
Alix Rhodes

This thesis is presented for the degree of Research Masters (with Training), Murdoch University, February 2004.
DECLARATION OF ORIGINALITY

I declare that this thesis is my own account of my research and contains as its main content work, which has not previously been submitted for a degree at any tertiary education institution.

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Alix Rhodes
ABSTRACT

Sustainability is about ensuring that current and future generations have equal access to resources and a quality of life that provides long-term economic security at the same time as safeguarding the natural and cultural environment. Using a process of sustainable development (SD) it is possible to formulate management tools and planning strategies to change and direct industrial or human activities that are contrary to sustainability. SD requires unified responses to guide this process through a new set of customs and practice, and achieve acceptance and changes in the behavior and actions of individuals and organisations. The outcomes of SD will be determined by the human response to sustainability, which is in part a cultural response.

Culture has a duality of meaning in every day use. It is either the value system that shapes the aspirations, identity and attitudes of individuals and groups; or the ‘way of life’ for a particular group of people who are drawn together through customs, religion, language, arts, science or technology. Culture has principles in common with sustainability by bestowing upon current generations cultural heritage and identity, as well as responsibility for safeguarding future cultural diversity and ecological balance. This thesis suggests that cultural values are a key to sustainability and that deliberate strategies and criteria are needed for the arts and creative industries to assist SD. The idea that culture is central to SD is based on the fact that sustainability is a concept whereas culture is a human value system and a way of life.

Using the concept of ‘cultural capital’, this thesis identifies a framework that can guide and report both the tangible economic and physical outcomes and the intangible benefits that occur through artistic and cultural activity. Tangible outcomes include artists, buildings and creative products while intangible benefits lead to cultural identity, diversity and a sense of place. It is then suggested that if a framework based on cultural capital were applied to SD, such a process would be called ‘culturally’ sustainable development. The idea of culturally sustainable development (CSD) is explored in academic and business literature, and in the practical examples of existing action found in the Western Australian arts and cultural community.

Based on this intelligence, strategies are identified to provide the next steps for developing the concept and practice of CSD. Strategies call for government, business and the arts to have equal responsibility for mainstreaming the concepts of CSD and cultural capital, and encourage CSD activities and projects. At the implementation level, strategies focus on developing a universal framework for CSD, incorporating Creative Action Plans or creative business plans, along with a CSD Index, and a creative cluster approach to project management or industry development. CSD is about investing creatively in sustainability through cultural capital, the new growth stock of SD.

Keywords: cultural advantage, cultural capital, culturally sustainable development (CSD), creative clusters.
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CHAPTER 1 INTRODUCTION

Sustainability is about making sure that current and future generations will have equal access to a quality of life that provides for economic security as well as social health and well-being without unnecessary loss to our natural and cultural environments. Sustainability means human and environmental development locally, regionally and globally must be mindful now of the future distribution of financial and environmental resources and the well-being of fellow citizens.

Purpose and Background of the Study

Given the obligatory definitions of sustainability this thesis explores the role culture, the arts and creativity can play in moving toward sustainable development (SD). The research provides an account of existing thinking and action on this topic by individuals and representatives of Western Australia’s business, arts and government community and international organisations. Interviews provided insights into working solutions to SD through cultural and artistic applications. The research also included an 18-month desktop review of national, regional and global thinking, which highlighted a unique set of creative and cultural strategies and management tools for SD.

The idea that culture is central to SD is founded on the basis that sustainability is a concept whereas culture is a value system and a way of life. A society’s culture influences social systems, living standards, knowledge and understanding of people in the world around us. While arts and cultural organisations preserve and record our natural and cultural heritage at the same time as graphic designers, filmmakers and musicians communicate ideas and concepts in an entertaining and engaging way. If SD is going to work then it must be an acceptable part of the cultural climate of a region or community in which it is designed and expected to operate.

The Government of Western Australia (2001) released a discussion paper on the State Sustainability Strategy seeking public responses to a number of issues including the role

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1 Sandra Krempl, Director, Community Arts Network Western Australia (WA), face to face interview, King Street Arts Centre, Perth. 22nd March 2003. Permission to quote secured.
2 Professor Peter Newman, Director, Institute of Sustainability and Technology Policy, Murdoch University and the Government of Western Australia Sustainability Policy Unit, face to face interview, Department of Premier and Cabinet, Perth. 21st February 2003. Permission to quote secured.
culture and creativity could play in the transition to sustainability. This thesis began as part of that process.

**Study Tasks and Research Methodology**

The first stage of this project began by researching and producing a background paper to the draft State Sustainability Strategy in cooperation with the Government Sustainability Policy Unit. The initial task analysed the theoretical interconnected relationship between sustainability, culture and the everyday human displays of music, theatre, art and community entertainment.

This theory was then explored through a series of consultation groups and face-to-face interviews with members of the arts and cultural sector, business sponsors of the arts and key government agencies based in Western Australia. Interview participants were first briefed on the development of the draft State Sustainability Strategy and then asked for feedback. Questioning sought participants’ views on the role of the arts and culture in SD; what their organisations could contribute to the process; and who would be involved and who might benefit. Interviews were then followed up with a questionnaire whereby some participants provided written responses after the interview. A list of abbreviations can be found in Appendix A, a list of interview participants and organisations in Appendix B, and a sample of the questionnaire in Appendix C.

By May 2002 sufficient information had been gathered to produce the background paper to the consultation draft State Sustainability Strategy titled The Heart of Sustainability: An Encore for the Arts and Culture, which can be found in Appendix D. The interview process had also encouraged submissions from the Department of Culture and the Arts and Community Arts Network WA (CAN WA). The final State Sustainability Strategy provides for the inclusion of the arts and culture in SD, based on these and other submissions, as well as case studies (Government of Western Australia 2003a, pp.250-58). At that time, the State Strategy was Australia’s first comprehensive sustainability strategy at the State level to include the arts and culture as part of the brief.

At the conclusion of the first research task, evidence was found to support the argument that culture and the arts have a key role in sustainability. A process was also identified by which the arts and creative industries could assist SD. Using Throsby’s (2001) concept of
‘cultural capital’; this process was called ‘culturally’ sustainable development. The concept of culturally sustainable development (CSD) uses the framework of cultural capital in order to reap the cultural and creative benefits that the arts and cultural activity can provide to SD. Cultural capital is a measure of both the financial benefits and the intangible benefits that occur as a result of the stock and flow of cultural assets. Tangible cultural capital might include, for example, the number of artists, composers, writers and designers that live and perform in a city; and the long-term intangible cultural benefits provided to local tourism, community identity and civic reputation by heritage buildings, theatres or urban sculptures.

Using cultural capital as a framework, this thesis explores the potential for CSD. The research unveils working examples of strategies that exhibit characteristics similar to the concept of CSD. That is, existing action by Western Australian arts and cultural organisations was found to be actively practicing CSD. These organisations had developed projects that involved sustainability; cultural policy and industry development; partnerships; marketing and educational campaigns; community cultural planning and development training; cultural tourism initiatives; and planning strategies for urban rejuvenation and renewal in and around Perth. Throughout the research and interviews during 2002 and 2003, the concept of CSD was not raised by any of the organisations found to be practicing CSD.

In May 2002 the second task began with an ongoing desktop review of national and international literature on the topic. The research criteria sought examples of the benefits provided to government and industry from the involvement of artists, designers and other creative professionals in sustainability. The literature search also examined ways to value the benefits of culture and how to overcome barriers to the involvement of the arts and creative industries in sustainability. The findings provided more examples of the practice of CSD by non-governmental organisations (NGOs), business, institutions, government and the arts and cultural sector.

**Research Hypothesis**

The research in this thesis has led to the hypothesis that cultural values are a key to SD and that the arts and creative industries, as well as cultural planners, should be involved in the development of strategies specifically designed to assist SD. In order to examine this hypothesis, the thesis will use the framework of cultural capital to explore the role of
cultural values, and the arts and creative industries in relation to SD through the chapters as outlined below.

**Chapter Outline**

Chapter 2 presents an overview of the principles of sustainability and examples of the potential natural and cultural impacts on humans and the Earth if no action is taken. It describes some of the complexities of sustainability and the need for a process of SD. Using the criteria of Local Agenda 21, this chapter also provides an explanation of what SD should involve at the level of local government and community. SD requires consultation, and such a process is described in the example of the development of the Western Australian State Sustainability Strategy. The chapter concludes that the achievement of sustainability is about recognising the need to change and adapt current potentially harmful practices and activities. This will involve a cultural change in the value systems of humans and organisations in order to adopt new processes for those existing actions deemed detrimental to sustainability.

Chapter 3 develops the idea that culture is central to SD on the basis that sustainability is a concept whereas culture is a value system and a ‘way of life’. The integral nature of this system in society has led to the hypothesis that cultural values must be a key to sustainability; and that the arts and creative industries could develop culturally specific strategies to assist the SD process.

Traditionally, artistic products and the concept of culture have been identified and measured in terms of their financial and physical outcomes; artists produce theatre, paintings and objects and culture is framed in terms of the provision of a national identity or community cultural activities and facilities. However, these economic measures do not account for the intangible and long-term benefits that art and culture can provide individuals and groups through meaning, identity and being a part of a community or place. Therefore, the concept of ‘cultural capital’ is introduced in order to place an economic value on the availability and work of artists and creative people or institutions; and a cultural value on the intangible benefits received by individuals and groups from participating in artistic or cultural practices.
Cultural capital is based on a stock of cultural assets such as artists, sculptures and buildings, as well as a flow of cultural services and products such as the supply of live theatre, community arts, books and films. The stock and flow of art and culture in a region or community, results in a stream of tangible and intangible financial and cultural benefits.

This chapter develops the case that the concept of cultural capital provides a framework for implementing SD through strategies, which directly involve the arts and creative industries. This framework is suggested to measure both the influence of culture on SD, and the outcomes of SD when artists or cultural planners are involved. The concept of CSD has evolved since Throsby (2001, p. 69) suggested that if cultural criteria and cultural capital were applied to SD, such practice could be described as ‘culturally’ sustainable. Having identified a framework in cultural capital to guide and implement a process of CSD, the thesis sets out to identify working examples of the concept in action.

Chapter 4 provides the findings from the first research task that contributed to the development of a background paper to the State Sustainability Strategy, which is included in Appendix D. Research and interviews provided an insight on the work of arts and cultural professionals actively engaged in SD. Practical examples identified working solutions for SD through communication, policy development, cultural planning, indigenous and cultural tourism, industry development, urban rejuvenation and renewal, and education. Existing local action was found to exhibit characteristics of the concept of CSD since the stock and flow of artistic and cultural capital were being applied to SD.

Chapter 5 presents five topics from the second stage of the study to find further evidence of a relationship between sustainability, culture, the arts and creativity. The topics include a discussion on the socioeconomic basis of Australian cultural policy, and the role that creativity can play in research, innovation, public policy development and planning. The method of industry clustering adopted informally by the arts and creative industries is discussed as a way to develop ‘creative’ clusters; and the importance of community culture is highlighted as a business tool for regional development. The chapter concludes by identifying some of the barriers that might prevent cultural or creative organisations from being involved in sustainability. These barriers recognise the inherent intangible and unique characteristics surrounding the concept of culture and the creation of art.
Based on the findings in previous chapters, Chapter 6 suggests a suite of strategies to encourage the practice of CSD. The chapter includes ideas for developing ‘Creative Action Plans’ (CAPs) for CSD whereby a specific business strategy is developed in partnership with artists or cultural planners to achieve culturally sustainable outcomes. CAPs are business plans, which require cultural and creative processes to be built into the sustainability agenda. The CAPs suggested in this chapter promote a new form of creative cluster development, networking across disciplines and benchmarking the cultural capital available to a particular community or region through a CSD Index. Individuals, groups and organisations of all sizes can develop CAPs. However, this will not occur unless the concept of CSD is more widely recognised and a common framework has been identified.

To assist the passage of CSD, this thesis suggests the establishment of a Council for Culturally Sustainable Development (CCSD). This Council could be charged with the responsibility of widely disseminating CSD concepts, and advising government, business and the community. The Council could administer a CSD Fund to provide support to projects that promote awareness of CSD or practice CSD techniques. A CSD Fund could be eligible to receive tax-deductible donations from individuals and companies and could be leveraged by government through a Percent for CSD Scheme similar in practice to the Percent for Art Scheme.

Chapter 7 summarises the research and concludes that the evidence found of existing action in sustainability involving culture, the arts and creativity indicates the potential for a process of CSD to be broadly developed and widely disseminated. CSD is currently a new term to the sustainability experts and to those who participate in, manage, fund or sponsor the arts and cultural activities and facilities.

If government, business and the arts are to take a lead role in CSD, the concept will need to be proven through the development and subsequent promotion of practical examples and successful applications. This will involve further research with industry, government and arts and cultural practitioners to identify measures, indicators and processes that apply the principles of CSD. Using the concept of cultural capital, measures and indicators could be developed to determine the stock and flow of creative and cultural processes (cultural assets) that result in culturally sustainable outcomes. In turn, such measures and indicators could be applied to existing SD programs or plans to identify the presence or absence of
local artists, museums, libraries and art-house cinemas in a region; or indicate the level of education, local knowledge and ethnic diversity of a community.

Once a surplus or deficit of cultural assets has been established it will then follow that a particular set of CSD processes might be applied to the program or plan to address the balance. Therefore, a lack of cultural representation in civic decision-making for example, might be redressed by the employment of community cultural planning techniques in local government processes resulting in the increased use of cultural facilities or improved image of local neighborhoods. Conversely, the reasons behind why there is a surplus of cultural assets in a particular region or community might lead to the identification of tangible and intangible cultural characteristics that could be applied to other less culturally well endowed locations and groups to achieve the same outcomes.

CSD is not just about involving artists and cultural organisations in SD it is about recognising that sustainability is about human and organisational behavior which requires an understanding of the cultural value systems behind evolving human and organisational needs, attitudes and actions.
CHAPTER 2 WHOSE FUTURE IS IT ON EARTH, ANYWAY?

Sustainability seeks to prevent potentially harmful human or industrial activities in the world by developing new processes that provide for balanced economic, environmental and social outcomes. This chapter provides an overview of the obligatory definitions and principles of sustainability and examples of the potential impacts on humans and the Earth if society does not heed this message. The chapter explains the complexities of sustainability and the need for a process in which everyone has an equal say in what will be achieved, how and by whom. Using the example of Local Agenda 21, the chapter describes a typical SD framework that is suggested to apply at the local government level of implementation. The chapter then describes the consultation process that was adopted in the development of the Western Australian State Sustainability Strategy to illustrate a practical example of government adopting a sustainability agenda.

Sustainability Definitions and Principles

Sustainability is about managing the foreseeable future to ensure long-term continued access to resources and reducing or preparing for potential negative impacts human action might have on the economy, society and the environment. In its simplest form sustainability addresses the long-term concerns for the future of the world’s economic, natural and cultural environments. Sustainability is about managing the interconnected principles of development on any scale, and the many human and natural relationships this process will involve. Sustainability involves addressing the potentially harmful outcomes arising from human action and developing a framework to find acceptable solutions.

At the global level sustainability includes the prediction and suggestions for prevention of global warming and climate change through technologies for reducing the green house gases (GHGs) that pollute the atmosphere. GHGs include the carbon dioxide released when fossil fuels (oil, natural gas, and coal) are burned; or methane during the production and transport of coal, natural gas, and oil. Methane emissions also result from the decomposition of organic wastes in municipal solid waste landfills or raising of livestock.

Sustainability seeks to prevent environmental damage caused by natural, human or industrial activity such as land degradation as a result of salinity, deforestation or
agricultural chemicals. It also endeavours to preserve scarce resources in regions where clean water, food stocks, energy and money are in short supply.

In Diesendorf (1997, pp. 65-74), global warming and climate change threaten the biodiversity of a region resulting in reduced water supplies, soil erosion and a loss of species. Sustainability conserves biodiversity by protecting habitats and environments in order to preserve the species and systems that provide the basic life support systems for humans and all living things.

Similar arguments are made to support the conservation of cultural vitality and diversity where dominant industrialist societies destroy, homogenize or fail to protect the languages, social structures and economic systems of minority groups in the pursuit of economic growth. Since civilization, society has witnessed the continued and gradual loss of knowledge, history and tradition contained within the people who have been marginalised by society or as a result of economic, environmental and social change.

Sustainability seeks to provide everyone access to a quality of life that has cultural well-being, access to scarce resources as well as the preservation of natural heritage as its source. It offers citizens an equal voice in a shared vision for the future and a means to articulate local identity and a sense of place; sustainability aspires to allow communities to ensure livable neighbourhoods, a protected and celebrated cultural heritage, and an interest in improving economic processes at the same time as maintaining the natural balance of the environment.

**Sustainable Development**

The three dimensional principles of sustainability require multifaceted thinking due to the complex triple bottom line of accounting for the economic, environmental and social outcomes of any project or plan.

Elkington’s (1998, pp. 70-71) observations of companies in the 1990s reveal how business heads struggled to adopt a sustainability agenda and found that creating harmony between these disciplines was a lot more complicated than first thought. Senior management is divided in its response when asked by investors to measure corporate contributions to the
community, reduce waste and harmful effects on the environment as well as return a decent dividend each financial year.

Company executives, who are trained to improve profits through growth in sales and hence consumption, see sustainability as a problem of efficiency. Thus, for them, being environmentally friendly means less waste and reduced costs, therefore only focusing on the economic benefits of sustainability. Thus, potentially harmful business and industrial activities will continue under this paradigm, if they are seen to be cost efficient.

In Diesendorf (1997, pp. 64-65), industrial society not only sees sustainability as the maintenance of consumption but also that this alone will sustain the environment and hence society. Others believe that ecology, economics, science, politics and ethics are independent fields or that consumers are separate from the production process and waste streams. An example of the latter occurs with the absence of a communication strategy by the manufacturer or retailer to advise a consumer that certain electrical appliances use more or less energy in the long-term than other models that perform the same function.

Senior government bureaucrats are similarly challenged when a sustainability agenda calls for new policies and regulations that favor positive social and environmental outcomes while satisfying the political and commercial interests of the community. Government bureaucrats and company executives have yet to realise new ways to deal with the communities in which they operate, and to treat them as equal stakeholders who are a reflection of society’s aspirations (Hawkes 2001, p. 5).

Given the various interpretations of what sustainability means to different people and organisations, the sustainability movement identified the need for a process. This process is called sustainable development and involves a framework that engages all stakeholders in the design and implementation of an appropriate SD program or project. The need for this process and a suggested framework has been widely disseminated since 1992 when the United Nations Conference on the Environment and Development (UNCED) also known as the Earth Summit Rio adopted Agenda 21.

The UNCED Agenda 21 was the international community’s agreement to a comprehensive program of action to be implemented into the twenty-first century by governments at all
Investing Creatively in Sustainability: Cultural Capital - the New Growth Stock of Sustainable Development

levels: NGOs, development agencies and independent sector groups in the three primary areas of SD. Agenda 21 has a strong emphasis on community participation in decision-making and acknowledges the complementary roles of regulatory and market approaches to implementation. Although a large and detailed action plan representing international consensus to integrate the environment and development, Agenda 21 is a non-binding document (Diesendorf 1997, pp. 67-71).

Sustainable Development at the Local Level
While Agenda 21 set out to provide a framework for SD and to coordinate strategies and activities among global organisations, the program also provides a framework for implementation at the local level through Local Agenda 21 (LA21). Global participants in the program have been made responsible for disseminating information at the local level and encouraging the LA21 program.

In 1997, Asia Pacific Economic Cooperation (APEC) Ministers for Sustainable Development set an APEC-wide target to double the number of local councils involved in LA21 by 2003. In the same year the Australian Government Department of the Environment and Heritage established the LA21 program nationally.

In Cotter and Hannan (1999, p. 7), an effective LA21 process is founded on strong partnerships between government and community should result in

- ongoing community involvement in the resolution of SD issues,
- integrated decision making which accounts for all foreseeable economic, social and environmental considerations,
- development, implementation and periodic review of a long-term, integrated SD action plan,
- changes, which promote a continual improvement toward SD.

The initial development period of the LA21 process is as important as the final plan or strategy and involves an understanding of how to engage the mutual interest of communities and other minority stakeholders in sustainable outcomes. It requires open discussion about what is important to a community and the need for everyone to work
together to reach a shared vision or goal. During this flexible and ongoing development process, local governments play an important role by

- helping communities to understand sustainability,
- encouraging debate on sustainability issues,
- leading the LA21 planning process,
- improving their own operations,
- forming strong local partnerships,
- implementing action within the community to make their area more sustainable.

There is no fixed model for LA21 since the program must have relevance to the local government and community involved and only address the environmental, economic and social issues specific to each program (Environment Australia 2002).

