

TOWARDS A NEW WORLD SYSTEM A CULTURAL PERSPECTIVE

It was believed, not so long ago, that the economy was the base, the infrastructure. That is wrong: historians of the "long history" have shown that the decisive element is culture...Without a large cultural transformation, development is doomed to the destiny of ghost towns.

Perez de Cuellar 1

There is mounting evidence to suggest that the world is passing out of an "economic age" and into a "cultural age." As this happens, the spotlight starts to shift from economics and economies to culture and cultures.

One evidence of this is the inability of economics and economies to deal with the host of complex and debilitating problems which has appeared on the global horizon: the environmental crisis; pollution; population growth; resource shortages; a divided and fragmented world; increasing inequalities in income, employment and wealth; the escalation of violence and unrest; the breakdown of traditional societies and identities; and the dehumanization of life.²

Another evidence is the increasingly important role played by culture and cultures in community, regional, national and international development. This is confirmed most conspicuously at the global level by the World Decade for Cultural Development and the World Commission on Culture and Development. Both these developments, and numerous others, confirm the fact that development does not work when the cultural factor is missing.³ Viewed from this perspective, any perception of the world system of the future which does not take culture fully and forcefully into account may be doomed to failure from the outset.

A third evidence, and perhaps the most pervasive and persuasive evidence of all, is the fact that the world has entered a period of profound cultural transformation and change. Not only is everything being turned topsy turvy - values, beliefs, ideas, ideologies and lifestyles - but also more and more scholars are predicting the emergence of an historical period characterized by "the clash of cultures and civilizations."⁴

What is of greatest concern about all these developments is how ill-prepared the world seems to be to deal with them. The systematic marginalization and trivialization of culture and cultures has left humanity in a position where it is ill-equipped to deal with the challenges and opportunities of a cultural age.

Hence the object of the present presentation. It is designed to take **an initial cut** at piecing together a "cultural portrait" of the world system of the future. In order to do this, the presentation is divided into three parts. In part one, consideration is given to the foundations which would have to be laid if the world system was to function according to cultural principles, values and practices. In part two, attention is focused on some of the principal priorities which would be required for future action. And in part three, some thoughts are provided on the pivotal role the cultural community could play in ushering in a cultural age.

FOUNDATIONS FOR THE WORLD SYSTEM OF THE FUTURE

If a viable world system is to be created in the future, it must be erected on proper foundations. Viewed from a cultural perspective, these foundations include:

- O utilization of culture's long and distinctive scholarly tradition**
- O acceptance of the holistic nature of culture and cultures**
- O adoption of a cultural interpretation of history**
- O affirmation of culture's highest, wisest and most enduring values**

Utilization of culture's long and distinctive scholarly tradition is surely the most important pillar on which the world system of the future should be based. For cultural scholars have had a great deal to say which is relevant to the development and functioning of the world system, including the organization of societies and the operations of the state, the nature and purpose of international relations, the relationship

between human beings and the natural environment, the role of the individual in society, and the character of community, regional, national and international development.

No task in piecing together a cultural portrait of the world system of the future may be more difficult than the task of identifying and capitalizing on the works of cultural scholars. The reason for this is clear and unequivocal. Culture has evolved historically through so many different disciplines and fields that it is necessary to scour a variety of fields and disciplines in order to come up with a reasonably comprehensive picture of cultural thought and scholarship down through the ages. Most prominent among these fields and disciplines are anthropology, the arts, philosophy, history, sociology, geography, ecology and biology which have contributed so much to the historical evolution of culture as a concept and as a reality.

While piecing together a picture which is representative of cultural thought and scholarship down through the ages is a risky business and subject to numerous generalizations and qualifications, there would appear to be some common understanding and agreement among most if not all cultural scholars on the following : the holistic nature of culture and cultures; the primacy of values and value systems; the vital importance of the arts, sciences, humanities, education and the cultural industries in the understanding and transmission of culture and cultures; the need for equality, diversity, and identity; the necessity for cross-cultural understanding, dialogue, communication and exchange; the dynamic character of cultural change; the indispensability of cultural balance and striving; the significance of democratization and decentralization; and the inevitability of cultural decline.⁵

If utilization of culture's long and distinctive scholarly tradition is essential in piecing together a cultural portrait of the world system of the future, so is acceptance of the holistic nature of culture and cultures.

