Globalization, Culture and Development

Jerome Nyameh¹, Abdulhadi Haruna Aliyara², Luka M. Bambur³

Abstract

The world’s struggle on development has become major issue of concern to all, against the contrary opinion that only the third world countries are moving within the circle of poverty underdevelopment and economic backwardness. The recent happening with the so called superior countries, like the economic meltdown, financial crisis and many other economic evils, is an indication of underdevelopment. Hence there is a need for increasing worldwide integration of economic, cultural, political, religious, and social systems particularly on the economic globalization which the whole world becomes a single market and cultural harmonization. This means that goods and services, capital, and labor are traded on a worldwide basis and common culture of those processes is created, accepted and implemented, allowing information and the results of research flow readily between countries. Research has shown that the diversity in the cultural reference of the different countries slows or hampered the process of development which may have been a benefit of the globalization strategies and effort. The papers examine globalization and its effect to culture and development with a view of developing globalization strategy that will harmonize and consolidate cultures to be uniform in areas of development. The possibility of global culture and development is achievable and will fast track development in the globe and the rate of backwardness in areas of development, would be limited compare to the present. The paper presents a model that incorporates the main ideas of the paper and suggests a new perspective for thinking about how to foster and manage global culture and development to achieve high levels of economic performance.

1. Introduction

In the contemporary world, a new development paradigm is emerging that links the economy and culture, embracing economic, cultural, technological and social aspects of development at both the macro and micro levels. Central to the new paradigm is the fact that creativity, knowledge and access to information are increasingly recognized as powerful engines driving economic growth and promoting development in a globalizing world. (UNCTAD, 2008:3) Globalization has been described as the solution to the numerous problems of development and culture which engulfed the globe particular in Africa (Abdi, 2010) this is as a result of many factors which prominently among it is the colonialism system which adversely divided the Africa world rendering the Africa globe into diverse culture, and bring low space of development in the respective countries of Africa. The backwardness of Africa countries in contrary to developmental level of their colonial masters is an indication that, bad culture of underdevelopment was injected in them. Hence the need to break the jinx by re-examine the culture and development for Africa became paramount and achievable. Schein (1984) defines culture as the way we do things around here. this imply that group of people, group of countries and even the globe, can agree on the way things can be done in a particular time and it will be termed to be a new culture for the people.

Development is the act of improving quality of life and making sure everyone has the preference in what that life looks like. These choices are widened through the combined effort of local people, international bodies, governments and a variety of civil society organisations such as NGOs, community

¹Department of Economics, Taraba State University, Jalingo, Nigeria
²Department of Economics, Taraba State University, Jalingo, Nigeria
³Department of Economics, Taraba State University, Jalingo, Nigeria
organisations and religious groups. (Ask.com) the culture of development can be design to fast track development within group, this culture will tend to be uniform and can point out weakness in countries that has slow pace of development the culture also serve as means of competitiveness among countries of the world.

African countries in attempt for globalization should accept to work together as one family and having developmental mindset and establish policies that promote free movement, free entering of goods and services, free economic partners and developmental and economic summit together to brainstorm on the way forward and agreed on the ways of doing things which become the global culture for African as a developmental strategy.

2. Theoretical Framework

The theoretical framework depicts three important variables globalization, culture and development; the constructs has positive and significant relationship and when harmonize will produce desire results. When the globe agrees on the ways things to be done it becomes culture and once good culture is articulated and implemented will result to positive development. This framework is driven from Culture, Development and Social Theory places culture back at the centre of debates in development studies. It introduces new ways of conceptualizing culture in relation to development by linking development studies to cultural studies, studies of social movements, religion and the notion of ‘social suffering, expertly the theory argues that in the current world crises it is necessary to recover a more holistic vision of development that creates a culture linking more technical (and predominantly economic) aspects of development with more humanistic and ecological goals. Any conception of post-capitalist society, he argues, requires cultural, as well as economic and political, dimensions.

3. Culture, Economic and Social Development

Organizational culture has proven to be very elusive because of the lack of a single definition that is generally accepted by all organizational culture literatures. One of the issues involving culture is that it is defined both in terms of its causes and effects (Shili, 2008).

Organizational culture is a complex network of values and norms that guides an individual’s behaviors. It involves a set of beliefs, values, assumptions and experience that are acquired through learning, socializing and sharing by members of social unit such as people in the organization (Rousseau, 1990).

Almost all the definitions of culture emphasizes the organizational assumptions developed, nurtured and mentored consciously or unconsciously over organization’s life cycle, these includes experiences, norms, values, philosophy and rituals that hold the organization together; its portrait, self-image, inner
workings, interaction with the outside environment where some of the values are kept in written form while others are unwritten but yet adhered to strictly (Schein, 1984).