**Balancing the Outcomes of Sustainability**

For possibly the first time in history, millions of people, all over the planet, are coming to the same conclusion, at the same time, about what constitutes long-term human happiness, widespread justice and equality, and real sustainability. They have come to a mass agreement that human activities cannot be separated from nature and are trying to work out a system of living that is not destructive to the natural systems we depend on for our survival. (Suzuki and Dressel, 2002, p.88).

When Suzuki and Dressel (2002) published *Good News for a Change: Hope for a Troubled Planet*, sustainability was readily understood in an assortment of terms that indicated economic or environmental meaning to societies, stakeholders or shareholders. These interpretations of sustainability reflect the fact that these groups of people understand the world around them in terms of financial markets or wealth and the implications of human and industrial activity on economic development or ecological and natural losses.

In researching the hypothesis that cultural values are a key to sustainability, there was a marked contrast between, the range of literature that was available on the economic, environmental aspects of SD, and the social aspirations of SD. The research found that information and examples of the social aspects of sustainability were limited. SD programs and plans for example, were generally confined to an understanding of the broader implications of poverty, population growth and increased consumption. That is, the social principles of sustainability were quite often referred to as a set of *socioeconomic* issues such as
addressing the economic imbalances of homelessness, unemployment or old age. Whereas, references to the social issues of cohesion, intergenerational equity, disadvantage, diversity and quality of life, were mainly statements of the need to address these issues rather than examples of socially SD.

The socioeconomic factors of SD have been the first to receive attention in the literature, probably in part, because it is easy to understand the economic cost of certain social problems. By comparison, attention to the issues of social cohesion, community well-being and local identity, continues to languish in most SD programs and plans. This lack of attention, suggests that economists and planners are not currently able to identify tangible measures and indicators for including this particular set of intangible social outcomes in existing SD frameworks.

Developing the State Sustainability Strategy
In September 2003, the Premier of Western Australia, the Hon. Dr Geoff Gallop MLA, presented Australia’s first wide-ranging sustainability strategy in *Hope for the Future: The Western Australian State Sustainability Strategy*. The Government preceded the final document with a comprehensive consultation process involving government agencies and a range of stakeholders over a period of two years (Government of Western Australia 2003a, pp.13 - 17).

The consultation process commenced with an initial discussion paper released in December 2001 followed by sustainability seminars by visiting experts, a traveling education exhibition and the encouragement of written submissions by individuals and organisations. A partnership was established with Murdoch University’s Institute of Sustainability and Technology Policy whereby postgraduate students conducted research on various local and regional issues and prepared a series of over 40 case studies and background papers as coursework. A consultation draft document was released in September 2002 which was then followed by further written submissions and a series of seminars and workshops to seek feedback before publishing the final document in 2003.

The State Sustainability Strategy was designed to provide background information on the concept of sustainability and illustrate existing action in Western Australia. The document presents a framework of principles and six visions and goals for government to put
sustainability into action. These six goals include sustainability and governance, natural resource management, settlements, global contributions, business and community. The Strategy, background papers, case studies and other related information are available electronically or printed copies can be requested at the sustainability web site http://www.sustainability.dpc.wa.gov.au.

The research that was conducted in the production of this thesis was presented as a background paper to the State Sustainability Strategy. The paper recommended that cultural values and the arts and creativity be recognised by government as having a key role to play in the development and implementation of any SD program or plan in Western Australia (Rhodes, 2002).

**Sustainability as a Cultural Change**

In describing the Strategy’s framework the Government of Western Australia (2003a, p.35) points out that the sustainability agenda has emerged as a result of societies recognising the desire to preserve the human, built and natural environment and acknowledging that this will require change in current practices and behaviour. Simply maintaining precious assets and resources as they are might not be sufficient enough action to ensure their availability in the future. Protection of a heritage building or natural environment can require finding new ways to use and manage these assets in order to maintain their function in the long-term. Changes are needed to apply different land management practices; revive towns in need of economic and social rejuvenation; increase recycling or supplies of renewable energy in communities or creating new modes of transport use.

In Newman (n.d.), sustainability is a new dimension in people’s lives, which, if embraced, will involve a cultural change. This is evident in the environmental movement, which has emerged through cultural change and created a culture of awareness spreading the message of sustainability widely throughout society. Universities and schools now provide basic education in cultural and environmental issues, and young people understand sustainability. Cultural understandings lie at the heart of human values and hence direct and influence human choices and decisions at every level of normal life. Thus, the process of SD needs to consider the cultural values that will drive the necessary changes in human and organisational behavior.
Conclusion

This chapter has provided an overview of the moral definitions and principles of sustainability and the potential natural and cultural impacts on current and future generations not heeding the message. The chapter explained the complexities surrounding the many facets of sustainability and the need for a process called SD. This framework has been broadly understood since governments from many nations adopted Agenda 21 in 1992, which was a global agreement on the achievement of SD.

The SD framework put forward in Agenda 21 and the ensuing local sustainability agendas of communities and local government is prescriptively understood as being able to account for a triple bottom line of economic, social and environmental outcomes. However, the research highlighted an imbalance in the literature between the attention given to the economic and environmental documentation of SD programs and plans and the social execution of outcomes. For example, if a social outcome in a SD plan is to achieve community well-being as a result of urban development, then the plan might well measure the positive outcomes to be gained from the provision of parks and recreational spaces. However, this is not a measure of the extent of use to which the community may or may not find in those parks and spaces. New urban developments might well produce social benefits as a result of the provision of recreational spaces if they are found to be popular in the community; or lead to negative social outcomes if the community regards the development as unsuitable for children or families due to vandalism or undesirable behavior displayed by other social groups that use the same spaces. Thus, the research suggests that the current SD model could be made more rigorous in achieving the intangible social benefits that sustainability aspires to by identifying ways to address the social cohesion, well-being and vitality of the community throughout any SD program or plan.

Sustainability was also found to be about the need for change in current practices and behaviour deemed contrary to SD. This will involve reshaping the value systems, norms and traditional practices of humans and organisations hence changing the cultural values and opinions of societies, shareholders and employees affected by SD. Again, cultural criteria need to be built into existing SD frameworks in order for the cultural value systems of people and organisations to be guided toward the acceptance of change in the form of new practices and industrial activities.
The next chapter will introduce culture as the fourth dimension in the sustainability debate. The meaning of culture is discussed as the value system upon which all individual and group decisions and actions are based, and in the practical application of the arts and culture in everyday life. The next chapter introduces the concept of cultural capital in order to clarify artistic and cultural process, identify measures and indicators of the outcomes of these processes and explain the interconnected relationship between cultural value systems and sustainability. Understanding the role of cultural values in sustainability is necessary to mankind, for, at the end of the day, whose future is it on Earth, anyway?
CHAPTER 3 CULTURAL CAPITAL

The previous chapter indicated a perceived lack of social and cultural dimensions in current SD practice and that sustainability will entail cultural changes. This chapter will now explore the nature of culture as a value system; the benefits associated with participating in arts and cultural activities; and identify a framework for the achievement of a wide range of social or cultural outcomes in SD.

The chapter begins with some of the prevalent definitions of the term culture and its duality of meaning in everyday use. It explains how culture is the value system used by individuals and groups, and how cultural values shape a society and inform the human response to everything that happens in the world. The chapter looks at the collective application of culture through the work of the ‘arts’ and creative industries as ‘a way of life’. The arts and cultural institutions include the keepers of cultural heritage: live theatre, music and dance as well as the creative people that produce an expression of ‘who we are’ and ‘where we are’ through art, design, science, technology and the media.

The concept of cultural capital is introduced as a means of placing a value on the tangible and intangible outcomes of cultural activity and the creative process. Cultural capital is described as a way to measure the influence of culture on SD; and to include cultural criteria in any SD program or plan. It is then suggested that cultural capital could provide a framework for implementing a process that uses cultural criteria in SD, and such practice might be called culturally sustainable development.

The chapter refers to the work of the World Bank as one of the first global organisations to recognise the importance of culture, community and SD. The Bank’s lending program includes selection criteria that specify the inclusion of strategies for cultural diversity, cultural heritage and economic advantage. The criteria further specify work of a cultural nature to ensure that any changes through SD will also provide shelter from globalisation and economic advantage.

Whilst incorporating culture into SD is a consideration that is gaining recognition today, throughout Australia’s short history the work of artists and creators has gone largely unnoticed for their contributions to the field in the past. This chapter concludes by
mentioning some Australian artists, writers and poets who have shaped Australian culture and provided greater understanding of the environment, and in doing so, pioneered the concept of CSD.

**Culture as a Value System**

In the United Nations Educational, Scientific and Cultural Organisation (UNESCO) definition of culture:

> It includes creative expression (e.g. oral history, language, literature, performing arts, fine arts, and crafts), community practices (e.g. traditional healing methods, traditional natural resource management, celebrations, and patterns of social interaction that contribute to group and individual welfare and identity), and material or built forms such as sites, buildings, historic city centres, landscapes, art and objects. (World Bank 1998, p. 12).

The term ‘culture’ is either commonly described to mean the identification of a society or group’s social values, or participation in the arts and other cultural pursuits. It is important to make the distinction between the ‘arts’ and ‘culture’ at this point in order to explain how culture is both a value system and a ‘way of life’.

There are two commonly inter-related definitions of ‘culture’ that stand out in Hawkes (2001, p. 3):

- the social production and transmission of identities, meanings, knowledge, beliefs, values, aspirations, memories, purposes, attitudes and understanding;
- the ‘way of life’ of a particular set of humans: customs, faiths and conventions; codes of manners, dress, cuisine, language, arts, science, technology, religion and rituals; norms and regulations of behaviour, traditions and institutions.

Thus, culture is the value system that humans use in order to make sense of their lives and others in the world and it is a collective ‘way of life’ for people who come together according to purpose, identity or a sense of place.

Culture encompasses a society’s values and aspirations, and the tangible and intangible benefits people receive as a result of the transfer of creative and artistic manifestations. It is important to understand that culture is the value system on which a society is based in order to understand a community’s response to public planning and policy or economic growth. Cultural value systems drive the markets in which companies and global
corporations operate and inform the views of minority groups, shareholders and other stakeholders that might be affected by corporate or government activity.

**Culture as a Way of Life**

One commonly recognised application of culture is the work produced by artists and creative professionals involved in the production of theatre, graphic design and objects of visual art and craft. Another manifestation can be seen in the libraries, museums and galleries that store, loan or exhibit traditional and contemporary cultural artifacts, objects and oral histories. Culture also embraces the extent to which a region can provide the community with a range of festivals, celebrations, cultural institutions and community activities in which the members of that particular society can participate.

The importance of artistic and cultural practice has long been recognised in society. For example, the response of the State Department of Culture and the Arts to the draft State Sustainability Strategy states that the role of the arts and cultural industries in society includes enlivening environments; adding value to community development; acting as ambassadors nationally and overseas; attracting tourists and recording local history through theatre, literature and visual images (Government of Western Australia 2002b). As a result, individual artists, project groups and arts and cultural organisations have been supported by government funding to provide a more balanced community or to preserve material and cultural heritage.

Artistic and cultural practices are the manifestations of a cultural ‘way of life’ and provide a symbolic language through which a society’s shifting meanings are presented over time (Hawkes 2001, pp. 23-25). Artists create scenarios, objects and physical displays that convey the stories of our past, evaluate the present or envisage our future. They provide us with cultural and artistic entertainment using themes as abstract as emotions, as personal as identity and as local as a sense of place. Contemporary artworks feature everyday objects used in new ways to surprise us or project images and ideas of how society might be in the future. A nation’s classical and contemporary art works and objects continue to fascinate historians, artists and the general public alike. It does not matter how a piece of art has emerged, what counts are the messages it was created to convey, how we interpret the work as individuals over time or whether we can participate in a meaningful way.
The Creative Industries

In Cunningham (2003), arts and cultural organisations represent some of the sub-sectors of an increasingly recognised group, which includes the more commercial creative disciplines titled the ‘creative industries’. The term creative industries was first defined in 1997 by the UK Government Department of Culture, Media and Sport as those activities which have originated from individual creativity, skill and talent and have a potential for wealth and job creation through the generation and exploitation of intellectual property. The thirteen sub-sectors according to the UK definition are

- advertising,
- architecture,
- art and antiques,
- crafts,
- design,
- designer fashion,
- video, film and photography,
- software and computer games,
- electronic publishing,
- music,
- visual and performing arts,
- publishing,
- radio and television.

The use of the term creative industries tends to alternate among arts and cultural pundits who frequently question whether a particular sub-sector is a cultural industry (for example music and film) or a creative industry (such as advertising and graphic design), or a content industry (animations for video games). However Cunningham says, all these terms can be applied at any one time to show the continuum of cultural activity from the not-for-profit arts and cultural sector to the highly commercial software games industry.

Setting expert debate aside, in Evans (2003) the creative industries are commonly understood as producing marketable products in alliance with managers and technologists. Each sub-sector has a clearly identifiable supply chain, which originates in the creation of cultural ideas and artifacts, to produce commercially viable products that are distributed
variously via broadcast, merchandising, exhibition or live performance, and consumed as an experience or collectable item by the end user.

Evans (2003) also observes that creative industries mainstream the arts and culture given the increased economies of scale achieved through employing a wider network of resources and global access to users, viewers and consumers. Creative companies use technology to make production easier and accessible at the same time meeting the varied demands of discerning consumers and enabling increased public participation in creativity, hence demystifying the arts. A suitable example of this might be the growth in internet applications and the video games industry in the last decade. This creative industry sector has involved increased income for a range of people skilled in making multimedia applications that appeal to global youth or home computer entertainment markets. Compared to the subsidised arts and cultural sector the creative industries have limited reliance on funding and sponsorship.

The terms, ‘arts’ and ‘cultural sector’, ‘arts and creative industries’ or ‘cultural industries’ are used interchangeably throughout this thesis since the topic is exploring the connections that can be made between the arts, culture and sustainability rather then what type of artistic or creative content or skill would suit.

**Cultural Capital**

Each and every artistic product or cultural activity has an economic, social and cultural value. Artists and cultural organisations attract government funding for services that provide an outlet for artistic expression; enable community access to the arts and create a sense of place in a region or town. Individual works of visual art or craft provide a return on investment over time or a sense of ownership of the painting or art object.

The cultural value of artists and cultural services remains largely unnoticed by most economists, governments and societies, who only comprehend and measure the tangible outputs of culture such as attraction of tourist dollars, preservation of sacred sites and historical buildings, or the number of people that attend the theatre. However, these economic definitions do not provide standards or indicators to measure and develop the intangible cultural benefits that the arts and cultural practices produce and which might be considered desirable in the future.
An example of unidentified cultural benefits can be illustrated in the federal government purchase of Jackson Pollock's *Blue Poles: Number 11, 1952*. In 1973, the painting’s original purchase price of AUD$1.3 million set a world record. At the time it was purchased, the painting illustrated in Figure 1.0 below was reviled by the Australian public as a product of “barefoot drunks” and an example of the Whitlam government’s financial excess. Today, the painting is worth over AUD$40 million providing world recognition to the National Gallery of Australia and in Hartley and Cunningham (2002) proved Australia’s *civility* to the world.

**Figure 1.0** *Blue poles: Number 11, 1952*, Jackson Pollock, National Gallery of Australia collection, purchased 1973. New York, 1952†


It was Throsby (2001, p. 44-47), who suggested the concept of ‘cultural capital’ as a means of isolating the essential characteristics of culture and placing a tangible and intangible value on each cultural manifestation which is comprehensible within both an economic and broadly cultural discourse. The term has been used occasionally in the arts and cultural literature however, it is Throsby’s definition that will be used this thesis and that is explained below.

The cultural capital of a region, town or project is determined by the stock and flow of cultural assets available to that region, town or project. Cultural assets comprise the various manifestations of art and culture. Tangible cultural assets include artists, cultural
organisations, historic buildings, paintings and sculptures and other artworks. Intangible cultural assets comprise the transfer or preservation of intellectual capital such as language, customs and tradition, or the creation of a cultural identity and a sense of place.

Cultural capital encompasses both the cultural and economic value of an item, as opposed to ‘ordinary’ capital that has only economic value. Unlike ordinary or physical capital, which only measures the cost of building a multi-purpose cultural centre, cultural capital measures the benefits provided to the local community through civic pride, entertainment and participation in local theatre.

The significance of cultural capital to this thesis is the ability to include a measure of the intangible benefits that cultural activity can provide. For example, the concept of cultural capital can explain why a person might pay more for an indigenous painting on bark than a similar work of art by the same artist on canvas. This is because the buyer might consider bark paintings to embody the traditional form of indigenous art hence having more cultural value (cultural capital) than a painting on canvas.

The stock of intangible cultural assets has no economic value since they cannot be traded as assets. However, the combined stock of tangible and intangible cultural assets or cultural capital gives rise to a flow of cultural benefits through the provision of services as a result of the artistic or creative process. When these services or activities are provided to the public, cultural capital places an economic value on the flow of services and provision of cultural assets, and an intangible value on the same, in terms of the cultural benefits these assets provide. Cultural benefits arising from the stock and flow of cultural assets might include the provision of local or national identity, cultural diversity, image and reputation for scientific or creative discovery.

Similar to ordinary capital, cultural capital can indicate how the culture of certain societies or governments has resulted in a surplus or deficit of cultural assets in a region or project. Therefore an abundance of cultural festivals and events might lead a region to develop an international reputation as a cultural place to visit; whereas a city that lacks historic buildings or the provision of cultural facilities will be seen as limited in the number of experiences a visitor can enjoy; or lead to the loss of talented artists who might seek work in a more culturally vibrant city overseas. Thus, cultural capital can be used to measure the
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extent of local cultural harmony in a region or place by indicating the level of cultural vitality and diversity.

Culturally Sustainable Development
Throsby (2001, p. 69) says there is a need to understand the duality of value that the arts and culture has in socioeconomic and cultural terms. Then it is possible to place a value on the role of the arts, culture and creativity in SD. Therefore, a thriving local indigenous arts community for example, can both provide for the preservation of cultural vitality and tradition which, in turn, encourages a mentality of local pride and an international reputation for a visible cultural heritage.

Throsby (2001, p. 51) identifies links between culture and sustainability by pointing to the similarities in the definitions of cultural capital and natural capital. Both concepts pass on an inherited cultural and natural capital through cultural heritage and the environment. Nature’s balance supports and maintains ecosystems while cultural balance supports and maintains diversity and the vitality of community life. Natural capital and cultural capital both impose a duty of care on the current generation to provide for future generations, hence meeting the principles of intergenerational equity and material and non-material advancement, similar in concept to sustainability.

The principles of sustainability involve a framework of competing needs for equitable economic, natural and social outcomes to human activity. This framework could also include ways in which to measure the influence of culture on SD. Throsby (2001, p. 69) suggests that such practice might be described as ‘culturally’ sustainable and have its own set of cultural criteria similar to the terms ‘ecologically’ or ‘environmentally’ sustainable development used for the natural world.

Conversely cultural values, artistic activities and cultural planning techniques can be used to implement and measure the outcomes of SD. This is because, as discussed earlier in this chapter, behind every community or society lies a value system that is cultural. The shared values of a community shape its social culture, inform government policies and influence how the economy and environment is managed. Cultural values inform chosen relationships, housing preferences, the extent to which people value money or profit, and the geographical locations in which talented and mobile people choose to live. The integral nature of this system to every community indicates that cultural values should be built into
the SD process. Put another way, if SD is going to work in the long-term, then it must be an acceptable part of the cultural climate in which it is designed and expected to operate.

This thesis therefore suggests the development of a process called culturally sustainable development, which uses cultural criteria to measure the outcomes of SD, and involves artists and cultural activities to guide the process and implementation of SD. Using this concept as a guide, in later chapters this thesis considers recent examples of arts and cultural activity locally and globally that could be described as CSD but were not referred to as such in the interviews or literature. This chapter will first present some historic examples of the work of some of Australia’s most well known painters and writers that could be considered as contributing to CSD as well as an account of the changes in lending criteria of the World Bank.

**Shelter from Globalisation**

The World Bank (1998) has set a standard for global organisations to introduce culture as a fundamental aspect of any SD project or plan\(^1\). In the past, the Bank’s support for culture was primarily focused on restoration or conservation of heritage when providing development aid. In the late 1990s, however, the World Bank recognised that the assertion of individual identity was a consequence of globalisation and that cultural identity is an essential part of empowering communities to take charge of their own destinies. For these reasons the Bank developed a framework for action based on culture and people-centred SD, which mainstreamed culture into lending operations and provided sector and country assistance strategies.

The Bank’s new lending programs include the provision of finance for culture-based activities (basket weaving, pottery or internet craft marketing) that can be justifiably proven to reduce poverty, stimulate enterprise development by the poor or achieve other culturally sustainable outcomes. In some regions, these new lending criteria have led to the development of cultural tourism enabling low-income communities to gain respect. This is because the presence of cultural tourism in these regions has encouraged the development

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\(^1\) The World Bank Group’s mission is to fight poverty and improve the living standards of people in the developing world. It is a development bank providing loans, policy advice, technical assistance and knowledge sharing services to low and middle income countries.
of small clusters of traditional and artistic cultural endeavor, providing an income and the preservation of the traditions and customs of the past.

