place of the arts in society and

the social significance of aesthetics. Importantly for the project on hand, the book explores questions of aesthetic value and cultural politics, taste and social class, funding and patronage, and a range of other topics of broad relevance to the question of everyday cultural practice and its relation to value/power/economics.

**Hoggart, R. (1957) *The Uses of Literacy: Aspects of Working Class Life*, Chatto and Windus; Hoggart, R. (1995) *The way we live now*, Pimlico**

Might consider, too, classic work by Hoggart. These may also, in some ways, fall under the category of Studies of Cultural Participation.

**Hooper-Greenhill, E., 2000, *Museums and the Interpretation of Visual Culture*, Routledge**

The museum and its role in cultural politics, the discourses upon which the 'modernist museum'- a site of authority located in its architecture, its hierarchical organisation of expertise (in which the visitor is secondary), its exhibition design; its collection practices; and above all on a 'transmission' based organisation of knowledge- and identifies the emergence of the 'post museum' a construct based on mutuality enabled through 'museums without walls' forms of programming, visitor centred exhibition design, cultural and constructivist approach to knowledge manifest in exhibition, collections and learning policy and programmes.

**Johnson, L. (1979) *The Cultural Critics, from Matthew Arnold to Raymond Williams* Routledge and Kegan Paul**

**Jones, S., (2010) *Culture Shock*. London: Demos**

Culture Shock is an essay formed as part of a joint Demos and CASE fellowship and argues that cultural policy must focus on the equitable distribution of individuals' cultural capabilities, indicating that this will require thinking anew about what form the structures take, and how they are run. The essay aims to create a new rationale for government intervention by distinguishing two concepts – the cultural realm as a basic and inalienable continuum of human life and society, and the forms that provide the manifestations of beliefs and opinions about culture.

**McGuigan, J. (1996) *Culture and the Public Sphere*, Routledge**

Together with the Bennett material listed by Lisanne, McGuigan's book is one of the key texts that have played a crucial role in shaping the theoretical foundations of cultural policy studies. McGuigan takes issue with Bennett's 'governmentality approach' in favour of the embrace of Habermas' notion of public sphere as guiding concept for the formulation of a critique of what MacGuigan sees as a pervasive managerialist attitude and the infiltration of market reasoning in the public sector, and especially the public cultural sector. The book covers a range of themes that are relevant to this category, such as questions of cultural value, the creative economy, problems of national heritage and the links between culture, identity and citizenship.

**Sandell, R., (2007) *Museums, Prejudice and the Reframing of Difference*, Routledge**

Seeks to understand audiences, museums, and preconceived constructions of particular identities by analysing the ways in which audiences engage with museum exhibitions designed to challenge and subvert preconceived notions of identity or historical narratives. In doing explores the management (curatorial, collections based, learning, practice) challenges for museums which attempt to involve audiences in contested issues and identities; but also emphasises the political

opportunities as well as responsibilities for the museum in undertaking this kind of programming.

**Scott, S. (2009) *Making Sense of Everyday Life, Polity***

A synthesis of recent work in the sociology of everyday life which provides a useful frame in which to locate the notion of everyday participation. This is a book about mundane habits and routines in the context of (the acceptance of otherwise of) norms and rules. It draws on a broad theoretical repertoire from across the social sciences, including social psychology.

**Smith, L. (2006) *Uses of Heritage, Routledge***

Argues that 'heritage' is not a material thing but a discourse, the 'authorised heritage discourse'. Argues that a number of specific and hierarchical values are integral to this discourse which have a negative effect of alternative 'heritages' and the identity formations associated with them (e.g. Indigenous Australians). Integral to the AHD for instance is 1. that heritage value is self apparent (aesthetic, particular versions of historic significance) 2. heritage is material (rather than intangible) 3. heritage value is established first and foremost by expertise (no matter how many community consultations are subsequently engaged with). Sets out in contrast to articulate alternative heritage constructs and how it might be possible to work with these to value and manage them.

**Shiner, L. (2001) *The Invention of Art: A Cultural History, Chicago and London: The University of Chicago Press.***

This book is a fascinating historical account of the origins of the concept of art. It argues that our understanding of art and artists is in fact a fairly recent phenomenon, and the result of profound yet gradual social, political and cultural transformation which started in the 18<sup>th</sup> century, in Europe. The book explores how a number of distinctions that are relevant to the project came about, such as those between 'fine arts' and 'craft', artist and artisan, professional and amateur, the aesthetic and the instrumental in the arts. The book also considers how such distinctions were central to the establishment, around the same period, of key cultural institution and cultural practices within Europe, such as museums, public concerts, copyright, etc. The book also analyses the development of links between taste and class.

**Williams, 'Culture is Ordinary' (1958) from Williams, R (1998) *Resources of Hope, Culture, Democracy, Socialism, London: Verso p.3 - 14***

Williams' seminal essay, based in autobiography and personal narrative; an insight into the development of cultural materialism, anthropological definitions of culture, situated in 'structures of feeling'; the relationship between culture and production; on the value and values of culture, divisions and power relations around notions of popular, good, bad and common culture; conceptualisation of culture as expanding and fluid, a continual negotiation of power relations as understood through texts, ideas and practices (the basis for cultural studies); cultural democracy and democratising culture through arts and learning,; class, technological change and determinism. Sets out the "conjunction" between culture as a whole way of life and the "special processes" of arts and learning, discovery and creative effort – the duality of culture:

"This extraordinary decision to call certain things culture and then separate them, as with a park wall, from ordinary people and ordinary work? At home we met and made music, listened to it, recited and listened to poems, valued fine language...I know

from the most ordinary experience that the interest is there, the capacity is there...culture is ordinary; through every change let us hold fast to that" (p.5).

**Williams, R (1958), *Culture and Society, 1780-1950*, Chatto & Windus**

A classic but still relevant for the issues it raises around the construction of culture. A history of the idea of 'culture' written against the backdrop of the Cold War. Traces and contextualises the use and meanings of the word since the period of industrialisation and through the emergence of a mass democracy. Challenges elitist and paternalist frames, reinforces his claim that 'culture is ordinary'. Argues for a general theory of culture as 'relations between elements in a whole way of life', including 'expanding culture' and with a view to developing methods of analysis which can address/accommodate re-definitions of creativity and communication.

**2. Values of Culture**

- ***Theoretical and disciplinary definitions and discussions: Cultural, Public, Economic, Intrinsic, Instrumental, Social and Cultural Capital, etc***
- ***Effects of cultural value: Cultural Capital, 'authorised heritage discourse', etc.***
- ***Analysis of current and historic policy and strategy***

**Arts Council of England (2000) *Whose Heritage? The Impact of Cultural Diversity on Britain's Living Heritage* Arts Council England**

A report from national conference organised by the Arts Council in Manchester, 1999, on subject of cultural diversity

**Belfiore, E. and Bennett, O. (2008) *The Social Impact of the Arts*, Basingstoke: Palgrave**

A historical study of the various claims that have been made, over time, in the West for the effects of engagement with the arts. It shows how value has been attributed to participation and engagement with the arts on the basis of the perceived resulting social/psychological/political benefits since the times of Plato. Argues instrumentalism is old news, and a pragmatic approach to understanding cultural value (according to which the arts are perceived to have a specific function in society and their value is linked to their success in fulfilling it) is equally as old. Because of the nature of the book, which is a taxonomy of claims made for the arts on the basis of published material, the bibliography of this might be seen as a resource contributing to the development of the project bibliography.

**Baldry, H. (1981) *The Case for the Arts*, London: Secker & Warburg**

Baldry was a Classics academic heavily involved in British cultural policy in the 1970s (was one of the founders of Southern Arts and its chairman in 1972-4; served on the Arts Council from 1973 to 1978). The book builds on Baldry's experience and represents his attempt to 'make the case for the arts' in public policy. Definitions of the arts and understanding of their value as embraced by the arts council are therefore prominent: of particular relevance is the discussion of the tension between professional and amateur arts, and the difficulty that nurturing the latter (which Baldry thinks is the key for the future development of arts policy in the country) poses for the Arts Council. Interesting to see some of the tensions still unresolved today.