Whether it is cultural philosophers like Dilthey who contended that reality is a whole and concluded that the central task is to make humanity aware of the unity and interconnectedness of all expressions of being,⁶ or cultural anthropologists like Benedict, Mead, Linton and others who wrestled with the holistic nature of culture and cultures on the ground,⁷ cultural scholars have been preoccupied with holism and the holistic perspective ever since Edward Burnett Tylor broke with the long tradition of defining culture in terms of the parts and started defining culture as "that **complex whole** which

includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society."⁸ It is a practice that appears to be gaining momentum in the world. Not only are more and more individuals, groups and countries gravitating towards a holistic understanding of culture and cultures, but more and more organizations and institutions like Unesco are embracing this practice as well.⁹

Culture's holistic capacity is needed for a number of reasons. First, it is needed to focus attention on the universe, the world, and the world system **as a whole**. Without this, humanity will progressively lose sight of "the big picture," and with it, the ability to see and deal with the universe, the world, and the world system in unitary rather than divisive terms. Second, it is needed to achieve unity in the world - a world that is presently characterized by division, discord, conflict and confrontation. Third, it is needed to combat fragmentation, compartmentalization and chaos, which are inevitable in a world preoccupied with specialization and the need to break everything into smaller and smaller parts. Finally, it is needed to counteract polarization and the tendency to split all things into opposites. Little wonder more and more scholars and world leaders are calling for a "holistic revolution" to deal with the host of interrelated and interconnected problems which has appeared on the global horizon.¹⁰ For as Rajni Kothari recently observed, "there is a need to restore the comprehensive and holistic perspective that was there and still survives in many cultures but is at the moment submerged."¹¹

When culture is conceived and defined in holistic terms, it possesses the potential to bring about a reinterpretation of history along more authentic, accurate and equitable lines. In order to do this, it is necessary to adopt a **cultural** interpretation of history.

When history is visualized and interpreted from the holistic perspective provided by culture, it is clear that people everywhere in the world have endeavored to create and build "cultures." These cultures are "wholes" in the sense that they are concerned with **all** human activities and not just economic, commercial and technological activities.¹² Viewed in this way, cultures are concerned with the entire way people "see and interpret the world, organize themselves, conduct their affairs, elevate and embellish life, and position themselves in the world."¹³

If the cultural interpretation of history reveals a great deal about the creation and construction of cultures as wholes, it also reveals a great deal about the positive and negative side of human nature. On the one hand, it is possible to point to numerous

cultures **in all parts of the world** and **at every level of activity** which have made strong, vital and enduring contributions to global development and the universal cultural heritage of humankind. It is on this undeniable fact that humanity should seek to build a more equitable and viable world system in the future. On the other hand, however, it is possible to point to numerous cases where cultures have indulged in incredible acts of brutality, bestiality, war, violence, oppression, human rights abuses, terrorism, plundering, and exploitation. Recognition of this fact must also be configured into the cultural equation, since numerous checks, balances, safeguards and countervailing measures will have to be established on the exercise of cultural power if culture and cultures are to play a positive and constructive rather than negative and destructive role in the world.¹⁴

It is impossible to raise issues as profound and fundamental as this without also raising the issues of values. For as Alfred Kroeber and Clyde Kluckhohn contended more than half a century ago:

Values provide the only basis for the fully intelligible comprehension of cultures, because the actual organization of all cultures is primarily in terms of their values. This becomes apparent as soon as one attempts to present the picture of a culture without reference to values.¹⁵

Viewed from the holistic perspective advocated here, all values are cultural values. Economic, social, political, scientific, and religious values are cultural values every bit as much as artistic, humanistic and educational values because they assign priorities to the component parts of cultures and make specific cultural statements of one sort or another.