As a result of reconsidering the cultural and social dimensions of international aid programs, the Bank has experienced an evolution in policy, lending criteria and actions that range from partnerships, networking, brokerage, capacity building and best practice with communities. The World Bank credits UNESCO for motivating the new policy transformation as a result of the World Commission on Culture and Development’s (WCCD) 1995 report, Our Creative Diversity, which called for a new world agenda where “...the relationship between culture and development should be clarified and deepened, in practical and constructive ways” (World Bank 1998, p.12). The World Bank has recognised the importance of understanding and nurturing the cultural values of a community or region in need of financial assistance, since economic investment alone might not provide the necessary development aid for which the finance was originally intended.

**Australia’s Natural and Cultural History**

Chapter 4 will provide recent examples of existing action taken by arts and cultural organisations in Western Australia toward an agenda for SD. This chapter first acknowledges that artists and writers were taking similar actions in the past by trying to understand Australia’s natural and cultural climate.

Australia is a new country with a colonial past and an uncharted future that will have to reconcile the workings of a modern nation within a global economy. The issues that surround the debate regarding Australia’s role and identity in the southern hemisphere have existed for some time and will continue to be of consequence to any future national success. One central issue in this global positioning debate is the nature of Australian culture. Australia has struggled to find a national identity since the first arrival of British convicts in the 1780s, through the subsequent dislocation and ill treatment of Aborigines in the name of settlement and further invasion by other European pioneers.

According to Knightly (2001, pp. 30-33), after the British Government first started to send convicts to Botany Bay in 1786, Australia became an economic and social experiment, which may not yet have run its course. The British were careful to send literate, numerate and obedient convicts such that they could be employed to create a community of rustic
proprietors in a land where tea, coffee, tobacco, silks and spices could be grown. The British were also not averse to introducing slave labor from other countries such as China since the British considered Asians would better adapt to the hot and tropical climate. However, contrary to the British aim of creating a peasant class in Australia, over the next one hundred years such was the peasant proprietors’ success that not only did they farm large areas of land, they also discovered gold, silver and copper and a plentiful supply of coal and timber. The abundance of resources led Australia to be nicknamed “The Lucky Country”.

In economic terms these early settlers in Australia were rich and prosperous but had no national heroes, song or literature. This lack of cultural identity and leadership was later to be described in humorous yet critical detail in a book titled *The Lucky Country* by Donald Horne, one of Australia’s best-known social commentators. First written in 1964, *The Lucky Country* is at times an unflattering description of Australia’s potential as an industrialised nation. Horne (1964) describes how technology and innovation are essential to Australia’s economic growth yet perhaps technology had produced a greater momentum than had the development of Australian culture and entrepreneurship over the same period of time.

Early European settlers were overcome by the challenges of vast landscapes, devastating seasonal fires and droughts. The discomfort of the bush meant that early migrants tended to settle in coastal towns and cities where the climate was more familiar territory. However, the outback continued to be of interest to early pioneers whose personal enquiry led to the recording of Australia’s cultural history through poetry, literature, the visual arts and craft.

Australian identity began to unfold in the works of popular ‘bush poets’ such as Henry Lawson (*The Drover’s Wife* published 1892) and Banjo Paterson (*The Man From Snowy River* written in the late 1880s and *Waltzing Matilda* written 1895). Russell Drysdale’s (1912-81) images of inhabitants in rural country towns and outback landscapes, were instrumental in defining national character at a time of tremendous social change in Australian history spanning depression, war and unprecedented immigration. The painting titled *The Drovers Wife* illustrated in Figure 2.0 below is regarded as one of Drysdale’s most poignant and enduring images.
Mulligan and Hill (2001) identified a number of Australian thinkers, writers and artists whose works studied Australia’s regional qualities or pioneered the need for the preservation of natural and cultural heritage. Dorothea McKellar (1885-1968) virtually penned the national anthem when she asserted that ‘I love a sun burnt country’. Some of the earliest land rights activists included artists Eleanor Dark, Judith Wright and Russell Drysdale. The Aboriginal Land Rights movement, enabled artists, philosophers and environmentalists to understand the ecological philosophies of indigenous Australians. These and other ecological understandings through culture have laid bare the diversity and importance of creative individuals and a range of cultural activities and facilities in a community, to help communicate and record the gradual evolution of human action on Earth.

**Conclusion**

This chapter discussed culture as the value system behind the decisions and actions taken by individuals or groups who come together for a specific reason or purpose. Culture was also discussed as a ‘way of life’ for the arts and creative professions that produce a wide range of cultural products for consumption. These cultural products can be measured in financial terms such as public attendances at museums and libraries or the provision of arts
and community cultural services. Cultural products can also be tangibly measured in physical terms such as theatres and concert halls or the production of objects of art, sculptures and paintings. However, cultural products also provide intangible values to a society or region in the form of cultural benefits such as oral history and a vision for the future. Whilst these cultural benefits might be available to a region, they are intangible and as such cannot be easily financially or physically described.

In order to account for both the tangible outcomes of the artistic activity and the intangible cultural benefits produced, Throsby’s (2001) concept of cultural capital was introduced as a framework to measure the various outcomes of creative and artistic pursuits. Cultural capital provides a measure of the stock of available cultural assets, and indicates the extent of the tangible and intangible outcomes that result from the flow of artistic and cultural services and processes in the form of economic, social and cultural benefits. Understanding the concept and workings of cultural capital is fundamental to understanding and placing a value on creative and cultural processes and hence to developing a process for their involvement in SD.

Cultural capital was found to be comparable in principle with the term natural capital. Both terms comprise an endowment of cultural and natural heritage and both bestow a responsibility on current generations to ensure long-term ecological and cultural balance. This comparison indicated that there exists an interconnected relationship between sustainability and culture. This relationship suggests that it is possible to measure the effect of culture on SD and to develop a SD framework that could include various cultural practices in the process to aid implementation and develop cultural criteria to measure progress. Such practice was suggested to be called culturally sustainable development; and using Throsby’s (2001) concept of cultural capital, this thesis will explore the potential for a process of CSD and identify the stock and flow of cultural capital involved in such practice.

The following chapter provides an account of the findings from the first research task to identify a relationship between the activities of Western Australian arts and cultural organisations and sustainability.
CHAPTER 4 EXISTING ACTION IN WESTERN AUSTRALIA

Chapter 3 explained the role of culture, the arts and creative industries in everyday life. It also introduced the concept of cultural capital to provide a means of recognising the nature of artistic and cultural practices and place a tangible and intangible value on the outcomes of such processes. Through this concept, it is possible to understand how the cultural practices of ordinary citizens, artists and cultural institutions as well as the presence of theatres and historic buildings of a region, community or nation can be measured. That is, cultural capital provides tangible and intangible benefits from the stock and flow of cultural activity or creative products. Cultural capital also accounts for the multiple bottom line of accounting that is expected from sustainability. If cultural capital is used as a framework for SD, or a measure of the progress and acceptance of a SD program or plan, this practice could be called culturally sustainable development or CSD.

This chapter provides an account of existing action found in the cultural capital of Western Australian arts and cultural organisations actively engaged in CSD. In addition to examples of CSD in action locally, the research also identified gaps in the supply of artistic creativity and cultural assets in Perth.

It is important to note that while this thesis uses the term ‘CSD’ and ‘cultural capital’, at the time that the research was conducted, these terms were not designations used to describe activity in SD by any of the interviewees. Therefore, while these terms are not used throughout this chapter and now that both concepts of cultural capital and CSD have been explained, the reader will be able to identify working examples of these concepts in the description of activities below.

Research Methodology

The first stage of this research project provided a background paper to the draft State Sustainability Strategy in cooperation with the State Government Sustainability Policy Unit. A copy of this paper titled The Heart of Sustainability: An Encore for the Arts and Culture can be found in Appendix D.

The paper was drawn from a series of consultation groups and one-to-one interviews with 30 individuals representing 18 organisations from the arts and creative industries, key government agencies, through to two corporations and one major research institution.
based in Western Australia. A list of interview participants and organisations appears in Appendix B and a copy of the questionnaire that was distributed in Appendix C. The strategies and cultural activities identified as contributing to CSD are described below.

Creating a Dialogue for Cultural Change

In Morgan (c. 2002b) the Western Australian Museum is described as possessing the diversity of knowledge to be able to provide educational services that will address “…the multiple axes that intersect within the sustainability theme.” This is because the Museum has disciplines in the natural environment, science, history, art, design and materials heritage conservation and anthropology including archeology. The Museum’s inherent multitude of expertise means that activities can be developed to contribute to cultural change, or provide broad access to material records, or the cultural and natural heritage of the State.

The Museum provides community education in sustainability through the creative use of environmental, historical and knowledge resources and the inventive offerings of its Perth, Albany, Geraldton and Kalgoorlie museums. The education program is delivered to State and local government departments, voluntary organisations, agencies, schools and universities through documentaries, films, the Internet, exhibitions and private sector initiatives.

The Museum has been involved in sustainability for some time and developed programs and projects to assist the State Strategy’s passage from Government into the public domain. The Museum established a topical and contemporary exhibition series titled MuseumLink, which was designed to educate and respond to sustainability issues in the different city venues or regional sites where the exhibition was presented.

In February 2002, the Museum hosted the Western Australian Government’s announcement to develop a State Sustainability Strategy. At the same event, the Museum launched Sustainability WA, a series of traveling exhibitions and a public education program telling the stories of Western Australians working to achieve a sustainable future. Exhibition topics included Watching Waste funded by the State Government Waste Management Fund and The Power of Wind. The Watching Waste exhibition examined the waste stream, the growing recycling industry and new technologies to process waste more
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responsibly. The Power of Wind exhibition highlighted the role of renewable energy, in particular wind power in a more sustainable future. Sustainability WA visited more than 30 regional centres throughout the State as part of a wider Museum project.

Earlier, in 1997 Woodside Australian Energy Ltd (Woodside) formed a unique partnership with the Museum to document the marine biodiversity of the Dampier Archipelago. Woodside is one of Australia’s largest resource companies and this multifaceted project enhanced the company’s scientific knowledge of the area, enabled broad community involvement and took advantage of the creative input of Museum staff. Woodside understood that a partnership with the right creative or cultural organisations could provide encouragement for employees’ personal development and understanding of the environment and communities in which the company operates.

In the Museum’s submission to the State Strategy, Morgan (c. 2002b) is of the view that the State Strategy should clearly articulate the definition of a ‘sustainable community’. This is because cultural diversity, equity and creativity are the basis of a sustainable society, and a sustainability society is one that maintains cultural assets, fosters regional and local communities and finds solutions at every level. Morgan proposes a number of initiatives for the Museum’s ongoing involvement in encouraging a civic discussion of sustainability. These ideas included

- developing multidisciplinary partnerships to promote sustainable communities,
- education through information dissemination,
- forming networks and partnerships with museums worldwide to foster dialogue and research with other communities,
- engaging with regional communities,
- identifying and solving important societal issues with sustainability,
- nature based and cultural tourism,
- developing multicultural products,
- providing traditional custodians access to aboriginal artifacts.
Morgan (2002a) sees sustainability as an issue of culture and the Museum as an entry point, where culture intersects with all the dimensions of sustainability such as ethnicity, citizenship, creativity, innovation and technologies.

**Urban Rejuvenation: A Percentage for Art**

The Western Australian Government initiated the ‘Percentage for Art Scheme’ in the early 1990s to improve urban environments. The scheme requires all public projects in Western Australia to allocate one per cent of the total estimated costs of landscape and architectural projects to commission public art. As a result, the East Perth Redevelopment Authority prescribed a public arts program as part of the mix to revitalise East Perth.

In 1992, East Perth was a neglected inner city area that used to be an industrial tip site. It had slums and was a hangout for fringe dwellers. A team of local artists worked alongside the Authority’s urban designers to create 25 public art works expressing the spiritual, historical, cultural and social elements within the community for permanent installation throughout the streets, parklands and waterways. This ‘open air gallery’ is promoted every month as a guided tour with a curator from the Holmes à Court Gallery (Laurie 2002). Two of the art works titled *Standing Figure* and *Sea Queen* by Tony Jones in the Holmes à Court Gallery East Perth Artwalks are illustrated in Figure 3.0 below.

![Figure 3.0 Standing Figure and Sea Queen, Tony Jones, East Perth.†](http://www.holmesacourtgallery.com.au/)

Designing Futures

At the start of 2002, Craftwest the peak professional organisation for contemporary craft and design in Western Australia made a partnership with Wesfarmers, a major Australian public company, to establish a two-year project to redefine the fine wood and studio furniture industry. The project titled Designing Futures was a multi-layered program for fine wood and studio furniture artists providing professional development opportunities and a broader understanding of the manufacturing industry. The fine wood and furniture sector is currently undergoing a major transition since the cessation of logging in key regions where the industry is based. The industry is small and has limited or no access to research or knowledge and little experience in industry development.

In line with international trends in contemporary design theory, Designing Futures was targeted toward the development of an integrated design culture that would permeate all aspects of the Western Australian fine wood and furniture industry, from the forest floor through to the sale and marketing of internationally competitive fine wood products (Dorrington, 2002). Business and government partners were keen to support Designing Futures’ impressive program which encompassed fine woodcraft residencies; an international industry forum; a website for information dissemination; national and international touring exhibitions and market research.

The international forum was a key aspect of the program, which attracted over 400 delegates to Perth. The forum was designed to allow delegates to explore issues central to industry development and learn about innovation and global trends in contemporary design. The challenge of the forum was to identify ways to reduce the need for high volume manufacturing at the same time as developing the long-term sustainability of the fine wood design industry. Local and international speakers provided insights on the relationship between design, form, function and the environment, and two designers have been singled out for mention in this thesis: Bruce Mau for developing a process for a global dialogue and interpreting and supporting biodiversity and cultural diversity; and, Marco Susani for providing suggestions to intuit the human response to design and function.

Mau (2002, pp. 14-21) presented the concept that the future will hold a one world ecology with a one world economy where design will have to be responsible for its actions and its outcomes in a time of massive change. Mau’s own company has embarked on an ambitious
project titled *Massive Change* to map the capacity, power and promise of design in such a world. *Massive Change* is an international discursive project involving leading minds from the arts, architecture, engineering, design and science, culminating in a publication that will provide an in-depth study of the new design environment.

Mau’s company is a design collaborator for the *Puente de Vida* (The Bridge of Life) museum of biodiversity based at the mouth of the Panama Canal. Built and operated by the Americans under a 99-year lease, the Canal was handed back to Panamanian hands a few years ago. The *Puente de Vida* project has been designed to help protect the biodiversity of the region; encourage the local community to network and facilitate linkages globally; and create a facility that declares the community’s ambitions for the future. Mau’s involvement in the project has been to break down the barrier between architecture and content and to develop a conceptual program and exhibition that synthesises with the building itself. The final result uses technology and space to recreate marine and wild life environments that visitors can see, hear and experience as if they were really there (Mau 2002, pp. 67-71). A model of the *Puente de Vida* Hall of Interdependence is illustrated in Figure 4.0 below.

![Figure 4.0](http://www.brucemaudeign.com/)

**Figure 4.0** The Hall of Interdependence, *Puente de Vida* (The Bridge of Life museum of biodiversity), Panama City, Panama 2003†

Marco Susani is the Director of the Advanced Concepts Design Group of Motorola in the US. Susani’s brief is to develop the next generation of mobile telecommunications products and services. To this end, Susani (2002, pp. 235 - 236) is of the view that design has a role in imagining and planning for the future and that design culture must understand the meaning of innovation to meet the demands of global economic growth. At Motorola, innovation is not only about new things but products and services that have quality, depth and meaning to people rather than quantity or variety. Motorola’s design philosophy is technology innovation that makes sense to the customer. Therefore, while the company cannot be certain what the next generation mobile phones might look like or what new features mobile communications might include, the company does know that new devices for imaging, internet communication and access to information will all benefit if they are designed by the people who will use them.

In practice this philosophy first involves making a model or pilot telecommunications device with a selection of new features. This pilot device is designed in such a way that it can also create a dialogue with the user. Feedback about the features and operation of the new device is captured through the internet for round the clock application evaluation, on video to see exactly how the model is used and other mechanisms attached to the pilot device to capture top of mind responses that will guide the design of a final product. Susani (2002, pp. 27-29) describes his role at Motorola as a product, interaction and strategic designer and attributes his success as a designer to growing up in Italy in a creative economy driven by creative business people and creative entrepreneurs. This was a time when a business could be invented using the aptitude of a designer to envision the possibilities of what people would like to use.

The Designing Futures international forum was accompanied by the opening of the first in a series of commercial fine wood exhibitions featuring works by international and national artists. A residency program accompanied exhibitions, and a number of international and Australian fine wood artists and furniture designers were invited to visit Western Australia to assist in the development of the local fine wood and studio furniture industry. There have been 10 artists in residence since the program began in the second half of 2002. The residency program has provided first-hand access to internationally competitive working methodologies and innovative design practices. The Bangalow Dining Chair in Figure 5.0 below was exhibited during Designing Futures by an international artist in residence whose
work is influenced by the dramatic and powerful geography of the West Coast. The intricately worked Side Table in Figure 6.0 below has been made from scraps of wood from other artists or from fallen trees. This was because the artist was aware of the need to preserve natural resources and wanted to make art to give a tree a second chance in life.

Figure 5.0 Bangalow Dining Chair, Leslie John Wright, Perth†

Figure 6.0 Side Table, Po Shun Leong, Craftwest, Perth. (n.d)†

Designing Futures has its own website (as opposed to a section of the Craftwest website) which is described as the knowledge part of the strategy or the learning centre. The website
has information about the creative work that is being done by the fine wood and studio furniture sector as well as information on artists and residencies, publications and exhibitions and future programs. In Dorrington (2002), Craftwest produced the Designing Futures project as a pathway to sustainable industry development by creating a strategy for collaboration and innovation by sharing skills and information, value adding and design.

**Community Cultural Planning**

Community Arts Network WA (CAN WA) Inc. (2002c) is Western Australia’s peak industry body for training and development in community culture, community arts and cultural planning. CAN WA is a Quality Endorsed Training Organisation and the only arts agency to have sustainability as an integral part of its core business. More than 10 years ago CAN WA drew up a long-term plan to develop a framework of cultural planning services that would deliver culturally based solutions for community issues.

Cultural planning is a strategic planning process that creates partnerships between community, local government and industry; acts as a catalyst for social, environmental, and economic development; and acts as a tool to transform ideas and initiatives into real outcomes. Cultural planning programs run by CAN WA use community cultural development or CCD processes that are participative and draw out a community’s inherent knowledge through creative means to acknowledge, preserve and enhance that community’s culture. CAN WA runs a nationally accredited course in cultural planning which has had nearly 80 participants sign up in the first two years of operation. The aim of the course is to provide a comprehensive introduction to community cultural development (CCD) and strategic planning concepts through community consultation, cultural planning and evaluation.

CAN WA has worked with 27 local governments to develop cultural planning projects which have enabled broad participation in the planning and implementation of community projects and provided skills for development opportunities. For example, CAN WA (2002b) has worked with the community of Balingup in the south west of Western Australia, planning community direction in development since 1987. The CCD planning process applied by CAN WA explored the issues of land development, environmental protection, cluster development, aged support and care, youth welfare and training programs for the town. CAN WA also introduced a ‘cultural mapping visioning process’
which made it possible for the community to understand the town and the area where they lived. All 37 participants in this particular process identified feelings and relationships to the district that were identical. Recognising this shared relationship broke down the divisions between individuals in the community and created the space and desire to work together in partnership. This realisation of commonly held values has created a sense of unity and a shared vision for the common good of Balingup.

In 2001, CAN WA produced a cultural map for the development of a community park in the Fitzroy Valley. Nearly 50 community members participated in the two-day workshop that included creating three-dimensional models, selecting a traditional name and working with aboriginal elders on the elements that should be included in the park. Ideas for the community park cultural map were painted on canvas under the elders’ guidance. The canvas of the cultural map was then displayed in a supermarket frequented by many of the participants in the project.

CAN WA (2002d, pp.2-4) provided a submission on the role that the organisation could play in the development of the draft State Sustainability Strategy. The submission highlights CAN WA’s strengths in community cultural planning and recommends these services be employed to assist the development process. CAN WA also suggests the inclusion of the concept of culture in any definition of sustainability. Cultural dimensions need to be recognised and processes allocated to allow for different aspirations and values and special interest group needs. A summary of the CAN WA submission to the State Sustainability Strategy is available at the sustainability website at http://www.sustainability.dpc.wa.gov.au/.

