

Fractal Models of Culture

An New Intellectual Interface that Maps Culture's Vastness in Ways that Make Abstractions Useful

Abstract:

Research Question 1 MISSING MID-LEVEL MODEL GRANULARITY: For encompassing broad phenomena like “culture”, must we either drown in catalogs of concepts or be stifled by 4 or 5 extremely general variables that though they may constitute “a theory” are practically useless due to their breadth and generality?

Research Question 2 TOOLS FOR MID-LEVEL MODEL GRANULARITY: Are there intellectual tools that allow some mid level of granularity in models---more than overallly general 4 to 5 variables per model, less than catalogs of dozens of variables per model?

Research Question 3 WAY TO CAUSALLY ORDER THE MANY CULTURE-RELATED VARIABLES: For encompassing broad phenomena like “culture”, must we publish little causal snippets two or three causal linkages in length or can we publish causal links much longer without confusion and imprecision? How do we do so?

Our Research Ideal: We need models of vast phenomena like “culture” with tunable levels of model granularity, maintained in the same long causal chains--so we can tune for few variables in the chain or a great many more articulate/specific ones, as needed.

This article addresses two weaknesses in current research publishings on culture: one, a confusing number of culture components and dimensions with no clear consensed on causal ordering among them; two, the vastness of culture handled by highly abstract sets of four or five factors that, however appealing to academics, utterly frustrate practitioners who “wonder how to be communal not individual now that I am here in this Japanese police station”. It offers ten common components in research publishing on culture in a clearly defined (not necessarily correct--that has to be gradually demonstrated) causal order, to handle the first weakness. It offers large (16 and 64 factor) well ordered categorical models, of each of the ten components in that causal model, to move factors towards concreteness enough, to be of use to practitioners, while, because of being well ordered, being easy enough for researchers to handle, with the same ease and accuracy, as they now handle models having only five to ten factors. This article presents two new interfaces for culture study--all the variety of culture components in a clear causal model as one interface, and a unique regularized fractal concept model interface that allows 64 factors to be handled as easily and accurately as people now handle five to ten factors in models.

Method 1 REPLACE HOFSTEDE-BOND-HAMDEN-TURNER GENERATION 8 TO 10 DIMENSIONS OF CULTURES: Models of culture having few dimensions make theorizing easy but are practically worthless, each dimension being far too general for guidance in actual case situations

Method 2 USE GREENE'S PRIOR 10 COMPONENT MODEL OF HUNDREDS OF CULTURE-RELATED VARIABLES: Culture purports to be everywhere in everything human encompassing all in civilization so models of a dozen or two variables of it must be uselessly vague, general, and un-insightful.

Method 3 RECONIZE IDENTICAL “ICEBERG EFFECT” IN CULTURE, HIGH PERFORMANCE, AND SELVES

Method 4 FRACTAL ORDERING OF VARIABLES WITHIN VARIABLE TYPES: Order variables having the same type fractally on multiple levels with ordering copied from top to lower levels by analogy.

This article is based on a definition of culture presented in a companion article (“Powers of Culture, Connecting Culture with High Performance”). That article makes crucial distinctions between culture theory (what anyone consciously recognizes or says culture is) and culture itself (always vast amounts of unconscious routines imbibed while growing up locally or joining some group). If culture is vast amounts of stuff inside of people that they unconsciously learned while growing up or being involved in some group, models that reduce that vastness to four or five dimensions or the like, while making intellectual work simpler, ruin practical work. Highly reduced abstract models reduce number of factors to remember but at a cost of increasing greatly the work of recognizing abstractions in cases and of grounding abstraction features in cases where the abstraction is being applied. So journals tend to favor “cogent” models, highly reduced and abstracted, while practitioners benefit most from mid-level models having well-ordered dozens of factors, requiring less work to recognize and ground.

RESULT 1 FRACTAL CONCEPT MODELS Fractal ordering of great numbers and diversity of variables---Fractal concept models allow dozens of variables to be ordered on multiple levels with orderings analogously repeated across levels, so granularity of model treatment can be adjusted per case situation to be handled by the model.

RESULT 2 CAUSAL PATH OF SUCH FRACTAL CONCEPT MODELS: Allowing us to order dozens of culture-related variables while maintaining “tunable” levels of model granularity

BENEFIT: MODELS OF BOTH MANY AND FEW VARIABLES WITH TUNABLE VARIABLE GRANULARITY

This article applies one new interface to culture models and contents, fractal concept models, an interface derived from artificial intelligence research on handling extremely large databases and visual displays. With this new interface, a mid-level of theorizing and empirical work opens up, wherein enough detail is preserved in models to reduce recognition and grounding work for practitioners while still preserving cogency of factors for academic researchers. Also, this article applies another new interface, one that presents ten common components of culture research studies in a causal flow. This involves making several careful distinctions not common in current research literature on culture that empower research while connecting the essence of culture and the essence of power and the essence of high performance theoretically and practically. The article closes with seven research agenda implications of these two new interfaces for study of culture.

The Components of Culture and Their Causal Links

An engineer, given culture as a technology to master and apply, would check out its properties, its boundaries, ways it can be manipulated, goals it can be made to achieve or enable. All that hinges, however, on getting to know the “material” culture and what its properties are. An engineer, though, would worry about having good interfaces. Research on culture includes a confusing variety of culture components with causal relations among them unstated, implied, uninvestigated, or contradictorily presented. Research on culture, an engineer would say, needs a clear causal flow interface. Secondly, all models and views of culture see it as vast, decades of automated routines inside people and groups that they are largely unaware of, though they all may have theories about what all that stuff is and means and does (the distinction between culture theory and culture from this article's companion article mentioned in the abstract). In spite of that vastness, most currently published culture research works to reduce that vastness to four to ten factor models so abstract and general that they offer next to nothing in the way of useful guidance to practitioners. Research on culture, an engineer would say, needs a clear way to display and handle ten times as many factors in a model as is commonly done now, with those extra numbers of factors somehow made manageable and orderly so researchers and practitioners can change the granularity of a model up (few but abstract factors) and down (many but concrete ground-able factors) as needed. This article proposes answers to both of these culture research interface needs.

A review of hundreds of books on culture-related topics produced the following basics of the “culture material”, the following components of culture that somehow (it seldom is made clear) cause whatever culture-related stuff we all notice and research:

culture aspects/purposes

- operations--what manipulations change various properties and combinations of properties that cultures have
- tools--means that make particular operations easier, faster, less costly, higher in quality, more accurate and the like
- definitions/uses--the goals that cultures, when operated on, can be expected reasonably to enable or attain

culture space

- traits--what properties do all cultures have
- dimensions--the particulars about any one culture that best distinguish it from other cultures or earlier versions of itself
- social processes--the parts of any society that each can have distinct cultures or combinations of dimensions of particular cultures

culture results

- culture types--the most frequent and most important clumpings of culture traits and/or dimensions found in actual cultures in the world

- culture powers--the particular powers that all cultures have
 - culture power profiles--the particular profile of amounts of each of those powers that any particular type of culture has
 - high performance dynamics--the traits especially evident in high performance groups/individuals and their particular cultures
- deliberate culture design processes**
- culture design dynamics (community quality cabaret dynamics)--the procedures of achieving large-scale regular designed changes in particular cultures.

All of the above depend on how culture is defined. That is dealt with in a companion article, that distinguishes culture (all the stuff learned unconsciously as we grow up or join groups) and culture theories (all that people want cultures to be or say cultures are). This definition implies a vastness to culture contents (decades of unconscious learnings while growing up or joining groups) that demands comprehensive maps as tools. This definition also implies unseeness, invisibility to culture contents (we learned so much that we were not aware we were learning) that demands reflection tools for turning interior contents into articulated conscious models. Deliberate culture design processes heavily depend on these two types of tool-mapping ones and reflection ones.

Defined this way, culture has been examined before in lots of fields that did not call it culture. Brown and Duguid studied “communities of practice” noting how knowledge flowed within such communities, across organizations, well but flowed across communities of practice poorly. Nonaka and colleagues studied how tacit knowledge gets surfaced by reflection tools that compile it into explicit knowledge and how, in turn, explicit knowledge gets practiced into becoming automatic unconscious routine procedures. Sternberg and colleagues studied how practical intelligence differs from academic intelligence and determines career outcomes untouched by academic intelligence. Practical intelligence included all sorts of informal, tacit, procedural, lore of the land, learning the ropes types of knowledge missing from courseware and formal instruction. Eastern philosophy has dedicated itself to truth fully embodied in personal lifestyle practices and techniques for thusly embedding truths (Yuasa,). Artificial intelligence researchers and later cognitive psychologists distinguished declarative knowledge compiled into procedural knowledge and procedural knowledge abstracted into declarative knowledge (Nonaka, Minsky). Culture is practiced practices, tacit, practical, fully embodied, procedural knowledge from each of these perspectives. People have been studying it for years without using the word “culture”.

