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Evaluating Social Consequences of Social Changes in the Third World Countries

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EVALUATING SOCIAL CONSEQUENCES OF SOCIAL CHANGES IN THE THIRD WORLD COUNTRIES

BY

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"EVALUATING SOCIAL CONSEQUENCES OF SOCIAL CHANGES IN THE THIRD WORLD"

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Evaluating Social Consequences of Social Change in the Third World

1. Social Changes in Third World Cultures

Social changes in The World are very often results of intentional attempts from politicians, researchers and development agents from outside the area.

The evaluation of the consequences of such social changes can be based on many different criteria. Usually, however, the criteria are equal to the aims of the intentional attempts for the social change. One may argue that the evaluation of the consequences of social changes should not be based on anything coming from outside the society in change, and one may say that the only right criteria for evaluating social changes are that of the relevant values in the society in change. Or put in other world the evaluation of the consequences of social changes in the Third World must be based on the relevant values of the culture in the involved Third World Countries.

But what do I mean with the concepts of "Culture"?

Let me start with a short story from one of my stays in the beginning of the 1970-ties in Greenland. I was talking with a Danish kindergarten teacher, who had been managing a kindergarten in Nuuk, Godthåb for a number of years. She had not only been in charge of the daily management of the kindergarten but also in charge of the education of young Greenlandic girls, who want to become kindergarten teachers. She told me that as the years went by she became more and more doubtful as to what she was teaching the young Greenlandic girls. She expressed it in the following way: "... what do I know about the future society of which they are going to be active members?". She told me that because of her own doubtfulness she had concentrated her attention more and more on teaching the administrative part of the educational work, leaving it to the young girls themselves to find out how to work with the children. One matter, however, she was sure of being teaching in the right way and that was her teaching of the young Greenlandic girls to teach the Greenlandic children to be non-violent. In doing so, my friend, the kindergarten teacher, found herself on solid ground!

She found herself on solid ground until one day when she experienced the following incident:

A young mother, let us call her Marianne, came to the kindergarten to pick up her 4-years-old son, Pavia. When they were ready to leave, Pavia did not wanted to go and instead he wanted Marianne to stay together with him in the kindergarten. He stamped with rage and was very quarrelsome. I guess most parents can recall situations like this. On the one side they want to go but on the other side they do not want to go away together with a screaming and yelling kid. So, Marianne did what many other mothers had done before her. She turned around and started to walk saying: "Now, I am leaving, Pavia, you can join me if you want!". Marianne surely thought that Pavia would then follow her all by himself.

But what happened?

Pavia took up a small stone from the ground and throw it after his mother, whose back he hit. Now the kindergarten teacher thought that Pavia had gone far beyond all reasonable limits, and she expected him to be in real troubles.

But on the contrary!

Marianne turned around again and run towards Pavia with a great smile on her face and wide open arms. "Whaw!" she said to Pavia, "How clever you are! You hit me from such a long distance and by the first throw! That is really good. Now, we will go home to Daddy and tell him how good you are! and I am sure he will be very happy to hear about that". The idyll was restored and Marianne and Pavia went cheerly home to tell Daddy about Pavia's wonderful throw.

So much about Marianne and Pavia. But my friend, the kindergarten teacher was amazed. She just stood there and gaped, she told me, even more doubtful than ever about what to teach young Greenlandic girls, who want to be a kindergarten teacher.

It is obvious that the two women, the mother and the kindergarten teacher understood the incident different. And it seem also obvious that the reasons for that have to be found in the differences of their cultural backgrounds.

Marianne belongs to a culture where hunting is considered to be most important, even in modern time. In her culture the first bag of a small boy is celebrated as one of the greatest days in his life. Because of that all practicing in hunting - in hitting a target - is considered as most valuable; even though if such practicing is resulting in a small stone hitting a mothers back, thrown by her own son! In Marianne's opinion, therefore, the throw was a sign of good personal development for Pavia.

In the opinion of the kindergarten teacher, however, the throw was a sign of growing violence, and a sign of a wrong direction in the personal development of Pavia. Therefore, she had to dissociate herself from the throw in her evaluation.

Two different evaluations of the same little stone throwing. Two different opinions of the same behaviour which can only be understood by trying to look into the different cultural backgrounds of the two women.

By educating young girls to be the Greenlandic kindergarten teachers of tomorrow, my friend was active involved in the development of Greenland. As such she was involved in an intercultural cooperation in which people, based on their own individual cultural background, are engaged in the same actions or in the same process of evaluation.

All politicians, researchers and development agents coming from outside the Third World, are in the same way involved in intercultural cooperation. They are, therefore, facing the same kind of problems in the intercultural communication as mentioned above.

The aim of such intercultural cooperation can, of cause, be manifold, but for a deeper analysis and understanding it will be appropriate to distinguish between the following two types of aims:

1.   **The Wish of Achieving Approximately, Value-free, Cultural Understanding, and**
2.   **The Wish of Carrying Through Intentional, Cultural Influence.**

By **approximately, value-free cultural understanding** I mean a situation where a person in one way or another has achieved a certain degree of knowledge and understanding of a culture different from that of his own **and** that he has achieved this knowledge without having any intention of misjudging or condemning the other culture, or without having any intention of being actively involved in changes of any kind in that culture.