**Braden, S. (1978) *Artists and People*, London: Routledge & Kegan Paul**

A classic book outlining the principles of cultural democracy and community artists from the point of view of a practicing artist. Highly influential and cited in the cultural policy community. Takes issue with the attitude of the Arts Council at the time, and articulates an alternative form of relationship between artist and communities (or rather, artist *in* the community).

**Carey, J. (2005) *What Good Are the Arts?*, London: Faber & Faber**

Very articulate (if flawed and largely self-contradictory) indictment of cultural hierarchies and the social distinctions they tend to both express and reinforces. Challenges established view (within society and among policy makers) that the arts have a beneficial humanizing effect (although it does contradict itself by celebrating work done in prison claiming that it helps prevent reoffending, which seems to go against the general direction of the book); it suggests that art is anything that anybody has ever thought is art, suggesting that we live in a reality of diffused cultural authority where each person is a legitimate arbiter of taste and no one has any right in claiming a superior cultural authority (then contradict itself by suggesting literature as the more powerful and 'self-aware' of the arts in the second half of the book). Interesting take on the whole cultural value debate.

**Florida, R., (2002) *The Rise of the Creative Class – and how it's transforming work, leisure, community and everyday life.* New York: Basic Books**

The Rise of the Creative Class is US-centric, however there is an insightful portrait of the values and lifestyles that drive the 21<sup>st</sup> century economy, its technologies and social structures. This exploration enables conversations around people and emergent patterns of everyday relationships and how they relate to economic growth

**Frow, J., (1995) *Cultural Studies/ Cultural Value*, Clarendon Press**

Cultural studies has generally organized itself around the opposition of high to low culture, reversing the traditional hierarchy of value, but leaving intact the polarity and the direct correlation of culture and class. Through detailed readings of the work of Pierre Bourdieu, Michel de Certeau, Stuart Hall, and Ernesto Laclau, John Frow challenges this key assumption. He argues that the field of culture now has multiple centres and multiple domains of value and that these are irreducible to a single scale. Intellectuals play the crucial role in the mediation of the cultural field; their possession of cultural capital endows intellectuals with specific class interests which are distinct from those of the classes of groups for whom they claim to speak.

**Gibson, L. And Pendlebury, J., (eds.) 2009, *Valuing Historic Environments*, Ashgate.**

In particular: Pendlebury, J. and Gibson, L. Introduction - what are the consequences for the management of heritage or a pluralisation of what is understood to be heritage; Gibson, L. - A case study (Australian) of the consequences of the valorisation of particular forms of identity through the heritage management of some forms of public art and monuments and not others (especially the lack of memorialisation or management of memorials which do exist to women as individuals, histories of migration, slavery and invasion; in comparison to the dominance of a historical narrative in which masculinity, male 'mateship', Anglo stories of settlement); Smith, L. - A study of visitors to a Country House, argues that visitors are performing a particular kind of middle class identity, 'doffing their cap' to the gentry; thus, they were either uninterested or offended by the exhibition on the provenance of the family's wealth, through slavery, which was held in the house.

**Gibson, L., (2008) 'In Defence of Instrumentality', *Cultural Trends*, 17, 4.** Challenges the historical accuracy of claims that 'instrumentality' is a recent 'threat' to the management and funding of culture. Argues instead that historically, instrumental cultural policies have been *policies of production*. Argues that in order to work critically with institutions, policies and programmes it is necessary to engage with the practicalities of their arrangements. To do so is to recognise the complexity of institutions which are often internally divided. While commentators continue to simply deconstruct the 'instrumentalist' cultural policy agenda the reality is that some cultural institutions continue to pay, at best, lip service to the political imperative to become more inclusive. In this social and political context critical engagement which is *grounded* in the practicalities of culture's administration is crucial if we are to develop analyses which seek to understand and contribute to the development of programmes which break with the elitisms which have characterised cultural programmes in the past.

**Holden, J (2004), *Capturing Cultural Value, Demos***

Addresses underlying assumptions of institutional structures and funding mechanisms of the cultural sector and argues for broader languages that can capture the full range of values attached to culture. Reviews the intrinsic-instrumental value debate, and examines various economic and non-economic value discourses. Recommends a concept of 'Cultural Value' which recognises the 'historical, social, symbolic, aesthetic and spiritual values that lie at the heart of culture but which bureaucracies and organisations find the hardest of all to articulate and defend' (56).

**Hutchison, R. (1982) *The Politics of the Arts Council*, London, Sinclair Browne**

Interesting source for the same reasons as Baldry (1981) above, as a testimony to the kind of debates that developed in the 1970s and flourished in the 1980s around the tensions between professional and amateur arts practices and the neglect and lack of respect for the latter in the cultural policy making process, the Arts Council being, in this instance at the centre of the scrutiny. Chapter 3 is wholly devoted to this tension. In particular, the Arts Council is criticised for its slow response to the development of community arts; Hutchinson argues that there is nothing in the arts council's charter to justify focus on professional arts and therefore the direction of arts council policy is the result of cultural prejudice and elitism rather than legal obligation.

**O'Brien, D (2011), *Measuring the value of culture*, DCMS**

Adopts the premise that the cultural sector need to toe the line and respond better to the dominance of economic value discourses within government if it is to make a concerted case for public funding. Usefully reviews the economic valuation methods recommended in HM Treasury's *Green Book* on policy appraisal and evaluation alongside the emerging well-being/income compensation model. Recommends that, with appropriate guidance from DCMS, stated preference methods should be used for decisions about cultural policy.

**Reid, B., Albert, A., Hopkins, L., (December 2010), *A Creative Block: The Future of the UK Creative Industries*, Lancaster, UK: The Work Foundation**

'A Creative Block' explores the impacts of recession and global industry change – including convergence, digitalisation, and international competition – on the creative economy and its ability to stay ahead, both within the UK and internationally. The



report also questions whether government has sufficient clarity on the economic potential of the UK creative industries.

**Sullivan, A. (2007), 'Cultural Capital, Cultural Knowledge and Ability', *Sociological Research Online*, 12, 6.**

A critique/elaboration of Bourdieu's theory of cultural reproduction, claims that his interpretation of cultural capital is too narrowly associated with 'high' arts. Discusses the various ways in which parents may transmit educational advantage to their children and unpacks the skills and forms of knowledge which may be considered as cultural capital. Argues from tests of cultural knowledge with schoolchildren for the importance of word-based culture in developing academic ability. Concludes that parentally transmitted vocabulary, styles of expression and reading practices are under-appreciated mechanisms of cultural reproduction when compared to cultural participation.

**Simpson J. A., (1976) *Towards Cultural Democracy*, Council of Europe, Strasbourg.**

Commissioned by the Council for Cultural Co-operation of the Council of Europe, and as such a snapshot of attitudes towards European co-operation in the 1970s.

**Willis, P. (1990) *Common Culture*, Milton Keynes: Oxford University Press**

A classic book, and one of the most prominent attempts to give not just cultural legitimacy but also academic legitimacy to the study of people's everyday cultural activities, thus challenging old, established notions of cultural authority reflected in high/low culture distinctions.