Cultural Tourism Action Plan

In 1996, the Western Australian Tourism Commission (1996) and the Department of Culture and the Arts through ArtsWA jointly initiated a Cultural Tourism Action Plan. The plan was intended to encourage partnerships in the marketing of the State and in developing new cultural products and experiences for tourists.

The plan points to key recurring themes from the arts and tourism industries such as the common interest in, but relative inaccessibility of Aboriginal art and culture, and the perceived interest of tourists in links between art and the natural environment. The arts and
Investing Creatively in Sustainability: Cultural Capital - the New Growth Stock of Sustainable Development

culture are considered to have a role in diversifying the image of Western Australia. There are also opportunities for the arts to create enjoyable new forms of interpretation not just of Western Australia’s historical and social character but of its natural attractions too.

The cultural tourism action plan provides a comprehensive list of 114 recommendations for action on topics from aboriginal culture, image, identity, cultural precincts and maps, the environment, city livability and shopping. Recommendations also encourage cultural tourism development in the regions, international marketing strategies and integration issues between industry members.

When the plan was produced in 1996, the Western Australian arts and cultural industry was already recognised as having a satisfactory circuit of commercial and public art galleries, theatres and museums. The Fremantle Maritime Museum had been granted “National Centre of Excellence” status and local artists were regularly involved in the design of parks and streetscapes as well as participating in trade and diplomatic missions and the export of cultural products. Exports ranged from books, paintings, music, film, museum, media and library expertise, craft, theatre productions and aboriginal craft. However, despite the wealth of cultural and indigenous tourism opportunities, government and industry did not see the advantage of cultural and indigenous tourism opportunities at that time. Up until now the plan has remained a starting point for a structured and systematic program to integrate the arts into the development of a cultural tourism strategy.

Indigenous Tourism, Sustainability and Employment

In 1987 traditional custodian and aboriginal law keeper, Paddy Roe, established an indigenous tourism initiative to share the cultural importance of the Western Australian landscape with non-Aboriginal people. In doing so, Roe created a project that embodied all aspects of sustainability through indigenous cultural practice.

The Lurujarri Dreaming Trail now a Heritage Trail (Government of Western Australia, 1999) is a nine-day journey that follows the coast 80km north of Broome retracing the song cycle from Minyirr (Gantheame Point) to Minarriny (Coulomb Point). The initiative originally involved groups of visitors being led by the Goolarbooloo people of Broome along a route that has been walked, foraged, hunted, fished and camped by Aboriginal people for at least 6000 years at the current sea level. Groups travel day and night on foot,
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stopping at traditional campsites, cooking on fires, fishing at some places and washing in the sea. The Goolarbooloo share Dreamtime stories, and teach visitors how to identify trees that offer food, medicine, fire wood, light or smoke, shade protection, harbour bees, or tell where water is. Timber for carving is sought out and visitors are taught how to make boomerangs, water bowls and clap sticks.

In 1996 the Lurujarri Trail was set aside for conservation when the State Government purchased Waterbank Station (just north of the trail) for redevelopment. By the end of 2002, the Kimberley Land Council had received funding to begin a Waterbank Station land management project working with native title claimants to develop a management plan for conservation of the area. The funding will enable the Council to produce the plan and set up an Indigenous Ranger Project. Rangers will focus on managing tourist nodes, protecting sacred sites and removing cattle from the area. This project will mark the first time traditional owners of Waterbank Station have been given the resources to look after the environmental and cultural values of their country (Environ Kimberley 2002).

Arts agencies continue to develop new indigenous cultural initiatives such as the Art Gallery of Western Australia’s aboriginal employment-training program in collaboration with mining giant Rio Tinto. In Australia, Rio Tinto has set the goal of having 12% of the work force from indigenous backgrounds. Rio Tinto provides the Art Gallery with the funds to employ an aboriginal trainee for three years with the intention of that person facing ‘zero employment barriers’ at the end of their apprenticeship. This scheme is designed to provide the potential for accredited training of indigenous people creating career paths that also provide a major contribution to State history and culture.

City Planning
In 1999 the Western Australian Planning Commission initiated a process to develop a new strategic plan for Perth starting with a study called ‘Future Perth’. Future Perth aimed to create a long term plan for the future of the State and identify implications along the way. The study has involved wide consultation with the community, government and business and focused on planning for the three geographic regions of the Perth – Bunbury axis, Perth metropolitan region and the Perth central area. The study reveals a series of strategies to guide city planning and development for the next 10 to 20 years relating to the economy and infrastructure, environmental and resource protection, and community well-being.
During the formulation of the Future Perth policy and plan, the Department for Planning and Infrastructure prepared a series of 12 working papers as part of the Perth Metropolitan component. The working papers have been available for public comment since 2001 and form a substantial body of information, both factual and policy-based, to supplement the information collected during the first phase of Future Perth. The project has since been renamed Greater Perth, and at the end of 2003 public submissions were still sought (Western Australian Planning Commission 2003).

The twelfth working paper in the series was commissioned to identify issues that are relevant to the formulation and assessment of options for the development of the Perth Metropolitan Region. Charles Landry, an international authority on the future of cities and the creative use of culture in urban revitalisation was commissioned to explore the potential Perth has to become a more creative city and identify the necessary strategies that will need to be considered. Landry is the founder and senior partner of Comedia, Britain’s leading cultural planning consultancy.

Landry (2002) focuses on the need to adapt current practice to work with the new industries, business tools and languages that will develop in the future. Landry suggests that culture is unavoidable in the urban planning process since without reviving the soft infrastructure of lifestyle possibilities, urban design, identity and community - there will be limited opportunity to add value to the physical infrastructure. Landry explains how cultural planning processes use a different language and set of priorities to those used by economists and bureaucrats. Cultural planning debates the concepts of urban vitality, cultural richness, experience, involvement, fluidity and creativity. Cultural planners know that people experience cities: visitors participate in an all-embracing sensory event of shopping, dining out, walking the streets or conducting business-to-business activities.

Landry suggests that the practice of urbanism, urban design and planning requires a cluster of skills across a wide range of disciplines, expertise and experience. All these skills will be needed in order to understand how cities work as living entities and to effectively promote urban change. Specific skills will range from working with physical elements such as landscaping and built form; and understanding how people interact with place and culture. These new skill clusters will need to be drawn together in the planning process to
appreciate the social, cultural, economic and political forces at play and, more importantly, to create solutions that work for everyone.

The City of Perth (2002) undertook a study to identify the opportunities and challenges facing the council from the perspective of key stakeholders in a range of social and cultural fields. The study involved interviews with staff and management from 75 organisations broken down into 15 sectors ranging across government departments, community groups, welfare service providers, industry groups, professional bodies, academia, Aboriginal people, housing, children, youth and the arts. The outcomes of the research were organised into an overview of current trends, future challenges and suggestions for strategies that might benefit Perth in the future.

The major trends identified by the key stakeholders included ageing population, increasing size of residential population and increasing homelessness. While no actual population trend data was collected for the study, respondents to interviews believed that population increases were driving up inner city housing costs and placing pressure on existing services and facilities. Again, in the absence of any data, respondents also felt that homelessness was more visible perhaps due to the concentration of support services in the city. Another major trend identified was the transience and high level of mobility of the city population. This mobility was said to relate to the temporary nature of the daytime population of city workers, the high proportion of short stay accommodation and the small amount of time that permanent residents actually live in the city. Transience was seen to make it more difficult to provide social and cultural services or form a sense of community in the city.

The most interesting trend was the thought that Perth has traditionally had a very conservative approach to the arts and culture. This was said to affect everything from the design of buildings and the use of public space through to the difficulty of selling such a conservative image of the city to tourists, investors and international corporations.

Research and Development

In 2002, the University of Western Australia in partnership with the Awesome Arts Festival received an Australian Research Council grant to conduct a longitudinal study on interactive ways of mapping creativity. This research and development project will examine the ability of 20 metropolitan and 10 regional communities to enable young people to create art works which express their local identity. For the organisers of the festival, this
project will help examine the issue of ‘child-friendly cities’ and, for the young artists and educators, the project will help find meaningful ways in which individual and local differences can be authenticated and celebrated within a festival event. Finished works will be exhibited locally and in Perth as part of future festivals.

**Conclusion**

This chapter has summarised the findings of the local research conducted throughout 2002 to 2003 to identify and seek responses to the idea that culture is central to SD and that the arts and creative industries have a role to play in this process. The research provided examples of Western Australian arts organisations, business and government initiating and engaging in action that contributed to sustainability. In fact, the projects exhibit the characteristics of the stock and flow of cultural capital providing cultural benefits in a SD project or plan.

Throughout the research project, the term CSD had not yet been developed and was not mentioned in the literature reviews or interviews. The research also found no evidence of a coordinated approach to the CSD in which the arts and cultural organisations were found to be involved. The exception to this observation was the Western Australian Museum, which produced a program of activity in parallel with the development of the State Sustainability Strategy.

The idea for CSD was identified when exploring Throsby’s concept of cultural capital in Chapter 3. The practical research summarised in this chapter has provided numerous examples of this framework in practice, and the tangible and intangible outcomes that culture and creativity provide. The research found that the extent of existing action by the 18 Western Australian based organisations interviewed included aspects of policy development; partnerships; marketing and educational campaigns; industry development; training and development in community culture; cultural tourism initiatives; research; and strategies and planning for urban rejuvenation and renewal in and around Perth. This information confirmed that these arts organisations, government agencies and businesses already saw the value of combining the arts and culture in sustainability programs. The research also confirmed that certain Western Australian arts and cultural organisations not only understood the cultural contributions they could make toward sustainability but also
that it was possible to collaborate with government and business to assist other sectors, communities and regions to work on their particular issues.

A gap between existing action and thought on the topic was identified in the local research conducted by the City of Perth and the Western Australian Planning Commission. Each study highlighted the historical lack of involvement by arts and cultural organisations in city planning and the need for creative thinking and cultural planning processes in any future development – sustainable or not.

The interview process behind the first research task had encouraged submissions to the State Sustainability Strategy from the Department of Culture and the Arts, Community Arts Network WA and the Western Australian Museum. The Sustainability Policy Unit conducted follow-up consultations with these respondents’ submissions before publishing the Consultation Draft Strategy. The final State Strategy contained a section on sustainability through culture and the arts which included examples of existing action, strategies for change and methods for measuring SD activities by the Western Australian arts and cultural sector (Western Australian Government, 2003a pp.250-58). The State Strategy was Australia’s first comprehensive sustainability strategy at the State level to include the arts and culture as part of the brief.

This chapter has stated the fact that the term CSD was not referred to in any of the interviews with representatives of the 14 arts and cultural organisations or in responses to the questionnaire. The State Department for Culture and the Arts 2002 submission to the State Sustainability Strategy entitled ‘Cultural Capital’, does however, suggest numerous worthy policy recommendations and measures to involve the arts and cultural sector in sustainability. These strategies involve working across governments but do not identify a framework or coordinated approach to implementation. This thesis suggests that the concept of CSD needs to be developed as a framework to house the many policy recommendations and measures suggested by the Department for the adoption across governments.
CHAPTER 5 FUTURE PERSPECTIVES

The previous chapter identified artists and managers from Western Australian arts and cultural organisations involved in the stock and flow of cultural activities that were specifically conducted to assist SD. That is, locally, cultural capital was being directed toward assisting SD through policy development; partnerships; marketing and educational campaigns; industry development; training and development in community culture; cultural tourism initiatives; strategies and planning for urban rejuvenation and renewal.

This chapter presents five topics from second stage of the study which involved a desktop review of over fifty (50) organisations ranging from the arts and cultural sector, government, NGOs, business and research institutions. The topics include a discussion of the extent of current cultural policy in Australia and the need to develop cultural policies as opposed to arts policies. The chapter also identifies the need for greater involvement of the arts and creative industries in public policy and planning and research and innovation; the informal practice in the arts and cultural industries to develop creative clusters on a project-by project basis; and the idea of cultural identity and a sense of place. The chapter also discusses inherent barriers to the involvement of the arts and creative industries. These barriers will need to be overcome in order for the sector to place sustainability within its mission statements and more importantly for the cultural sector to develop within itself.

Once again the research did not identify the use of the term CSD in the academic and business research, despite the practical examples and thinking found displaying characteristics of the concept of cultural capital. However, the topics are discussed in this chapter in order to provide further insights on how the process of CSD could be applied to current methods and practices.

In September 2003, the Third Conference of the Regional Government Network was held in Fremantle, Western Australia. As part of the second stage of research, a paper titled Creative Action Centres for Regional Sustainable Development was presented at the Conference to seek responses to the idea that culture and creativity can contribute to a range of sustainability issues in regional Australia (Rhodes, 2003). A copy of this conference paper and presentation has been published in the Proceedings of the International Sustainability Conference: Regional Governance for Sustainability CD ROM.
Research and Innovation

The World Business Council for Sustainable Development (WBCSD) states in the introduction to The Business Case for Sustainable Development…“the only hope for sustainability is to change forms of consumption. To do so we must innovate. ... Innovation can enable companies to create wealth in ways that reflect the changing concerns and values of our world” (WBCSD, 2002, p10).

The WBCSD Business Case for SD regards innovation as being about quality and knowledge and less about quantity and waste. Innovation is necessary in order to meet future demands on resources or respond to shocks or changes in world markets. New ideas can make firms more competitive and unified in purpose and more at ease with regulators, insurers and financial markets. The Business Case identifies the value of human creativity in any framework for SD in order to drive and guide innovation in an eco-efficient direction and create innovations that attract and retain repeat customers and the best employees.

In recent years, the Australian Government (2003) has consulted widely with business, the research community and State and Territory governments as part of a federal initiative to develop a national innovation statement. This policy was launched in 2001 and the first annual innovation report announced a ‘New Industries Development Program’. This program claimed to help improve Australia’s performance in developing and commercialising new products, services and technologies. In the first Government innovation report in 2001, there was no mention of the role of the arts and creative industries in either innovation or SD.

The innovation initiative did give support to Smart Moves, a science and technology education and careers program by Questacon, the National Science and Technology Centre. Smart Moves is a comprehensive annual program that has developed working relationships between education bodies, industry and the Government Cooperative Research Centres Association. Smart Moves is presented to secondary students, teachers and the general community in each State and Territory. Programs similar in purpose and content to Smart Moves could be supported to develop models that involve the arts and creative industries. However, in 2003, when the Government returned a third annual report
on the progress of this five-year statement there was still no clearly articulated policy on the role of the arts and creativity in the innovation process.

The national Australian innovation statement covers a suite of funding programs in science, education and industry. Activities focus on developing and retaining skills, research and demonstration projects, and the commercial application of research. Federal innovation funding in 2003 supported nearly 60 national research centres spanning excellence in a particular field, cooperative industry research, teaching, and rural research and development corporations. Only one of these centres (the Centre for Cross Cultural Research based at the Australian National University) clearly included the work of the arts or culture as part of its research, development and innovation activity. Conversely it seems that the relatively small number of national cultural research projects indicates that neither the arts and cultural sector nor scientific and medical research in Australia has fully explored the potential of collaborative research projects and multi-disciplinary teams in the innovation process.

Outside of the national innovation policy, an example of this type of collaboration was found in the joint initiative between CSIRO and the Australia Council’s New Media Arts Board. The Australia Council is the federal arts funding and advisory body, which supports emerging and established arts and cultural organisations. The joint research initiative established an artist-in-residence program to encourage collaboration between artists and scientists. In 2002, CSIRO engaged Meredith Walsh as artist-in-residence to help scientists explore the human senses within the 3D environment. Walsh, shown in Figure 7.0 below, was given a brief to investigate the roles of vision and touch in virtual space.
Figure 7.0 Artist-in-residence, Meredith Walsh, explores the virtual environment at CSIRO. Photo: David McClanaghan CSIRO - Courtesy CSIRO†


Another recent unique approach to creativity and innovation was found in a joint agreement between the Canada Council for the Arts and the National Research Council (NRC), to promote interaction between the arts, science and technology. The agreement was signed in 2002 on the 550th anniversary of Leonardo da Vinci’s birth. Both organisations chose to acknowledge Da Vinci in recognition of an individual who embodied the confluence of artistic and scientific creativity and who was at the same time a renaissance painter, sculptor, engineer and theoretician. The collaborative program of Artists-in-Residence for Research (AIRRes) grants provides support to independent established artists in any discipline to undertake research in any NRC laboratory in the country. Examples of partnerships to promote creativity and innovation can be found by searching the NRC website at http://www.nrc-cnrc.gc.ca/.

Cultural Policy

Earlier chapters have discussed the role of arts and culture in society and the nature of the cultural outcomes that is unique to the work of creative individuals or organisations. The concept of cultural capital was introduced in order to describe the cultural value this sector contributes to the economy and community well-being. Cultural capital enables a measure to be placed on the tangible and intangible cultural benefits that artistic activities provide.
The idea that the arts and culture are beneficial to society has been recognised by governments in Australia since the arrival of early migrants. In Gibson (2001, pp.50-58), during the period of the late 1800s artistic pursuits were considered as having a ‘civilizing’ effect on Australian citizens and the government of the day sought to provide museums and libraries as a distraction from other unsavory social past times such as drinking and gambling. After World War II, the government then identified another role for art and culture in the positive effects they could have on the general population during the period of postwar reconstruction. Thus, by the 1940s, the arts and culture were considered important to an individual’s personal development, education, employment and well-being. These early government sentiments regarded the public provision of the arts and culture as a necessary service and it was not until the 1970s that government opinion changed to view (and fund) the arts as an industry.

Generally, today, the arts and cultural sector are funded by governments on the economic basis that the arts are a ‘public good’ that everyone should have equal access to. The public good model describes the intangible cultural benefits that the arts and culture provide as ‘positive externalities’. These positive externalities are considered to be for the good of the public i.e. a ‘public good’, and include such intangible benefits as the preservation of cultural and natural heritage, cultural identity and a sense of place. The government therefore subsidises arts and cultural organisations on the basis that they provide a public good that everyone has the right to access and afford.

State, federal and local council arts and cultural policies are administered by a range of government arts and cultural ministries, agencies, departments, councils and boards. Policy decisions and funding criteria are made in consultation with industry ‘experts’ from the arts and cultural sector. However, cultural policy usually means ‘arts’ policy and generally applies to the funding of programs and projects that appeal to the broad consensus of opinion on what ‘art’ or cultural organisations should or should not be doing.

The current model of arts and cultural policy makes it difficult to recommend the involvement of the arts and cultural industries in sustainability, and for the process of CSD to gain acceptance across government and other industry sectors. Arts and cultural agencies can only apply for funds from arts and cultural government programs even if the project to
be funded fits another department’s funding criteria. This is because of the exclusivity of such a sectoral approach and government concerns over ‘double-dipping’ or seeking funds for the same project from more than one government program. Also, once an arts agency has secured funding, the criteria specifically state how the funds are to be used. These criteria focus on development of the artform rather than the industry. Thus, for example, if a visual arts and craft organisation develops a multifaceted program to develop the fine wood and furniture industry only those programs that specifically develop the craft itself will be funded e.g. arts and craft residencies or exhibitions. All other activities such as industry forums or web portal developments must be funded from other sources.

Therefore, if an arts organisation developed a CSD program in partnership with business, all aspects of that project that do not involve artform development will not be funded by government and vice versa if the business seeks government support.

According to Cunningham (1992, pp. 22-23), cultural policy has not progressed at the same pace of development as economic and social policy in major Western industrialised democracies. This lack of progress is not through any absence of desire for cultural policy to be given a broader framework within government but is more a problem of the differences in administering economic, social and cultural policies. The Australian Federal Government definition of cultural policy is divided into ‘culture and the arts’ and ‘media and communications’. Such a division of definition and responsibility is designed to fit the overarching structure of Government whereby the ‘arts’ department can be found a rightful place among the various ministries and duly report on cultural activity and progress. According to Cunningham, such policies are highly prescriptive according to the definitions and divisions of practice (arts versus media) and therefore limit the possibilities of coordinated cultural activity across government.

Government arts and cultural funding agencies should not seek to create a cultural consensus nor should they presume to be managing national identity or driving cultural and creative enterprise. There exists the assumption that current cultural policies are regarded as a ‘one size fits all’ policy, and this has resulted in the omission of cultural responses to planning, policy development and social welfare. This is caused by governments overestimating the cultural value to society of the activities of arts and cultural organisations and/or a lack of recognition of the various cultural values of the wider community. Cultural policy should not be just about making art. Cultural policy should
encompass the cultural aspirations of a nation as well as the expressions of local creativity and pride. Cultural policy needs to be the responsibility of the whole of government such that culture becomes a part of trade and foreign affairs, public policy and planning, social welfare, media and communications.