A cultural knowledge of his kind might be achieved in many different ways. For practical purpose, however, these many different ways may be grouped into two main groups of different principles. The first group includes all the ways in which people achieved cultural knowledge by living in another culture for a long period of time. People doing so might be married into another culture, they might be businessmen or diplomats settled down in another culture, they might be immigrants or refugees. The second group includes all those people, who intentionally have achieved cultural knowledge, or who are in the process of doing so, by an actively, intentional effort only with the aim in view, of achieving an approximately, value-free, cultural understanding.

By **intentional cultural influence** I mean a situation where a person deliberately try to influence another culture in such a way that cultural changes take place in a wanted direction.

An intentional cultural influence might be based on an approximately, value-free, cultural understanding, of cause, in the same way as the two types of intercultural cooperations may often go hand in hand in the practical world. The distinction between the two types of intercultural cooperation, therefore, might seem more academic than practical, as most intercultural cooperation includes elements of both types. The distinction **is** important, however, also for practical purpose, as people involved in intercultural cooperation, in their evaluation of this cooperation, always will face a number of ethical dilemma - or rather they ought to face such dilemma - accordingly to the degree of intentional influences in the actual cultural cooperation.

In chapter three in his article I will discuss these dilemmas more deeply, but before that I will present a theoretical framework of the concept of culture - a kind of a theoretical model of

culture - in order to create a better understanding of this complex concept, and thereby a better background for the discussion of the ethical dilemmas.

2.   The Concept of Culture and the Three Cultural Dimensions

The concept of **culture** happen to be one of the most recondite concept in social sciences. Even though - or perhaps of that reason, maybe - this concept is one of the most attractive concepts for discussions among social scientists. And scientists from many different branches of sciences have been involved in these discussions. The reason why it is so, might be because of the fact that culture is something which concerns us all. We are all part of a culture. Consciously or unconsciously we all try to preserve our own culture at the same time as we are engaged in changing it. Culture is something which makes us confident, which create a feeling of solidarity with somebody and distinguish us from others. Culture, however, is also something which controls our way of life in the same way as other cultures control other peoples way of life.

If somebody wants to understand the world of today he can not evade the concept of culture. If you want to understand the Middle East, if you want to understand what is going on in the former Soviet Union, or if you want to understand the situation in the Third World, then you have to deal with the concept of culture.

One, therefore, has to understand what is meant by the concept of culture when dealing with social development across international boundary.

To me culture has something to do with
> **".... the view of life and the values, norms and actual behaviour - as well as the material and immaterial production resulting from these - which man takes over from the generation before him, and which he tries to pass on to the next generations, eventually in a modified form; and which in one way or another distinct him from people belonging to another culture".**

Culture is by definition made by human beings. In a way culture is a kind of contrast to **nature**. However, this contrast between culture and nature is not that simple as it might look

like. First of all the distinction between what is belonging to culture and what is belonging to nature in itself is a production of the culture in view. In many cultures, e.g. in many cultures in the Third World, in the American Prairie and in the India JAINI-culture, the nature and the human beings form an integrated unity, and both nature and man has to be treated with the same extent of respect and consideration. In other cultures, however, e.g. in the modern industrial cultures, the distinction between what is to be considered as nature and what is to be considered as culture is more unambiguous. Nature in these cultures is by and large to be considered as something only existing for the benefit of man, and as something man can utilize in the way he wants, and in a way that fits his own values.

In this way the distinction between nature and culture in itself is a result of the culture in consideration. The distinction, in a way, is a part of the view of life or a part of the world order of each of the individual cultures.

Secondly, the borderline between what is manmade and what is not, are fluid as a result of the new technology. When man can create new plants and new kind of animals by genetic splicing, will these plants and these animals then be a part of nature or are they rather to be considered as a kind of materialistic production, and therefore a part of the culture? Similar when man to a certain extent can manipulate the climate, do we then have to consider the climate as a part of nature or as a result of the culture? And what about mankind itself? When surgeons can now change hearts, kidneys and many other things inside the human body, do the human body then has to be considered as a part of nature or as a result of the culture in which he lives?

From the above one can easily understand how difficult it is to distinguish between nature and culture, and how such differentiation in itself is a cultural production. In spite of that, however, I will uphold a kind of abstract differentiation between what is manmade and what is not - between what is nature and what is culture!

The concept of culture, in my opinion, can be understood by the means of three dimensions. **The horizontal dimension, the vertical dimension and the time dimension.** In the following I will discuss these three dimensions as well as the relation between them.

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a. The Horizontal Dimension

The possibility of survival for all living beings either as individuals or as species is depending on the relationship between their own fundamental biological needs such as need for food, need for protection against the actual climatic conditions, need for being able to bring up new generations, etc. etc.) and the conditions offered to them by the nature surrounding them. This also apply to all human beings.

If two or more human beings are together at the same time in the same nature, they will enter into a kind of **joint action** in their efforts of fulfilling their needs. They will do this, not necessarily in a kind of social **cooperation**, as one part might very well suppress and exploit the other part, but in some kind of joint action. The actual ways of fulfilling the fundamental needs as well at the actual ways of organizing the joint action might vary over time as well as from place to place - even though the natural conditions might be equal. It might vary form one group of individuals to another - or from one culture to another.