### **3. Studies of Cultural Participation**

- ***Theoretical, disciplinary and methodological definitions and discussions: including - sociological (cultural capital, omnivorousness, etc), ethnography, geography, consumption studies, etc.***
- ***Critiques of participation studies (debates in various fields- cultural policy, sociology, anthropology)***
- ***Review of key participation studies: to identify important studies (internationally) and to understand their assumptions about 'culture' and 'participation'; to identify studies within which that data may be usefully revisited (and which we can get access to).***

**Arts Council England (2008), *What people want from the arts*, London: Arts Council England**

Summary of the findings from the Arts Debate research exercise commissioned by Arts Council England – described as one of the largest pieces of qualitative research into the arts and their funding ever undertaken [which] gathered the views of over 1,500 individuals and organisations using cutting edge research techniques. Its aim was to find out whether, and how, people in England value the arts and to help the Arts Council focus on the things that really matter to people". Includes discussion of the findings under headings: why the arts matter, generating the benefits, quality arts experiences for everyone, challenges for the Arts Council. Ultimately unclear, as the report suggests in its own commentary, on whether the purpose and focus of the discussion is about art, the arts or the Arts Council.

**Belfiore, E. (2002) 'Art as a means towards alleviating social exclusion: does it really work? – A critique of instrumental cultural policies and social impact studies in the UK', *International Journal of Cultural Policy*, 8.1.**

Almost a 'companion' to Merli's article (below), this paper tries to put the interest that developed in the cultural policy arena in the late 1990s for the effects of participation in the arts in the context of cultural policy developments in Britain starting from the 1980s. The paper also looks at the way the British government saw the perceived beneficial effects of certain type of arts/cultural participation as contributing to a social inclusion agenda.

**Bennett, T., Savage, M., Silva, E. Warde, A., Gayo-Cal, M. Wrights, D. (2009) *Culture, Class Distinction*, Routledge**

Obviously a key text but the thing I take from this is while the extension of Bourdieu's original framework to include gender, ethnicity and age, and different cultural forms is key, nevertheless the importance of class and education are still as important to distinction now as in the late 1960s. For me an important dimension lacking from this study is a consideration of the importance of geography and its impact on access to and participation in cultural forms and the outcomes of this for practices of distinction and cultural capital. See Gibson, L., 2010, 'Culture, Class, Distinction', *Cultural Trends*, 245-248.

**Bennett, T., Savage, M., Silva, E. Warde, A., Gayo-Cal, M. Wright, D. (2009) *Culture, Class, Distinction*, Routledge**

Possibly a key framing text for this project. Uses a national sample survey (the Cultural Capital and Social Exclusion survey) and a sub-sample of follow up interviews to look at the applicability of Bourdieu's theory of distinction to contemporary British society. Employs the most extensive inventory of forms ever employed in a study of taste and participation. Adopts Bourdieu's own very particular methodology – multiple correspondence analysis – to map and relate taste communities. Concludes that the main point of distinction in these terms is between those who do or like something and those who don't seem to do very much at all and that age is a major factor in discriminating between preferences. In fact, the findings seem as much to confirm the importance class-based divisions. The study's national focus means it can say little about the local and spatial dynamics of participation and the practices of those who appear to do nothing at all remain something of a black box.

**Bennett, T, Emmison, M. and Frow, J., (1999) *Accounting for Tastes: Australian Everyday Cultures*, Cambridge University Press.**

Following Bourdieu the study of Australian cultural tastes leads them to argue that there are some forms of cultural capital which are associated with enduring distinctions of class and that above all else education is the gateway to these forms of cultural capital. The authors find that 'education increases rates of participation across pretty well the whole field of culture' (1999, p. 246). As the authors warn us this 'reminder is a pertinent one in a political and policy context in which... those associations may well be strengthened as a result of the increased stress on privatisation and user-pays principles that now characterises both cultural and education policies' (1999, p. 246). A comment as valid in 2011 UK as it was in 1999 Australia!

**Bishop, Claire ed., (2006) *Participation: Documents of Contemporary Art*, Cambridge, MA: MIT**

A collection of bits from theorists and artists on the social dimension of interactive art, which claims to bring ‘audience/ participants’ in a collective art experience. Largely remains gallery and ‘high’ art based in its address. Includes a bit of cheerful Jean-Luc Nancy – community is only a collection of individuals united in their knowledge of death. But Bishop’s forthcoming *Artificial Hells: Participatory Art and the Politics of spectatorship* (Verso, 2011) is splendidly critical about the political efficacy of this ‘avant-garde’ performance material.

**Bourdieu, P. (1979), ‘Public opinion does not exist’, *Communication and Class Struggle*, Mattelart, A. and Siegelau, S. (eds.) New York: International General, 1979;**

**Bennett, T., (2007) ‘Making Culture, Changing Society: The perspective of “culture studies”’, in *Cultural Studies*, 21, 4- 5, 610- 629;**

**Silva, E.B. and Wright, D. (2008) ‘Researching cultural capital: complexities in mixing methods’, *Methodological Innovations*, 2, 3**

Discussions of the ways in which the structure of the survey, interviews and focus groups can shape findings.

**Brown, A, Novak, J with Kitchener A (2008) *Cultural Engagement in California’s Inland Regions***

Abstract: “investigates patterns of cultural engagement in two rapidly-growing and racially diverse regions of California, the San Joaquin Valley and the Inland Empire, which together account for nearly 8 million people. The research was commissioned by The James Irvine Foundation to develop a broader, inclusive definition of cultural engagement, to take stock of patterns of engagement in the two regions, and to gain a sense of how it might support culture in these areas more equitably and more effectively. Two major data collection efforts were undertaken. The first was a door-to-door intercept survey of over 1,000 randomly-selected households in six distinctly different neighborhoods. The second was a self-administered survey of over 5,000 residents of the two regions, promoted as the “California Cultural Census” and conducted both online and through intercept work at various locations and events. Results paint a detailed picture of the breadth and depth of cultural engagement in the two regions and reveal a rich tapestry of activity in music, theatre and drama, reading and writing, dance, and visual arts and crafts – much of which occurs ‘off the radar map’ of the traditional nonprofit infrastructure of arts organizations and facilities. The study identifies specific types of activities which, if supported at higher levels, might equitably raise participation levels and achieve higher levels of cultural vitality in millions of homes and hundreds of communities, and concludes that cultural providers and funders must look deeper into the fabric of their communities for new partners, new settings and innovative approaches to drawing residents into cultural experiences.”

Attempts to define relational fields of cultural ecology – three levels ‘cultural literacy’, ‘participatory arts practice, professional cultural provision and services’. Develops two typologies: of “Modes of Engagement – Inventive Engagement, Interpretive Engagement or Arts Practice, Curatorial Engagement, Observational Engagement: Live Programs, Observational Engagement: Media-Based” and “Vectors of Engagement - Family-Based Engagement, Faith-Based Engagement, Heritage-Based Engagement, Engagement in Arts Learning, Engagement at Arts Venues, Engagement at Community Venues”.

**Cohen, S. (1995) 'Sounding out the City: Music and the Sensuous Production of Place', *Transactions of the Institute of British Geographers*, Vol. 20, No. 4, pp. 434-446**

Examines relationship between music and place through biographical information – Jack, an elderly member of Liverpool Jewish community, and his social activities and networks in the city. Cohen discusses the role of music in producing place “as a material setting comprising the physical and built environment; as a setting for everyday social relations, practices and interactions; and as a concept or symbol that is represented or interpreted.” (p.434).

**Davies, A. (1992), *Leisure, Gender and Poverty*, Open University Press**

Written in the tradition of (and based in the same location as) Robert Roberts' *The Classic Slum*, this treatment of working-class culture in Salford over the first half of the twentieth century targets a previous literature which invoked what the author claims is a romanticised view of a standardised, 'traditional', working class. Using testimony from oral history interviews, the authors paints a picture of a rich, heterogeneous culture structured by gender and status and poverty and unemployment rather than class. (AM)

**Dodd, F., Graves, A. and Taws, K. (2008) *Our Creative Talent: the voluntary and amateur arts in England*, DCMS**

A rare example of an attempt to audit the voluntary and amateur arts sector commissioned by the DCMS. Key findings: Identifies 49,140 groups with 5.9 million members, plus 3.5 million helpers take part in voluntary arts; 'Voluntary arts sector embedded in grass roots of local communities and has a complex impact on developing vibrant and inclusive communities'. (10); Sector plays key role in 'sustaining cultural traditions and developing new artistic practice'; Access to good quality venues is key to artform; Suggests current policy makers are missing 'a major opportunity to increase opportunities for participation in the arts.'