If culture is a vast amount of procedures practiced till expertly done without awareness, then culture is also just high performance and every high performance is just a created culture. We all encounter parts of other cultures as high performances towards goals that we cannot see or appreciate at times. The vastness of culture is why studying culture seems to overlap what all other academic fields already study: sociology, economics, anthropology, law, and so forth. The invisibility of culture is why it has power over us--to surprise positively and negatively.

causal flow among culture components

- culture definitions and uses tell us what operations to perform on culture traits using relevant tools
- culture operations are selected along with tools good at applying those operations to particular traits of cultures
- culture tools are selected based on fitting an operation to a particular trait that cultures have
- culture traits are found for each dimension of culture
- culture dimensions are found for each social process in society
- culture types are changed when uses choose operations which choose tools which are applied to affect traits for particular culture dimensions found in particular social processes in society
- culture power profiles, particular to each type of culture, change when culture types change
- high performance is achieved when particular new culture power profiles are achieved by changing culture types.
- In sum: culture definitions and uses help us select operations and tools helping us apply such operations to particular traits of culture as such traits show up in particular culture dimensions in particular social processes. The result of that is changing from one culture type to another, which changes the mix of culture powers towards higher performances that we want to achieve.

The above causal model shows how aspects of society and self get manipulated by people commonly, to improve performance, that is to create a culture, involving how culture aspects get applied to different culture dimensions as they variously show up in different social processes in society. The result is shifts from one type of culture to another, which shifts amount to changing configurations of the nine powers of culture represented by each culture type so as to produce higher levels of performance.

Interface One--A Particularly Regular Form of Categorical Model, Fractal Concept Models

If some of the interest in culture comes from its power to surprise and if that comes from nine sources, two of which are its unseeness and its vastness, then tools that compress, reduce, represent, condense it, have to actually compress, reduce etc. what dozens of contexts taught us unconsciously over two or more decades of growing up locally sometime and somewhere. That amounts to reducing our entire acquisition of a world and personal identity as we grow up, or that part of it that was unconsciously acquired by us, including complete unawareness of all the alternative ways of thinking, doing, and being not around us as options to learn and encounter while growing up. Reducing the entire world is the job of dozens of academic research disciplines, not one alone. The study of culture then looks for short cuts to a vast territory but seeking such shortcuts is the job of dozens of disciplines. What are we to do?

Research, in such circumstances, maps the vastness and organizes it. Culture study then does what dozens of disciplines do, finds shortcuts for that vast stuff all learned unconsciously while growing up local, but it does not replicate work already being done by dozens of disciplines already dedicated to doing just that. Rather culture research can more directly face the vastness of what culture is and develop tools for handling vastness much the way computer interfaces have been invented for handling vast bodies of data being accumulated worldwide on the Web and in corporate databases. [Most published research studies of culture, in all disciplines, actually do offer small maps that cover all the contents of civilization from some reductionist perspective--see Georgas' ecological model in Kim and Berry for a typical example.] A special sort of mapping technology needs to be invented to allow people practically to become conscious of and handle vastnesses in themselves they hitherto fore were unaware of and vastnesses in others that were not aware of and lack an experiential, automatic, sympathetic, insider way of respecting and handling.

The history of science had, a hundred or more years ago, a large period of collecting things world and universe-wide. Scientists collected butterflies, plant specimens, star types, elementary particles, and all manner of what our universe presented to us. As each of these collections became large, diverse, and subject to various ways of being ordered, collecting work gave way to causal models trying to explain cogently all the number and variety there. Those collections were the basis of categorical models, categorizing plants into phyla, for example. Categorical models are good if they are complete--leaving no empirical phenomena out--and if they are accurate--an item categorized under one label cannot be better understood if categorized under any other label in the model or not in the model. Causal models, when they are formed, often take the form of paths among categories in such models.

When causal models are formed before good quality categorical models are formed, several problems appear. First, you get causal relations among variables that are highly contingent (because variables not in the models, because not in preceding categorical models, determine or set the context of such relationships). Highly contingent theories are non-theories--the whole purpose of a theory is to point us to what determines what in situations. If what determines what is sometimes true and sometimes not true, sometimes big and sometimes small, that is, highly contingent, then such theories are not worth the trouble of making. Second, you get results and outcomes that no theory exists for, because the results/outcomes were omitted from the categorical models preceding the causal ones.

Culture theory as published in research journals, appears to be in a rush to reduce entire cultures (all that stuff we learn during 20 years of growing up within particular genders, eras, organizations, school systems, etc.) to a few factors--the same job as sociology, anthropology, economics, administration, law, medicine, biology and a host of other fields. The tools that such research produces confidently, for the most part, offer models inter-relating four to ten ideas, but as highly contingent relationships (often relationships so contingent that using the word “model” or “theory” is somewhat disingenuous).

There is a mismatch between the enormity of any culture's contents and the cogency, one wants to say paucity, of the models suggested to explain and manage such huge contents. This paper suggests models one order of magnitude larger, more ordered, more comprehensive, more detailed than previously published models. In addition this article's models support user-set granularity, few (= abstract) or many (= concrete) factors as needed.

The Invention and Use of Fractal Concept Models--Operating on 64 Ideas as Fast, Accurately, and with the Same Quality as Others Operate on 4 to 10

Points. What happens, in research on culture and in practices of handling culture well, when categorical models of culture related phenomena become one order of magnitude:

1. larger;
2. more diverse;
3. more ordered;
4. more inclusive (comprehensive);
5. more detailed (deep hierarchically)

There is a trade-off here--larger models that are also more diverse, comprehensive, and detailed in contents become rapidly unwieldy unless more ordered as well. It is a matter of tooling--until you have tools for ordering well huge numbers of diverse ideas, you cannot get much benefit from them and do not develop them. This paper presents a particular form of such categorical models--fractal concept models--that enables, theoretical and practical expansion of models via increasing ordering in the models three ways.

Fractal concept models repeat the same pattern on three or four or more size scales of the model. Usually name formattings (how ideas are expressed in words at each level and node), node branch factors (how many idea branch from each other idea), and principle of ordering of items per node (upon what basis are ideas coming from particular nodes put in order) are repeated across all items at any one level and across all levels. This paper presents six such models, all of culture-related contents.

Fractal concept models are a structural cognition tool, designed to allow ordinary mental operations to be applied to 60 to 100 ideas with the same accuracy, quality, speed as they now are commonly applied to 4 to 10 ideas. The models in this paper have been used by generations of business consulting clients, government agency clients, and undergraduate and graduate students at my previous employer, the University of Chicago, Grad School of Business, and at Kwansai Gakuin University's School of Policy Studies, my present employer.

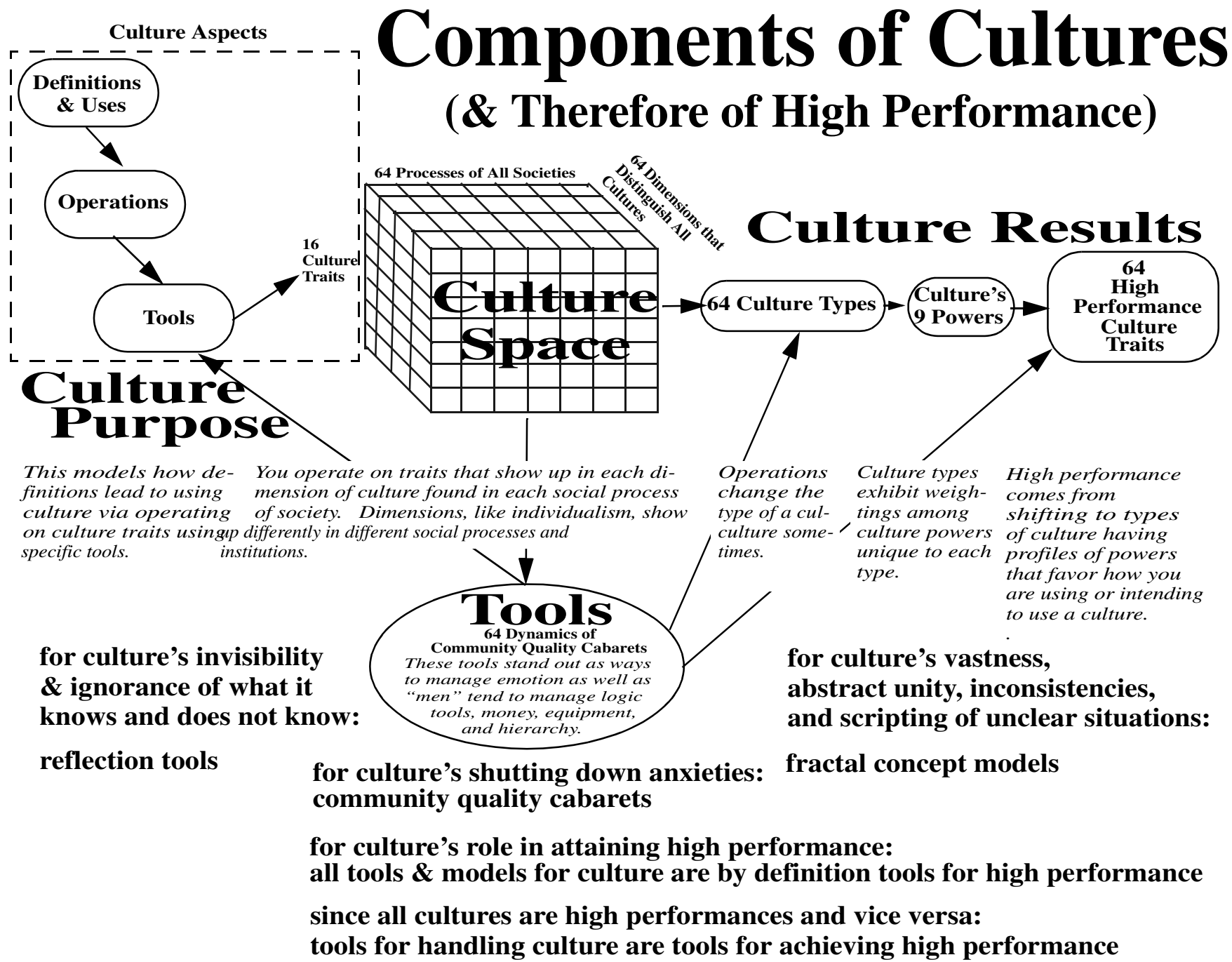
Interface Two--A Causal Model of Links Between Ten Common Culture Components