At the same time as one might observe a variety of ways in which the individuals will try to fulfil their fundamental needs in various cultures, on might also observe a certain kind of patterns in the various tasks and functions dealt with in the various joint actions - or in the various **cultural segments**, as these tasks and functions will be called in this article. From my experiences with empirical studies in India, Western Samoa and Greenland I find it meaningful to distinguish between 8 different kind of cultural segments. These 8 segments can all be found in all cultures, even though each of them might manifest itself in different ways in the various cultures, in the same way as the relations between the segments will differ in many ways in the various cultures.

The 8 segments are equal important elements in all cultures and they are all equal necessary for the understanding of any culture, even though each of them might play a more or less dominating role in various cultural analyses. The 8 segments constitute **the Horizontal Dimension of the Culture** - horizontal because they are all manifesting themselves at the same level of the culture.
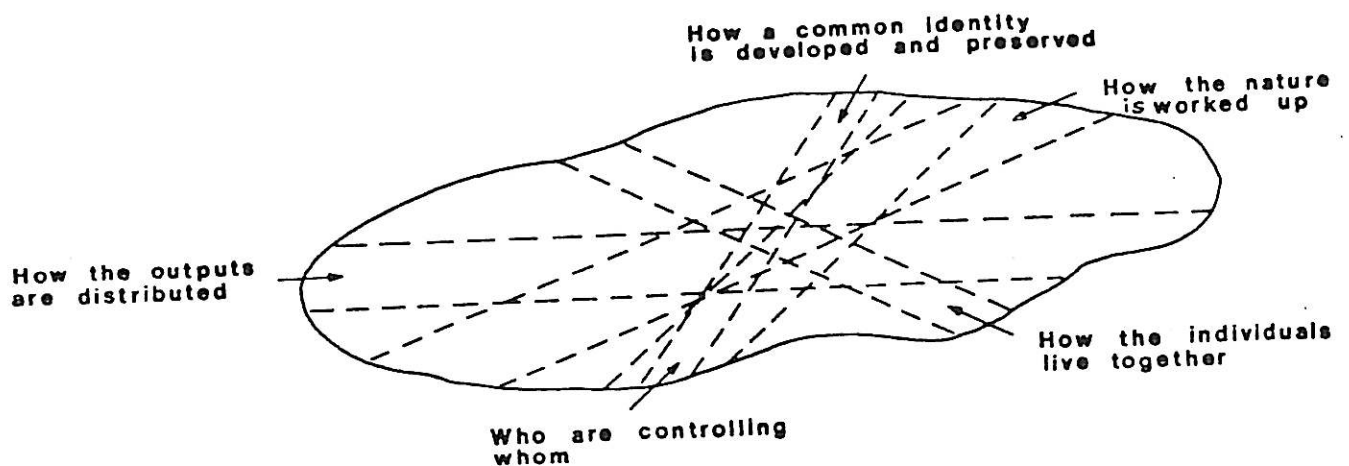
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The 8 segments can be described in the following way:

1. How the nature is worked up (technology)
2. How the outputs are distributed (economical institutions)
3. How the individuals live together (social institutions)
4. Who are controlling whom (political institutions)
5. How knowledge, ideas and values are disseminated among individuals and groups (language and communication).
6. How the individuals as well as the unity are integrated, kept up and developed (reproduction, socialization and educational, and health institutions).
7. How a common identity is developed and preserved (ideology).
8. How the ideas about life and death as well as the relations between nature and man, and between man and man have manifested itself in customs, rituals etc. (religious institutions).

The 8 cultural segments as a whole cover all aspects of the concept of culture. In a way they actually constitute the culture in the same way as they are present in all cultures. In the abstract model of culture, therefore, they are equal, in the sense that none of them can be left out for a total understanding of a culture.

In practice, however, and in connection with a specific, empirical, cultural analysis, one or more - but usually not all -of the 8 segments might be in focus, if not the only one. It is so whether the aim of the analysis is to achieve a value-free, cultural understanding, or to carry through intentional cultural influence.

Fig. 1. The Horizontal Dimension of Culture

How a common identity is developed and preserved

How the nature is worked up

How the outputs are distributed

How the individuals live together

Who are controlling whom

b. The Vertical Dimension

Meeting foreign cultures some immediate sense impressions will push more forward than others, and thereby create a kind of first-hand picture of the observed culture. Actual behaviour, clothing and various kind of existing products will form the basis for such first-hand pictures. Soon after, however, the underlying norms of morality and social structure, more difficult to observe, will stand out and in many ways introduce light and shade into these first-hand pictures of the culture. For these reasons not all observations are of equal importance for a deeper understanding of the culture. Some of them, especially the immediate visible culture trait are, perhaps, only an expression of - or a symptom of - the more deeper culture trait such as attitude and values. It will therefore be meaningful to talk about a hierarchy of observation - a vertical dimension - in which a deeper penetration from the "Observed Behaviour" to the "Fundamental Philosophy of Life" will create a continuously deeper understanding of the considered culture.