**Finnegan, R. (2007) *The Hidden Musicians: Music-Making in an English Town*, 2<sup>nd</sup> Edition, Wesleyan University Press**

Seminal study of local cultural practices and participation - ethnographic survey of amateur-music making in Milton Keynes; noted for revealing infrastructure of music-making from clubs, orchestras, choirs, societies etc, and for changing the approaches to academic research on music from texts to practices.

**Gibson, L. (2001) 'Cultural Development meets Rock and Roll (or what government can learn from pop music festivals)', *International Journal of Cultural Policy*, 7, 3, 479-492.**

An interrogation of the dissonance between youth art policy and the *actual* forms of youth cultural production and participation is informative in relation to discussion of cultural development. Includes a critique of the Saatchi and Saatchi 'Australians and the Arts' survey. Argues that youth arts policy presents challenging opportunities to develop cultural policies which are grounded in new paradigms of support which involves the *facilitation* of cross-sectoral partnerships which support cultural *process, practice and production* and not, or at least not only, cultural *things*. Until cultural policy comes to terms with the *real* diversity of cultural expression and participation it is not practicing "cultural development" at all but remains primarily informed by a "civilising" construction of the uses of art.

**Hooper-Greenhill, E., Dodd, J., Gibson, L., Phillips, M., Jones, C. and Sullivan, E., (2006) *What did you learn at the museum today? Second study. Evaluation***

***of the outcomes and impact of learning through implementation of the Education Programme Delivery Plan across nine regional hubs, RCMG and the Museums, Libraries and Archives Council.***

A survey (quantitative and qualitative) taken across 69 museums in the nine regional Hubs across England, involving 1,674 teachers and 26,791 pupils. Found that (to everyone's surprise) and counter-intuitively, that there were higher numbers of museum visitations from school children located in areas of social deprivation (see Hooper-Greenhill 2009 below).

**Hooper-Greenhill, E., Phillips, M. and Woodham, A. (2009) 'Museums, schools and geographies of cultural value', *Cultural Trends*, 18, 2, 149-183.**

Recent work done on the dataset produced by the evaluations of the Renaissance in the Regions programme examining school children visits to regional museums shows that location of school is a key indicator for museum visits (Hooper-Greenhill *et al.*, 2006 and 2004). The research reported in this article revealed that, at least in part, the finding of the 2006 report (see above) was a function of the co-location of schools from deprived areas and museums in inner city locations *rather than* due to government programmes targeted as schools located in areas of social deprivation.

**Keaney, E. (2006) *From Access to Participation*, Institute for Public Policy Research**

Looks at patterns of access and participation. Argues active participation is not necessarily better than appreciation [this in line with Rancière ie there ain't no such thing as a passive spectator], but cultural participation is socially constructive – 'the act of doing, making, creating something positive in communal cultural activity, making music or being part of a local history group is more important' for social benefit than attending which is 'personally improving' whereas 'communal making is collectively renewing'. Acts as a counterbalance to Putnam – finds no drop off in associational life, formal and informal volunteering in UK in recent years – it has stayed basically solid, uninspiring but solid. Main finding is unsurprisingly that fewer participate from lower social brackets, and notes that BME participation higher than that of low-income communities. One thing that is falling is political participation.

**Kristeva, C. (2010) 'Working on the community: models of participatory practice' in Deuze, A. (ed.) *The 'do-it-yourself' artwork: participation from Fluxus to new media* Manchester University Press**

Discusses and defines participatory arts practice, in relation to community and political participation, radical democracy interactivity, collection action, the relationship between artist and audience; considers participatory arts movements and examples, in particular New Genre Public Art (NGPA) and some case study art works. Draws on Ulrich Beck's notion of 'citizen labour' to examine participatory arts role in broader political participation.

"Where it once appeared necessary to defend art's usefulness in society by insisting on the possibility of its 'real' impact, the situation is different when, increasingly, it is political institutions that call for engagement, solidarity and civil participation. In some circumstances, social (artistic) actions become useful to a state that can no longer help its citizens and exhorts them to self-help. The concept of 'citizen's work...is only one instance of such a plan to replace possibilities of political involvement with the idea of 'social practice'".(p.254)

**Lowndes, V., L. Pratchett and G. Stoker (2006) 'Diagnosing and remedying the failings of official participation schemes: the CLEAR framework', *Social Policy and Society*, Vol 5, No 2, pp 281-191**

See also forthcoming study by Roberts, M. and Rogaly, B. Citizen Power Peterborough, supported by RSA/AHRC/ACE and Peterborough City Council.

**Longhurst, B., G. Bagnall and M. Savage (2004) 'Audiences, museums and the English middle class', *Museum and Society* 2, no. 2 (July) pp.104-124**

Concerned with research on museum audiences, drawn from 182 qualitative interviews in 4 areas of the Greater Manchester area, which were conducted to examine the framework of spectacle/performance paradigm (SPP). SPP is an attempt to construct a new paradigm for audience research based on the different characteristics, relationships and roles played by the three categories of 'simple', 'mass' and 'diffused audiences'. Longhurst, Bagnall and Savage uses this framework and the findings of their empirical research to explore how the museum is used in the everyday performance of a range of consumption and identity practices, including shopping, parenting, imagination, play and constructing the city (centre).

"In these respects and in discussions of the use of time, very mundane everyday practices, such as what happens at the weekend and in the lunch hour connect to the performance of roles, which are refracted through the experience of the simple audience activity of museum visiting and it might be suggested through the mass audience activity of television viewing. This is important as we wish to connect the ordinariness of museums as part of the audience processes of everyday life to wider themes of spectacle and performance. Everyday life is both ordinary in that people narrate their experiences to shopping, parenting and so on, as well as extraordinary in that people define themselves and who they are in distinction from others through such processes" (p.121)

**Matarasso, F. (1997) *Use or Ornament? The social impact of participation in the arts*, Comedia**

Whilst the methodology of this study and the questionnaire that was developed in order to gain the data on impact of arts participation discussed here has been widely criticised (see Belfiore 2002 and Merli 2002 for example), there is no question that this Comedia report remains a key source in order to understand how a concern for arts participation and its effects entered the cultural policy debate in Britain. Its influence over New Labour cultural policies alone makes it worth re-reading.

**Merli, P. (2002) 'Evaluating the social impact of participation in arts activities. A critical review of François Matarasso's "Use or Ornament?"', in *International Journal of Cultural Policy*, 8 (1), pp. 107-118**

This is a very detailed and critical analysis of the methodological, political and philosophical flaws of the report that Francois Matarasso wrote for Comedia in 1997, entitled *Use or Ornament? The social impact of participation in the arts* (also in this list). The article is an interesting resource as it raises several of the recurring critiques against the way participation has been valued, measured and understood in a cultural policy context (especially in Britain).

**Perin, C (1992) 'The Communicative Circle: Museums as Communities', Karp, I., Kreamer, C. & Lavine, S. (eds) *Museums and communities - the politics of public culture*, Washington: Smithsonian Institutions**

Questions the existing models for the relationship between audience/participant and museums and suggests it is better understood as a circle or circuit of communication, in order to understand the productive relationship based in the

resources which different actors in this relationship bring. Work is required from the audience/visitor to join up the communicative circle, dependent on what they bring to their interpretation of the meanings (of exhibitions) and how they apply these back on to exhibitions – museums considered as communities with constructive conversations taking place between the constituent parts.