**Public Policy and Planning**

Australia’s Victorian based Cultural Development Network (CDN) was established in 1999 to advocate the adoption of cultural frameworks in public planning and policy. The CDN commissioned the publication of a book presenting a case for the concept of culture to be integral to future government attempts to reconfigure ways of planning the future and evaluating the past. In the final publication Hawkes (2001, p. 5) states that:

> Public planning, at all tiers of government, is the crucible in which the relationship between the state and community is refined and from which the most coherent expression of a society’s aspirations may emerge – if, that is, the planning processes are themselves imbued with the values of the society those processes serve.

That is, if culture is accepted to mean the expression and manifestation of what it is to be human, it becomes clear why a cultural perspective is the essential basis of public planning. Therefore the first step in any planning process has to be engagement with the values and aspirations of those who will be affected by the plan.

The concept of culture is broad enough to encompass all stages of the public cycle from policy development, planning and implementation through to evaluation. Cultural concepts provide the intellectual tools to deal with a range of issues in parallel such as well-being, cohesion, capacity and engagement. Hawkes sees a broad range of potential benefits that can be extracted or directed as a result of introducing the concept of culture into the frameworks of public affairs.

**Creative Clusters**

It does not require much examination of the process of creativity and culture to discover that there exists a model for a new type of industry cluster development. Every business is different, and business clusters will develop to achieve and sustain competitive advantage in any industry depending in part on how effectively the interactions work.
It was Porter (1990, pp. 147-151) who identified the role that industry clusters have in defining the competitive advantage of nations. Competitive advantage occurs through one competitive industry helping to create another in an ongoing mutually reinforcing process. Porter’s classic business cluster model is founded on the notion of firms and supply chains competing aggressively with each other on factors such as quantity and cost in order to drive forward innovation, market share and company growth.

This is not the creative industries model in Wood (2001). The drive in the creative industries is not to build up the company but the projects and the particular group of people who are part of the project team. Arts and creative workers are drawn into creative clusters according to the specific tasks and skills needed for each particular cultural or creative project. Once the project is complete, the members of the creative cluster disband and join new projects as they start up. Therefore a creative cluster is not about competing firms but bringing together the exact ‘skills set’ that is required for each individual project.

An example of the creative clusters approach can be given in the film industry. For each and every film that is produced, a unique group of actors, designers, film, sound, lighting and technical crew are brought together according to the requirements of that particular film. Once that film is complete, employment contracts cease and the cast of actors and technical crew is dissolved. However, each of these individuals will join a new team of people to create the cast and crew for the next film project.

The creative process and subsequent cluster approach explained by Evans (2003) involves employing a production process that has similarities with the traditional industry model. Figure 8.0 below illustrates the creative industry structure, which begins with creating a concept from many origins. Production results in a range of new products and brands, which open up a market niche. The distribution of creative products builds a customer base for direct sales and third party products or, in the case of multimedia products, licensing and franchising arrangements. The consumption of creative products results in end users having an experience or collectable item. Whereas a traditional industrialised model of industry has a single point of origination such as manufacturing plant or research laboratory, the creative industries have numerous tangible and intangible origins which come together in different combinations according to each newly created product as illustrated below.
According to Cunningham (2003), the term ‘creative industries’ has been picked up in the US, several Asian countries, New Zealand and Australia with rapid ease amongst government and large corporations. These organisations have been quick to see the benefits in the creative industries such as a branding exercise in the UK; a good fit with European innovation strategies; cluster development in South Korea; and, cultural assertion through the arts and crafts in Taiwan. In Australia, there appears to be a trend in national policy toward the creative industries providing inputs into the wider service industries of health, education, government and business services.

**The Age of Creativity, Class and the Knowledge Economy**

In anticipation of a ‘knowledge-based economy’, the Japanese Nomura Research Institute for business has classified a fourth era of economic activity. According to Murakami (2000), industrialised nations have passed through the agricultural and industrial age to reach the informational (computer) age of today. However, through the evolution of technology, modern societies and developing nations are about to enter an era of constant innovation called the ‘Age of Creativity’. The Institute predicts that the future of business will be based on knowledge wealth whereby the means of production is the creation and engineering of ideas, concepts, know-how and theories stemming from many and varied forms of production. Individual or company knowledge wealth will need to be managed
through networking, measured by value and will create a competitive advantage from a power base that is cultural.

On the other side of the world, Florida’s (2002) studies of regional economic development across the US has identified a new social class called the ‘Creative Class’. This new socioeconomic class includes artists, writers, designers and musicians, and scientists, engineers, educators and architects or anyone whose core function is to create new ideas, technology or creative content. The creative class includes professionals who work (often without support staff) in a wide range of knowledge intensive industries and who engage in problem-solving by drawing on complex bodies of information to solve specific problems. This group of people is described as having a more ecological approach to development. The creative classes place emphasis on networks, image, diversity, community and clusters of independent groups that can mix and match skill sets to suit creative outcomes. Individuals in this class place a higher value on individual self-expression and creative satisfaction as opposed to job security or a city-based place of work.

Florida (2002) recognised that the key to economic growth not only lies in the ability of a region to attract the creative class but also to translate this creative advantage into new ideas and high-tech business for regional growth. Regions need to make themselves attractive to creative types by appealing to young people, providing a thriving entertainment scene, and allowing for ethnic and cultural diversity. Florida developed a ‘Creativity Index’, which originally identified the rise of this new creative class, and the increasing importance of creativity in a knowledge-based economy. This index is used to provide a guide and gauge to locational advantages and capability for growth though creative economic outcomes in particular regions in the US.

**A Sense of Place**

The idea of cultural identity and a cultural value system providing the basis for community well-being was introduced in Chapter 3 as was the suggestion that cultural values must be built into the SD process. It is also becoming recognised that in the process of developing a vision of what sustainability can mean for the future of a community or society must pursue the idea of developing a ‘sense of place’. In Kremple (2002, p.78), “[a] sense of place is created over a period of time. You remember places through snapshots in time –
its history. A sense of place is also about the community’s vision for the future – we are where we are going”.

In Waller (2003, pp.4-5), a sense of place links the ‘where we are’ with ‘who we are’ and represents the sum total of how we see, experience and live in our surroundings. Sense of place is both the soft infrastructure of people and culture and the hard infrastructure of the built and natural environment that a society inhabits. If people understand the concept of a sense of place, then it is possible to use this understanding to build social, environmental and economic systems that create identity and a feeling of belonging to a place or region.

The identification, promotion and continuous debate over a sense of place allows a region or community to

- develop an identity, authenticity and history,
- engage the community in developing a vision and having a say in what developments are needed and those that are not,
- redefine itself regardless of State and territory boundaries,
- make itself attractive to professionals and industry,
- check itself for diversity, acceptance and trust,
- make a case for government support or commercial investment,
- attend to its unique set of social and cultural issues.

Developing a sense of place is about understanding and appreciating our social and natural environment and building a vision of the future that creates meaning and value to the community. In a regional context, Armstrong (2002, pp. 12-14) sees developing a sense of place as being about bioregionalism. That is, the belief that social organisation and environmental policies should be based on the bioregion rather than on a region determined by political or economic boundaries. If humans increase their awareness of the socio-cultural and ecological interactions of a region it can provide insight in how to build the capacity of the region to develop and adapt to change.
Barriers

Throughout this thesis the arts and cultural sector have been described as an industry much like the creative industries. In Chapter 3 the creative industries were described as a combination of 13 sub sectors (the arts being one sub sector) that produce marketable products in alliance with managers and technologists. However both the arts and creative sectors debate among themselves as to whether they are an industry or not.

Pick (2000, pp. 25-27) argues that the arts are not an industry since there is no single set of social or economic circumstances which produces great art. The creation of wealth is a cultural determination, yet culture is not a spin-off from wealth. The extraordinary creation of great art is not part of an industrial process and has no necessary economic outcomes. This view is understood by the business community but not necessarily supported since companies exist to be in competition for markets, customers and economic growth. The lack of clearly identifiable production processes and economic outcomes has traditionally formed a barrier to business involvement with the arts and cultural sector. Equally it can be said that the lack of education or experience of business in cultural sensitivities and diplomacy can, in certain instances, impact on a company’s ability to secure local markets or trade internationally.

The consequence of the lack of a commonly identifiable process to the creation of art and the cultural sector’s inaccessibility to public and business understanding is that arts and cultural practitioners have limited experience and exposure to aspects of modern society, the economy and the state of the natural environment. Also, in Meehan (2002) the continuous under-resourcing and consistent lack of support for the sector has resulted in arts managers and artistic directors of project groups and companies struggling to achieve the unrealistic expectations of boards and government funding agencies. Stressful working conditions have led to a high turnover rate in management resulting in governance and staff succession issues. Administrative duties are passed to inexperienced staff and board members have limited time for these additional responsibilities. Changes in management mean arts practitioners are learning as they go rather than through professional development or networking opportunities.

In the late 1970s, Gibson (2001, pp.74-95) explains that government rationale toward artists and cultural institutions changed focus from the view that the arts were a necessary
public provision to the view that they were an industry. Since then, governments and industry have measured the performance of the arts and cultural industries according to economic indicators such as profit, employment and provision of services and products. Such measures include box office and other operating revenue, total number of events presented and attendance by the ticket paying or visiting public. However, compared to industry, science, education, health and sport, government statistics collected from arts and cultural institutions only confirm the number of people who paid for or attended an arts and cultural activity, rather than measure the cultural contributions that are made.

Economic evaluation of the arts and cultural outputs says nothing of the bridges that were built in communities for the socially excluded; the access given to the economically disadvantaged or regional communities; or, how the arts can make people more aware of the importance of the environment. It is not yet possible to measure the enhancement of a ‘sense of place’ or the meaning given to a community that has developed and produced its own local cultural event. Without the means to measure or indicate artistic and cultural outcomes it is not possible to realistically evaluate the cultural benefits the arts and cultural values contribute to a community or region. Hence, this thesis introduced the concept of cultural capital in Chapter 3 as a means to identify the benefits that arise from artistic and cultural activities. However, this concept is not yet widely understood in the arts, business and government.

Finally, in Gibson (2001, pp.74-75), Australian cultural policy has taken a market focus on funding criteria which has emphasised ‘excellence’, audience development, contribution of national identity and the creation of new work rather than the development of existing work. This has resulted in artists constantly having to make a new work if they want to be funded or find other sources of income to fund the development of existing work. Artistic development is a necessary part of the live performing arts sector, which is funded to create entertaining and engaging theatre. For example, the premiere of any theatrical production is the testing ground for any new play or musical. Presenting a first season to audiences enables the writers and producers to see how audiences and performers respond to the show. These responses might require structural improvements or artistic changes throughout the season. The final result is a polished live production that can be remounted or re-presented to new audiences in different locations at a later date. The constant
demand for new work and the inability to perfect existing art works has limited professional artistic development and the creativity and quality of funded work.

Conclusion
This chapter discussed a range of topics involving the potential for cultural applications in research and innovation; public policy and planning; creativity and business; and, developing a sense of place.

In Australia, the federal government’s five-year innovation policy was found to be lacking in its acknowledgment of the role of culture or creativity in innovation or SD. Equally, the research in this thesis found few practical examples of the arts being involved in research or development, indicating that there seems little interest from research institutions and the arts and cultural sector to apply for industry development or research and innovation funding. This omission suggests a gap in the Australian national innovation agenda that could be filled by involving culture and the creative professions in future research collaborations.

The informal process of forming creative clusters as practiced by arts and creative individuals was discussed as a model for developing new industry groups or project teams. Creative clusters form ad hoc according to the project being undertaken and the skills required at that time. Creative clusters tackle specific and unique tasks, drawing on the requisite skills and knowledge on a project-by-project basis.

The role of creativity was also examined with regard to the future of business and regional development. Japanese business research predicts the coming of the ‘Age of Creativity’ or a time of constant innovation and the continual need for new knowledge. Academic studies of social issues in regional areas of the US were discussed as having identified the rise of a new ‘creative class’ of multi-skilled workers who seek a multi-layered experience in life. This creative class is known for its sense of place, choosing where they want to live and work rather than go to where the work and nightlife is.

The concept of a ‘sense of place’ was explored as a term to describe the social, environmental and economic systems that create the identity and feel of a place. The research suggested that if the concept of a sense of place is well understood, this concept
can identify how a place might have suffered from social, environmental or economic impacts, as well as create a vision for the future.

The basis of Australian arts and cultural policy was discussed as an industry policy that serves to provide a public good through the work of artists and cultural institutions. While government support for the arts is acknowledged, Australian arts and cultural policy was found to be prescriptive in its support of artistic projects and programs, limiting the possibilities for collaboration and the development of the arts as an industry. The research led to suggestions for the development of overarching cultural policies that support ‘culture’ and the ‘arts’. Cultural policy was discussed as providing the potential for adoption of cultural frameworks in public planning and policy in order to guide the development of public policies that reflect the values and aspirations of the societies and communities to whom the policy applies. The review also identified common barriers to be overcome for the effective involvement of the arts and creative sectors in sustainability, policy development and partnerships with business and research institutions.

Based on the findings in this and previous chapters, the next chapter sets out to present a group of strategies and tools for CSD that specifically involves the arts and creative industries in partnership with business, government and the community.
CHAPTER 6 CULTURALLY SUSTAINABLE DEVELOPMENT

This thesis introduced Throsby’s (2001) concept of cultural capital to describe a framework that could account for the financial and physical outcomes of artistic and cultural practice and the intangible yet ‘visible’ benefits expressed by an individual or group response to participating in creative activities or being a part of a local culture.

The process that drives the stock and flow of cultural capital, that is the creative and cultural process, exhibits characteristics similar to the principles of sustainability. Cultural capital measures existing stocks of tangible (economic and physical) and intangible (benefits) cultural assets, and indicates the extent to which a region or city has adequate access to the products of culture and the arts. That is, cultural capital is both the measure of cultural vitality, identity or diversity and the means to build capacity in the same areas.

Throsby’s (2001) concept of cultural capital was then suggested as a framework to involve cultural and creative processes in sustainability. Such a practice was described as culturally sustainable development or CSD, and practical applications of this theory were described in Chapter 4, with further supporting arguments discussed in Chapter 5.

Whilst it was established in Chapter 2 that there exists an increasing desire among the community, industry and government to be more committed in practice to the goals of sustainability, the research has found that the creative links to make it happen are not often being made. This chapter therefore presents a range of strategies to enable and encourage the practice of CSD through the involvement of the arts and creative industries or cultural planning processes.

The first three strategies in this chapter are presented to develop the concept of ‘Creative Action Plans’ or CAPs, followed by suggestions for mainstreaming CSD in the arts, business, government and community.
Before presenting these strategies, it useful to be reminded that the basis of a SD program or plan is to give equal attention to the following competing criteria:

- stakeholder needs for information; education and consideration,
- identification and articulation of key sustainability issues to be tackled,
- business needs for ideas and solutions for sustainable economic growth,
- funding of necessary research, development, and innovation,
- how government can deliver a joined-up response.

Creative Action Plans

Based on the findings in previous chapters, this thesis suggests the development of a business tool called a ‘Creative Action Plan’ to achieve CSD in partnership with the arts and creative industries or community cultural planners. CAPs are business plans that involve creative and cultural processes alongside traditional management processes. For example, a corporate business plan would include an analysis of the strengths, weakness, opportunities and threats surrounding the economic environment. A CAP would also include an analysis of the extent of identity, diversity, creativity and stock of assets in the cultural environment surrounding business operations. CAPs could be developed for the benefit of single firms, groups of businesses, a community, region or state. The individual actions or tasks contained within each plan would either be carried out by those that created the CAP or an external organisation or group.

The simplest approach to developing a CAP is to apply the principle: for each and every business task or transaction that occurs, a concomitant cultural activity or action also occurs. Take the example of market research for a new soft drink. The business strength in the market might be low cost per unit because it is produced offshore, but a weakness might be that the new product is competing in a global market. The cultural strength of the same new soft drink might be that it appears trendy to the youth market, but the cultural weakness is that the youth market knows the drink is made by a multi-national company that might be harming the environment or capitalising on child labor through offshore manufacturing of the drink. Similarly, when developing the brand image of the new soft drink, the marketing department will focus on promoting the company’s corporate identity, whereas a CAP would also communicate the company’s cultural identity to the market.
Thus, for example, in the final business plan for the new soft drink, the manufacturer would promote itself as making the drink for young people, and in the CAP the manufacturer would tell the market that it cares about the environment and has therefore packaged the drink in recyclable materials.

Each CAP that is developed should be based on a multi-directional partnership between the major stakeholders in any CSD program and the particular arts organisation or cultural planner engaged to assist the development and implementation of that plan. CAPs are not suggested as the sole the responsibility of arts and cultural organisations or creative companies to initiate. A CAP is a broad-based partnership whereby the members take responsibility for providing an ongoing integrated response to developing, funding, implementing and seeking feedback on CSD activities. By using the CAP approach it is intended that each partner have a clearly identifiable role in a process of CSD. Synchronously, CSD is an all-embracing process, therefore individual partners in the CAP will also need to acquire an interconnected relationship between the different skills and views of all the other partners.

The individual tasks within a CAP will be broadly assigned among the partners according to each area of expertise. Artists and other creative professionals, for example, will be required to deliver cultural or creative tools and benefits while, governments will be required to provide policy development, planning or industry support. Business partners would be sought after to provide research investment or the sharing of management and innovation skills. Once the various parties to a CAP have reached agreement on involvement, all partners would become equally responsible for providing broad community, business or government participation and methods of feedback that clearly recognise the market’s response to a CAP.

Three CAPs are suggested below, based on the identification of a particular set of cultural assets or creative characteristics, which, through the stock and flow of cultural capital, produce a wide range of cultural benefits deemed appropriate to CSD. Each CAP is structured to measure or indicate the cultural benefits that might result from involving cultural and artistic processes in CSD. These cultural benefits are measured in terms of each strategy’s ability or cultural advantage to achieve an aspect of CSD. The term ‘cultural advantage’ is used as the cultural equivalent of Porter’s (1990, pp.578-79) definition of
‘competitive advantage’, which essentially defined a firm’s competitive advantage over other national and international rivals because they perceive a new basis for competing, or find new and better means to compete in old ways.

This thesis suggests that cultural advantage can occur in many forms. It might be an ability to draw together a consensus of purpose and vision that allows for cultural diversity and well-being among a group. Another cultural advantage might be the achievement of agreement among civic, business and community stakeholders on difficult issues surrounding economic growth versus SD. It could also be the ability to bring together multidisciplinary teams that are able to work in a truly collaborative structure to find solutions for urban renewal, medicine, scientific research and other social and economic issues.

This chapter will now present three CAPs for CSD based on support for creative cluster formation; the encouragement of formal and informal networks for CSD activities and projects; and, the development of an index for CSD that could be applied to community or region.

**Creative Clusters**

Chapter 5 explained the process adopted by the arts and creative industries informally producing creative clusters of individuals and firms working on a series of products or outcomes on a project-by-project basis. The characteristic stock and flow of this process needs to be formally identified and adapted to develop a CAP that encourages ‘creative clusters’ to form across major industry, government, business and research sectors.

Creative industry clusters form differently from the classic business model of competitive advantage. In the Porter (1990, pp. 164-65) model, within any industry, firms of all sizes compete for market share, profit and economic growth. Whereas creative clusters come together in response to the various and unique skills required of different creative people and agencies, in order to complete a diverse range of creative projects. Once each project is complete the cluster may disband, however the people and organisations within it will join another cluster when the next creative project comes along. Given the project nature of the arts and creative industries, individuals may well find themselves part of several clusters as they work on two or more projects at any one time. The project nature of the employment
contracts or project funding associated with creative clusters is similarly ‘task’ and
‘outcome’ focused, thus providing the flexibility to undertake several projects at once. The
cultural advantage or benefit of the creative cluster model is the ability to draw together the
requisite skills and companies to develop and complete one specific task or project at a
time.

The creative clusters approach could be used as the criteria to develop a CAP for multi-
disciplinary creative or cultural project teams for specific tasks. For example, a creative
cluster could be developed to assist the implementation of a sustainable energy industry
project. This project might involve developing, testing and installing renewable energy
power supplies in remote aboriginal communities. The technical, administrative and
research members of the creative cluster would have a cultural advantage, if the team
included experts in indigenous culture to guide the development of appropriate renewable
energy power supplies for remote aboriginal communities.

Government policies for SD should support the formation of creative clusters. However,
funding criteria will have to permit cross-sectoral assistance and encourage firms and
research institutions to collaborate. Short-term quick response grants could be provided for
researching and identifying prospective creative cluster partners. Existing business start-up
programs could be adapted to encourage small to medium sized enterprises (SMEs) to
develop creative cluster projects. Creative cluster development criteria could be based on
the

- extent of cross industry collaboration,
- range of skills, experience and qualifications of key individuals employed to
  facilitate cluster development,
- involvement of ‘left-field’ industry, institutional and individual players,
- degree to which the cluster expresses creative or cultural outcomes,
- number of SMEs involved in the cluster,
- creativity behind research, analysis and innovation.