It is important to emphasize the dynamic nature of values as well as to make a strong distinction between absolute and relative cultural values. Whereas relative cultural values depend very much on the time and circumstances in which they are formulated and are therefore highly temporal and situational in nature, absolute cultural values are universal, eternal, and immutable. While cultural scholars have been in the vanguard of the movement to establish respect and appreciation for relative cultural values,¹⁶ they have likewise recognized the quintessential importance of absolute cultural values. This is because absolute cultural values give people something positive and constructive to aspire to and point at. Surely this is what Takdir Alisjahbana meant when he said,

"culture in the last analysis represents the human aspiration to realize the highest form of life."¹⁷

It is the endeavour to aspire to the highest form of life -- or "cultural striving" -- which represents one of culture's most valuable and worthwhile qualities. For while wisdom may be required to make sensible and informed choices about future courses in planetary civilization and creativity may be required to bring about the new cultural forms, structures and institutions which are essential to the future, it is cultural striving which represents humanity's greatest hope for the future. Without the ability to reach for the highest, wisest, and most enduring culture has to offer, it is difficult to see how humanity will realize its full potential and avoid sinking into an abyss of skepticism, cynicism, fatalism and despair.

What are culture's highest, wisest and most enduring values? According to numerous scholars and institutions like Unesco, these values are: the thirst for knowledge, wisdom, beauty and truth; the pursuit of excellence, perfection and creativity; the importance of justice, equality, access and participation; the need for order, stability, diversity, caring and sharing; respect for the rights and traditions of others; and the search for the sublime.¹⁸ While these are not the only values with which culture is concerned, adherence to them is essential because values such as these illuminate the path for the future and tend to take the needs and rights of human beings, other species, the natural environment and future generations into account.

When affirmation of culture's highest, wisest, noblest and most enduring values is coupled with acceptance of the holistic nature of culture and cultures, adoption of a cultural interpretation of history and utilization of culture's long and distinctive scholarly tradition, the challenge of the future is clear. It is:

to make culture and cultures the centrepiece of the world system of the future but do so in such a way that it is in accordance with culture's highest, wisest and most enduring values rather than basest and crudest practices.

PRIORITIES FOR FUTURE ACTION

Numerous priorities will have to be established if culture and cultures are to become the centerpiece of the world system of the future and this system is to be designed and developed in accordance with culture's highest, wisest and most enduring values. Among the most important of these priorities are:

- O creation of one world**
- O development of a constellation of diverse and dynamic cultures**
- O realization of a revolution in intercultural relations**
- O commitment to cultural education**
- O fulfillment of people's cultural needs, rights and responsibilities**

There is probably no greater need at the present time than the need to create "one world." Culture has contained within it the seeds to achieve this. For when culture is conceived and defined as a whole rather than as a part of a whole, it possesses the potential to visualize and deal with the world in unitary terms.

Many practical benefits could accrue from the creation of one world based on culture's holistic capacity.

In the first place, it would be possible to bring an end to the practice of dividing the world into "a developed component" and "a developing component" as well as the use of such derogatory terms as "First World," "Second World" and "Third World" because economic and technological criteria would no longer be used to rank countries and create an international pecking order in the world. For when the world is viewed from a cultural rather than economic or technological perspective, all countries are clearly "developing countries" because they are all struggling to make improvements in the artistic, social, scientific, spiritual, environmental, educational, political, economic and technological components which comprise them.¹⁹ As such, all countries are in exactly the same

developmental boat; they are merely taking different paths and routes depending on their circumstances and needs.