“The interpretive resources that visitors bring to the circle are the focus of...representation and reception, rather than visitors’ characteristics (such as socioeconomic status, frequency of museum going, etc.). Nor are visitors’ preferences, attitude, or opinions as significant as the systems of meanings and symbols constructing them and through which visitors coauthor exhibitions. These cultural resources constitute the substance of audience reception processes.” (p.192) (AG)

**Ray, W. (2001) *The Logic of Culture: Authority and Identity in the Modern Era*, Oxford: Blackwell**

This is not strictly speaking a study of consumption, but offers helpful insight to the issues listed under this category. It is a little known but really interesting study of the way in which “culture” is a concept that expresses the tension between two different, or even antithetical, understandings of the process of identity formation: one the one hand we use the term culture to indicate, in Ray’s words, “the shared traditions, values and relationships, the *unconscious* cognitive and social reflexes which members of a community share and effectively embody”. Yet, on the other hand, the same term ‘culture’ is also used to refer to the *self-conscious* intellectual and artistic efforts that people make to express themselves and therefore highlight their individuality and distinguish themselves from others – and a whole host of institutions have been created to glorify, enhance, support and finance this process of individual differentiation through ‘culture’. So, for Ray, in the first instance, culture “names the beliefs and practices we share with all members of our society; in the second “Culture” [here with a capital c] marks our effort to fashion ourselves into *particulars*, that we might acquire a measure of distinction within that society.” The book effectively is an exploration of the way in which culture works at the same time and on the same individual as a force for assimilation and distinction.

**Roberts, M. and Rogaly, B. (Forthcoming) *Citizen Power Peterborough*. RSA/AHRC.**

The activities under the proposal consist for Citizen Power Peterborough include: a data collection stage; a set of CLEAR audits; the evaluation of citizen participation in Peterborough in the local, national, and international context; and the preparation and dissemination of academic and policy outputs from this work. This work will be grounded in institutionalist theory (eg Lowndes 2002) and its primary purpose will be bring to the surface the narratives, practices and rules of action for a number of communities in Peterborough, and the influence of the key groups and individual actors who have created and sustained these over its development. The definition of ‘community’ will be driven by local people’s perception of what the term means to them, and, from the researcher’s recent previous experience, will need to be flexible enough to allow for geographic delineations as in neighbourhoods, wards and housing estates, and for more dispersed connections between individuals belonging for example to faith groups and expatriate nationalities.

**Scherger, S. and Savage, M. (2010), ‘Cultural transmission, educational attainment and social mobility’, *The Sociological Review*, 58, 3**

Addresses the relationship between cultural socialisation and social mobility, an issue about which cultural class analysis and work in the Bourdieusian tradition has so far had little to say. The authors use DCMS's national survey of cultural participation Taking Part, which includes variables on whether respondents were taken to cultural places and events and encouraged to follow cultural activities as they were growing up. They shows that the stronger disposition of service class parents to involve children in cultural activities is part of the reason that the latter outperform their less privileged peers. However, the transmission of cultural capital also has a direct impact on educational attainment net of class effects and increases the chances of working class children becoming upwardly mobile even taking the effects of educational attainment into account.

**Storey, J. (1999) *Cultural Consumption and Everyday Life*, London: Arnold.**

Very accessible and comprehensive review of the concept of 'cultural consumption' from the standpoint of cultural studies, literary theory and reception theories are prominent, but with reference to several other disciplines within the social sciences. Looks at the relationship between consumption, identity, class and value. Chapter 7 "Cultural consumption in context of everyday life" is particularly relevant, and there is an interesting discussion of how to best frame consumption studies from the point of view of the active cultural consumer, who creates meaning, as a way for research to focus, in Janice Radway's words on "the complexity of everyday cultural use".

**Straw, W (2011) 'Systems of articulation, logics of change: communities and scenes in popular music' Chris Rojek, ed., *Popular Music. Sage Benchmarks in Culture and Society*, Los Angeles and London: Sage, 2011, pp. 219-249**

Considers how cultural practices are constitutive of scenes and communities, in relation to local, national and supranational networks and flows of symbolic and economic capital related to music industry. Useful in defining conceptual terms – 'scene', 'communities', 'logics of change' in relation to cultural forms, practices, economies and spatial aspects.

#### **4. Governance/ Politics and Policy**

**Gilmore, A. (forthcoming 2011) 'UK cultural participation policy and strategic instrumentalism - all change in the 'Big Society'?' *Jaarboek actieve cultuurparticipatie*, Cultuurnetwerk Nederland.**

Article commissioned by the Netherlands Active Participation Fund for their annual publication of essays, evaluation and analysis of programme activities, to review the immediate aftermath of the coalition government's ascendancy with particular reference to the participation agenda and its place in the new government's central policy vehicle, the creation of a new 'Big Society'. The essay reflects on the last decade of UK cultural policy under the New Labour government with reference to cultural participation policy, its strategies and measures, and its role as a keystone in this particular kind of instrumentalism concerning the arts and cultural sector and its role in broader social policy. It considers the policy shifts of the new coalition government aimed at reforming processes for accountability and participation, and identifies some of the early signs and characteristics of new policies and the impacts of structural reform and funding cuts for cultural participation under the Conservative-Liberal Democrat government, focusing on England and the arts.

**Osborne, T. and Rose, N. (1999), 'Governing cities: notes on the spatialisation of virtue', *Environment and Planning D: Society and Space*, 17, 737-760**



- From the late 19<sup>th</sup> century cities become spaces of truth through which governance is enabled and to which governance is articulated
- But cities are spaces of calculation as well as self governance through performance of freedom. Urban space is not a de Certeauian opposition between free and regulated; rather it is a space of regulated and civilized freedom
- by the end of the 19<sup>th</sup> century 'The city can be an apparatus for constructing social tranquillity and human happiness out of space itself...if the city is a useful milieu for [...] processes of self-fabrication, this is insofar as it is within the city that the networks of association form that will shape and stabilise this relation of the self to itself and others' (750)

**Osborne, T. and Rose, N. (2004) 'Spatial phenomenotechnics: making space with Charles Booth and Patrick Geddes', *Environment and Planning D: Society and Space*, 22, 209-228.**

Rather than thinking about space as dichotomous - smooth space/ striated space, abstract space/ dystopian and utopian space, functional and dysfunctional, instead an approach which is grounded in an empirical (rather than postmodern) analysis of real space would seek to understand the 'phenomenotechnics of spatialisation- a project that would be concerned with documenting the variety of ways in which space is actualised by various practices and techniques' (213)

## **5. Key Policy Terms**

- ***Theoretical, disciplinary and methodological definitions and discussions of the following:***

**'Creative economy'; also 'cultural/ creative industries'**

**O'Connor J. and Wynne D. eds., (1996) *From the Margins to the Centre: Cultural Production and Consumption in the Post-Industrial City*, Ashgate.**

An interesting discussion of the formation of creative economies; important for thinking about historicising this idea, and looking at eighteenth/nineteenth century creative economies (particularly in the case of Manchester), where industry funds artistic/intellectual endeavour – eg. Manchester Lit and Phil society – not so easy to find discussion of this in a broader context, though.