The creative clusters approach could be promoted by government industry-wide by using
existing examples in the arts and creative industries as role models. If such a prominent
position was placed in the arts and cultural industries in promoting a creative cluster
strategy this would provide these companies with the credibility to encourage businesses to make partnerships with the arts and cultural sector.

There are many potential cultural advantages in the creative cluster process. One advantage is the increased possibilities for continuous innovation in SD through collaboration between different types of companies to create a critical mass of resources. Another, might be increased competitiveness and expertise in many fields as a result of involving a wide range of competencies and knowledge among key staff. Similarly, the cultural advantage in attracting new companies with complimentary capabilities to an industry sector can result in wider product applications, market diversification and new investment opportunities. A creative cluster approach also has the potential for continually creating and improving methods of production and operation, which can lead to identification of education, professional development and training opportunities as well as increased involvement of a range of community stakeholders leading to greater understanding and consensus.

Networks for CSD

Industry or professional networks enable willing people to meet physically and virtually to share knowledge and acquire new information that is necessary to keep pace with today’s fast moving economy. Networks are useful for economic growth and business since, “[a] successful entrepreneurial community depends on a local business culture that embraces and nurtures entrepreneurs. The key institutions in such a culture are broad and informal networks: the lone-wolf business mogul is a thing of the past” (National Commission on Entrepreneurship, 2000, p. 5). However, networks do not just happen because a group of people all work in one industry or area of research. Networks require facilitation and clearly articulated aims and desired outcomes. A CAP could be developed to encourage the development of networks for CSD.

A creative cluster strategy would have increased cultural advantages if supported by the development of creative or cultural industry networks. This is because these networks for CSD could encourage creative cluster development and address specific CSD tasks in industry, research and collaborative projects. The network structure could provide the essential coordination and management support for the effective facilitation of creative clusters for different purposes. A formal network could also provide a constant reference
point for the supply of ideas and contacts for the numerous clusters that would be developed and superseded over time as each new project or task arises.

A network for CSD could act as a talent scout providing a function similar to an actors casting agency whereby media and entertainment producers ask casting agents to recommend actors to audition for a variety of roles in theatre, advertisements and film. The casting agent is familiar with skills and talents of a number of individual actors as well as the economics and business processes of the entertainment industry. The agent therefore acts as a broker between the supply of, and demand for, creative talent or cultural planning skills.

If appropriately managed and resourced cultural and creative networks for CSD could allow active and interested members to enjoy the advantages of

- ongoing dialogue between business, government and the community,
- new forms of information dissemination and knowledge-based economies,
- stakeholder interest and networking across many areas of specialty,
- access to people with technical, creative, and innovative research skills,
- sourcing new forms of project funding or venture capital.

The not-for-profit nature of the arts and cultural industry means that these companies and institutions have developed strong networks within local communities, governments and business on the basis that they provide products and services considered to be for the good of the public. These formal and informal relationships have been developed over time through a range of cultural activities and interactions and have resulted in a level of trust and mutual understanding. Businesses sponsor the arts, communities welcome artistic events and governments promote the existence of cultural institutions in local and international media statements and publications.

Involving arts and cultural organisations in networks for CSD would give an assurance of CSD practices and provide other members direct access to these institutions cultural networks already established with government, industry and the community. In developing the theory of business-arts partnerships (or business sponsorship of the arts) the Australia Business Arts Foundation (2001. p. 15) is of the view that arts and cultural organisations
have distinctive attributes and qualities, which other industries might seek to be associated with. These attributes and qualities are provided by a range of cultural assets that in partnership could assist research and development activities; improve brand image; raise awareness among a business partner’s customer or client base that the firm is a good corporate citizen; and provide interesting events at which to network.

Networks that operate on a basis that allows for creativity, change and cultural action would have cultural advantages in

- gaining the trust of communities through collaborative arts and cultural projects,
- accessing and sharing information with the community through networking and cultural activities,
- understanding the culture and ecology of a region in order to identify and deliver appropriate programs and services,
- developing innovative products and projects as a result of the links developed between the community, research institutions, government and industry,
- problem solving through cultural planning techniques.

Compared to the short-term quick response grants, suggested for creative cluster development, government support for CSD networks would require medium to long term grants to enable start-up, facilitation and administration of creative clusters and associated network activities. However these grants could be matched by industry support (cash and in-kind) and carry the requirement for the network to become self-sustaining after a minimum period of time such as three years. Alternatively, a creative clusters network might only be required during the establishment phase of a CAP or CSD project, in which case the network would cease to exist once the task has been achieved. Other support for CSD networks could include directing government officers across departments to assist network managers coordinate network activities and identify appropriate network support infrastructure.
CSD Index

The idea of a creativity index described in Chapter 5 has led to the suggestion of a CAP to develop a CSD Index to aid the implementation and assessment process. A CSD Index could also be used to recognise the cultural and creative outcomes of any SD program or project.

Sustainability assessment is a new practice to government and business and requires recognition of the need to balance social, environmental and economic outcomes. In developing a sustainability agenda, the assessment process also needs to provide guidance on overcoming inequities, gain acceptance of business and government activity by the community and build on the positive elements of a region or city’s cultural attributes.

In Matarasso (1999), a cultural index provides a minimum standard for the provision and measure of the cultural vitality of a community or industry. In the absence of any existing cultural benchmarks, Matarasso has begun to develop a ‘Local Culture Index’ in an attempt to identify cultural standards for cities, towns and rural areas in the UK. It is not suggested that these ‘standards’ be enforced upon a community as a norm but used to measure the extent of cultural assets that exist in each community. Matarasso’s Local Culture Index stemmed from the desire to establish a means for the cultural sector to report on its performance and renew the relationships between artists, cultural organisations and society. A development of a CSD Index would confirm the need for a new relationship to be developed between the arts, and cultural sector and CSD.

Arts and cultural organisations should be sought out, encouraged and engaged in the development of a CSD Index. Indicators will need to be identified to provide an assessment of the current cultural climate of a community or region as well as gauge the effectiveness and degree of acceptance by that same community or region to new policies and programs for SD. For example, using the same set of criteria and descriptions, what are the terms or phrases that could be used to describe the cultural sense of appeal about one restaurant in a town compared with another less appealing but still accommodating restaurant in the same street? A CSD Index might indicate whether the stock of cultural assets is sufficient to provide cultural well-being and diversity in the community, as well as how these cultural assets compare with other regions.
Investing Creatively in Sustainability: Cultural Capital - the New Growth Stock of Sustainable Development

Similar to the role artists and creative companies have been suggested to play in the establishment of creative clusters and networks, artists and creative companies could provide ideas and descriptions of criteria that measure CSD. Creative and cultural experts could identify terms and descriptors for the development of a CSD Index that could apply to a region or community project to measure and indicate the

- extent that corporate social responsibility activities support community aims and aspirations,
- amount of cultural, charitable and sponsorship expenditure by government and business, or the philanthropy of individuals,
- existence of cultural and recreational facilities,
- utility of community and cultural facilities, programs and policies,
- pricing policies for community and cultural services and facilities,
- cultural diversity of community participation and access to facilities,
- effectiveness of solutions to social and cultural problems,
- extent of community engagement with CSD practices,
- community evaluation of CSD activities.

The CSD Index could also be applied to business, government and research and development projects.

According to Evans (2003), involving ‘left-field’ artistic individuals, organisations and professionals with diverse skills will provide an even broader set of creative skills to the experience pool. This enhanced creativity can lead to assessment criteria that guide the development of existing and new industries by sharing knowledge to develop new

- employment patterns,
- content and technology,
- global niche markets,
- design and presentation practices,
- levels of service delivery,
- management skills
  - goods: intellectual property development
  - people: motivation, trust and intellectual knowledge development.
A CSD Index would encourage the exchange of ideas across many disciplines to create an assessment process that would measure the level of vitality, effectiveness and acceptance of CSD.

**Council for Culturally Sustainable Development**

The main premise of this thesis is to suggest the need for a new approach to sustainability called culturally sustainable development or CSD. The idea that the arts and culture is central to SD is new to the sustainability lexicon. Organisations that already see the value of the arts and creativity in sustainability need to be broadly promoted among government and business. At the same time, organisations indicating willingness toward CSD and the implementation of creative clusters, innovation networks and creative assessment practices need to be supported.

The research has highlighted the fact that despite existing activity, there is no coordinated approach to involving the arts, culture and creativity in sustainability. Equally, the nature of the arts and cultural sector renders their work difficult to understand by those outside the industry. The aforementioned strategies will not be adopted without appropriate education in the value and utility of the arts and culture in sustainability. Equally, the arts and creative industries will need to be willing and suitably resourced to engage with this new role in society.

In developing the theory of CSD, it is not a matter of which creative types are to be concentrated on, nor what sort of content must be included. It is a matter of enabling numerous directions for the exchange of ideas. Therefore CSD needs to be championed and provided for at the highest level to encourage the involvement of cultural and creative practices in sustainability.

Following the publication of the Western Australian State Sustainability Strategy in 2003, this thesis suggests that the State Government consider the establishment of a Council for Culturally Sustainable Development (CCSD). Such a Council would be charged with promoting CSD by providing policy and planning advice to government, industry and the community. A CCSD should be governed by a Board of senior management representatives with practical knowledge of sustainability as well as representation from across industry, academia, the arts and culture, indigenous affairs, government, the
community and media. The Government should start this process by appointing an advisory council on CSD to provide advice to the recently established Sustainability Roundtable with regard to policy development and implementation.

Similar to Australia’s national innovation strategy, the CCSD could guide community, government and industry activity toward meeting the principles of CSD. The CCSD could provide a professional development program and training materials on the development of Creative Action Plans for CSD. CAPs could be applied to specific industry sectors such as a CAP for developing culturally sustainable tourism or CST. CST would be an overarching cultural approach to tourism that recognises the value of local history, present day culture and indigenous knowledge in the provision of a visitor experience. The CCSD could also commission research to develop a CSD Index for use throughout Western Australia. The CCSD could seek to establish a fund for CSD providing grants for projects that practice or promote CSD. This fund could receive individual and business donations as well as contributions from a State ‘Percent for CSD Scheme’. A CSD Fund and Percent for CSD scheme is discussed below.

**Culturally Sustainable Development Fund**

This thesis suggests the establishment of a state-based Culturally Sustainable Development Fund (CSDF) to provide funding for initiatives that promote awareness of CSD and encourage culturally sustainable practices in Western Australia. CSDF administrators would be responsible for raising sufficient donations for the fund, promoting awareness of CSD and annually administering calls for application and subsequent disbursement of funds. A CSDF could receive tax-deductible donations or contributions made by the existence of a Percent for CSD Scheme whereby development projects are required to allocate a percentage of the budget to CSD. Eligible groups for funding should include non-government and community organisations, academic and research institutes, schools, arts, cultural and creative organisations and business. The CSDF could support the development of CAPs or other projects that clearly demonstrate the ability to conduct CSD, encourage people to practice CSD or provide CSD benefits to a community.
Percent for CSD Scheme

In support of a CSD Fund, the Government should introduce a ‘Percent for CSD Scheme’ similar to the Percent for Art Scheme discussed in Chapter 4. Under such a scheme companies and development projects would be required to allocate a specified percentage of the total budget toward the inclusion of projects and processes that recognised CSD in the final project or plan. The Council for CSD could provide advice and guidance to business managers and developers with no experience in CSD on how to develop projects and apply for funding.

Centres for Creativity and CSD

This thesis has provided a handful of examples for involving the arts and creative industries in CSD. However, the potential for the concept is quite broad. CAPs could be used to develop a range of CSD strategies for existing organisations and projects. CAPs could also be used to develop and design new types of business, research or recreational centres. A CAP could be developed to transform rundown and seldom used community cultural centres into hubs of social, cultural and business activity by redesigning the concept of the community centre to meet the current needs and interests in the community. Consultation with the local community might identify the needs for access to computers, the internet and business advice. Instead of being called community, cultural or recreational centres, the new facility might be called a Centre for CSD or a Centre for Cultural and Business Creativity.

Conclusion

CSD is a new term that must be developed and widely disseminated among government, business, and the arts and creative community. To aid such a process, this thesis has suggested that following the publication of the State Sustainability Strategy the Western Australian Government should now consider the establishment of a Council for Culturally Sustainable Development as a first step toward implementing CSD in the State. This Council could be an authority on CSD and be managed by a Board of experienced representatives from across a number of disciplines. Such a Council should be charged with promoting awareness of CSD, encouraging projects in CSD and the administration of a state-based Culturally Sustainable Development Fund to support projects that result in CSD outcomes.
This chapter also introduced the concept of CAPs or business plans that contain cultural and creative processes, tasks and methods of assessment within the broader management plan. Three examples for the development of CAPs were discussed involving assessment through a CSD Index, development of multi-disciplinary project teams or creative clusters, and the establishment of support networks. A CAP was also suggested for the redevelopment of existing public and community facilities into centres of creativity and CSD.

CSD is not presented as a concept for which the arts and creative industries have sole responsibility for developing and implementing projects. Like SD, it is a process that is developed and implemented jointly by all stakeholders involved in any program or plan. CSD is the next step for SD since it can measure or influence the effect of culture on SD while using cultural criteria to achieve the appropriate outcomes in principle with sustainability.

The thesis concludes by reexamining the original hypothesis, reviewing the research and suggests where further work is required.
CHAPTER 7 CONCLUSIONS

This thesis set out to test the hypothesis that cultural values provide a key to SD and that specific strategies would therefore be needed to link the arts and creative industries to sustainability. The research explored the subject with the Western Australian arts and cultural community through a series of interviews and consultation groups. Fact-finding also included an 18-month desktop review on the topic among non-governmental, cultural, business and research organisations in other national and global regions.

Research began with an exploration of the obligatory definition of sustainability being about current generations ensuring future generations equal or improved access to the financial, social and natural resources and benefits that are enjoyed today. The literature was found to be comprehensive in dealing with the environmental and economic principles with comparatively less attention paid to the social aspects of sustainability. The discourse on social sustainability was generally confined to political issues such as poverty, population growth, food, shelter, education and health care rather than cultural or people-centred issues such as social cohesion, identity and a sense of place.

In order to work through the complexities of sustainability, in 1992 the UNCED introduced a process of SD to assist organisations manage the many interests surrounding sustainability. This process has since been disseminated nationally and internationally and SD programs have reached the local level of implementation. Nevertheless, sustainability still remains to be widely understood, and the necessary human changes in activity broadly applied among society, governments and business.

The research then examined the role of culture as a value system that humans use to make sense of the world and as a way of life for artistic and creative people. Throsby’s (2001, p.44) concept of cultural capital was introduced in Chapter 3 to describe the stock and flow of cultural assets and the manifestations of a stream of artistic and cultural processes.

Cultural capital comprises a stock of physical cultural assets in artists, theatres, cultural institutions and other creative companies as well as the value of the financial transactions that occur when a work of art or theatre production is sold. Cultural capital also measures the intangible cultural benefits that participants receive as a result of involvement in the creative process. These cultural benefits include the provision of identity, pride, social
cohesion and communicating ideas and visions for life in the future. These benefits are provided to both the originators of creativity, that is the artists and performers whose artistic practice provides the cultural benefits in the first place, and the audiences and participants with whom these benefits are shared.

The discovery of Throsby’s (2001) concept of cultural capital was critical to the development of this thesis since it enabled a means to identify and measure the intangible aspects of sustainability. That is, cultural capital provided a key to developing a SD framework that could attend to the people centred social principles of sustainability at the same time as accounting for the economy and the environment.

The concept of cultural capital ensures a high level of recognition of the incorporeal outcomes that cultural and creative endeavour can provide, within a structure that adequately quantifies the value of these benefits that are intangible. Cultural capital suggests a framework that places a value on the artistic and cultural process that is neither physical nor economic in measurement. However, this value is still visible in its effect on society as it includes the intellectual property, ideas, practices and beliefs that are shared by individuals and groups.

The intangible benefits that cultural assets can offer initially seem notional compared with the benefits that foreign investment, manufacturing and mining provide to a region. However, when the presence of artists or a local culture is considered to enhance a region’s property prices, attract visitors and tourists or simply make it a great place to live, then intangible cultural benefits are seen to have financial and physical impacts.

In Throsby (2001, p. 51), cultural capital and the process that drives the stock and flow of cultural assets, that is the artistic or cultural process, evidently exhibit characteristics similar to the principles of sustainability. Cultural capital bestows a cultural heritage upon current generations in the form of historical buildings, works of art and the continual practice of traditional and contemporary human cultural activities. It also imposes a duty of care that involves the logical necessity to protect and preserve cultural heritage and allow for continued freedom of cultural expression and diversity. Thus, cultural capital provides material and non-material benefits for well-being and the freedom of intergenerational access to traditional and contemporary cultural practice and beliefs.
The duality of culture also means that the process and outcomes of the stock and flow of cultural assets are multidimensional as they involve a combination of human, physical and environmental elements. These elements cannot be isolated for special attention, since economic investment cannot guarantee community well-being; urban redevelopment might not attract tourists and investors; and the mores of a dominant culture in a particular region may not be acceptable to tourists or new migrants. Thus it is necessary to maintain cultural balance throughout the evolution of time.

The findings at this point of the research led to the suggestion that using Throsby’s concept of cultural capital, it might be possible to measure the influence of culture on SD. Synchronously and conversely cultural criteria might be used to implement and measure the outcomes of SD. Such practice was described as culturally sustainable development and led to an exploration of the potential for a process that could fit the existing SD framework.

Chapter 4 provided an overview of existing action involving Western Australian arts and cultural organisations and SD. These organisations were conducting projects that provided programs based on sustainability and industry development, education and training, policy development, indigenous tourism and employment and cultural tourism. The chapter also presented some of the outcomes of the public policy planning debates encouraged by the City of Perth and Western Australian Planning Commission. These studies presented results which favoured the involvement of the arts in strategies and planning for urban rejuvenation and renewal in and around Perth as well as the need for government to develop a wider brief for cultural policy initiatives. The local research presented in this chapter indicated that these organisations understood how artistic and cultural processes contributed to sustainability and how to implement these processes in a SD program or plan.

At the time of the local interviews, CSD was not a term used by any of the arts and cultural organisations and there did not appear to be any evidence of a coordinated approach to sustainability. However, using Throsby’s (2001) concept of cultural capital it was evident that the stock and flow of these organisations’ cultural assets was being applied in order to achieve outcomes in sustainability. CAN WA, for example, developed a framework of
cultural planning services to deliver culturally based solutions for economic, social and environmental community issues. These services are varied according to the range of issues to be dealt with; the particular set of cultural solutions that are unique to each and every community or region; and to ensure a high degree of community participation. Therefore, one project might involve cultural mapping to identify the cultural resources available to a community and another project might use storytelling to convey the memories, personal histories and cultural experiences of individuals and groups.

Further exploration of the literature and activities of organisations in other national or international regions found more evidence and ideas on how cultural capital could contribute to a process called CSD. Chapter 5 summarised the findings into five key topics; and discussed the barriers that will need to be overcome if the arts and creative industries are to be involved in CSD. This chapter included material evidence to support the collaborative involvement of the arts and creative industries in research and innovation, public policy and planning, industry networks and developing a sense of place. The use of the term ‘collaborative’ is emphasised at this point since the material that was collected had been derived from sources external to arts practice that saw the need for involving the arts, culture and creativity in developing new research and business methods. Thus, scientific research conducted by CSIRO was found to involve an artist-in-residence program; regional development studies in the US identified the need to attract ‘creative’ individuals to generate economic growth; and public policy and planning was suggested to benefit from the involvement of a cultural perspective.

The barriers involving the arts and creative sector centred on current Australian public policy definitions of culture and the arts and how the resultant funding criteria limit cultural activity to the definitions of the day. In Australia, these policies have evolved over time from providing a cultural influence on society in the late 1800s, through contributing to postwar reconstruction in the early 1900s, to the current funding paradigm of supporting the arts as an industry.

Government reference to the arts as an industry occurred in the late 1970s and since then, arts funding has been provided as a result of meeting speculative or highly prescriptive criteria. For example, arts and cultural funding criteria have evolved from the notional requirements of artists providing work of ‘excellence’ or that contributes to Australia’s
national identity; through a market approach that focused on audience development; to the current model of creating new work and new markets. Arts funding has also evolved to be provided prescriptively according to the type of noncommercial art and culture that was desired. Therefore, funding is available for community arts, music, theatre, ballet and opera but not rock music, modern dance or any other form of artistic practice that could potentially generate a profit for the producers. These policies have been discussed in this thesis in order to highlight the fact that Australian cultural policy is as an arts industry policy as opposed to an overarching cultural policy. These facts suggest that governments need to reduce current limitations on subsidised arts and cultural practice such that funding criteria can enable these individuals and organisations to operate outside the ‘artform’. They also indicate the need for culture to be mainstreamed into public policies to the extent that cultural criteria are applied across government departments and cultural practice is more highly recognised and valued in society.