In the second place, it would be possible to increase the capacity for international cooperation and collaboration. Such cooperation and collaboration is essential in a world characterized by **transnational** problems requiring **transnational** solutions. The great Indian poet and sage, Rabindranath Tagore, gave us an inkling of what such a world might look like when he said, "we must prepare the field for the cooperation of all the cultures of the world where all will give and take from each other. This is the keynote of the coming age." Arnold Toynbee echoed these sentiments when he said the challenge of the future is for cultures and peoples to learn how to coexist and mutually enrich and fructify themselves.²⁰

Finally, and perhaps most importantly of all, it would be possible to build a world based on caring and sharing rather than on competition, hoarding and exploitation. Clearly caring and sharing are imperative in the world if foreign aid and assistance is to be increased as a percentage of gross national product, access to the universal fund of cultural achievements and technological acumen is to be enhanced, the terms of trade and debt loads are to be renegotiated on a more equitable basis, employment, income and resources are to be shared more liberally and broadly, and much more effective use is to be made of the achievements, assets and abilities which all cultures possess in abundance.

What is steadily unfolding here is the portrait of one world based on the principles of unity, holism, caring, sharing, cooperation and collaboration. Within such a world, it is possible to visualize a constellation of diverse and dynamic cultures - group, community, regional, national and international - each with different skills and abilities to contribute to global development and world progress. Possibly it is this kind of world that Nada Svob-Dokic had in mind when she said, "the systematic interpretation of culture brings us close to the thesis that global development is in reality the development of cultures and civilizations."²¹

In order to function effectively in this kind of world, it would be necessary for cultures to be comprehensive, coherent, cohesive, humane, properly contexted in the natural and historical environment, and sovereign over their own affairs.²² Not only would they have to struggle constantly to make fundamental improvements in all components of their cultural life - artistic, social, religious, spiritual, scientific,

educational, environmental and political as well as economic and technological - but also they would have to strive simultaneously to achieve harmonious and synergistic relationships between and among these components.

This will not be possible without cultivation of the capacity for "cultural balance" to the fullest possible extent. For as Johan Huizinga so convincingly argued, "the realities of economic life, of power, of technology, of everything conducive to man's material well-being, must be balanced by strongly developed spiritual, intellectual, moral and aesthetic values."²³ Not only do developments in these latter areas provide the perfect complement - and counterpoise - to economic, technological and political developments, but also they provide strong indications of the health, vitality, strength and sustainability of cultures as well as the shape of things to come.²⁴

Shifting to one world based on a constellation of diverse and dynamic cultures could have a profound effect on future courses in planetary civilization. On the one hand, it could substantially increase the capacity for equality, creativity, fulfillment and enrichment since the value, worth, integrity and identity of every culture and every person would be clearly established. On the other hand, it could significantly increase the potential for conflict, confrontation, violence and unrest if appropriate precautions were not taken to prevent it.

What are these precautions? In a world where an increasing number of cultures are drawing into themselves in order to protect themselves from the uncertainties, insecurities and instabilities of a fragmented and chaotic global situation, nothing less than a revolution in intercultural relations will suffice to head off the impending crisis. It is a revolution based on the need for much more domestic and international dialogue, communication and exchange among all the diverse cultures and peoples of the world. Mircea Malitza, the Romanian scholar and statesman, foresaw this need when he stated:

Cultures in watertight compartments are doomed to oblivion. Dialogue is essential. The choice between the development of a national culture and an increase in exchanges with the outside world is a false one. Interdependence cannot be denied. The cultures which have blossomed are those which have had the advantage of innumerable influences, received and transmitted in accordance with a process of unceasing

What is true at the international level is equally true at the individual, institutional, group, community, regional and national level. In a world where populations are becoming increasingly pluralistic, multicultural and multiracial in character, nothing less than a revolution in intercultural relations at the individual, institutional, group, community, regional and national level will suffice to bring about those changes in attitudes, behavioural characteristics, values and outlooks on life which are needed to mitigate against increased cultural tension, conflict and confrontation. Mahatma Gandhi's words are prophetic in this respect: "I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible, but I refuse to be blown off my feet by any one of them."

It is difficult to see how a revolution in intercultural relations can take place without fundamental improvements in cultural education. For cultural education helps people to function effectively in their own culture, as well as to understand and appreciate the strengths and shortcomings of their own culture and the cultures of others.