**'Well-being'**

**Dolan, P., Layard, R. and Metcalfe, R. (2011), 'Measuring Subjective Wellbeing for Public Policy: Recommendations on Measures', Special Paper no. 23, Centre for Economic Performance**

A report to the Office for National Statistics, which has just launched a major initiative concerned with measuring national well-being. Reviews the range, nature and provenance of well-being instruments and metrics currently available and the associated methodological issues informing their use. Recommends consistent collection of well-being data by existing government surveys. (AM)

**'Inclusion/ Exclusion'**

**Levitas, R. (2004), 'Let's Hear it for Humpty: Social Exclusion, the Third Way and Cultural Capital', *Cultural Trends*, 13(2), 50**

Examines the flexibility of the concepts 'third way' and 'social exclusion' in the political discourse of New Labour. Argues that during the 1990s there was a shift from an economic to a moral understanding of social exclusion, in which the poor,

originally considered to be lacking material resources, came to be seen as lacking the right values and attitudes. Operating with a dichotomous model of majority insiders and a problematic minority of outsiders, the question becomes one of how to target and control out the 'deficits' of the latter. In the process, this model of society obscures and legitimates wider inequalities within the majority, including making the rich invisible. The author goes on to consider how this moralised social exclusion discourse is extended to encompass a very different notion of 'cultural capital' to the one originally employed by Bourdieu. Rather than something which structures classes and preserves the power and influence of the rich, it becomes commodified and individualised and something that those in deficit need to be encouraged to acquire through cultural participation in order to overcome their exclusion.

### **'New localism'**

#### **Williams, N. and Hand, K. (2011) Briefing Paper, Localism Bill presented by the Community Development Foundation, February 2011 CDF**

The Localism bill aims to help build the Big Society by transforming the relationships between central government, local government, communities and individuals. The bill also contains provisions for regulations (secondary legislation) that will pass through and be scrutinised by parliament. This briefing summarises four main areas of reforms relevant to the community development sector: new rights for communities, greater power and freedoms to councils, reformation of the planning system, and greater community control over housing decisions.

### **'Participation'**

#### **Rahnema, M. (1993) 'Participation' from *The Development Dictionary: A Guide to Knowledge as Power*, ed. Wolfgang Sachs NY: Zed**

Just a reminder about the transitive (purposeful, targeted implied) and intransitive (lived fullness implied) senses of the word and the significance of 'forced' participation for those at both policy and grassroots ends of the development spectrum, where participation has become a mantra.

### **Democratic accountability**

#### **Hanberger, A. (2006) 'Democratic accountability in decentralized governance' Paper given at Conference on the Interpretive Practitioner: From Critique to Practice in Public Policy Analysis, 10 JUNE 2006, Birmingham**

Considers the background and distinctions between 'bureaucratic accountability' and 'democratic accountability' and the possibilities for a shift towards the latter under decentralised governance. This is the notion that participatory processes for scrutiny and performance management should replace the audit culture and bureaucratic regimes of new public management, to afford more opportunities for local control, citizen engagement and empowerment, greater efficiencies etc. Democratic accountability is the ideological backstop to the structural reforms to scrutiny and political participation underpinning Big Society.

### **'Cultural strategy'**

#### **Gilmore, A. (2004) 'Local Cultural Strategies: a Strategic Review', , 51, 13, 3**

Outlines the background and strategic context for the development of cultural strategies in the UK, following the publication of '*Creating Opportunities*'; suggests that recommendation for LCS is an instance of the influence and integration of

cultural planning approaches to local government organisation in this period, as it encourages the use of consultation and research methodologies which included qualitative and quantitative mapping of local interests, activities, priorities and concerns, and proposes that LCS should be the principle means for making a case for cultural resources within the wider context of strategic development.

### **‘Social Capital’**

**Putnam, R (2000) *Bowling Alone: Collapse and Revival of American Community*, NY: Simon & Schuster**

Decline in US associational and political life since 1960s. Grandfather of bonding and bridging social capital in communities. Gloomy conclusions about US future with its diverse population.

**Putnam, R (2007) ‘E Pluribus Unum: Diversity and Community in the 21st century’, *Scandinavian Political Studies*, 30.2: 137–174.**

Initial gloominess about dialogue across diverse communities may have been misplaced, he thinks – more cheering examples of cross-cutting forms of social solidarity and encompassing identities. ‘Does diversity in the workplace or in church or in school have the same effects as ... neighbourhood diversity?’ (163). His examples of cross-cutting includes religious communities of evangelical megachurches, and this raised a question for me about whether we are thinking of including religious practices as cultural?

### **‘Community’**

A notoriously difficult term to define – a ‘warm and fuzzy’ term – “can be the warmly persuasive word to describe an existing set of relationships, or the warmly persuasive word to describe an alternative set of relationships. What is most important, perhaps, is that unlike all other terms of social organization (state, nation, society, etc.) it seems never to be used unfavourably, and never to be given any positive opposing or distinguishing term” (Williams 1983: 76);

Community is a ubiquitous term which is high in use, low in meaning, and an historically ambivalent concept: a classical conception of community we have inherited encompasses ‘locality and particularness’ and the sense of a ‘universal human community in which all humans participate’ (Delanty 2003 p. 12) - & discursively - the discourse on community is dominated by a narrative of loss and recovery – modernity destroys community which must be recovered and realised in a new (political) form (Delanty 2003). Ambiguity not necessarily a negative. The enduring appeal of concept of ‘community’ is that it can operate at many levels at the same time. Also it is a fluid process rather than fixed thing. It is ‘an open-ended system of communication about belonging’ (Delanty 2003: 187). This explains perhaps why there is a ‘turn to’ community again after a period of criticism: ‘the persistence of community consists in its ability to express modalities of belonging, especially in the context of an increasingly insecure world’ (Delanty p. 187).

In academic discourse ‘community’ has gone from being a term with primarily positive connotations (of solidarity, security, etc.) to being one with primarily negative overtones on several grounds. First, communities themselves can often be repressive/oppressive formations that force individuals to conform to a singular/uniform identity or idea. Second, community is by definition exclusionary in so far as the unified identity of the group (of self-same individuals) is based on the exclusion of otherness or difference. Third, the term itself is in many ways inadequate in that it stresses similarities between group members while suppressing

the actual individual differences and/or multiple group identifications that exist within the perceived group. See Iris Marion Young, 1990, Jean Luc Nancy, 1991; 2000, Habermas, Touraine in Delanty, 2003.

The 'turn to' community is explained as a search for security/safety in an increasingly insecure world (e.g. Bauman). Succinctly summarising this position, Delanty states that 'community is relevant today because, on the one side, the fragmentation of society has provoked a worldwide search for community and, on the other ... cultural developments and global forms of communication have facilitated the construction of community (Delanty, 2003, p. 197). This 'turn to' community reveals two important points. First, community is desired (and deferred) rather than something that already exists. Second, community is constructed in/through acts of communication/creativity. In other words, according to Delanty, 'contemporary communities are groupings that are more and more wilfully constructed: they are products of "practices" rather than "structures"'. Communities are created rather than reproduced' (p. 130).

In Jean Luc Nancy's notion of 'inoperative community' (1991) community is not pre-given by an existing group of subjects but, rather, is 'enacted' since "there is no common being, but there is being *in* common" (Nancy 1991 in Gibson-Graham 2006: 85). This connection between community and 'performance' via Nancy has been more rigorously theorised in Human/Cultural Geography (see Rose 1997, Gibson-Graham 2006), although Performance Studies academics have touched on it (see Koppers 2007, Cohen-Cruz 2005, Kuftinec 2003). I aim to explore these newly linked understandings of 'community' and 'performance' drawn from a range of critical theorists (for example, Nancy 1991, Agamben 1993 and Blanchot 1988) in Performance Studies and Cultural/Human Geography in the context of community performance praxis.

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- Bauman, Z. (2001) *Community: Seeking Safety in an Insecure World*, Polity Press, Cambridge
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#### 6. Community and Participation

- *Theoretical, disciplinary and methodological definitions and discussions of 'community' including coverage of: Communities of*

***practice, 'included' and 'excluded' communities, Community development, Social capital, Phenomenology, Habitus, etc.***

**Bennett, T. and Silva, E.B., (2006) 'Cultural Capital and Inequality: Policy Issues and Contexts', *Cultural Trends*, 15, 2/3, 87-106.**

A critique of the concept and implications of 'social inclusion' and 'exclusion'.