It has been meaningful to me to work with six different levels of culture knowing very well that this stratification is based on an estimation. Three of these levels belongs to the more visible part of the culture - the manifest culture - whereas the tree others and more deeper levels form the more hidden but also more fundamental core-culture.

The six levels of culture to be described below are the following:
1.   The level of immediate experienced symptoms.
2.   The level of difficult observed structures.
3.   The level of steering moral and norms.
4.   The level of partial legitimating values.
5.   The level of general accepted highest values.
6.   The fundamental philosophy of life.

The level of immediate experienced symptoms is where the individual culture vary most glaring from other cultures. People from different cultures behave differently, they sit differently, they dress themselves differently, the treat each other differently, and they sing and play different kind of music. Their myths and stories are different even though one might

often find many similarities, because of the facts that they all try to find answers to the same kind of questions. But first and foremost they speak and write different languages.

What can be seen and what can be heard, therefore, will very often form the criteria for the borderline between various cultures. Large similarities between the immediate experienced symptoms in different cultures might, however, very well cover big and crucial differences in the core-culture just as differences in the observed behaviour might cover similarities in the core-cultures.

How important it might be to study the behaviour as well as the material and immaterial products of another culture in order to be able to communicate with people from that culture; it is equal important to realise the superficial character of these immediate experienced symptoms. They are in a sense important cultural elements in itself as they form the important link between the people in the observed culture; in the same way as they are symptoms and visible manifestations of the deeper and more vital elements of the core-culture.

The level of difficult observed structures is a result of the fact that the behaviour of people as well as the results of that behaviour do not arise in a kind of vacuum. On the contrary most of the human behaviour follow specific patterns to a certain degree. The various individuals of a culture in this way behave themselves differently in a specific way toward other individuals in the culture according to these other individuals status, sex, and age etc. just as they to a certain degree follow various laws and rules in order to avoid sanctions if not for other reasons.

In this way a specific pattern of behaviour occurs in all cultures as a kind of skeleton or framework. The contents of these frameworks or skeletons will vary form culture to culture and will be very important to know in order to understand a specific culture. Even though such structure might not be seen or heard, knowledge about their existence as well as about their contents might be obtained form empirical analyses.

It is important to obtain knowledge about the level of structure. First of all because of the fact that one thereby will learn about the expectations towards peoples behaviour in a specific culture. Secondly, because the coherence of the culture appears from that level.

When I refer to <u>the level of steering moral and norms</u> as the third level, I am focusing on the practical part of the moral, rules and norms of behaviour. The rules and norms who indicate how people should treat each other in various situations such as in business, in cooperations, and in family relations and the relations between the two sexes. The steering moral in this way sets rules and norms for the way in which people ought to behave. They do not necessarily ought to do so because of the fact that they personally agree to the rules, or because they want to avoid sanctions of any kind; they might just feel they ought to follow the rules an norms because of the existing traditions in the culture, or because "people just always do so!" The existing moral is in this way an important part of all cultures. Partly, because it is the practical manifest of the deeper values and fundamental philosophy of life; partly, because the moral gets a steering influence of the level of symptoms and the level of structure through the rules and norms, whether these are formulated into formal laws and regulations or just reflected in customs and norms.

When I am talking about <u>the level of partial legitimating values</u> and <u>the level of general accepted highest values</u>, I understand by the concept of value:

Those feelings and attitudes in the mental programme of the individuals which determine - or legitimate - which kind of behaviour, structure and moral are better than other.

Not all values have the same influence as legitimating criterion for the individuals of the culture. Some values have a status as fundamental and general accepted values of the culture such as values originated in a religious ideology or the fundamental philosophy of life, whereas other values are more partial legitimating values, such as values concerning competition and cooperation in business and values concerning such matters as traffic and production.

The cultural values, however, do not come out of the blue sky. Partly, they are results of very long processes, and partly they are closely linked to the way in which people in that particular culture consider the world. In short: values are more or less a result of the Fundamental Philosophy of Life.

In all cultures man has tried to find answers to fundamental questions, such as questions about how the world was created? and who created the world and who controls the world and how? and when and how will the world end and will it end sometime in the future??. Man has also tried to find answers to the question where to go after their death, and about mans place in nature and among people from other nations. All cultures have dealt with these kind of questions, and all cultures have tried to give satisfactory answers to these questions. The various cultures have these questions in common, but they all create different answers.

In this way the fundamental philosophy of life has the crucial impact on the values as well as on the cultural levels in the manifest culture. The different fundamental philosophy of life in various cultures are important. Each fundamental philosophy of life in the various cultures, created by the people belonging to that particular culture, will, however, be considered as the only true and incontrovertible cultural foundation.

Of cause, changes will take place over time in the fundamental philosophy of life in any culture. This, however, does not alter the fact, that the fundamental philosophy of life in any culture at any time will be - and has to be considered - as the heartwood of that particular culture. Not until the time, where the culture actor has got a sufficient understanding of the fundamental philosophy of life of the observed culture, has he got a deeper understanding of the other culture. At that time he will be able to understand, why other people do as they actually do.