The culture of an organization is sometimes dynamic in nature, particularly after doing effective strength and weakness analysis, out of which can be eliminated and advantages retained and strengthened (Shumen, 2009). A valid organizational culture is called corporate culture (Shumen, 2009). Schein (1984) argues that we can describe "how" a group constructs its environment and which behavior patterns are discernible among the way it does its things. It is clear that organizational culture is a process that the organizational founders, top management and employees learn, socialize and adopt over time (Schein, 1984). It selects the best culture that suits the organization’s objectives and that can be easily be accepted by wider environment (Robbins & Judge, 2009). Organizational culture is the normative glue that holds an organization together (Tichy, Fombrun & Devanna, 1982). Support by Schein (1990), in a more comprehensive fashion, argued that culture, as values and behaviors that are believed to lead to success and are thus taught to new members. Forehand and Gilmer (1964) suggest that culture is the set of characteristics that describe an organization and distinguish it from others.

Culture has not always been viewed in a positive light by governments and development agencies. In fact, for many years it was considered an obstacle to ‘progress’, and culture-change professionals were employed by governments to help bring progress and civilization to peoples considered ‘backward’, ‘primitive’ or ‘tradition-bound’. (Abdi 2010)

With the rise of neo liberalism, culture, including indigenous traditional knowledge, has come to be viewed as an economic and social asset (UNCTAD, 2008:3). depicting on the creative resources of its human capital, nation states are focusing on what distinguishes them from each other in order to derive economic purchase in a global marketplace – that is, their cultural distinctiveness. Social cohesion and wellbeing are asserted as positive by-products of a community that is engaged in meaningful employment, and thus industries associated with culture are increasingly viewed as a means to create jobs, stimulate economic growth, and promote social inclusion and human development. The perceived success of this economic model in the developed world has influenced its adoption in the developing world.

Neo liberalism emerged as a powerful political philosophy during the 1980s. This school of thought promotes individualism, deregulation of economies and labour markets, and small government. A neoliberal government privileges the marketplace, prioritizing private sector or corporate interests at the expense of public interests. Consequently, the economic business model becomes the standard for all government spheres so that privatization of state services was encouraged. Previously ‘untouchable’ public services were privatized according to this new logic; energy, power, water, prisons. In the 1970s, arts and culture were typically supported by government grants and subsidies in order to deflect fears of cultural homogenization. However, culture was also eventually subsumed by neoliberal thinking.

4. Inventive and Cultural Industries

The ‘inventive economy’ is a new and growing concept that links the inventive inclination connected with culture to entrepreneurship, innovation, productivity and economic growth (UNCTAD, 2008). According to the United Nations, creative industries are at the heart of the creative economy. Creative industries has been defined as “the cycles of creation, production and distribution of goods and services that use inventiveness and intellectual capital as most important variables. They encompass a set of knowledge based activities that produce substantial goods and elusive intellectual or creative services with creative content, economic value and market objectives” (UNCTAD, 2008). This concept of creative industries is very similar to what UNESCO has termed cultural industries. According to UNESCO, cultural industries encompass a wide variety of economic activities. Any activity from traditional handmade crafts through to cutting edge digital media is included. “What cultural industries have in common is that they all use creativity, skill and intellectual property to produce products and services with social and cultural meaning”
(UNESCO, 2007) as cited by (Abdi 2010). Regardless of which term is used, a common theme is clear: cultural activities are creative, and this creativity can be harnessed for economic growth.

5. Utilizing Culture for Economic Growth

When promoting culture as a cornerstone of policy is its potential for cross-sectoral economic development, culture positively influences many other parts of the economy, most obviously tourism. To some extent, culture takes on a marketing and advertising role for the national economy, as (for example) indigenous craftwork, music or performance draws the global audience in and encourages ethno tourism. Further, the innovative impulse at the heart of culture becomes the new capital of the creative economy; traditional (ABDI 2010) this imply that the global goods and services emerge from the local indigenous craft that transform into global item which be marketed in the future.

Manufacturing industries are replaced by human capital and thus governments endeavor to encourage and foster creative entrepreneurs. Much African government identifies the significance of creativity when announcing its intention to reinvent its economy through the creative industries. As we transit into an innovation-fuelled economy, the driving force in the next phase of our development will be the imaginative and creative capacity of our people. The new architects of the global economic landscape are those who apply their imagination, creativity and knowledge to generate new ideas and create new value. Multidimensional creativity - artistic and literary creativity, design innovation, business entrepreneurship and technological innovation - will be the new currency of success.

Measuring culture’s role in achieving its twofold dispatch of economic wealth and social unity is difficult, not least due to the fact that the “cultural industries are not yet recognized or defined as a sector in international standards for statistical data collection and analysis” (UNESCO, 2007:). But enthusiastic reports and compelling quantitative figures aver to its economic significance.