The research led this thesis to suggest strategies to promote and practice the concept of CSD in partnership with the arts and creative industries. The thesis suggests that the concept of CSD could be widely disseminated through the implementation of the following four strategies

2. Establish a Percent for CSD Scheme.
3. Initiate a Culturally Sustainable Development Fund.
4. Develop Creative Action Plans for CSD.

The first three strategies are suggested as an initiative of the Western Australian Government with support from business and the community. They are not suggested as a the sole responsibility of the Department of Culture and the Arts but a Government response to CSD.

Creative action plans or business plans for CSD are suggested to apply at the implementation level of sustainability. CAPs provide business plans with the additional framework for involving artists, designers and cultural planners in CSD processes and a means to measure the cultural outcomes or intangible benefits that result. CAPs are business plans that include creative and cultural processes alongside traditional
management processes. For example, corporate business plans include an analysis of the strengths, weakness, opportunities and threats in the market. A CAP would also include an analysis of the cultural identity and diversity in the environment surrounding business operations. This thesis provided ideas for CAPs in the examples of creative clusters as a new way to manage project-by-project; a CSD index to measure local cultural vitality; and networks for CSD.

The strategies for CSD are not without limitations and the understanding of CSD and cultural capital has yet to surface on board room and community agendas. The major parties to the process, that is, government, business, community and the arts and creative industries have yet to come to terms with CSD. The concept is more recent than sustainability itself and thus presents a major challenge for the uptake of CSD in Western Australia since this term is not known among the broader community or used by those who have been found to practice CSD.

In addition to redefining the expected outcomes of arts and cultural funding criteria, arts managers and practitioners will need to be educated in CSD and to develop a new language to fit. For example, CSD is not about cultural sustainability, as in the preservation of art for art’s sake. CSD is about the preservation of the culture that encourages artistic pursuits and makes cities and buildings feel and look great.

The concepts of cultural capital and CSD need to be disseminated among the arts and cultural community at the same time as government and business develop appropriate frameworks. In the case of the arts and cultural sector, this responsibility could be built into the business plan of the Australia Business Arts Foundation and achieved through the provision of professional guides and training programs for arts and business organisations in CSD. The Foundation currently administers two national programs for business and the arts in partnerships. CSD could be delivered as the third program.

Government and business will need to collaborate to identify and quantify cultural capital and CSD in terms and measures that can be applied to existing management frameworks. Government and business CSD frameworks will no doubt seek outcomes in economic growth and social prosperity, but with the added requirement of delivering an increased stock of cultural capital at the same time. Risk adverse managers will need to learn to invest
time and resources creatively in sustainability and seek advice on what skills and outcomes CSD will entail. Once the creative and artistic partners in the project have been identified, it will be possible to understand the stock and flow of cultural assets and benefits within a CSD project or plan. The stock and flow of cultural assets and benefits can then be applied to a framework of CSD for implementation. The aim of CSD is to grow existing stocks of cultural capital and provide cultural advantage through SD. Thus, cultural capital is the new growth stock of SD.

Further Work
To assist the passage of CSD into practice there exists a need to develop both an overarching process, and management and planning tools for implementation at the lowest level. Training guides and professional development programs have been suggested. However, CSD still requires a recognised standard and set of templates that can be applied at the local level and understood broadly. Therefore, the immediate next step could be the development of a CSD Index for Western Australia and a set of industry, government and community templates for developing Creative Action Plans for CSD.

The CSD Index would need a framework that gives equal attention to measuring the economic, cultural, social and environmental outcomes of sustainability and critical and specific information on how to build CSD programs that will be appropriate and acceptable. The CSD Index could be developed for metropolitan, regional and remote cities in Western Australia in partnership with local governments, regional development and cultural heritage councils, community organisations and business.

Creative Action Plans will need to be developed with existing management and planning tools in mind; and have a universal framework and language that can be understood by anyone involved in a CAP. The development of a CSD Index and CAPs could occur synchronously in each location chosen for the study as they provide both the framework to measure cultural capital and to guide the process of SD through a range of cultural considerations.
Finally, on the basis of Porter’s (1990) theory of competitive advantage, further research is also required to illustrate how a framework and process of CSD can provide communities and regions with the cultural advantage to compete on a social, economic and environmental scale.
APPENDICES
APPENDIX A: Abbreviations

AIRes  Artist-in-Residence for Research  
APEC  Asia Pacific Economic Cooperation  
AUD  Australian dollar  
CAN WA  Community Arts Network (WA) Inc.  
CAP  Creative Action Plan  
CDN  Cultural Development Network  
CSD  Culturally Sustainable Development  
CCD  Community Cultural Development  
CCSD  Council for Culturally Sustainable Development  
CSDF  Culturally Sustainable Development Fund  
CSIRO  Commonwealth Scientific and Industrial Research Organisation  
CST  Culturally Sustainable Tourism  
GHG  Green House Gases  
LA21  Local Agenda 21  
NRC  National Research Council  
NGO  Non-governmental organisation  
SME  Small to medium sized enterprise  
SD  Sustainable development  
UNCED  United Nations Conference on the Environment and Development  
UNESCO  United Nations Educational, Scientific and Cultural Organisation  
WBCSD  World Business Council for Sustainable Development  
WCCD  World Commission on Culture and Development
APPENDIX B: List of Interview Participants and Organisations

1. Meeting with Western Australia's Major Arts and Cultural Organisations
Friday 8th March 2002, Board Room, Department of Culture and the Arts, Perth.

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Attendee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department of Culture and the Arts</td>
<td>A. Bryant, J. Beahan</td>
</tr>
<tr>
<td>ArtsWA</td>
<td>C. Wish-Wilson</td>
</tr>
<tr>
<td>State Records Office of Western Australia</td>
<td>I. Smith</td>
</tr>
<tr>
<td>Perth Theatre Trust</td>
<td>R. Plamer</td>
</tr>
<tr>
<td>Art Gallery of Western Australia</td>
<td>G. Dufour</td>
</tr>
<tr>
<td>Screenwest</td>
<td>T. Chambers</td>
</tr>
<tr>
<td>Western Australian Museum</td>
<td>S. Graham-Taylor</td>
</tr>
<tr>
<td>Library and Information Service of WA</td>
<td>J. Hahn</td>
</tr>
<tr>
<td>Department of the Premier and Cabinet</td>
<td>P. Newman, M. Rowe</td>
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2. Discussion Group Meeting Arts and Cultural Agencies
Tuesday 19th March 2002, Board Room, Department of Premier and Cabinet, Perth.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Arts</td>
<td>A. Lucas, C. Wish-Wilson.</td>
</tr>
<tr>
<td>AWESOME: Arts Australia</td>
<td>G. Chard</td>
</tr>
<tr>
<td>Craftwest</td>
<td>L. Dorrington</td>
</tr>
<tr>
<td>Deckchair Theatre Company</td>
<td>D. Gerrand</td>
</tr>
<tr>
<td>Department of Culture and the Arts</td>
<td>J. Beahan</td>
</tr>
<tr>
<td>Western Australian Museum</td>
<td>G. Morgan</td>
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<tr>
<td>Business</td>
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<tr>
<td>Woodside Energy</td>
<td>Danicia Quinlan</td>
</tr>
<tr>
<td>Westfarmers Arts</td>
<td>H. Carroll</td>
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<tr>
<td>State and Local Government</td>
<td></td>
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<tr>
<td>City of Perth</td>
<td>H. Curtis, J. Pidgeon, S. Stark</td>
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<td>Department of the Premier and Cabinet</td>
<td>P. Newman</td>
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<tr>
<td>Research Institutions</td>
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<tr>
<td>University of WA</td>
<td>F. Haynes</td>
</tr>
<tr>
<td>University of WA</td>
<td>J. Fantasia</td>
</tr>
<tr>
<td>Individual Practitioners:</td>
<td>K. Kelso</td>
</tr>
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3. One to One Interviews March 2002

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Attendee</th>
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<tbody>
<tr>
<td>ArtsWA</td>
<td>S. Colquhoun, N. Miller</td>
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<tr>
<td>Country Arts WA</td>
<td>A. Farrant</td>
</tr>
<tr>
<td>Cultural Development Network, Victoria</td>
<td>J. Hawkes</td>
</tr>
</tbody>
</table>

4. Total Interview Participation
A total of 30 individuals, from 18 organisations representing 14 arts and cultural organisations, two major corporations, and the University of Western Australia and Perth City Council participated in interviews.
APPENDIX C: Sustainability, Culture, the Arts and Creativity Questionnaire

This questionnaire is based on the role that culture, the arts and creativity can play in the sustainable development of Western Australia. Information obtained will be used to inform a background paper to the Government of Western Australia Draft State Sustainability Strategy. You are encouraged to distribute this questionnaire among your organisation. Written responses may be submitted by email to: arhodes@iinet.net.au or contact Alix Rhodes direct on (08) 9360 6937 during business hours.

1. The role of arts and cultural sector in the Sustainable Development of Western Australia - Metropolitan, regional and statewide: What are the various roles? From whose perspective? Where are the gaps?

2. The role of culture in sustainable development - what is it? What are the issues? Why does it matter?

3. Cultural Resources - What are the key assets, skills and tools that can contribute to sustainable development?

4. Creativity and Innovation - How can your artform or organisation help other government or other industry sectors to be more innovative and creative and flexible?

5. Communication - How can the arts and cultural sector help communities, businesses and governments to connect with each other, communicate issues and ideas and promote the results? What type of projects could provide marketing and networking opportunities across industries and sectors?

6. Education - How could your artform or organisation educate businesses, communities and governments in sustainability?

7. Sustainable Partnerships - In what sort of partnerships with business, the community and governments could you or your organisation be involved in a sustainable development project, program or plan?

8. Barriers- What are they and how can they be overcome?

9. Existing Action - Is your artform or organisation involved in any existing action that has sustainability on the agenda?
APPENDIX D: Background Paper to the State Sustainability Strategy.

The Heart of Sustainability: An encore for the arts and culture.

A Background Discussion Paper Prepared as a Submission to the State Sustainability Strategy

by Alix Rhodes
Research Masters with Training Candidate,
Institute of Sustainability and Technology Policy
Murdoch University, May 2002

OVERVIEW

In response to the consultation paper, *Focus on the Future: Opportunities for Sustainability in Western Australia*, this paper seeks to answer in part the question “What is the role of the arts and culture in making the transition to sustainability?”

The arts and cultural industries are already recognised by Government for the contribution they make to a vibrant community; and that developing Western Australia’s creative talents in every field will enhance the State’s position in the global knowledge economy. Western Australia’s arts and cultural sector contributes significantly to the State’s development: enlivening its environs, adding value to urban areas, acting as ambassadors overseas and recording state history through theatre, literature and visual images.

However this paper suggests that the arts and culture go beyond utilitarian value, because what must be sustained in the long-term will be the natural environment and the cultural environment. Thus it is necessary to develop processes where culture is seen to be a focus of how the fruits of economic development are directed. Synchronously, there is a need to explore how the arts and cultural industries can contribute to Western Australia’s long-term sustainable development by enabling and furthering social, economic and environmental benefits through artistic and cultural processes and practice. Five strategies are suggested in response.

Acknowledgements

Special thanks to the following individuals and organisations whose contributions informed this Discussion Paper: ArtsWA, Art Gallery of Western Australia, AWESOME Arts Australia, City of Perth, Community Arts Network (WA) Inc, Country Arts WA, Craftwest, Deckchair Theatre, Department of Culture and the Arts, Dr Josephine Fantasia, Jon Hawkes, Dr Felicity Haynes, Ken Kelso, Library and Information Service of Western Australia, Professor Peter Newman, Screenwest, State Records Office of Western Australia, Western Australian Museum, Wesfarmers and Woodside Energy Ltd.

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INTRODUCTION

Creating a sustainable future requires innovation, risk taking and the communication of sustainable ideas and practices to individuals, firms, communities and governments. Sustainable development requires forms of progress that meet the needs of the present without compromising the ability of future generations to meet their needs. Such progress involves developing appropriate and new long-term cultural values, and an integrative and participative approach to the way we live and do business. People and organisations interested in defining sustainability have to look at how to change their cultural assumptions, which have centered Western culture on the proliferation of money and material goods. Sustainable development is a process that requires the creation of a vision of where people want to go and how they want life to be. Sustainability will involve consensus and methods that are accepted as a result of mutually agreed-upon values.

HOW THE ARTS AND CULTURE ARE LINKED TO SUSTAINABILITY

Culture at the Heart of Sustainability

“…Community Arts practice is the medium for living, working, training, socialising and interacting with the environment.”

(Community Arts Network WA (Inc), 2002. p4).

A sustainable community could be described as a place in which its citizens have a voice and a shared vision for the future. A sustainable community would have respect for cultural diversity and the environs. Community members would have equal participation in social well-being, and the economic capacity to enjoy a reasonable standard of living. A sustainable community would have livable neighbourhoods, a protected and celebrated heritage, and an interest in improving economic processes to maintain the natural balance of the environment.

In the backbone of every community and operating as the value system that is integral to everything we do and think about ourselves is culture. The shared values of a community shape the social culture, inform government policies, and influence how the economy and environment is managed. Culture is the human reasoning behind chosen relationships, housing preferences, the extent to which we value money or profit, and the geographical locations in which mobile people choose to live.

If the import of culture to the individual and shared values of communities is understood, then it is possible to conceive how culture must lie at the heart of sustainability. This concept then provides us with an important clue to dealing with the issues of adapting to and participating in the development of social, economic and environmental sustainability within communities and across regional Western Australia. This paper thus suggests that Government could engage in, or charge appropriately qualified organisations or institutions with developing cultural frameworks, actions and activities that could assist future communities achieve sustainability.

Culture is also seen to be a critical component of what sustainability seeks to achieve. In the long-term if sustainable development works, then what is sustained will be the natural environment and the cultural environment, as buildings and industries will pass. Those that remain will be valued for their cultural heritage and used for whatever new economic processes are seen to be culturally important. Thus culture needs to be a focus of how sustainable development is seen to provide benefit to our future.

The Arts and Culture in Every Day Life
It might be obvious, but it is important to distinguish at this point the difference between the ‘arts’ and culture. This will provide an understanding of the difference between working with individual artists or cultural organisations, and with cultural values to achieve sustainable outcomes. Then it is possible to identify cultural frameworks to achieve the same ends. Culture is a concept not an industry and the majority of us are not in the business of understanding culture and nor do we need to in most everyday situations. Most of us only become aware of this anthropological culture when there are ethnic or religious differences within communities, or we are on holiday or working in foreign countries and communities. Culture is not an outcome it is a way of life.

Arts and cultural organisations however, provide the visual, literal, theatrical and creative activities in which we participate or appreciate. Such organisations and individuals are supported by Government to provide a more balanced community. Arts and cultural practitioners create scenarios, objects, and human and physical displays that convey the stories of our past, evaluate the present or envisage our future. They provide us with the creation or recreation of cultural and artistic practice using themes as abstract as emotions, or as personal as local identity and a sense of place, and as fanciful as dreams and aspirations for the future. Historical theatrical plays and operas that are still in repertoire convey the same stories; yet generate similar or new human responses from audiences today. Contemporary artworks feature everyday objects used in new ways to surprise us, or project images and ideas of how society might be in the future.

It does not matter how a piece of art has emerged, what counts are the messages it was created to convey, how we interpret the work as individuals over time or whether we can participate in a meaningful way. Therefore the outcomes and activities of arts and cultural organisations or the creative skills of those in the business of producing arts and culture, such as our actors, writers, painters, designers and sculptors, could provide links into communities and regions to support a campaign for sustainable development.

Shelter from Globalisation and Economic Advantage
The World Bank has set the standard for global organisations to make culture a fundamental aspect of sustainable development. In the late 1990s the Bank recognised the assertion of individual identity as a consequence of globalisation, and that cultural identity is an essential part of empowering communities to take charge of their own destinies. For these reasons the World Bank developed a framework for action on culture and people-

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6 Meeting with Professor Newman, Murdoch University. [2002, April 14].
centred sustainable development. This new framework mainstreamed culture into lending operations and sector and country assistance strategies. As a result the Bank has experienced an evolution in policy and lending criteria and actions that range from partnerships, networking, brokerage, capacity building and best practice with communities.

World Bank employees drew up a framework, and each cultural action was informed and evaluated by the particular culture of the communities with whom the Bank worked. Prior to this new cultural framework for development aid, the Bank’s support for culture had been primarily focused on restoration or conservation of heritage. Today the Bank’s lending criteria address cultural and social dimensions such as developing cultural tourism to enable poor communities gain self-respect, take pride in their culture and create employment.

If we are to truly respond to the sustainability agenda, understanding why the World Bank sees culture and the arts as significant for sustainability will be a necessary challenge for Western Australia. The World Bank’s example illustrates the import of recognising the values and culture of a community or region, since economic investment alone will not always provide the intended advantage.

Public Planning and Policy

“Public Planning, at all tiers of government, is the crucible in which the relationship between the state and community is refined and from which the most coherent expression of a society’s aspirations may emerge – if...the planning processes are...imbued with the values of the society those processes serve.”

(Hawkes, 2001, p.5)

In Australia, the Victorian based Cultural Development Network (CDN) was established in 1999 to advocate the adoption of cultural frameworks in public planning and policy. CDN commissioned Hawkes’ book to present a case for the concept of culture to be integral to future government attempts to reconfigure ways of planning the future and evaluating the past.

Hawkes (p. 32) argues that:

Once we accept culture to mean the expression and manifestation of what it means to be a human, it becomes obvious why a cultural perspective is the essential basis of all public planning. That is, the first step in a planning process has to be the engagement with the values and aspirations of those who will be affected by the plan; unless we are clear about what the values are that inform our vision (plan), then it’s unworthy of the name and probably unworkable in its realisation – or, at the very least, likely to generate results at odds with its original (often unvoiced) intentions.

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Hawkes (p.1) sees the potential benefits of introducing the concept of culture into the frameworks of public affairs as including:

- **Formal identification of community and regional values,**
- **Avoiding rhetoric and bearing and according influence to the voices of communities making it easier to integrate public expression into planning processes,**
- **Providing the intellectual tools to bring together a range of concepts and issues being developed in parallel: well-being, cohesion, capacity, engagement are all being used in current planning debates,**
- **Giving a name to the processes we use to discuss our futures, evaluate our pasts, and act in the present,**
- **Improved integration of public program management: because the concept of culture encompasses all stages of the public cycle – policy development, planning, implementation, evaluation.**

Whilst Hawkes takes a local government perspective, the argument just as easily applies to all governments and agencies, or addressing whole-of-government fundamentals or specific policies. In a recent interview regarding the preparation of this discussion paper, Hawkes was asked what he believed were the next steps for governments desiring sustainable development. The response was a resounding emphasis on challenging governments to develop community understanding, capacity and engagement with sustainability through cultural action.

**Cultural Action in the Community**
Community issues have cultural and social aspects that could be resolved or reduced through cultural action. The following examples of cultural actions are based on recognising and supporting community cultural diversity and tradition, and in some cases using the methodologies of arts practice.

Stakeholder responses to the City of Perth council’s recently commissioned study of the sustainability of Perth city have been compiled and reported. The responses provide insights on how the community experiences Perth city and key cultural observations and suggestions. Respondents described Perth city as dead and barren, lacking in Aboriginal or obvious cultural presence, and seeming to have created “a major cultural and spiritual void”. Respondents were of the view that Perth has little to offer tourists as there are no cosmopolitan, social or cultural experiences. Perth was considered to be facing numerous community issues. These issues include affordable housing for individuals and recreational organisations, services for the homeless and financially disadvantaged, meeting the needs of youth, and ensuring safe public spaces. Planners need to **persuade** people to live in the city to assist community development and increase cultural diversity.

The stakeholder responses to the City of Perth study above identify areas for cultural action by arts and cultural practitioners. Specific cultural action could be taken to address community needs and create a better future, or employ local visual artists in urban design.

In the process of developing a new strategic plan for Perth, the Western Australian Planning Commission has released a series of Working Papers to identify issues that are relevant to the formulation and assessment of options for the development of the Perth city.

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9 Telephone interview with Jon Hawkes. [2002, February 28].
Investing Creatively in Sustainability: Cultural Capital - the New Growth Stock of Sustainable Development

metropolitan region. Charles Landry, an international authority on the future of cities and the creative use of culture in urban revitalization, was asked by Government to explore the potential Perth has to become a more creative city and identify strategies to be considered. Landry’s myriad of suggestions open many doors for advocating the arts and culture in sustainable development. Landry’s suggestions and thinking include

**New Competitive Tools**
A city’s soft infrastructure shapes how value added can be generated from the material assets of urban development. Soft infrastructure includes image, lifestyle possibilities, cultural depth, urban design, and the perception of creative ‘can-do’. A city’s physical infrastructure supports the soft infrastructure, and it is the soft infrastructure that enables a city’s capacity to nurture and mobilise people and resources to be creative and ‘can-do’.