**Miranda, J. (2002) *Against the Romance of Community*, University of Minnesota Press.**

highly US centric, but could be interesting. From another angle, we could think about long term development of definitions of community (often linked to family and kinship). Again, Raymond Williams would be useful here, or a source such as

**Cornwall, A (2004) 'Spaces for transformation? Reflections on issues of power and difference in participation in development' in Hickey, S and Mohan, G (eds) *Participation: from tyranny to transformation? Exploring new approaches to participation in development*, London: Zed Books**

Examines frameworks for the spatial dimensions of political participation; distinguishing between '*popular spaces*' and '*invited spaces*', the former being arenas for people to join together in collective action, self-organised or 'everyday sociality' whereas the latter are characterised by institutional spaces for potentially heterogeneous representatives of different stakes. Marginality as not just a 'site of deprivation' but a space for radical possibility and resistance. Considers Habermas – production of spaces outside of the state as an essential pre-condition for citizen engagement which does not simply serve to legitimise the political system. The public sphere less a designated space than a generalised and diffuse web of institutions which provide opportunities for interaction, debate, testing of ideas and a sense of belonging to broader political community (p.79) – *deliberative spaces*. This is critiqued: these of communication action are not free from power relations, they are "discursively constituted in ways that permit only *particular* voices and versions to enter the debate" (op cit, original emphasis). Concern that official spaces for deliberation are only pseudo-democratic.

De Certeau on space as a practiced place: "those practices that come to constitute spaces that infuse them with power". They are defined by those who are invited into them; Foucault and governmentality, discursive boundaries for constitutive spaces of practice (p81): "Discourses of participation make available particular subject positions for participants to take up, bounding the possibilities for agencies as well as for inclusion. Being constructed, for example, as 'beneficiaries' 'clients' or 'citizens' influences what people are perceived to be able to contribute or entitled to know or decide, as well as the perceived obligations of those who seek to involve them" (p.84)

Considers 'invited spaces' in the light of possibilities for transformative participation – methodological implications: "there is much that activist researchers can do to generate new ethnographies of participation that help locate spaces for participation in the places in which they occur, framing their possibilities with reference to actual political, social, cultural and historical particularities rather than idealised models of democratic practice...bringing activities and bureaucrats together to share their stories...could help spark reflection, inspiration and a renewed energy to transform inequities" (p.87).

References:

De Certeau, M. (1984) *The Practice of Everyday Life*, Berkeley: University of California Press;

Habermas, J (1984) *The Theory of Communicative Action, Vol 1: Reason and the Rationalization of Society*, Boston: Beacon Press

**Li, Y., Savage, M. and Warde, A. (2008), 'Social mobility and social capital in contemporary Britain', *British Journal of Sociology*, 53, 8**

Based on data from the Cultural Capital and Social Exclusion survey. Examines the well-known association between social position and access to social capital but from a dynamic rather than cross-sectional perspective. Employs measures of social mobility to consider whether the ability to mobilize social capital is the cause of social advantage or whether privilege itself allow more social capital to be accrued. Analyses the relationship between social inequality and social capital using of a novel (but borrowed) measure of social network called 'the position generator', essentially how many people in different types of job a person is acquainted with. Concludes that both social contact and civic engagement are deeply rooted in the class structure, with those who are already privileged being best placed to take advantage through the mobilization of bridging social capital. (AM)

**Minson, J., (1993) 'The Participatory Imperative', *Questions of Conduct: Sexual harassment, Citizenship, Government*, Macmillan.**

Argues that the notion of 'dialogical exchange' is a Romantic construct and that participation and consultation are always fettered.

**Savage, Mike, Gaynor Bagnall and Brian Longhurst (2005) *Globalization & Belonging*, London: Sage**

Analysis of research taking place in 1997 – 1999, which was originally for an ESRC research project 'Lifestyles and Social Integration, a study of middle-class in Manchester qualitative research methods to understand consumption patterns and lifestyle and leisure choices in relation to employment aggregates and class culture. Interested in local contexts and relationship between locales, lifestyles and identities – rather than seeing middle-class consumption and lifestyles as function of occupation and employment, became interested in their relationship to residential processes. Core concept of 'elective belonging' – people's belonging not linked to historical roots in area, but rather places are constituted as locales where people elect to belong, drawing on wider frames of reference and resources, including education. Includes focus on media and leisure/cultural consumption patterns, some of which discussed in other publications (see Longhurst, Bagnall & Savage in 3.).

**Tadmor N., (2000) *Family and friends in eighteenth-century England: household, kinship and patronage*, Cambridge: Cambridge University Press.**

This looks at the early origins of community, and traces the increased emphasis on affective ties rather than blood relationship over the eighteenth century.

**Spencer, L. and Pahl, R. (2006), *Rethinking Friendship. Hidden Solidarities Today*, Princeton University Press**

Written at the social capital debate and claims about the assertion of individualisation at the expense of community. Based on 60 in-depth interviews. Argues against the fragmentation and collapse of social life. Evaluates the patterns, stakes and changing forms of friendship ties in contemporary society, claiming them as important and under-recognised sources of social solidarity. Develops a set of concepts to define the boundaries and dynamics of friendship and inform a typology of personal communities.

**Wenger, E., McDermott, R., and Snyder, W. (2002), *Cultivating communities of practice*, Boston: Harvard Business School Publishing.**

Cultivating Communities of Practice, explains ways to organize, maintain and sustain communities of practice, which the authors define as groups that "share a concern, a set of problems, or a passion about a topic, and deepen their knowledge and expertise in this area by interacting on an ongoing basis". A further useful website and practical source of information for community development and building participatory frameworks for evaluation work can be found in '*Stories from the field*' available on the Future Communities website ([www.futurecommunities.net](http://www.futurecommunities.net))

**Witcomb, A., (2003) *Re-Imagining the Museum: Beyond the Mausoleum*, London, Routledge.**

Uses concept of 'contact zone' to argue that museums, rearticulated as a contact zone, and articulating museum professionals as a community in dialogue with other communities (see Gibson, 2009, above, for a critique, along the lines of Minson).

## **7. Community Arts; Community and Performance**

- ***Approaches to community practices and development approaches involving the arts, community-based cultural strategies and methods e.g. community, cultural development,***
- ***Applications of community arts in health, community public health***

The 'newly negative' view of community appears to have overtaken the discourse of (applied) theatre studies (see, for instance, Mackey and Whybrow who claim in a special issue ("On Site and Place") of *Research in Drama Education: The Journal of Applied Theatre and Performance* that "while both site and place have [...] always been integral to applied [theatre] practices, this association has, perhaps in its refraction through notions of 'community', sometimes suffered from being seen critically to be allied with nostalgic and teleological impulses" (Mackey and Whybrow 2007:1)). However, in recent years there has been a radical reevaluation of the concept of community via Nancy in the international and interdisciplinary field of Performance Studies (see Kuppers), and this links up with the 'turn to' community. Kuppers' term 'community performance' denotes "a spectrum of different practices, with many different and nuanced ways of thinking about communal practice and community performance" (2007: 3). Included in her definition are community cultural development (CCD) practices (see Adams and Goldbard 2001/2006, 2002; Watt), community theatre practices (Erven), community-based theatre practices (Kuftinec) and community-based performance practices (Cohen-Cruz). These define 'community' in practice as 'locally enacted' (Cohen-Cruz), as 'negotiated and enacted' (Kuftinec), and as a 'process of becoming' (Watt). Kuppers suggests a close correlation between Nancy's notion of community as enacted and notions of community in community performance practice. In fact, I'd go further and say that there has been an understanding of community kicking around in community performance practice (at least since the 80s) which is currently being theorised after the fact via Nancy, Agamben, Blanchot, etc.