A culture form a whole and a deeper understanding can therefore only be achieved if one consider the culture as a whole. To separate in segments, levels and elements, therefore, seems to be some kind of an abstraction or even an absurdity. However, this abstraction is a necessity for the cultural actor as a kind of tool, even though he wants to achieve a deeper

understanding of the culture as a whole. A map and a score are also abstractions, and yet they are necessities for deeper understandings of the whole -of the landscape and of the opera.

The horizontal dimension with its eight segments will penetrate mostly in the manifest culture, whereas the horizontal dimension has less important in the core culture, as the values and the fundamental philosophy of life in this part of the culture play the biggest role.

In figure 2 I have tried to combine the two dimensions into one model, showing the culture as a whole.

FIG. 2 : THE VERTICAL DIMENSION OF CULTURE
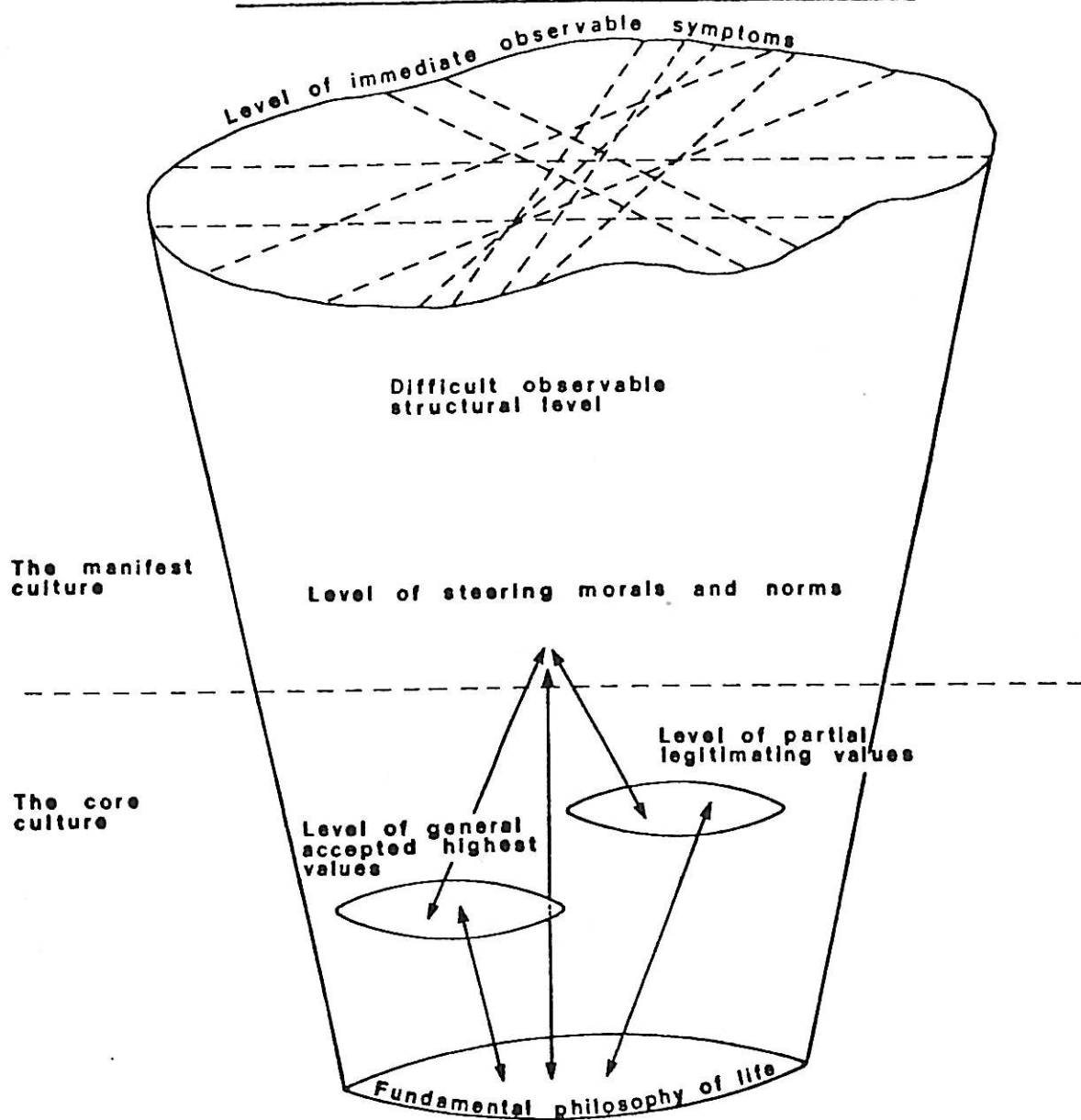
c. The Time Dimension

Culture is not static. Culture is all the time being pushed and pressed for changes by a number of external as well as internal factors - by the so-called <u>Initiating Factors of Change.</u> I call these factors **initiating** because of the fact that even though they push and press for changes, they are not in the same way determining whether or not a change will actually take place. Whether a change in culture do happen as a result of the influences of the initiating factors is determined by another group of factors, the so-called <u>Determining Factors of Change.</u> I will elaborate a little further on these two kind of change factors.