The flowchart below shows ten components of culture and how they causally inter-relate. It starts with aspects/purposes of cultures--definitions of culture contents; traits such as strength/weakness, uniformity/diversity, unitaryness/fragmentation, and others; operations on such contents and traits of cultures; and tools supporting such operations. Particular uses/

definitions of culture are selected. Particular operations to fulfill those uses and particular tools to assist those operations being applied to particular traits of cultures also are selected. These operations and tools of culture get applied to culture spaces--specific traits that cultures have, each dimension of culture exhibits those traits and each dimension shows up differently in different social processes in any society. So operations and associated tools get applied to culture traits as found in each intersection of culture dimension with social process type, that is, to culture spaces. Note any one culture dimension shows up to different degrees in each social process of any society. The common assumption that all parts of any society equally embody a particular culture dimension is wrong, overly simple, and an impediment to theoretical and practical progress.

The result of--operations-tools applied to traits as they show up in particular culture dimensions, which dimensions show up in particular social processes--is particular types of culture or the shift from one such type to another. Any particular type of culture offers a specific combination of and relative weighting of the nine powers of culture (presented in a companion article). High performance comes from correctly making such shifts from a given type to a needed type (relative to that given type, and selected because of the profile of culture powers it offers relative to one's needs of the moment). Culture types, profiles of culture powers specific to each type, and high performances attained/tuned by shifting from one type/profile to another constitute culture results--the results of using parts (from spaces) of cultures for specific purposes. Each of the ten components of culture in this causal flow is represented in this article by a well ordered large fractal categorical model.

Each model is a fractal concept model (a type of categorical model) of 64 items organized in four groups of four, with the same branch factor and principle of ordering of items on all levels of a four level hierarchy (the "top" level has one item, the overall model name). These models differ from those usual in the culture literature in being larger (in number of factors), more diverse (in types of factors included), more inclusive (comprehensive in what is included), more detailed (in number of items on the smallest size scale of each model), and more ordered (to make all this increase in number, diversity, inclusiveness, detail easy to handle). The reason models one order of magnitude larger than those usual in culture research publications were sought was to match model scope to the scope of the model of culture this article presents (culture understood as adults educating themselves in four ways to all that they and others learned unconsciously during two decades of growing up in various contexts, groups, and locales). If much of the power of culture truly derives from the unseen, unconsciousness to it, and if what is unseen and unconscious is huge amounts of habits, values, viewpoints, and assumptions imbibed while growing up in complex constellations of contexts, then small, cogent models to reduce all that size and variety to neat little paths of variables, however useful intellectually is only marginally useful at all, practically. Maps that are too abstract and cogent are not good guides. The granularity of model that best improves performance is a matter of experimental research, but first we need models beyond five or six dimensions, yet well ordered enough to be easily used and referred to. Fractal concept models presented hereafter in this article are offered in this context.



Fractal Model 1: Aspects of Cultures--Definitions, Uses, Operations, Tools, Traits

Definitions and Uses of Culture. : It all starts with people recognizing culture exists and then wanting to do something with it, that is, it starts with definitions of culture followed by uses, implied by each definition. The sources of definitions of culture are various but the types of definition less various--folk ideas we all share, however sloppy or self contradictory they may be, what logic tells us that culture must be, however useless or self annihilating that may be, culture as reason acting in any of several important ways, and culture as solution to various human needs.

Ordinary people--folk--tend to see culture as particular distinctions people make in their daily lives, as excellence found in some not others, as ways people adapt the future to make it compatible with their past, and as social glue that holds everything in society together via rites or norms. If you observe any particular people or group you will notice them making distinctions that you do not--that is culture the first folk definition holds. Culture can be used, in this view, to expand what a person perceives, notices, the distinctions they spot. If you watch a group and spot who the more respected people in it are over time, then the saying and practices shared by those excellent ones are culture, the second folk definition holds. Culture can be used, in this view, to spot and interact with elites in any society. If you watch a group impacted by new technology, ideas, contacts, trade, or the like and spot how they manage to make the new less formidable, less important, less new, that is culture the third folk viewpoint holds. Culture, in this view, can be used to assimilate shocks to present forms of society with minimal change in present society. If you watch a group of people and spot what binds them when disintegration threatens, when crisis occurs, when factions break out and peaceful normality becomes contentious chaos, that is culture, this folk view holds. Culture, in this view, can be used to turn wayward individuals into a group and keep wayward individuals in a group. The distinctions a particular group makes in daily living, and the routines of those most excellent in a group may both be, judged dispassionately, rather miserable. So the first two folk definitions tend to over-value differences in others. Adapting the future away so it fits into past categories, past social institutional arrangements, past social role configurations, and the like is a counter-revolutionary role, to be sure. Culture is rather conservative in this folk view. Individual personalities are very stable, assimilating most novelties rather than being reformed by them in significant ways. That stability is needed for effective functioning and perhaps groups need a similar stability, afforded by counter-revolutionary culture actions. Social glue is a common image of culture that is probably greatly exaggerated. People need the theory of culture that a culture holds people together perhaps more than they need the reality of a culture that holds them together. People want to feel "together" not alone somewhat as they want to feel like they are being led somewhere. Leadership research has found that the feeling of going somewhere is enough, people do not need and insist that they really be going somewhere. Similarly, it may be that people need to feel like they are being held together by something semi-magical--culture--rather than needing the reality of being held together by it or something else.

Logic tells anyone seriously thinking about culture that the word "culture" (like the words "creativity" "influence" and many others) is problematic, it means something between everything and nothing and maybe both at the same time. First of all, logic surveys all that has been written and said about culture and finds not a single aspect of any person or society that has not been officially called part of "culture". Culture is apparently absolutely everything that humans think and do, according to this first logic view. The uses of culture, from this view, are representing to people all that they are and operating on all that a group is, via "culture as everything". A second logic definition of culture is culture as what is unique about any group of people. You compare all the groups in the world and find what each has that absolutely no other group has and that is culture. There is a small practical problem in this--finding all the groups in the world and assessing all that they think and do so they can be compared. A very big computer would be needed for this, one much larger than all the computers in the world at present. One uses culture, from this perspective, to distinguish one group from another, and to help groups achieve greater distinction in the future. The third logic definition of culture is culture is nothing at all, a word that has no content, an illusion. Culture is, in this view, just economics, plus politics, plus art, plus medicine, plus law, and so on--add up all traditional fields of knowledge and you get the culture of some group. There is no magical thing holding everything together in this view. That is an illusion fostered by words like "culture". One uses culture, in this view, to obfuscate, excuse, and fool people. The fourth logic-based definition of culture is culture is excuse or disguise, a way to hide sneaky other things behind something good sounding like "culture". Karl Marx, a person with some sort of negative cast on life, promoted this view. One uses culture, in this perspective, to excuse something, to hide something, to fool people so they do not notice something, to sell something to people while giving them something else entirely. Used car salespersons excel in this sort of "culture".