6. Fuse Culture into Development

There are two primary ways in which culture is incorporated into development; culture as institution and culture as resource (Sarah Radcliffe and Nina Laurie 2006). They also identify a third category, culture as creativity, but argue that this mode is less understood, and still less pursued in development practice. Culture as institution aims to work with local social networks and indigenous forms of organisation. By invoking familiar organisational structures, it is envisaged that stakeholders will be encouraged to participate in, take ownership of and lead development projects. Local cultural values are thought to be brought to the project, deepening Commitment and therefore positive outcomes. World Bank endorses the inclusion of the developing nation’s culture into aid projects. The World Bank asserts that culture is the means by which aid succeeds, while “the significant constraints to growth and poverty reduction in the Pacific lie in the area of policy and institutions, especially weaknesses of economic and social institutions in many developing nations. To resolve this issue, paper proposes that more effective development strategies need to be put in place that focus on improving the functionality of the relevant institutions: These should be processes that broaden community ownership and participation and enhance the accountability of government, by strengthening the demand for appropriate services and reforms’ processes that involve women and youth more effectively.

Strengthening education, both in general and about governance in particular, seems to be important, as is capacity building for communities, civil society, and governments. Without the appropriate institutions and capable human resources an effective creative economy will not become obvious. Viewing culture as an economic resource, on the other hand, means both tangible and intangible property can be brought to market. Culture as product treats culture “as a set of material objects and distinctive behaviors.

The cultural interpretation was inserted into developmental thinking and it promotes the orientation of culturally distinctive products and services onto the market” (2006:242). Traditional cultural goods and
services become commodities, giving cultural producers an income and a sustainable means to lift themselves out of poverty. This is the ‘creative economy’ that UNESCO supports, where states engaged in the global market vie for advantage by leveraging off their cultural distinctiveness. The key to a successful creative economy, then, is to develop the strengths and assets that are unique to the state, rather than competing in areas where there is little or no advantage (ABDI 2006)

Culture as resource is thought to be an effective economic orientation for developing countries looking for a means to engage in the global economy but lacking in natural resources. Even developed countries with few natural resources are seeking economic salvation through culture; of Singapore, one commentator observes that “the cultivation of the creative economy is even considered necessary for the island-state’s economic survival” (Seng, 2006:1) on the basis that the country has no natural resource and thus is reliant on the information and technology services it provides to a global economy.

### 7. Conclusion

Conclusively, globalization presents dual situation, risks and opportunities for African nations. The risks stalk from the fact that integration into the global economy will aggravate inequality, at least in the short run, and raise the political costs of inequality and the social tensions associated with it. Most importantly, the risk that globalization is going to expedite the rate of the ecologically unsustainable growth in Africa (Rodrik,1999). Arguments for free globalization are founded on the neo-classical economic thinking of infinite growth, such. Overloading (excess growth) may eventually sink the ship. Pareto efficiency - the current criterion of macro-economic health - only ensures that the load is distributed in such a way that the ship sinks optimally. Recent evidence shows that this sinking will start from natural resource dependent economies such as Africa. This is because of both the economic implication of resource depletion and their lack of adequate resources to protect themselves from the rebounds of ecological destruction, such as global warming, acid rain, etc. No doubt, globalization has tremendous potential benefits for Africa and indeed any developing country for that matter. Nothing should suggest otherwise. The challenge is to realize the potential benefits without incurring huge offsetting costs in loss of the culture basis for development and in the increase of inequality and impoverishment of the populace. African governments and policy makers should thus cease to see globalization as an end itself, but as a means to an end. The real end is sustainable well-being for all. To the extent that globalization objectives add value to the achievement of this goal, it is very welcome. But to the extent that it detracts from the well-being objective, policies and developmental goals should be steered away from such aspects of globalization (Jekwu, 1999)

Culture is the ‘fourth pillar of sustainability’ and an essential ingredient in public planning for a healthy and sustainable society (Jon Hawkes 2001). UNESCO regards culture as a “vast untapped” resource for development in the Asia-Pacific region. Pillar 6 of the Asia-Pacific strategy states: Cultural industries are increasingly seen as a tool for economic development, poverty reduction, and the assurance of cultural diversity. In addition, the cultural industries are closely linked to participation in the postindustrial economy and the knowledge based society. Accordingly, there is a new focus on the potential of mainstreaming cultural industries into national development plans as a means of achieving more sustainable development.

Consequently, the development of cultural industries within the Asia-Pacific region is favoured as it fits well within the new development ethic; cultural industries are sustainable, translate into both economic success and social unity through meaningful cultural production, operate best under democratic and inclusive governance and require leadership and participation by the stakeholder

### 8. Recommendations

- African culture should adequately equipped to cope with modern realities.
- African must have harmonized culture and development which support modern purposes.
- Keeping in mind, the culture and development diversity of many African countries, with view of unifying approach.
Establishment of common market, culture and goods and services within countries.

Creation of common policy that harmonize culture and development within African countries.

African leaders should have timely policies review on economic development and cultural marginalization.

Development of ancient craft into modern technology and development of common policies of their acceptability within countries.

References

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