Change in nature as well as all kind of relations to other cultures have to be considered as external initiating factors of change. As already mentioned nature form an important part of the conditions under which people belonging to various cultures have to live. Changes in the nature, therefore, also presses for changes in culture whether the change in nature are due to natural factors such as earthquakes, fall in temperature etc. etc. or due to activities made by man. One may, therefore, say that nature in a way has a twofold relation to man. On the other hand nature form the important part of the conditions for mans living, and on the other hand nature is very often changed by activities made by man. Nature form the conditions for culture, which on the other hand change nature through cultural activities.

Intercultural relations always carry the possibilities of causing changes in either of the involved cultures or in all of them, as people normally learn from new impulses. Relations to other cultures, therefore, in some way or another always push for changes.

In the same way as changes in nature and relations to other cultures push and press the culture for changes, internal development, research work, and other kind of dynamic activities will press for cultural changes. Cultures staking much on research and development might, therefore, be more likely to experience changes in their culture as such than other cultures do.

While many factors in this way are pushing and pressing for changes in various cultures, we still have to go to the determining factors of cultural changes in order to understand, why some initiating factors do cause changes, whereas other factors do not.

The determinating factors of change can meaningful be separated into four categories. The **degree of integration, the degree of homogeneity, the internal power structure, and the contents of the initiating factors of change.**

The degree of integration gives a picture of the harmony between the values of the culture, whereas the degree of homogeneity gives a picture of the uniformity of the knowledge and practical skill of the people in the culture. The internal power structure plays an important role especially in cultures with a very low degree of integration, as the powerful groups in such culture can better push their own values in such a position, that they form the criteria for the determination of the results of the initiation factors of change. The contents of the initiation factors play an important role as determining factor especially in very integrated and very homogeneous cultures, because of the fact, that only very exact "formulated" factors with a contents "adapted" to the integrated values have any chance of being understood and followed.

By synthesising the three cultural dimensions into one dynamic whole, as shown in figure 3, we get a theoretical picture of the cultural "reality" in which the politicians, the researchers and the development agents - or the cultural actors, as I prefer to call them, play their roles. The theoretical pictures will be the same, whether the cultural actors act in their own culture or in another culture, such as the Third World will be, for many actors engaged in evaluating social consequences of the social change in the Third World Countries. In theory there is no difference. In the reality, however, there is a big difference, because of the fact, that the cultural actors in such cases have to evaluate consequences for a culture, different from their own. This fact especially rise many ethical questions, which will bring or at least should bring - the cultural actors into ethical dilemmas and difficulties. In the next chapter I will deal with these kind of ethical dilemmas.

FIG. 3: A SYNTHETIZING DYNAMIC MODEL OF CULTURE
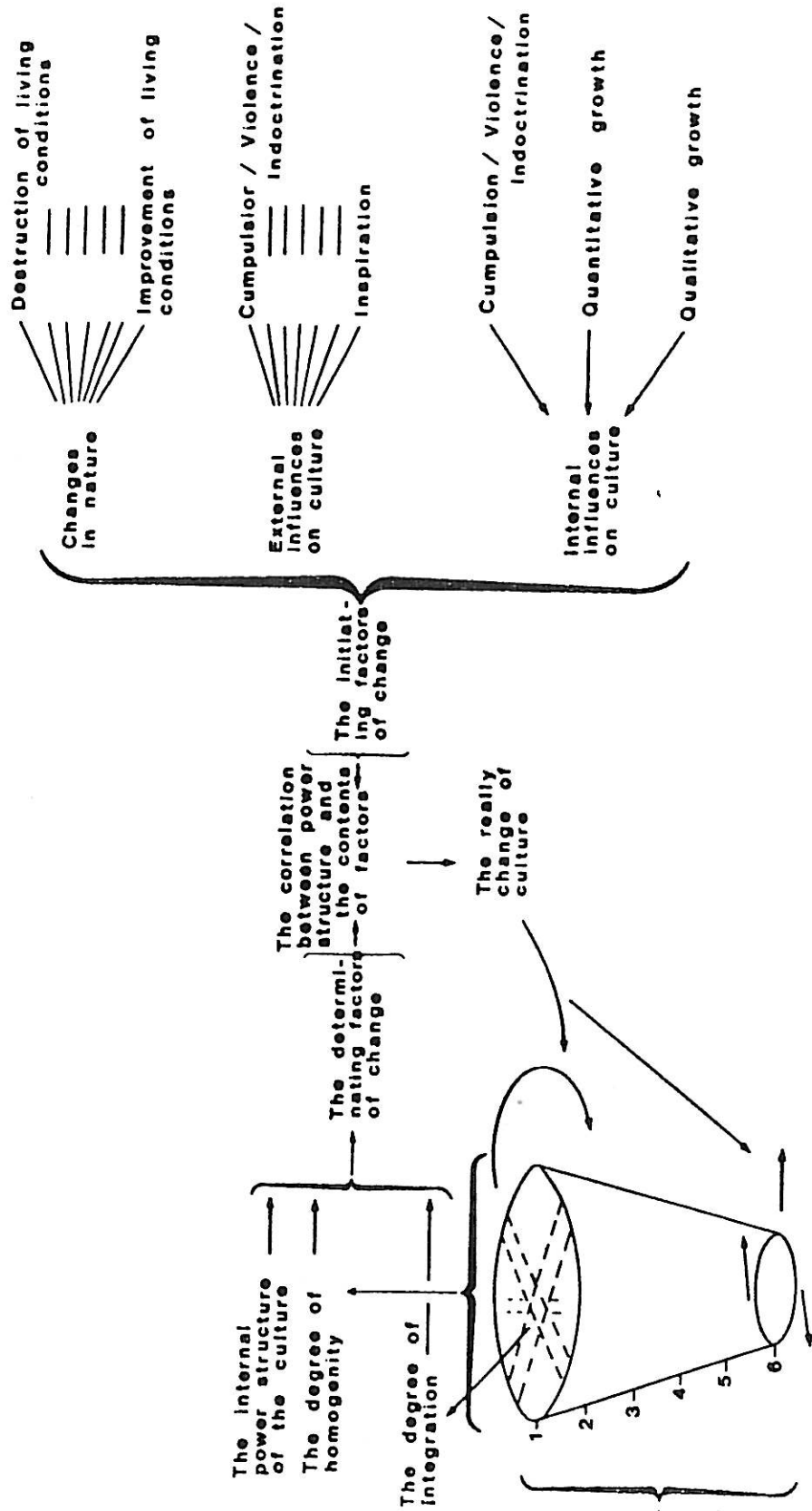
3. Evaluating Social Consequences - the Fourth Dimension or the Ethical Dimension