The culture as reason definitions all see culture as some sort of reasoning activity in society or between people, negotiations, layers of meaning, attitudes that have been adapted to environments a group faced, and assumptions shared by a group about how they live. The first culture as reason definition sees culture as agreements negotiated among members of a group. Every conflict gets ended some way or another and those endings amount to completed negotiations, though some may have involved fights or war. Each day, in daily life encounters, people hold smaller negotiations that define culture. One uses culture, in this view, as a repertoire of resolved disagreements that can be projected on others suffering from similar disagreements. The second culture as reason definition sees culture as layers of meaning, transmitted from society-wide symbols and ceremonies to turns of phrase in daily life language use. Getting cultured in this view is mastering what, in terms of real human experience, each symbol and ceremony points to. Being uncultured in this view is mistaking the symbol's literal meaning for what it points to in terms of human experience. One uses culture, from this perspective, to put groups into contact with more of reality via symbols that show them how to face and recognize and deal with reality that is harsher than they would want. Culture is a way to stiffen the courage of people and groups, in this view. It allows them to face what other flee from in horror or anxiety. The third culture as reason definition sees culture as attitudes that evolved as ways of adapting to particular environments that groups faced. Culture is the set of attitudes that evolved from the set of challenges that a group faced and a set of environments that generated those crises. One uses culture, in this perspective, to invent new attitudes to handle new environments and crises that a group faces. Culture is a means of invention in this view. The fourth culture as reason definition is culture as assumptions of how a group lives. Culture here is a set of assumptions shared by a group of people. Life and persons are so very partial that they grow up with beliefs and ideas about all sorts of things that are poorly based or outright illusions. Though we imagine that all we believe and think is valid, any real test of it, humiliates us with the huge portion of unsupported error, exaggeration, and illusion found. One uses culture, here, to test the validity of the basis of any group's assumptions and ways of life. Agreements, meanings, attitudes, assumptions--all these are very mental, psychologic entities. The reason definitions of culture mental-ize it, seeing culture as mental arrangements that end conflict, deploy meanings, generate new attitudes, and spread untested assumptions about how to live.

The solution definitions of culture see culture as one or another sort of solution to one or another sort of human dilemma or difficulty. Crises that appear from nowhere, expectations that we must meet or else pay a cost, unconsciously learned contents of where we grow up or groups we join, and all that we know but do not know that we know are the four solution definitions of culture. The first solution definition of culture is quite complex. We have a drive to automate routines, to get their steps out of consciousness so we can think about newer things. We are constantly automating via practice till something is lost to conscious awareness, for days or decades or lifetimes. If, what gets automated, is highly imbalanced in certain dimensions, after months or years of such automating we may discover our selves have become terribly distorted and imbalanced via a crisis that burst forth seemingly from nowhere (actually the result of systematic imbalances in the routines we daily automate). Culture here is crises bursting forth from such unrealized imbalances in our everyday activities of automating procedures. One uses culture, in this view, to discover what was put inside us as automated routines and to discover what was imbalanced among those routine contents of our selves. Culture is for self discovery here. The second solution definition of culture holds that culture is expected thoughts or behaviors, that we expect of ourselves or that others expect of us. These expectations act as norms, even if we did not invent them or consciously choose them. You pay a price for not meeting these expectations--norms, even if the price is merely bitching about how your society has dump ideas and routines in it that you will not follow. One uses culture here to impose a uniformity upon a set of people in this view, or to expose the uniformities being imposed on a group. The third solution definition of culture holds that culture is all the unconsciously imbibed contents from growing up locally and from being in particular groups. Culture is distinguished from theory of culture in this view, with the latter being all that societies, groups, or individual claim as "their culture" overtly, articulating its contents, purposes, rites, and rituals. Generally anyone's theory of their culture is a tiny and inaccurate fraction of their actual culture, as defined here. One uses culture here to explain surprises, neuroses, biases, and other distortions customary to a group of people by exploring unconsciously learned contents they all unconsciously learned. The fourth solution definition of culture is all that we know that we do not know that we know. This defines culture as missing meta-cognition--we know a lot that is automated and unavailable directly to consciousness but we do not know what all that stuff is and contains. We have no maps to it and category schemes that comprehensively cover it. We do not even know how inconsistent or consistent parts of it are with other parts. One uses culture, thusly defined, to specify a boundary for self exploration. A project of delving into the mind's automated contents appears. The solution definitions of culture--crises revealing imbalances, expectations with costs if not met, unconsciously imbibed contents, and knowledge that we are not aware that we have--are iceberg phenomena--what we see is a tiny fraction of what is there underneath, invisible to our eyes. Culture here is an iceberg with a tiny visible rites and rituals visible part and a much much larger and more important invisible part that controls us in ways we are not aware of and cannot explain to ourselves or others. Culture is what allows strangers in our midst to understand parts of ourselves better than we ever have.

Of course it makes a great practical difference which definition you use. Whichever one you use, however, be assured that you will encounter other people and groups using others of the definitions below. The point of each definition is the limited uses it fosters and supports. Each definition sees culture in one way and therefore imagines using that one way things only in certain ways. To choose a definition of culture is to severely limit how you use it. There are very few people who comfortably bandy about several incompatible definitions of culture and use all of them at one time or another or together. Such people we might label "scholar-practitioners", people practical enough to make an impact on the needs of the world and intellectual enough to impact the world of ideas as well.

Once one defines culture and therefore the uses that interest one, the matter of implementing such uses arises. That involves three things that appear almost simultaneously--operations to perform on cultures, traits of cultures that are actually the parts of cultures that you apply operations to, and tools that assist a person in applying a particular operation to a particular trait of culture. Actually, it is a bit more complicated than this. It is true that you apply operations to traits that cultures have, but it is traits not of entire cultures but traits of particular dimensions of culture found in particular social processes of an individual or group. In other words there is a three dimensional culture space of traits, dimensions, and social processes to particular points in which you apply operations. So the flow goes like this: definitions and uses of culture allow selection of operations to apply to particular culture traits (located where particular culture dimensions intersect particular social processes), using tools that support applying a particular operations to a particular traits that culture has. Considering this flow, the operations and tools supporting them do not make sense except in the context of what trait of cultures you are trying to modify. Therefore traits of culture will be discussed next. Bear in mind that decisions made about definitions and uses of culture often are modified, unwittingly, when traits of culture to modify are selected. People commonly define culture in one way, thereby choosing how they wish to use it, then spawn a different use via choosing a trait that does not fit their initial intended use.

Culture Traits; Cultures have unity traits, namely, coherency, diversity, dynamics, visibility. We assume a lot of coherency in a culture because of the folk definition of culture as social glue. However, whenever this has been investigated, it largely disappears. There are huge powerful regularities of behavior in various groups, it is true, but there are equally huge powerful irregularities, contradictions, factions, cults, intellectual cafes, revolts, style vanguards, and the like, largely ignored in culture studies till recently. Nearly all the most famous names in culture study are associated with gross exaggerations of the coherency in cultures. Submissive compliance was all too often in the past assumed to be the same as belief, subscription, and endorsement. Similarly past experts in culture study tended to see conformity and uniformity of belief in cultures without really testing to see if this was so. When tests were recently done, most conformity disappeared, replaced by a good deal of diversity in interpretation and reaction and projection from rites, rituals, meanings, experiences, and nearly anything else. Though average responses across huge societies are surprisingly predictable, as soon as you get to real individual people and groups, non-conformance is everywhere. Most people are never average, in any way. Similarly, past experts on culture assumed cultures endured through entire ages with little change, when most cultures, actually tested, are churning with contention and parts being pulled towards different incompatible futures. The future is contested and those doing that also contest the past, to imply it supports their proposed future more than someone else's. Lastly, experts on culture tended to emphasize the seen parts, the visible rites and rituals, and movies, and celebrations, and slight the unseen much larger portion. Only recently have methods appeared that make surfacing tacit unconscious routines routine. The unity traits of culture are the most distorted in previous publishing on cultures--far too much coherence, uniformity, staticness, and visibility were assumed without any attempt at researching that.

Now imagine operating on each of these traits in order to change it. How would you change the coherence of a culture? How would you change the diversity of a culture? How would you change the stability of a culture? How would you change the visibility of a culture? Traits are what you operate on cultures to change. Keep that in mind as you continue to read about other traits below.

Cultures have heft, weightiness, inertial power. They can be strong or weak, vital or dead, deep or shallow, and evocative of many related other cultures or isolated and on their own. People who have played for USA NBA basketball teams stand in wonder at the Chicago Bulls team that won six championships in a row. It is so hard to win one that winning six seems truly miraculous. People who have not played that game have a far too easy imagination of what winning takes. The heft of the culture of that championship Chicago Bulls team is palpable to other players. It is huge for them. It impresses itself on the mind and heart like a weight. Cultures have that sort of heft and power. Such weightiness is composed of culture strength, vitality, depth, and connectedness.

Cultures have strength. Some cultures are stronger than others. Some cultures later on are weaker than they now are. You can intervene to make some cultures stronger than they were. Cultures have vitality. Some cultures are more vital than others--they mean more to their members. People care more about them and take more care of them. Their images and rituals work better at peeling energy off of anxiety areas of life and releasing that energy toward attainment of human dreams. Some cultures have depth--large scale things, medium scale things, small scale things, and microscale things all share the same cultural traits, dimensions, in the same social processes. Other cultures are shallow, with the "culture" appearing on one size scale primarily with only fragments transiently appearing elsewhere. You can work to deepen particular cultures, promoting the same patterning of thought and behavior across size scales. Some cultures have representationality--they link to many other cultures and what happens in each gets reflected in the others. Other cultures are isolated with little or nothing happening elsewhere when one culture changes. Taken together these four constitute the heft of culture.