Viewed from this perspective, the lack of time, attention and resources devoted to cultural education in the majority of educational jurisdictions in the world must be viewed as a cause for concern. For it is difficult to see how the capacity for cultural understanding, communication, harmony and peace will be cultivated properly and people will learn to benefit from values, worldviews, concepts of space and time and methods of ordering reality which are different from their own without fundamental improvements in cultural education in the fullest and most complete sense of the term.

The arts, artists, and cultural industries of publishing, radio, television, film, recording, video and the like have a quintessential role to play in this regard. Since cultures cannot be known in their totality because of their vastness, variety and complexity, they can only be known through myths, metaphors, symbols, similes, anomalies, analogies and allegories which communicate vital information about the whole through an overemphasis or dramatization of the parts. Through their "capacity for portraiture" as Robert Redfield called it,²⁶ as well as through their ability to abstract from nature those parts which "stand for the whole" as Edward Hall described it,²⁷ the arts, artists and the cultural industries are able to communicate a vast amount of information,

insight and understanding about cultures which cannot be communicated at all or cannot be communicated nearly as effectively in any other way.

There is one final priority which must be addressed since it is of such singular significance to the future. It has to do with fulfillment of people's cultural needs, rights and responsibilities.

Biserka Cvjeticanin signalled the vital importance of this when she talked about the opposing forces of globalization and localization and the impact this is having on people, cultures and communities everywhere in the world:

The trend towards globalization...has triggered an opposite process, that of "localization," with different cultures asserting cultural pluralism and diversity rooted in local cultural traditions. In contradistinction to cultural universalism, we now witness a return to individual cultures, traditions and values. There is a constant tension between these two phenomena, universal and particular.²⁸

More and more people are recognizing that it is "localization" in general - and the quality of life in neighbourhoods, communities and regions in particular - which is the decisive factor in life. If regions, communities and neighbourhoods lack a balanced and diversified array of cultural resources and reasonable access to these resources, no amount of national and international development will make up the difference. For it is through regional, community and neighbourhood development in general - and the democratization and decentralization of cultural resources, institutions and opportunities in particular - that people learn to cope with the consequences of globalization, the creation of larger and larger trading blocks, the oppressiveness of the marketplace, the emergence of economic and political superstates, and the concentration of financial, industrial, technological and communications power in fewer and fewer hands.²⁹ Is it any wonder that there has been a rapid proliferation in recent years of grass roots movements aimed at restoring people's individual and collective identity, solidarity, and control over the decision-making processes affecting their lives?

Of utmost importance here is the question of people's cultural needs. Every person has a diversity of cultural needs which must be attended to if they are to function effectively in the specific cultural context in which they are situated. These needs - such

as the need to breathe, eat, belong, bond, communicate, create, reflect, love, develop and survive - co-exist at one and the same time and form a cosmic constellation. A group of scholars and world leaders assembled by the Kapur Surya Foundation in Delhi recently to examine crucial issues in culture and development underlined the fundamental importance of ensuring fulfillment of people's cultural needs:

Development must assure the satisfaction of the minimum basic needs for food, habitat, health, education and employment and the quest for inner peace and self realization. This can only be achieved if we can cultivate need-based as against desire-based lifestyles which are not superficial or self indulgent and are non destructive of the environment and other cultures. These must be frugal in means and rich in ends and not beyond the reach of increasing numbers of citizens. While being equitable, development must not sacrifice initiative and excellence but be ecologically responsible, economically viable, cumulative, life enhancing, culture specific and culturally sensitive.³⁰