When evaluating social consequences of social changes in the Third World, one always has to base the evaluation on a specific set of values or a specific fundamental philosophy of life. In principal these values could belong to either the cultural actors own culture, or to the culture of that particular Third World Countries, in which the evaluation takes place. In its pure version we then talk about **Cultural Ethnocentrism** in the first case and about **Cultural Relativism** in the second case.

Being an etnocentrist, the cultural actor will base his evaluation of the social consequences on his own culture - or rather on the values and fundamental philosophy of life from his own culture - in spite of any kind of incompatibility between this culture and that existing in the Third World Country in question. As long as the consequences of social change are positive from his own culture point of view, the entire evaluation will turn out to be positive, regardless of a very negative evaluation from the particular Third World Cultures point of view.

Being a relativist, however, the cultural actors will base his evaluation entirely on the values and fundamental philosophy of life belonging to the particular Third World Culture; regardless of how horribly this culture might be evaluated from other cultures point of view, including that of this own.

In its purest form none of these two types of cultural actors will experience any kind of ethical dilemmas, convinced as they are in the unrivalled superiority of their own culture, or to the total legitimacy of the particular Third World Culture in view. But, on the other hand, if the cultural actor is not an etnocentrist nor is he a relativist, and it is very difficult entirely to be one of these two types of actors in any practical matter, then he has no easy answer to the question about the contents of the basic criteria for this evaluation. I will in such cases talk about **Cultural Alternavism**, and about one or more cultural alternavists.

Being an cultural alternavist there is no easy answer to find as to how to establish basic criteria for the evaluation of the social consequences of social change.

Cultural alternavists have to deal with two kind of ethical dilemmas, the **Abstract and more Philosophical Dilemma** and the **Personal and more Emotional Dilemma**.

a. The Abstract and more Philosophical Dilemma

Reflections on whether a kind of ideal-culture, superior to non and useful as a fundamental criteria for the evaluation of any culture, has ever exist, exists, or might exist, will be the basic elements of the abstract and more philosophical dilemma. It is a question about whether one might expect to find a kind of model-culture, useful as evaluating criteria for all cultures and cultural changes, so that cultural actors could measure whether one culture is better than others, and which cultural changes should be preferred for other cultural changes.

The philosophical dilemma, however, do not only raise the question about whether the cultural actor should try to identify such a model-culture, it also put the actor into a position, where he very easily could turn into being a cultural etnocentrist, even though he had no intention of being such one. It does so, because of the fact, that it would be personal very easy for the cultural actor, if such a model-culture was more or less identical to that of the actors own culture.

In order to avoid both the philosophical dilemma in having to concretize a kind of model-culture, as well as avoiding being a cultural etnocentrist, the cultural actor might turn to the cultural relativism. However, such an attitude will not save the actor from living through the philosophical dilemma, once he is aware of it; as that would simply mean, that he has to accept any kind of culture and any kind of cultural changes, as well as the values and fundamental philosophy of life, lying behind them.

To me the acceptance of the existence of a model-culture, therefore, is more or less a necessity, as soon as one go beyond the pure theoretical abstraction, and turn in to real intercultural relations in practice. The cultural actor has to accept this, unless he is prepared to accept any culture, regardless of how ethnocentric this culture might be evaluated from all points of view, except that of his own. Or, as an alternative, he has to be an etnocentrist by himself.

To accept the existence of a kind of superior model-culture is an important decision for all actors engaged in intercultural relations, such as evaluating consequences of social changes in the Third World Countries. It is important, first of all because of the fact, that the actor also has to be prepared to put a question mark to the values of his own culture, and secondly he had to identify or to specify the values and fundamental philosophy of life for such a superior model-culture. In trying to do so, he can either look for assistance in the total fund of philosophy in the world, or he can start trying to identify, what one could consider as being world wide, general accepted values, such as UN's human rights and values regarding the protection of nature, might be. I have elsewhere dealt more deeply with these questions (Copenhagen 1992), while I will only here lay down, that the model culture must at least deal with values regarding:

a.   man's relation to other people in his own culture,

b.   man's relation to people from other cultures, and

c.   man's relation to nature.

b. The personal and more Emotional Dilemma

The personal and more emotional dilemma occur - or should occur - in connection with all kind of intentional, cultural influences. It might occur when the cultural actor is engaged in evaluating the social consequences of other actor's intentional, cultural influences, and it might occur when the cultural actor try to anticipate the social consequences into the planning of his own intentional, cultural influences.