Imagine now changing the heft of a particular culture dimension located in a particular social process. It could be the individual pole of the individualism-communitarianism dimension located in the production systems of some part of society, for which you wish to change from a weak, dead, shallow, isolate set of four traits to strong, vital, deep, and connected individualism. This is the usual case--that people want generally stronger culture somewhere--but seldom if ever do people separate "stronger" into strength, vitality, depth, and connectedness.

Cultures have dynamics, they are never static entirely, though some may aspire to deadness and staticness. Cultures are, at a minimum, many agents acting somewhat independently in large populations. This means cultures are non-linear systems and at a minimum exhibit all the phenomena known to exist for non-linear systems in general: the butterfly effect, system-wide avalanches, catastrophes, attractors and trajectories, and the like.

Cultures have birth processes--they appear from nowhere and at times they give birth themselves to other newer cultures. We have all experienced individual relationships between two or more persons that rapidly evolved into mini-cultures of their own, shared only by those few people. There are also formal processes for creating cultures--used to start new organizations or ventures. Cultures also have growth processes--expanding their range, scope, scale, diversity, repertoire of shared routines, depth of routines shared, and so forth. There are as many dimensions, traits, and social processes that cultures can grow in as there are dimensions, traits, and social processes. Each point in culture space is a destination any particular culture at another point can grow towards. Cultures have processes of switching from one destination and destiny to another very different one. Sometimes such processes are involuntary--situations forcing a culture to grow in a different direction than its members wanted; at other times this is chosen. Finally, cultures have lock in and self-criticality processes. These are ordinary non-linear dynamics of any non-linear system. Lock in involves early slight commitments that become hard unavoidable unchangeable destinies later that often are suboptimal. Non-linear systems can be path-dependent so the exact sequence of events by which it develops can lock it in to commitments and methods that no one really wants or benefits much from compared to alternatives, now no longer practical. System self-criticality is a related concept. By the same token in the same way cultures can drift towards points where they become critical, unstable, with the slightest incidents tilting the entire culture towards very different destinies. Such critical points are usually hard to find but some systems have forces within them that drive them towards such points. Cultures can find themselves thusly driven to critical points, again and again, making stability and future prediction impossible.

Imagine intervening in a culture to change its birth process, its growth process, its destination in culture space, its points of lock in or self criticality. All of these seem very hard to do because humans are not used to seeing dynamic processes as the targets of intervention. We are more used to seeing static systems as targets of intervention.

Cultures have appeal for their members and for outsiders viewing them from afar. Anyone who has done job interviewing for a number of firms all in the same industry has experienced this--the cultures of the firms differ greatly, the whole atmosphere of work and expectations of people, the style with which they interact, and much more besides, differ greatly.

Cultures have goal consistency. Some cultures know what they are aiming for and do not get distracted even for a second, even by huge crises, even when entirely defeated and reconstituted. Some cultures know where they are going and have a kind of poise that gives everyone in and around them assurance from that. Other cultures lose their way, getting lost in opportunities, alternatives, arguments, factions, or changes of technology. Some cultures have say-do consistency--they keep their promises, they keep their word. They do what they say they will do. They implement their ideas rather than toy with or look progressive with their ideas. Other cultures plan and say and announce and show but never finally get anywhere and accomplish anything that they announce. Their words are perpetually different than their accomplishments. You cannot rely on them except to fail to implement. Cultures recognize exceptions to how they operate and what they can handle--they can see the boundary around their present views and capabilities. They can recognize an opportunity that does not fit. They can spot a challenge that their current methods are inadequate for. Other cultures fail to spot exceptions and try to force every new situation into the same solutions they have long ago mastered. They work to make the future the same as their past. They eventually die of this. Cultures alleviate the anxieties of living. If dead they do this by leaving the anxieties in place and giving people magical rites for responding to any anxiety when it erupts. This puts a stop to being consumed with the anxiety. If alive, they do this by rites that use the anxiety as a doorway into seeing and facing emotionally an inevitable aspect of reality, permanently expanding a person's or group's world, what they can face and see and respond to. Here the culture, live, uses anxiety to expand the world, the amount of reality, that a person faces. Dead cultures free people from focus on anxiety by magical means that do nothing to reveal reality or help a person face and use reality. Live cultures free people from focus on anxiety by using it as a doorway to a wider realm of reality than usually acknowledged and responded to.

Now imagine intervening in a culture to change its goal consistency, its say-do consistency, its ability to recognize exceptions to its abilities, its ability to salve anxieties of living. Cultures that drift, goalless, that promise more than they deliver, that pretend to have the solution to everything, even things never encountered before, and that salve anxieties with magical incantations that reveal nothing about reality, have appeal to sick, frightened, or otherwise under-functioning persons. They have little appeal to healthy people. We read this in the newspapers everyday--a lonely kid leaves home and joins a cult to get a new home, at the cost of a lot of magical belief and ritual that cripples the child's ability to see and face reality. They exchange a dead family culture for a dead cult culture, the only profit being the learning of the new cult culture as a new thing encountered. When that finishes they are left with the same deadness of culture that drove them from their original family, in all likelihood.

Operations on Culture Traits: The above sixteen traits of culture are what operations on culture, enabled by particular tools, operate on, in order to use cultures in particular ways, those uses deriving from particular definitions of what culture is. The next set of sixteen culture aspects considered here are the operations on culture traits, that particular tools enable. Tools will be dealt with after presenting operations.

People understand cultures, create and destroy them, combine and penetrate them, and grow and adapt them. These are the mind, existence, manage, and growth operations on culture, respectively. There are myriad other operations one can think of but all of them fall neatly under the sixteen presented below.

The mind operations on culture are recognizing cultures, mapping their components, applying culture or using them for some purpose, and extending cultures in certain directions or ways. These operations are operations of understanding primarily. They require knowing what you are facing before using it.

Recognizing cultures is hard work, usually done badly. Multi-billion dollar business errors, repeated year after year for decades, caused by mis-reading a culture or refusal to read it at all, attest to the difficulty people have in recognizing that something different is there and that, soft though it be, it has enough power to frustrate and ruin huge investments, training, and effort. Recognizing cultures has been stymied by definitions of culture as everything about a people or place. If culture is that huge when what specifically is there to recognize? If culture is not only huge but also unconscious, unseen, as this paper's favored definition of it holds, then how can something vast but unseen be recognized at all? Tools for seeing unconscious but powerful routines and assumed ideas in practices of people exist but they are very reflective, interior, and psychologically and emotionally rich tools, not the sort of by-the-numbers quick-result stuff that MBA programs turn out people for. Mapping cultures is what happens after recognition work. Something is there, gets followed by, what exactly is there? People build maps of the "otherness" just encountered. Since culture is vast and unseen, maps will be quite comprehensive and abstract, again a type of knowing not a comfortable fit with what MBAs are trained to do and like. The cultural obtuseness of MBA programs is a primary generator of huge culture-caused business errors in the world. Americans, for cultural reasons, excel in this kind of error. They are world leaders at cultural obtuseness. A good culture map will reveal not four or five things to keep in mind but 60 to 100 things to keep in mind. Good tools for handling maps that detailed and wide, that broad and emotionally deep, have only recently been invented. This article presents two sets of such tools, tools for reflection and fractal concept models. Applying a culture and using a culture are inverses of each other. In one case the culture's components get applied to some situation. In the other case, the situation gets applied to the components of the culture. Both involve using the culture as a tool itself. To do that you have to have mastery of the breadth and depth of the culture's aspects. Again tools for reflection and mapping differences in a comprehensive well-ordered fashion are needed. Extending cultures can only be done once they have been well mapped. You discern the order and dimensions revealed in that map and work to extend the culture along that order and those dimensions. Extending presupposes a map of existing dimensions to extend along.

Imagine now recognition, mapping, application, and extension of particular culture traits, presented earlier in this article. The coherence, the say-do appeal, say, of a particular culture might be recognized, mapped, applied, or extended. The problem here is a certain vague generality to what is being operated on. The coherence of an entire culture is too general and vague. The coherence of entire cultures can be modified, to be sure, and is, sometimes, but in general that is a bit overly general. It is the coherence of, say, the serial temporality-parallel temporality dimension as found in the mediation processes of a society, whose trait--say-do appeal--needs a particular operation, say, mapping. It is this combination of precise target in culture space to operate on and distinct operation to perform there that makes this article's model useful, theoretically and practically.

The existence operations on culture are creating cultures, saving them, reforming/updating them, and killing them off. These operations, as is obvious from their names, manipulate the existence of cultures. Though stated here in general, as if applied to entire cultures, in reality, these operations are most often applied to particular dimensions of cultures as they show up in particular processes of society.