It is impossible to deal with people's cultural needs without taking people's cultural rights and responsibilities into account. On the one hand, this means recognizing the fact that every person has a variety of cultural rights - such as the right to work, to life, to social security, to education, to recreation and to renewal - which must be attended to in accordance with the resources and capabilities of every culture and the Universal Declaration of Human Rights. On the other hand, it means recognizing that every person has certain cultural responsibilities to execute in return. Included among these responsibilities, in addition to countless others, are: acquisition of the skills, tools, knowledge, experience and expertise which is needed to function effectively in a culture and make a constructive contribution to cultural life; participation in the cultural life of the community as a citizen, creator, consumer, expediter, producer, spectator and audience member; respect for the cultural rights, freedoms, privileges, values and beliefs of others; and especially respect for the natural environment, the fragile nature of local, regional, national and international eco-systems, and the needs and interests of other species. John Kennedy summed up the question of people's cultural responsibilities best when he said, "ask not what your country can do for you, but what you can do for your country." For culture is every citizen's business; every citizen has a valuable contribution to make to it as well as a fundamental stake in it.

THE ROLE OF THE CULTURAL COMMUNITY

If the complex problems and challenges which confront the world at present are to be effectively addressed and humanity is to go fruitfully into the future, the cultural community will have to play a leadership role.

The key to executing this role lies in making culture and cultures powerful forces in individual, institutional, community, regional, national and international affairs. Nowhere is this more essential - or more difficult - than in the major pentagons of power throughout the world.

If the cultural community is to be successful in playing a leadership role in this regard in the future, it will be necessary to convince people, politicians, world leaders, executives, civic servants, governments, corporations, media agencies, educational institutions and national and international organizations like the United Nations, the World Bank, the International Monetary Fund and the Organization for Economic Cooperation and Development that there is a new reality taking hold in the world. It is reality based more on culture and cultures than on economics and economies because culture and cultures are wholes whereas economics and economies are parts of wholes. Presumably this is why Eleonora Barbieri Masini concluded following an intensive examination of many cultures throughout the world that "culture in the future is the crux of the future."³¹

If culture and cultures are to be accorded a status and stature at the centre of the world system of the future and cultural qualities like holism, unity, excellence, creativity, communication, caring, sharing, balance and striving are to make meaningful contributions to global progress and the creation of a better world, the cultural community will have to become much more comprehensive and cohesive. This will not be possible without organizations like Unesco, the Council of Europe, Culturelink, the South-North Network Cultures and Development, Tranet, the Intercultural Institute of Montreal and numerous others³² which possess the communications networks, multidisciplinary linkages and bonding mechanisms which are needed to convert the cultural community into a vital and consolidated force. Without this, the cultural community will remain fragmented, disconnected and isolated, and will never be able to make a sustained and

systematic contribution to the realization of a more just, human, humane and equitable world.

If such a world is to become a reality, much more thought and attention will have to be given to the theoretical and practical tradition and historical and contemporary base on which the cultural community predicates its case. On the one hand, this means digging deeply into the rich soil of culture and cultures as well as the works of anthropologists like Kroeber, Boas, Benedict, Mead, Hall and Linton, historians like Burckhardt, Spengler, Toynbee, Huizinga, Lamprecht, Mumford, Williams and Ki-Zerbo, sociologists like Sorokin, Weber, Mannheim, and Masini, philosophers like Voltaire, Herder, Arnold, Goethe and Alisjahbana, artists like Eliot, Tagore, Senghor, Hesse, Malraux and Paz, and developmental theorists like Soedjatmoko, Braisted, Girard, Mazrui, Nettleford, Nanzer, Nandi and Kothari in order to identify those thoughts, ideas, insights, and experiences which are most germane to humanity and the world system of the future. On the other hand, it means creating the rationales, worldviews, quantitative and qualitative arguments, factual documentation, reports and publications which are necessary to convince people and institutions in all parts of the world that culture and cultures hold the key to human survival, environmental sustainability and global harmony in the future. Ultimately this is what entrance into a cultural age and viewing the world system from a cultural perspective are all about.