The personal dilemma appears in two different forms accordingly to whether the intentional influences take place in the manifest culture or in the core culture. Intentional influences in the manifest culture only try to make changes in the behaviour of the people, or in the structure and different rules existing in the culture, without trying to make any kind of changes in the values. Intentional influences in the core culture, however, has changes in the values and in the fundamental philosophy of life as the main object.

The personal dilemma in connection with the evaluation of social consequences of intentional changes in the manifest culture of Third World Culture, occur in connection with consideration on whether the intentional changes will be in harmony with the values of the core

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culture in the Third World Country in question, or not. In case there are no differences between the intentional changes and the core culture, of course, no ethical dilemma will occur. Otherwise, if inconsistency with the values of the core culture of his own culture. Should he then follow the values of his own culture, or those of the Third World Culture? This decision will normally create very essential, ethical problems for the individual actor, and make his decision very difficult.

Equal dilemma might also occur when inconsistency exist between the intentional changes in the manifest culture and the core culture of a superior, model-culture, accepted by the cultural actor.

Concluding one might say, that the personal and more emotional dilemma in connection with intentional, cultural influences <u>in the manifest culture</u>, might occur in connection with inconsistencies between the consequences of the intentional influences and:

    1.   the values and fundamental philosophy of life in the Third World Culture in question,

or between

    2.   the values and fundamental philosophy of life in the actors own culture,

or between

    3.   the values and fundamental philosophy of life in a superior, model-culture accepted by the actor.

Whereas the personal dilemma in connection with intentional influences in the manifest culture are mostly related to inconsistency between the intentional influences and the values in various core cultures, the personal dilemma in connection with intentional influences in the core culture itself are mostly related to the choice of strategy and action. As the whole idea behind these types of influences is to make changes in the core culture, there are no curiosities in the ascertainment, that inconsistency exist between the intended influence and the core culture in consideration. All kind of missionary activities related to religious as well as political ideologies are examples of this kind of intentional influences. However, many kind of development activities in the Third World Countries, based as there are on different

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kind of technological ideologies, can also be considered as a kind of missionary activities, creating personal dilemma for the cultural actor.

In connection with the intentional influence in the core culture, the content of the influence, therefore, will be a certainty, whereas the decision about in which way the influence has to be implemented can not be taken as fixed. On the contrary such decisions might involve many serious and ethical problems. How open should the influence be implemented? How much can one tolerate to manipulate? How much violence and constraint are acceptable? And how much resistance will the actor accept to have to neutralize if occasion should arise, before he will abandon the influence?

In theory all these questions are easy to answer, but in real life, in cases where goals have to be achieved and time-limits have to be kept, the situation always feels difficult. Many cultural actors in the Third Wold Countries coming from abroad, have experienced these kind of emotional dilemma, and maybe, much more actors should have experienced such kind of dilemma!

Concluding one might say that the personal and more emotional dilemma in connection with intentional cultural <u>in the core culture</u>, might occur in connection with decisions about the following questions:

1.   what should be the actual degree of openness in the intentional influence in the core culture?

2.   what should be the actual degree of voluntariness or constraints in the intentional influence in the core culture?

3.   what should be the actual degree of intentional and persistence in the intentional influence in the core culture?

4.   Concluding remarks

Much evaluation of the social consequences of social changes in the Third World Countries is done by people from outside the area. Most of the more formal evaluations of the social consequences, therefore, are in many ways the results of intercultural cooperations and

communication, and consequently these kind of evaluations must be subject to all those kind of problems characterizing intercultural relations.

For cultural actors involved in these kind of evaluations in the Third World, it is very important, however, to be aware of that situation, as it is important in general to know sufficient about the concept of culture as well as about the intercultural processes. In chapter 2 I have dealt more deeply with these subjects.

Besides the factual knowledge about culture and cultural processes, it is also important for the cultural actor to be aware of those kinds of ethical problems involved in such intercultural evaluations. In chapter 3 I dealth with that subject.

More precisely, however, the cultural actors have to realize that they have:

1.   to be aware of the fact, that this kind of evaluation lead to cross cultural assessments based on different kind of values and different kind of fundamental philosophy of life,

and

2.   to be aware of the necessity of being conscious about the values and fundamental philosophy of life of the culture in question, as well as those of their own culture.

Further more they have

3.   to accept a number of emotional as well as more philosophical dilemma in this evaluation - unless they decide to be either 100% etnocentrist or 100% relativist,

and finally they have

4.   to be able to live with these kind of dilemma, without being paralysed and unable to do any kind of evaluation or actions in the Third World.

I hope this article might contribute to better evaluations of the social consequences of social changes in The Third World Countries.

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