Creating cultures is a primary operation enjoyed by nearly all groups, whether they want to or not. Whenever people get together and together automate some routines, ideas, and interactions, some of which they may be aware of and design, that is practice, to automate, and much of which they may be unaware of, they create culture. Culture creation goes on all the time. As a result, a few weeks after meeting regularly with some particular others, we find all sorts of interactions with them, fast, unthinking, and automatic, in short, fun and low cost to perform in terms of conscious attention needed. The fun and ease and accuracy of this semi-automatic way of interacting with people is a major force driving culture creation. We have a drive to free our minds, to clear them of the slow, cumbersome, conscious deliberation sorts of thought. Saving cultures is a quite different matter. All the time we run into cultures that we helped create or that others created in our absence that we disagree strongly with parts of. We constantly do this and just as constantly pit ourselves against parts of the cultures that others have built up. Saving cultures requires tilting the balance among the unseen things that compose any culture, the automated routines shared by a group. It involves automating different routines that pull behaviors and outcomes of personal interactions in a certain new direction or it involves automating a precise few routines that interact with existing automated routines in such a way as to reconfigure their outcomes. Reforming and updating cultures is a bit different than saving them. In saving them you seek a vital core of change that suffices to make the entire culture viable. In reforming and updating you seek a part, not necessary vital or core, to catch up to the rest of the world or respond to a new environment. Killing off cultures is important work too. Quite frequently people spot behaviors resulting from previously automated routines that are harmful, counter to some goal achievement, or simply inter-ruptingly irrelevant. We prune and edit cultures that come to us, rather like over-grown gardens or badly worded documents.

Imagine a particular trait, the say-do consistency for example, of a dimension of a culture, say remote versus omnipresent divinity, as it shows up in family structures. We could create culture there, save it there, reform it there, or kill it off there. The above four existence operations, could be applied to a particular trait found in a dimension of culture as it shows up in a particular social process type.

The management operations on culture--splitting cultures, fusing them, penetrating them, and expugning them--involve getting cultures to get along with each other. They involve handling plural interacting cultures.

Splitting cultures involves recognizing evolving subcultures and injecting boundary creating routines that further distinguish and make them independent of each other. It is creating by editing in a way. Fusing cultures is a major part of the real world in the form of mergers, acquisitions, nation state building and like operations in business and politics. These are enormous undertakings with a spotty track record of success. Many books have been written on these operations. From this article's favored definition's point of view, fusing cultures is a matter of mapping compatible automated sets of routines between two or more cultures and mapping incompatible automated sets of routines among them. Key here is a dimension by dimension, social process by social process examination of both cultures, something missing entirely from current books and merger methodologies. Penetrating cultures is a necessary part of splitting and fusing them--it is the pioneering learning about them that enables people, leaders in particular, to make good splitting or fusing decisions. You cannot split well or fuse well what is entirely beyond your ken. It turns out there are stages of penetrating any culture new to you that you cannot bypass no matter how many new cultures you have already

in the past penetrated. You have to go through the same stages again and again and the stages involve intimate changes within your self and emotional make-up. It is hard, subtle, emotive work that many an MBA does not have the talent, the sensitivity, or the stomach for. Expunging cultures is editing them, when fusing, splitting, or penetrating them. You spot some incompatible or dangerous fragment and weed it out. It may be alright in the context of the culture it is found in, but not at all alright if you are about to fuse or split cultures.

Imagine again a particular culture trait of a culture dimension as it shows up in a particular social process, and application of the above four processes to that trait--splitting it, fusing it with something else, penetrating it, or expunging it.

The growth operations on culture nudge a culture trait in some particular direction or fix some sort of overall interaction between a component of a culture and the rest of that culture. Growth operations include strengthening a culture trait, diversifying it or its basis in the culture, de-neuroticizing a trait, or transplanting a trait into another culture. These are rather sophisticated operations, from a practitioner point of view. Few people are masters of them.

Strengthening a culture trait is a stand in for many increases of magnitude of many aspects of a culture. The operation of strengthening a culture trait involves spotting it and making it larger, stronger, more resilient, more prominent, better funded, better tied into other culture dynamics, or the like. The operation of diversifying a culture trait involves removing uniformity of basis, goal, mean, appearance of the like for that trait. It involves getting diverse things to sustain it rather than single or a few. This operation is much more powerful than generally realized. A primary vehicle by which successful things die is copying what works in a culture. When all parts of the culture start copying what made one part successful, diversity of basis for all traits gets eroded till there is little diversity--every trait is sustained by one basis alone. Then environment changes happen, as inevitably they do, and many wanted traits in the culture collapse, having too narrow and sensitive a basis, diversity having been driven out by people copying what worked in some past environment of operation. De-neuroticizing a trait is simple and equally powerful, though few people can name and do this operation. Every talent a particular part of a culture has, has a corresponding cost, because each talent is the result of focussing somewhere and not somewhere else. Thus a part of a culture becomes neurotic when it forgets that focussing work, and the cost associated with it, and exercises the ability it built up by that focus without counting the cost of exercising that ability. When you go into a culture and spot a trait overly proud of its ability and wielding it without restraint, you have found a good target for de-neuroticizing work. When a part of a culture exercises its traits circumspectly, cognizant of their hidden costs of operation, then you do not need this de-neuroticizing operation. Finally, comes transplanting a practice from one culture to another. Any particular practice is born in some culture, where it had unconscious supports and hinderances. Any such practice when transplanted to another culture has unconscious new supports and new hinderances there that is did not have in its birth culture. That makes four things to be dealt with--birth supports missing in new target culture, birth hinderances missing in new target culture, target supports missing in birth culture, and target hinderances missing in birth culture. Handling those four makes transplantation of any practice across cultures errorless and effective. Skipping any of those four ruins transplantation. Any practice, as used here, is itself a culture, with traits at where dimensions intersect social processes.

Tools for Operating On Culture Traits: With definitions/uses, traits, and operations now presented, it is time to turn to tools. Tools make sense when you know the other three, the use of culture you intend, the trait of a culture you wish to modify, and the operation by which you wish to modify it. In the context of those three, picking a particular tool makes sense and is rather easy. Unfortunately tools of this precision are lacking entirely or are very new to the world.

Tools Used Per Culture Operation

161 culture change interventions by 8 firms on 3 continents; interventions phases categorized by culture operation and tool type;

Tools

Tools Per Operation

M = map
R = reflect
M/R = map & reflect

	MAP				RESPOND				RECOGNIZE				REPertoire				
	M	M	M/R	M/R	R	R	R	M/R	M/R	R	M/R	M/R	M/R	R	M/R	M	M/R
	assess culture	assess skill	map emotion	penetratn stages	response stopping	response stratfing	problemessness	community caharet	counter neurosis	de-mythnfy/sustnct	extrapolate extremes	transplant across culture	personal checklist	plot meeting behaviors	democratic rules of order	manage by events	

Operations

Operations	MIND	EXISTENCE	MANAGE	GROWTH	Tools																			
					recognize	map	apply/use	extend	create	save	reform	kill off	split	fuse	penetrate	expugn	strengthen	diversify	de-neuroticize	transplant				
					X			X					X	X				X	X			X		
					X			X	X			X	X	X	X				X	X			X	
					X	X	X	X				X							X			X	X	
					X	X													X	X			X	
					X														X	X			X	
					X														X	X			X	
					X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
					X	X		X											X	X			X	
					X	X	X	X											X				X	

The diagram above summarizes a rough categorization of 161 culture change interventions by 8 firms on 3 continents. The operation being performed on cultures and the tool types being used in such operations were identified and categorized to show a rough distribution of tools used per operation type. It is immediately visually apparent from the diagram that the tool types listed are small in scale so that many such tools are used for each operation to be performed on a trait of a culture showing up in a dimension and social process. We do not have big tools such that one tool suffices to handle one entire operation being performed on cultures. With operations listed such as "create" and "fuse" being so vast in content and complexity, it is natural that there are several tool types for each operation.

The tools listed are both specific tools, described in a compaign article to this one ("Reflection tools"), and types of tools. The same names are used for both. I represent each tool type with a specific tool example in order to make clear what each tool type means. Keep in mind that there are numerous specific tools being used in the world for each tool type listed.

The mapping tools handle the vastness of culture as this article's favored definition defines it. Culture is years of automated routines, dropped from conscious consideration and awareness. The volume is huge and the diversity of contents is all that humans get themselves involved in. Maps, of that, then, have to be capable of handling that volume and diversity of content. Unfortunately academia's physics-envy norm of cogency of theory shuns any model of more than ten or so factors. That condemns academic research to models with far fewer

factors and dimensions than culture's contents require. Maps of culture, then, have to come from outside academia or renegades within it--people willing and able to get interested in more than ten factors at the same time.