ENDNOTES

1. Javier Perez de Cuellar, **Address to the Inaugural Session of the Third Meeting of the World Commission on Culture and Development**, San Jose, Costa Rica, February 22, 1994, page 1.
2. D. Paul Schafer, "Cultures and Economies: Irresistible Forces Encounter Immovable Objects," **Futures: The Journal of Forecasting, Planning and Policy**, Volume 26, Number 8, October 1994, pages 830-845.
3. D. Paul Schafer, **The Challenge of Cultural Development** (Markham, World Culture Project, 1994).

4. See, for example, Samuel Huntington, "The Clash of Civilizations," **Foreign Affairs**, Summer, 1993, pages 22-49.
5. There is ample evidence of these areas of common understanding and agreement in the works of anthropologists like Kroeber, Boas, Benedict, Mead, Hall, Linton and others, historians like Burckhardt, Spengler, Toynbee, Huizinga, Guizot, Lamprecht, Mumford, William, Ki-Zerbo and others, sociologists like Sorokin, Weber, Mannheim, Masini, Canclini and others, philosophers like Voltaire, Herder, Arnold, Dilthey, Goethe, Alisjahbana and others, artists like Eliot, Tagore, Senghor, Paz, Hesse and others, and development theorists like Soedjatmoko, Girard, Mazrui, Nettleford, Nanzer, Nandi, Kothari and others. These areas of common understanding and agreement are the result of many centuries of intensive study, debate, discussion and research by cultural scholars.
6. H. R. Rickman, **Wilhelm Dilthey: Pioneer of the Human Studies** (London, University of California Press, 1979), page 11.
7. See, for example, Ruth Benedict, **Patterns of Culture** (London, Routledge and Kegan Paul Ltd., 1963); Margaret Mead, **Letters from the Field 1925-1975** (New York, Harper and Row, Publishers, 1977); and Ralph Linton, **The Tree of Culture** (New York, Alfred A. Knopf, 1955).
8. Edward Burnett Tylor, **The Origins of Culture** (New York, Harper and Row, 1958), page 1 (emphasis mine).
9. Unesco, **Mexico City Declaration on Cultural Policies** (Paris, Unesco, 1982). According to the Declaration, culture should be viewed today as "the whole collection of distinctive traits, spiritual and material, intellectual and affective, which characterize a society or social group. It comprises, besides arts and letters, modes of life, human rights, value systems, traditions and beliefs."
10. Fritjof Capra, **The Turning Point: Science, Society and the Rising Culture**. (New York, Simon and Schuster, 1982).
11. Rajni Kothari, "The Cultural Roots of Another Development," **Development: Journal of the Society for International Development**, 3/4, 1981, (Rome, Society of International Development, 1981), page 82.

12. Karl J. Weintraub, **Visions of Culture: Voltaire, Guizot, Burckhardt, Lamprecht, Huizinga, Ortega y Gasset** (Chicago and London, University of Chicago Press, 1966). Much of the debate over whether people have struggled to build "cultures" or "economies" depends on whether a cultural or economic approach is taken to the interpretation of history. Since interpretation of history play such a crucial role in shaping human actions in the present and preparations in the future, much more discussion and debate needs to take place on whether the economic interpretation of history, the cultural interpretation of history, or some other interpretation of history is the most appropriate interpretation of history to carry forward into the future. The central thesis of this presentation is that the cultural interpretation of history is most appropriate because it provides a broader, deeper, and more accurate and authentic way of looking at the process of historical evolution and human development over the centuries.

13. D Paul Schafer, "The Evolution and Character of The Concept of Culture," **World Futures**, 38 (4), 1993, pages 225-254.

14. Most of these checks, balances, safeguards and countervailing measures have to do with ensuring that governments and politicians in general, and authoritarian and dictatorial rulers in particular, do not interfere with cultural processes and products. The arts and cultural communities have played a seminal role here by developing administrative models, funding mechanisms and democratized and decentralized cultural agencies at arm's length from government and the political process. See Harry Hillman-Chartrand, **The Arm's Length Principle and the Arts: An International Perspective; Past, Present and Future** (Ottawa, Canada Council, 1985). Much more extensive use could be made of these models, mechanisms, agencies and the arm's length principle by applying them to other sectors and segments of society.