**New Language of Strategic Planning**
A new language and set of priorities has entered the strategic planning debate. New concepts are being developed for urban vitality, cultural richness, experience, involvement, fluidity and creativity. People are known to experience cities; therefore planners need to provide an all embracing sensory event involving shopping, dining, walking the streets or conducting business activities.

**Benchmarking Beyond the Best**
Perth needs to create an environment that makes creative action and innovations more likely. If there is a focus on R&D, IT-enabled techniques and logistical services, new kinds of people will be attracted to the city. People with different priorities will make different demands on the city. New demands will encourage the development of a multi-layered urban experience, and involve intermeshing with local cultures, nature and the built environment.

**New Skill Clusters**
The practice of urbanism, urban design and planning requires a cluster of skills bringing together a wide range of disciplines, expertise and experience. Many skills are needed to create urban change that takes into account how cities work as living entities among the physical characteristics. Skills are needed to manage physical elements from landscaping to built form. Others skills are needed to provide an understanding of how people interact with place and culture. Planners need to appreciate the way a city’s social, cultural, economic and political forces configure in order to create solutions that work for everyone.

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The Power of Innovation

“The only hope for sustainability is to change forms of consumption. To do so we must innovate… Innovation can enable companies to create wealth in ways that reflect the changing concerns of our world”.

At the beginning of this century industry and small business are still prioritising economic efficiency as the business response to competing in local economies or globally. However, efficiency involves cost cutting, outsourcing, endless company management, changes, loss of corporate vision, reduced motivation or increased transience in employees, rigidity and inflexibility of company policies to name a few. These ‘efficiencies’ invariably lead to unforeseen costs and loss of corporate direction and history. Cost effective firms may have lost their creative edge, and cannot benefit from innovation. At the same time as being efficient and planning economic growth, firms need to invest in creativity, vision, networking, cross industry partnerships and stimulating dialogue with stakeholders.

Innovation strategies should have a key objective to encourage a culture of market-driven innovation. Market demand can lead to cost competitive delivery of business solutions, or the creation of industry clusters and increased research and development. Sustainability is about the freedom to innovate, as long as the development of new processes and products is aligned with public expectations and has no adverse impacts on the economy, society, or the environment.

Corporations in Western Australia have developed an interest in the arts and creativity. Senior managers are beginning to recognise the rising importance of knowledge management and the need for innovation if business and industry are to achieve sustainable futures. Woodside Energy Ltd for example, is involved in a number of long-term partnerships with creative and cultural organisations. These partnerships are designed to encourage professional development; and learning about the environment and communities in which the company operates. Five years ago Woodside Energy formed a unique partnership with the Western Australian Museum to document the marine biodiversity of the Dampier Archipelago. This multifaceted project enhanced Woodside’s scientific knowledge of the area, enabled broad community involvement and took advantage of the creative input of Museum staff.

Wesfarmers, another Western Australian based corporate, is in a multifaceted partnership with Craftwest, the State centre for contemporary craft and design. One aspect of the partnership is Wesfarmers’ financial support for an innovative project called Designing Futures, which has been created to encourage industry development in the Western Australian fine wood and furniture industry. The Designing Futures project has been structured by Craftwest staff to involve two traditional industries in the development of a

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design culture catalysed by the involvement of fine wood artists, design houses and furniture manufacturers from Australia and overseas (see Existing Action section)\textsuperscript{14}.

**BARRIERS**

**Limited Involvement**
Common barriers to business involvement with the arts and cultural sector include rigid corporate or government policies, and a reluctance to get involved by senior management. Key decision-makers in public or private organisations might not understand the significance of culture in everyday business. Governments have overestimated the cultural value to society of the activities of arts and cultural organisations. Governments have also failed to recognise the cultural values of the wider community, until after the election.

**The True Value of the Arts**
Historically governments and industry have measured the performance of communities and companies according to economic indicators. Valuing the arts and cultural industries is often measured in terms of its total contribution to the economy when its biggest contribution is social. Economic evaluation of the arts and cultural outputs says nothing of the bridges that were built in communities for the socially excluded, or the access given to the economically disadvantaged or regional communities. It is not yet possible measure the enhancement of a ‘sense of place’ or the values that will contribute to a community vision for the future. Without the means to capture and evaluate these social and cultural measures it is not possible to realistically value the contributions made by arts and cultural industries and activities.

**Need for Industry Development and New Policies**
Arts and cultural policies throughout Australia have been artform focused with an emphasis on creation of new work, excellence, diversity of practice, geographic location and market development. Success is often measured according to the ticket-paying public. Such criteria do not allow the cultural industries to create sustainable works with a long touring life. The same criteria exclude artists and organisations from working with other industry sectors and actually prevent diversity of practice.

**EXISTING ACTION**

Key Western Australian arts and cultural organisations are aware of the economic, environmental and social benefits their work brings to communities. These organisations have already engaged in projects that promote and demonstrate the principles of sustainability. These independent initiatives are described below, and provide working examples of cultural action by businesses, governments and communities to ensure present and future sustainability.

 Investing Creatively in Sustainability: Cultural Capital - the New Growth Stock of Sustainable Development

A Regional Focus
The Western Australian Museum (WAM), manages collections and exhibition space in Perth, Albany, Geraldton and Kalgoorlie. Each museum is a storehouse of environmental, historical and knowledge resources. These resources have been applied to WAM’s ongoing role in the area of education in sustainability. WAM recently established MuseumLink, a topical and contemporary exhibition program, designed to seek feedback on the development of the State sustainability strategy. Exhibition materials could be adapted for many different sites and were compact and cost effective enough to tour city centre venues or regional sites. In February 2002, the Government launched Sustainability WA, a traveling exhibition of stories about Western Australians working in sustainable development. Sustainability WA will visit more than 30 regional centres throughout WA and is part of a wider museum project.\(^{15}\)

Urban Rejuvenation and Public Art
Through the Percentage for Art Scheme, initiated by Government to improve urban environments in Western Australia, all public projects must allocate one per cent of the total estimated costs of landscape and architectural projects to commission public art. In 1992 East Perth was a neglected inner city area that used to be an industrial tip site, slums, and a hangout for fringe dwellers. The East Perth Redevelopment Authority (EPRA) prescribed a public arts program as part of the mix to revitalise East Perth through urban development. A team of local artists worked alongside EPRA’s urban designers to create 25 public arts works expressing the spiritual, historical, cultural and social elements within the community for permanent installation throughout the streets, parklands and waterways. In 2002, these artworks were part of regular art walk guided tour managed by the Holmes à Court Gallery.\(^{16}\)

Sustainable Partnerships
In partnership with Wesfarmers and key government agencies, Craftwest has developed Designing Futures, a project which will take the form of a two-year period of intensive development within the Western Australian timber industry. The project will encompass residencies and an industry forum with internationally renowned designers from fine wood to contemporary furniture. The program will include nationally accredited furniture manufacturing training packages; national and international touring exhibitions; and industry market research. In line with international trends in contemporary design theory, Craftwest has created Designing Futures as an industry development program that integrates design culture, and permeate all aspects of the Western Australian fine wood and furniture industry, from the forest floor through to the sale and marketing of internationally competitive fine wood products.\(^{17}\)

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Community Cultural Planning

Community Arts Network WA Inc (CAN WA) is Western Australia’s peak industry body for training and development in community culture, community arts and cultural planning. CAN WA is the only arts agency to have sustainability as an integral part of its core business. CAN WA uses community cultural development (CCD) processes which are participative, and draw out a community’s inherent knowledge through creative means to acknowledge, preserve or enhance that community’s culture. Cultural planning has been described as a catalyst for social, environmental, and economic development, which can transform ideas and initiatives into real outcomes. It is about building vital, safe and prosperous communities and if used as a strategic planning tool, cultural planning creates partnerships between community, local government and industry.

In 2002, CAN WA was at the mid-point of a 12-year plan to develop a framework of cultural planning services, and deliver culturally based solutions for community issues. CAN WA’s cultural planning program is delivered in partnership with local governments and communities to “…provide a process for discovery …and a dialogue between council and community.” CAN WA provides networking and development opportunities through research, training and forums. CAN WA has worked with 27 local governments on cultural planning projects which have enabled broad participation in the planning and implementation of community projects as well as provided skills for development opportunities.

Cultural Tourism

In 1996, the Western Australian Tourism Commission and ArtsWA jointly initiated a Cultural Tourism Action Plan. This plan was designed for establishing partnerships in the marketing of the State, and developing new cultural products and experiences for tourists. The plan points to key recurring themes relating the arts with tourism. Themes include the common interest in tourists for local and indigenous arts compared with, the relative inaccessibility of Aboriginal art and culture in the city. The plan provides a starting point for a structured and systematic program to integrate the arts into tourism development, which could also apply to sustainable development.

The Art Gallery of Western Australia manages an indigenous employment-training program in collaboration with mining giant Rio Tinto. In Australia, Rio Tinto has set the goal of 12% of its workforce being from indigenous backgrounds. In 2001, Rio Tinto provided the Art Gallery with the funds to employ an aboriginal trainee for three years with the intention of that person facing ‘zero employment barriers’ at the end of their apprenticeship. This scheme has been identified by the Department of Culture and the Arts as a providing the potential for accredited training of indigenous people creating career paths that provide a major contribution to how State history and culture is read.

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20 Consultation with the Department of Culture and the Arts. [2002, March 5].
Indigenous Cultural Sustainability, Tourism and Education
The Lurujarri Dreaming Trail was established in 1987 by traditional custodian and law keeper Paddy Roe, out of the desire to share the cultural importance of the Western Australian landscape with non-Aboriginal people. The Trail is a nine-day journey that follows the coast 80km north of Broome retracing the song cycle from Minyirr (Gantheame Point) to Minarriny (Coulomb Point). Visitors are led along a route that has been walked, foraged, hunted, fished and camped by indigenous people for at least 6000 years. Groups travel day and night on foot, stopping at traditional campsites, cooking on fires, fishing at some places and washing in the sea. The indigenous tour guides tell Dreamtime stories, and teach visitors how to identify trees that offer food, medicine, fire wood, light, smoke, shade and protection or tell where water is. Timber for carving is sought out and visitors are taught how to make boomerang, water bowls and clap sticks.\(^\text{21}\)

The Royal Melbourne Institute of Technology (RMIT) has regularly sent students on the Trail since the mid 1990s. RMIT offers The Lurujarri Dreaming Trail as a unit in undergraduate social and applied science specialisations in the environment and planning.\(^\text{22}\)

Building Bridges in Regional Western Australia
Country Arts WA provides a major resource for regional arts and cultural activity through a strong membership base and partnerships with regional councils and community arts groups. Country Arts’ mission is to create strong and growing networks for arts and cultural activity throughout the state. One of these arts and cultural networks has worked steadily at building cohesion between the divided communities of Newman, Marble Bar, Port Headland and others in the Pilbara region. Country Arts WA held a workshop to strengthen the ties between these communities, and the workshop resulted in the establishment of the Pilbara Regional Arts Consultative Committee (PRACC). This Committee has now been convened in most towns of the Pilbara. The PRACC has met with community representatives and organisations to seek responses on cultural action and collaboration that can assist the development of each town and/or be shared around the region.\(^\text{23}\)

Research and Development
In partnership with AWESOME Arts Australia, the University of Western Australia has commenced a longitudinal study of interactive ways to map creativity. This research and development project will examine 20 metropolitan and 10 regional communities, and each community’s ability to enable young people to create art works, which express their local identity. This project will help examine the issue of ‘child-friendly cities’ and help find meaningful ways in which individual and local differences can be authenticated and celebrated within a central festival event. Finished works will be exhibited locally and in Perth as part of the AWESOME festival.\(^\text{24}\)

\(^{21}\) Interview with Sean Moran, Kimberley Land Council. [Online]. Available: 

\(^{22}\) Online] See course outline the social science and planning section of the RMIT website. Available: 


\(^{24}\) Interview with AWESOME Festival Director, Gary Chard and Dr Josephine Fantasia and Dr Felicity Haynes of the University of Western Australia. Department of the Premier and Cabinet, Perth. [2002, March 21].
STRATEGIES FOR CHANGE

The examples above of existing cultural action to achieve sustainable outcomes have either been driven by government policy or strategy such as the Percentage for Art Scheme or the Cultural Tourism Action Plan. Or, an independent initiative or partnership project of a particular arts or cultural organisation. The extent to which the activities of this modest group of projects have involved the hearts and minds of individuals has not been measured. Yet we can guess at how few arts and cultural workers created the projects that numerous community members have come to benefit from.

The small scale of existing action and the potential for widespread involvement of the arts indicates the need for new policies and strategies to create interest and growth in cultural action for sustainable development. However, certain considerations will be needed to encourage industry development within the arts and cultural sector or the success of cultural action will be limited.

The following strategies are suggested to be multidisciplinary in approach, limited in reliance on government funding, inclusive of business, community and government and overarching according to the principles of sustainability. In each case, it is assumed that artists and arts and cultural organisations are an integral part of the mix either by invitation from business or government or as a result of their own initiatives.

Strategy One: Creating Industry Clusters

“The facilitation of industry clusters clearly encourages organisations to see themselves as part of a new industry group. The (new) industry cluster has created a new sense of belonging for many organisations as they now see themselves as part of a new, dynamic group to create competitive advantage.”

(Department of Industry, Science and Resources, 2001, p12).

The Institute for Strategy and Competitiveness at the Harvard Business School defines clusters as:

…geographic concentrations of interconnected companies, specialised suppliers, service providers, and associated institutions in a particular field that are present in a nation or region. Clusters arise because they increase the productivity with which companies can compete. The development and upgrading of clusters is an important agenda for governments, companies, and other institutions. Cluster development initiatives are an important new direction in economic policy, building on earlier efforts in macroeconomic stabilisation, privatisation, market opening, and reducing the costs of doing business²⁵.

It was Porter (1990, pp. 147-151) who identified industry clusters and their role in defining the competitive advantage of nations. One competitive industry helps to create another in an ongoing mutually reinforcing process. Achieving and sustaining advantage in any industry, depends in part on how effectively the interactions work. Craftwest’s Designing Futures project (see above) is an example of how an arts or cultural organisation can create

successful links with other industries (fine wood, furniture) through commonly or associated buyers, suppliers, customers, technologies or channels.

A strategy to create and encourage the development of industry clusters could be promoted by government to industry in the short-term. Cluster development would lead to long-term benefits for industry, the community and the arts. Collaborative cluster development is a structured process that engages industry leaders and active players to take responsibility for the future of their industry and to develop initiatives to accelerate growth. The industry cluster process increases the possibilities for success in developing sustainable industries through:

- cooperation and collaboration of existing companies to create critical mass of resources, competencies and knowledge to compete more effectively,
- engagement of infrastructure and service providers to add value and support the industry,
- attraction of new companies with complimentary capabilities to increase product applications and market diversification." }.

A strategy for creating industry clusters encourages industry partnerships with arts and cultural organisations, with the intention of catalysing new ideas and innovation in areas such as human resources, research or product development. Government support could take the form of an industry awareness and education campaign, and grants that assist firms or sectors to conduct focus groups and workshops in cluster development. There should be showcasing of success stories and recognition for excellence in sustainable development. Short-term quick response grants could be provided for research and identification of prospective industry partners, or facilitation of cluster development program. Multidisciplinary clusters will need to be matched by a joined up response from government to allow funding across different industry sectors and government departments.

**Strategy Two: Sustainability Networks**

“A successful entrepreneurial community depends on a local business culture that embraces and nurtures entrepreneurs. The key institutions in such a culture are broad and informal networks: the lone-wolf business mogul is a thing of the past.”

(National Commission on Entrepreneurship, 2000, p. 5).

There is a widespread desire in the community, industry and government to be more committed in practice to the goals of sustainability. Yet the creative links to make it happen are not often being made.

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A strategy to implement informal and formal networks to assist sustainable development will need to be driven by

- community needs for information and education,
- business needs for new contacts and ideas, access to research and development,
- government to assist implementation of the State Sustainability Strategy.

The strategy for creating industry clusters above, could also be applied to developing task orientated networks of active and interested members or participants who can enjoy the advantages of

- ongoing dialogue between business, government and the community,
- new forms of information dissemination (knowledge-based economies),
- cross industry involvement as well as areas of specialty,
- access to people (technical, creative, researchers),
- access to seed or venture capital knowledge.

The need for solutions to new problems can also influence the adoption of the network approach, as was the case in rural areas of the US. The South was faced with an exodus of branch plants overseas, an uneducated workforce lacking the skills needed to attract higher technology growth industries, and a lack of global competitiveness among its small and medium sized enterprises (SMEs). The interest in rural networks stemmed from a history of agricultural cooperatives and the search for new ways to build sustainable economies in persistently poor areas such as the Mississippi Delta, Appalachia and Native American lands^{27}.

Arts and cultural organisations have a well-developed stakeholder base, which extends throughout the communities, governments and businesses that support them. These links may often have a long history and a culture of trust and mutual understanding. The arts and cultural industries also have distinctive attributes and qualities. Other industries or businesses might seek to be associated with a particular arts organisation to improve research and development activities or brand and image. A business partnership with the right fit arts organisations can help portray the business partner as a good corporate citizen, or provide interesting events at which managers and employees might network^{28}.


Networks involving the arts and cultural industries could be established or better supported to

- assist regional centres access and share information on community sustainability through collaborative arts and cultural projects (see Country Arts WA above),
- promote cultural tourism,
- provide links between the research community and industry by developing innovative and participatory projects (see AWESOME Festival above),
- implement cultural planning to solve specific problems (see Community Arts Network WA above).

Business partners must ensure that staff at all levels of the company are involved or aware of the network activities. The staff from both the business and the arts organisation must have clear lines of communication between partners and across departments.

**Strategy Three: Assessment of New Industries**

Sustainability assessment is a new practice to government and business and involves recognising the competing need of social, environmental and economic factors in the development process. Any new development in a region should be seen to be contributing to the long-term improvement of community life. This can mean ways of breaking old enmities, overcoming inequities, or building up positive elements of regional culture such as the promotion of aboriginal art and cultural tourism. There is a need for social criteria to be established that can provide guidance for companies in similar ways to the guidance provided on environmental factors.

Arts and cultural organisations should be proactive in these processes, perhaps encouraged by Regional Development Commissions. They could provide creative ideas on

- how corporate social responsibility can give real support to the creative arts in regions,
- prioritising community and cultural facilities, programs and policies,
- pricing policies for community and cultural facilities,
- developing feasibility studies,
- community evaluation of the 'triple bottom line'.

**Strategy Four: Byzantium Under the Hills Hoist**

In the process of developing a new sense of what sustainability can mean for the future, we must pursue the idea of bioregionalism, or developing a regional sense of place. The idea of cultural identity providing the basis for community is remerging, and there is increased awareness of the socio-cultural and ecological interactions that occur in each region.

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Culture is becoming to be understood for its ability to build the capacity of regional communities to create positive change\(^{30}\).

Thus to facilitate a ‘sense of place’ requires much greater commitment to Australian arts and culture with that explicit goal – Byzantium is under the hills hoist\(^{31}\).

It is suggested that guidelines or visions need to be established to enable local identity and a sense of belonging to be elaborated creatively in cities and regions.

**Strategy Five: Measuring Progress**

Mention has been made of the lack of relevance of the numeric indicators that are currently used to measure the extent to which culture and artistic activity contribute to innovation, social cohesion, economic comfort and increased appreciation of the environment. The following indicators are suggested below to measure the validity of social outcomes versus economic and environmental outcomes of a project or region:

- pace and type of innovation (new services or product development),
- employee satisfaction (learning and contributing),
- extent to which research and development is applied (new products or processes),
- industry engagement with arts and cultural organisations (innovative projects or extent of involvement),
- community participation in arts practice.

**CONCLUSION**

This paper set out to identify the role of the arts and culture in sustainability. At the time that this paper was written, this topic was not well covered in the literature, or discussed in the broader sustainability debate. Consultation meetings and interviews identified key projects among the Western Australian arts and cultural industry that were actively contributing to sustainable development. These projects involved industry development, marketing and education, cultural planning and community or regional development. The examples that have been included in this paper indicate that cultural values provide a key to sustainable development. Existing action also provided working examples of specific strategies that could link the arts and creative industries to sustainability. The research did not find any coordinated approach in Western Australia to involve the arts and creative industries in sustainable development.

The State Sustainability Strategy needs to encourage the development of specific strategies, measures and indicators to involve the arts and cultural sector in sustainable development. This will involve identifying ways to value the arts in business and cultural frameworks, and to identify the skills that are needed for each particular sustainable development project or plan. At the same time as developing these new cultural processes, the arts and creative


\(^{31}\) Ken Kelso, artists and participant in Western Australian arts and cultural discussion group. [2002, March 12].
industries will need industry development support from across government; and, creative business and arts partnerships.

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