The first mapping tool is assessing culture. There are as many tools for this as there are definitions of culture (hundreds then). This article presents culture spaces defined by traits, dimensions, and social processes. This article also presents 16 traits by 64 dimensions by 64 social process types. That produces over 30,000 locations in that culture space. Mappings that specify exactly 30,000 culture aspects to be assessed, allow a precision of action and thought at a cost of confusing volume and variety. This article also presents fractal concept models, regularized in specific ways, to make specifying 30,000 culture aspects practically manageable. These contents of this article are to be compared, for culture assessment purposes, with six or eight dimensions, not spread over social processes, and with no traits per dimension distinguished of prior research and practice in culture handling. The second mapping tool is assessing one's skills at handling culture. There are numerous specific tools for this, almost as many as there are for assessing cultures. However, most such tools hopelessly confuse various aspects of culture, that is, they get applied to spaghetti-like confused weaves of culture aspects. Mapping specific culture handling skills of people or groups involves how people handle the various aspects of any culture. The third mapping tool is emotion mapping. This is entirely more intimate a tool than the first two. Mapping emotions tools involve seeing in great detail exactly the emotions and emotion sequences you yourself go through while encountering a different culture or changing your own culture. This is reflection pure and simple. Not a few people are nearly entirely unable to see or distinguish their own emotional states--a lacking the cripples one's ability to handle culture in general. Having maps of all the emotions that there are and all the types of situations that give rise to them, allows such people to start learning what their emotional life contains. Maps of penetration stages, the fourth mapping tool, allow a person to identify the kinds of over-reaction and distortion they can expect from themselves due to how much of a new culture they have assimilated and how much they have regurgitated. Plotting on such maps the level of penetration entire corporations have reached into certain cultures is very valuable as well.

The response tools for operations on culture traits, dimensions, and social processes, all concern managing how we respond to situations, ambiguities, and culture conflicts. Putting your own responses under surveillance and control is the first step in turning culture into personal power. It does not good to perceive hidden webs of meaning if you cannot stop, redirect, and switch "natural" (in your own context of growing up when and where you did) responses with ones that actually work and fulfill your goals in culturally complex situations.

The first response tool is response stopping. People have to be able to spot incipient responses within them or their groups and stop those responses from reaching behavioral expression in particular incidents. This is a spotting ability and a stopping ability. Few people, on their own, develop these capabilities. Without the ability to stop one's own responses, what is natural, in one's own culture, intrudes, again and again and ruins situations while one is in someone else's culture. The second response tool is stratifying responses. This is very much like chromatographing responses--separating striations within them. We notice objects, they evoke feelings in us, those feelings remind us of some things, we spot patterns among such object-feeling-reminding sets, those patterns evoke frameworks of interpretation, interpretations from those view points tell us what those patterns mean to us, those interpretations become decisions. Such sequences of noticings go on very quickly in every quotidian encounter. By slowing down responding and separating out striations within it, we get to see how our frameworks and limits of background tilt and bias what we notice, how we feel, what we are reminded of, what patterns we recognize, and what decisions we make. The third response tool is problemlessness, loving fate. Encounters in someone else's culture are taxing, confusing, timed strangely, and do not fit us at all in any way. The sheer irritation in this can lead to frustration levels that break out and ruin situations. Problemlessness is an attitude of loving sudden unexpected changes of situation found in such encounters. Usually we fight such sudden changes of situation. The fourth response tool is the community cabaret. This is entire communities spawning off committees of representatives who analyze the present and future community spirit and styles, finding gaps between culture present and needed, and designing shows of many arts and acts, composed and performed by members of the community (not talented ones but ordinary ones), to nudge emotions, symbols, and styles in needed directions. Such deliberate events change cultures via inventing new arts and acts that spread new symbols and styles throughout a community in regular events. A companion article to this one ("Reflection Tools for Managing Cultures" presents such events in detail, including their processes of preparation, set up, holding, and follow up. Examples of organizations using them to change culture are presented there.

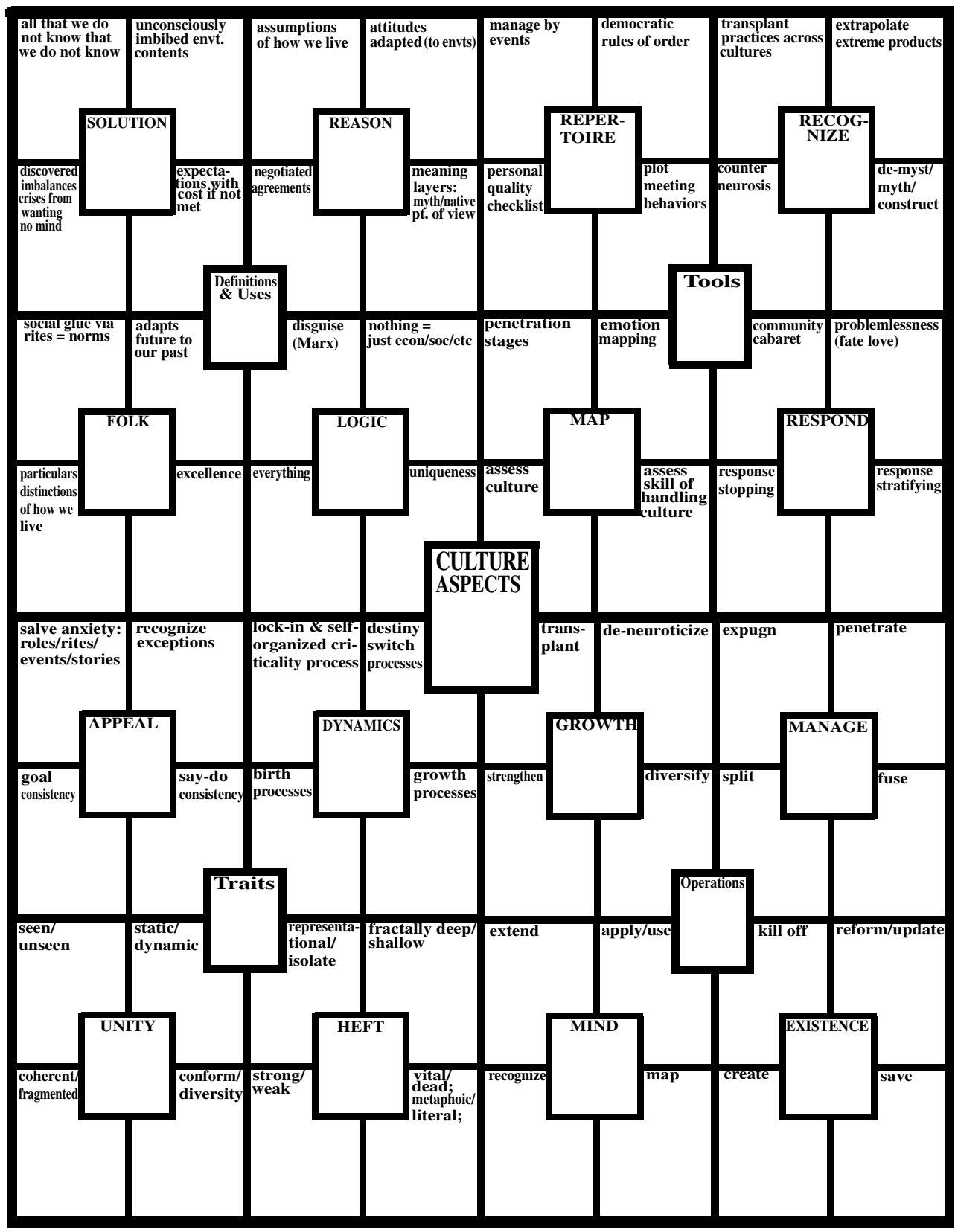
The recognition tools for operations on traits of cultures showing up in particular culture dimensions and social processes, bring hidden things into sight, make the invisible visible. Each such tool type is a kind of detective, detecting unseen realities and making them conscious and therefore manageable.

The first recognition tool is countering neurosis. All talents and abilities we have come from focus, paying attention to X not Y, Z, W, etc. As our abilities develop and succeed we lose sight of their costs, all that we ignored in order to focus on X. As a result adults can use an ability as if it were entirely costless--a distortion of reality that is quite dangerous. Such forgotten costs of our abilities are a huge part of the overall content of culture as this article's favored definition defines it (a companion article presents and justifies the basic definition). The second recognition tool is de-myth-ification, de-myst-ification, and de-construction. Such tools help people identify symbols that have decayed into literalism, losing their metaphoric ability to point to parts of lived human experience; they help people recover powers unconsciously given while growing up to various roles, authorities, and professions; and they help people undo the construction of social roles, institutions, and knowledge to see how it was tilted and biased to serve powers-that-be and omit other less powerful perspectives and peoples. We forget that our own myths are magic talismans not living symbols, that physicians may value income over our health, that laws are arranged not to make societies fair but to make changes in society fair. Recovering such forgotten decision and experience and bringing it to conscious light is the role of these tools. The third recognition tool is extrapolating extreme products. A widely used strategy for understanding, mapping, unknown systems is investigating extreme phenomena in them, because extremes make principles of operation visible that normally are subtle and hard to see. The risk is extremes introduce new special principles of operation that only function during extremes. If you go to a new culture and spot all behaviors, practices, ideas, styles, and the like that strike you, as an outsider, as extreme, then abstract from an organized model of them the principles of operation that make them viable in the culture, you map quite a bit of the culture well. You can also survey what members of that culture think of as extremes within it and do the same, comparing models that result. This type of tool helps surface and articulate latent and subtle dynamics in a culture. The fourth recognition tool is transplanting practices across cultures. Readers will note that this was an operation to perform on cultures and here it shows up as a type of tool for helping such operations. There are lots of specific tools for transplanting practices across cultures that assist doing that operation. In the companion article to this one, on "Reflection Tools of Managing Cultures", a set of matrices are used to assist transplants. The traits and dimensions of the culture of origin of a set of practices as rows is intersected by the traits and dimensions of the culture of the practices themselves in one matrix. The traits and dimensions of the target culture (the one you are transplanting the practices to) as rows with the traits and dimensions of the traits of the set of practices as columns define the second matrix. In both matrices you spot major enablers of the practice culture's traits/dimensions and hinderances. Tactics to handle the four--two enablers and two hinderances--are then devised.