15. Alfred Kroeber and Clyde Kluckhohn, **Culture: A Critical Review of Concepts and Definitions** (New York, Vintage Books, 1952), pages 173 and 338-340.

16. See, for example, Melville J. Herskovits, (F. Herskovits, ed.), **Cultural Relativism: Perspectives in Cultural Pluralism** (New York, Random House, 1972).

17. S. Takdir Alisjahbana, **Values as Integrating Forces in Personality, Society and Culture** (Kuala Lumpur, University of Malaya Press, 1966), page 228.

18. See the publications and works of Unesco, the Council of Europe, other national and international cultural organizations, and successive generations of cultural scholars.

19. D. Paul Schafer, "Culture and the New World Order," **Proceedings of the Conference on The New International Economic Order: Philosophical Basis and Socio-Cultural Implications**. (Vienna, International Progress Organization, 1980).

20. Arnold Toynbee, **A Study of History** (New York, Weathervane Books, 1979). There are numerous examples in the arts, sciences, communications, medicine, education, business and the media where international cooperation and collaboration has produced results which simply could not have been achieved in any other way. Such results come from the creative energy and synergy which derives from bringing people together who have vastly different cultural backgrounds and experiences, and therefore very diverse worldviews, perceptions, thought-processes, ideas, values and beliefs.

21. Nada Svob-Dokic, "Culture as a System: Identity, Development and Communications," **Razvoj/Development International** VI, 2-3, 1991 (Zagreb, Institute for Development and International Relations, 1991), page 299.

22. D. Paul Schafer, **The Challenge of Cultural Development** (Markham, World Culture Project, 1994) pages 40-56. Properly contexting cultures in the natural and historical environment and achieving and maintaining cultural sovereignty are essential if cultures are to come to grips with the positive and negative sides of their histories, work out suitable and sustainable relationships with other cultures and the specific ecological milieu in which they are situated, and become masters in their own home.

23. Karl Weintraub, **Visions of Culture**, op.cit., reference 12, page 216.

24. See, for example, Alfred Kroeber, **Configurations of Culture Growth** (Berkeley and Los Angeles, University of California Press, 1969); Pitirim Sorokin, **Social and Cultural Dynamics: A Study of Change in Major Systems of Art, Truth, Ethics, Law and Social Relationships** (Boston, Extending Horizon Books-Porter Sargent Publisher, 1957); Edward Hall, **The Hidden Dimension** (Garden City, Doubleday, 1966); Robert Redfield, **The Little Community: Viewpoints for the Study of the Human Whole** (Chicago, The University of Chicago Press, 1972); S. Takdir Alisjahbana, **Socio-**

Cultural Creativity in the Converging and Restructuring Process of the New Emerging World (Jakarta, P.T. Diam Rakyat, Pulo Gadung, 1983); and W. M. Flinders Petrie, **The Revolutions in Civilizations** (London and New York, Harper and Brothers, 1971).

25. Mircea Malitza, "Culture and the New Order: A Pattern of Integration," **Cultures**, Volume III, No.4, 1976 (Paris, The Unesco Press and la Baconniere, 1976), page 102.

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31. Eleonora Barbieri Masini, **The Futures of Culture: Meeting of the Working Group on the Futures of Culture**, Paris 9-10, January 1990, Volume I (Paris, Unesco, 1992), page 6. The activities and publications of Unesco's "Futures of Culture Project" are very timely and valuable in this regard. Also see, **The Futures of Culture: The Prospects for Africa and Latin America**, Volume II (Paris, Unesco, 1992); and **The Futures of Asian Cultures, Perspectives on Asia's Futures III** (Bangkok, Unesco Principal Regional Office for Asia and the Pacific, 1993).

32. For a more detailed list of such organizations, see Culturelink's **Directory of Institutions and Databases in the Field of Cultural Development** (Zagreb, IRMO/Culturelink, 1995).

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