Community arts as supported by govt. (in Australia, UK, USA) – considered as a means for democratisation of the arts – bringing the arts to those previously locked out of access to them by economic, geographic or social circumstances – art for communities defined broadly as ordinary people or working people materially and culturally disadvantaged by modes of distribution of arts patronage. Communities (themselves) and artists immersed in/inhabiting them developed community

arts into something more akin to 'cultural democracy'/'cultural pluralism'. That is, after spending time in communities artists sought to utilise modes of 'popular' or 'cultural' expression already existing in communities. The artist (hence the term) was more socio-cultural amateur of participatory models of performance and/or catalyst of community formation processes. In terms of the latter, community performance practice became less about art and more about 'radical welfare' i.e. the 'consolidation and development of dynamic communities as purposive coalitions able to act in their own best interests' and 'community' created/celebrated through cultural action became less the object of projects and more their goal Watt p9.

A sense of community must be constantly created and recreated for local communities in the contemporary world through (performance) events/celebrations which give people an opportunity to 'avow' the importance of community when it is often not visible and/or activities—such as community choirs—which can give people a 'visceral' sense of being community, at least for the purpose of the activity. If community has become the 'antidote' to the failings of society (Rose), then it isn't far fetched to suggest that community performance now 'has a vital catalytic role to play in democratising democracy, where community performance ... provides a vital public space for democratic dialogue and political criticism in an era characterized by the eclipse of the ability and interest of the ordinary citizen to influence the practices and practitioners of "thin" (in other words, liberal) democracy' (p. 3).

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#### **Goldbard, A. (2006) *New Creative Community: The Art of Cultural Development*, New Village Press**

'Community cultural development' (CCD) is introduced here by Goldbard as field of practice - examines the history and attempts to understand the key operating



principles of the field. CCD describes the work of artist-organisers and other community members collaborating to express identity, concerns and aspirations through the arts and communications media. It is a process that simultaneously builds individual mastery and collective cultural capacity while contributing to positive social change. [p. 20] From this starting point, Goldbard's endeavour is to collate not only a definition and discussion of practice, but to highlight the ongoing theoretical and conceptual evolution of the field, woven through a history of ideas in art and social movement throughout the twentieth century. She also draws out key themes addressed by CCD practice, and outlines the state of the field. While clear about her views on the aims of the practice, Goldbard notes the absence of a formalised theory of practice for community cultural development work, stating that ideas about the work tend to arise from practice, rather than an imposed overarching theoretical framework. She acknowledges the risk of a definitive formula for successful work—such practice would then become 'frozen into a model rather than remaining fluid, improvisatory and constantly evolving' (p. 140). Rather than a model, then, she suggests 'an armature: an array of basic concepts and principles sturdy enough to support many different approaches to practice'. The diversity and effectiveness of practice in the CCD field is certainly witnessed in the descriptive and anecdotal evidence Goldbard has amassed from across the field internationally. However, as it tends to remain dispersed, and—until recently—poorly represented in academic and theoretical analysis, these broader, potentially unifying or defining principles mentioned by Goldbard, have had limited circulation.

**Kuppers, P. (2007) *Community Performance. An Introduction*, Routledge**

This book is a bit of a smorgasboard but it does start to place community performance alongside developments in activist art (Felshin), new genre public art, feminist art (Lippard), place-based art (Kwon) and to introduce theories – e.g. Nancy, Bourriard's 'relational aesthetics', etc. – that align performance to processes of exchange and relationship. In this sense the text answers a key criticism of CCD/community arts i.e. it engages more with philosophy and social theory and debates on process, product and quality (e.g. Kester and Bishop) as do writings on socially engaged art.

Bishop, C. (2006) *Participation: Documents of Contemporary Art*, MIT Press, Cambridge MA.

Bourriard, N. (1998) *Relational Aesthetics*, les Presses du Réel, Dijon.

Bradley, W. and Charles E. (2007) *Art and Social Change: A Critical Reader*, Tate Publishing, London

Kester, G. (2004) *Conversation Pieces: Community and Communication in Modern Art*, University of California Press, Berkeley CA.

Kwon, M. (2002) *One Place after Another: Site-specific Art and Locational Identity*, MIT Press, Cambridge, Massachusetts.

Lippard, L. (1997) *The Lure of the Local: Sense of Place in a Multicentred Society*, The New Press: New York.

**Mulligan, M. et. al. (2006) *Creating Community: celebrations, arts and wellbeing within and across local communities*, The Globalism Institute**

Explores literatures and definitional accounts relating to community, wellbeing, social inclusion, the health impact of cultural activities, and the social value of arts practice. Argues that community arts and celebrations contribute to the wellbeing of local communities in that they help to create a sense of community in which people can feel a more secure sense of belonging. This, in turn, enables individuals to feel less socially isolated and this can reduce individual stress and anxiety. In other words, it

is the actual creation of community that can promote a sense of community wellbeing, rather than the simple participation in arts activities.

**White, M. (2009) *Arts Development in Community Health. A Social Tonic*, Oxon: Radcliffe**

The most important book on the topic: 'arts in community health' has not evolved simply as a result of the successful advocacy of an arts sector keen to demonstrate its relevance to health, but rather through the wider recognition of a phenomenological connection between engagement in cultural activity and well-being. It is due to this convergence and not simply to the debatable effects of the arts acting as a sole instrument to improve health, that some credence can be given to Arts Council England's bold assertion that the arts 'can have a lasting and transforming effect on many aspects of people's lives' (p. 2)

Arts in community health is a distinct area of activity operating mainly outside of acute healthcare settings, and it is characterized by the use of participatory arts to promote health (p. 3) - the arts sector, by the very nature of what it does, is in the business of health. It makes the mistake of asserting that well-being is a consequence of creativity (If it were a consequence, why have so many artists led dysfunctional lives?) Claims that making art is a biological necessity. At this level there is a fundamental connection to be explored between creativity and health as a pathologically optimistic expression of survival (p. 6). Ellen Dissanayake *Homo Aestheticus* - evolution theory of art-making as a survival reflex to celebrate surplus and 'make special' as a means of affirming social bonding. It is in this anthropological arena that the social determinants of health and the biological determinants of art-making may find common ground (p 36).

The emergence of arts in community health has been fuelled by an awareness of the wider social determinants of health, which requires a more holistic approach to health inequalities – which is longhand for addressing poverty. Poverty is multidimensional. It extends beyond money incomes to education, healthcare, political participation and advancement of one's own culture and social organisation' Community arts cannot solve these problems any more than medicine can, but it can release visions and voices, and it can tool up some people to break out of the kind of poverty that liberation theology describes as the deprivation of any stimulus to change one's condition (p 35).

Discusses evolution of arts in community health during 1980s, coinciding with shift in public health thinking away from the behaviourist approach of health education to wider contact of health promotion that recognized the social determinants of health; 'new public health' reconnected with origins as civil movements in 19<sup>th</sup> C, reclaiming moral crusade of health as right of citizenship, & interrelationship of individuals and their environment as a key health determinant. The new public health framing of a social rather than biomedical model of health in which the creative capacity of individuals and social connectedness are important drivers for achieving community well-being; this is important in addressing the origins of the burgeoning field of arts in community health. It has not come about solely as a result of the community arts sector making an advocacy pitch to the health sector; it originates just as much in health thinking of the last quarter century, especially in the rise of this new public health movement.

In summary, 'new public health' has opened the way for cultural development to have a role in addressing health inequalities and in improving the relationship

between health services and the public. It promotes an assets model of community health in which the creation of social value can impact on well-being rather than just focusing narrowly on individual behaviour change. Health literacy needs to be conceptualized and promoted in this wider context, supported at ground level by the lead role that local authorities have been given in developing local strategic partnerships for health and social care. An economics of well-being requires qualitative assessment of cultural impacts, but with effective social marketing a nexus of arts, health and education sectors to develop community health could be achieved. Also discussed: dignity, social status, social capital and the social determinants of health; leading to the development of 'seven principles for arts in community health'.

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