The repertoire tools for supporting various operations on culture traits and dimensions, in social processes, all involve making visible and consciously improvable the entire set of frameworks that determine what a person notices and how a person interprets things before them. One of the joys of experiencing other cultures in our lives is the feeling and practical reality that a new culture once we have left it and moved on somewhere else, still operates inside us, bringing things to our attention we never otherwise would have noticed and enabling action alternatives we never otherwise would have thought of or tried out.

The first repertoire tool is the personal quality checklist. There are hundreds of different versions of this sort of tool. All of them involve time discipline--the ability to set aside a period of time daily or weekly to fill in a checklist, the ability once a month to tally up results and trends on the checklist--and reflection ability--the ability to ground abstract concepts in the concreteness of one's own daily existence. They all involve counting defects, of various sorts, and plotting trend lines of such defects per month, and plotting implementation of defect counter-measures and their effect on defect trends. Culture handling defects are myriad and which you count depends on which operation on which component of culture you are attempting. As you use personal quality checklists, you build up a repertoire of solution actions that work for you and defects-solved by you, as well as defects somehow resistant to every solution you throw at them. These repertoires are important steps of progress in handling culture well. The second repertoire tool is plotting meeting behaviors of self and others. Meetings are times together when interactions, overt and covert, can be observed along with their consequences, subtle and overt. There are numerous systems for noticing different sorts of meeting behavior and plotting them. Which you use depends on what your purpose is, the operation you wish to perform on culture, and what you target is, the component of culture you wish to affect. Plotting meeting behaviors means keeping notes during a meeting and whenever anyone speaks, you note besides their name, the topic they talk about, and put a category besides that topic. Most systems have between ten and fifteen categories into which you put all remarks. You then analyze the relative frequency distribution among all ten or fifteen categories of remarks of the actual remarks by particular people or the entire group. You then relate those frequency distribution patterns to meetings with good outcomes and ones with bad outcomes, statistically. The prevailing patterns of remark distribution types for particular people and groups mixing different people, will reveal a lot about the cultural traits, dimensions, and social processes involved in the meeting. Plotting meeting behaviors is a powerful tool type for revealing culture dimensions at work where people think nothing cultural is going on. The third repertoire tool is democratic rules of order. This is a procedure for running any meeting that is based on a repertoire of treatments given to certain types of topics. Each person in the meeting is assigned a topic to lead, and is assigned a treatment to lead the group in applying to that topic. In this way meetings have as many leaders as they have people attending, and such groups, if they meet repeatedly over time, develop repertoires of favorite ways of handling certain types of topics. These repertoires of favored treatments of types of topics reveal a great deal of culture information (as do alternative treatments not chosen or considered). The fourth repertoire tool is managing by events. There was a period in the late 20th century where more and more work functions were assigned to processes to do instead of assigning them to bureaus in a bureaucratic hierarchy. In the early 21st century this was replaced by a trend of assigning more and more work functions from process execution to event execution. Events are faster and attract more attention than processes, allowing rare highly priced persons and skills to be assembled, along with busy authorities. These events are mass workshop events wherein dozens of simultaneous workshops go on in parallel, exchanging intermediate results with each other. Each workshop has procedures developed from interviewing the world's best people at doing some function. These protocols as assembled in particular events reveal cultural openness and blind spots and the particular contents of culture. Not only that but when you intervene in a culture to extend or modify or enhance it, in these events you can monitor how such additions blend with existing culture elements, in the work of dozens of different groups, assembled world-wide.

This completes the discussion of the 64 aspects of culture: definitions/uses, traits, operations, and tools. Presenting culture dimensions, social processes, culture types, and high performance culture characteristics is done below.



Fractal Model 2: The Dimensions of Cultures

One imagines a use of culture from a related definition of it, then targets a trait of a dimension of culture as it shows up in a particular social process of a community or person. One applies an operation, enabled by a tool particular to that operation, to that trait located at that dimension in that social process. The result is changing the type of culture, with changes of type changing profiles of powers of culture, so as to produce the characteristics of high performance one desires. This is the overall causal model this article presents. Dimensions of culture do not apply equally to all parts of a society. In reality you find that certain institutions are more individualistic and others more communal (Citibank versus Benedictine monasteries in New Jersey for example) and that certain social processes within those institution are more individualistic than others (family structure processes more individualistic than mediation processes in Citibank, for example). The issue is articulating--culture implies all of society and that is rather huge, most of culture in hidden, unconscious, learned over decades and that is a different hugeness. To offer five or six dimensions as if that were enough and as if they appeared equally all over a society and all over an unseen culture in a society is extremely academic but by the same measure extremely impractical. This article aims to offer a potential solution to this problem with prior research.

The most common dimensions for comparing cultures are the famous Hofstede IBM study, factor analysis-derived, dimensions (Hofstede, 1980, 1991), amplified by Hampden-Turner and Tropaars (Hampden-Turner and Tropaars, 1993), Bond (Bond,), and other. They are really basic social psychology categories, long researched in that domain. In the below model, they are labeled social psych.

Less common because more recent are gender style categories for comparing cultures. It turns out that men and women, world wide, differ in consistent ways (Tannen, 1990, Lao Tsu, 50 B.C.), some grounded in neural hardware, others in social practice. It also turns out that different social roles and institutions take on one or the other of these gender personalities. So you find within-group relations among Japanese very feminine while between-group relations are very masculine. For Americans it is the opposite--within group relations are very masculine while between group relations are rather feminine. Recognizing masculine culture elements considered now by people as national culture elements is very useful, for one example. These gender role culture dimensions are the gender style twelve in the above model.

Philosophers and theologians have, over centuries, identified anxieties all people and societies share and build ways of handling, containing, channelling, or

avoiding. Neurotic, obsessive, and character disorder behavior derives from avoiding or hiding from these anxieties. Ecstasy, sublime elegance, and excellence come from befriending and deriving energy from daily dialog with these anxieties. How each culture chooses to handle each anxiety type is another set of twelve dimensions in the above model, called existential questions (Cannon, 1994; Greene, Journal, March, 2000).

The style of engagement of a community provides another twelve dimensions in the above model. Groups engage in life and they inevitably stylize that engagement (Douglas, 1982, 1984; Cowan, 1994; Taylor, 1998, Campbell, xxxx). The dimensions by which engagement are stylized are called community in the above model. Community has secular, sacred, invention, and non-linear complexity components.

Finally, Nisbett has recently (Nisbett, 2002xxxx) studied extremely abstract dimensions of difference between cultures from cognitive and social psychology categories of long-standing, reproducing many of Hofstede's dimensions and extending them to other traditional social psychology distinctions. He has also found that people can readily be trained in the settings that other cultures have along these dimensions, with the training effects lasting and stable and requiring little training investment overall. So cultures have dimensions, a great many from traditional social psychology dilemmas, and people can readily change what they automatically perceive and favor, do and consider. These more abstract dimensions, rather than being concentrated in one place on the model are made the central items in each section all over the model.

The model below of 64 dimensions for comparing cultures contains a polar pair of opposites in each box. These are extremes. Some cultures fall on one pole, others on the other pole, most fall in the middle somewhere. Japan and the US are opposites on all 64 dimensions though neither Japan nor the US is the most extreme country for most of the 64 dimensions. Therefore, Japanese values on each dimension are a nice contrast with US values and help people to recognize what the rather abstract dimensions are talking about. I use, therefore, US and Japanese values on each dimension in the above model to help people deal with the abstractness of those dimensions.

Note, the definition of culture favored by this article holds that there is a profound ambiguity with all models of culture. Not only are "cultures" not unitary (not all Japanese act Japanese-ly) but they evolve over time (Taishyo Japanese made it Japanese to compete individually; recent Japanese made it un-Japanese to compete individually), and people espouse values counter-acted by how they actually behave, and they use cultures as excuses to get competitive advantage from others. Naive scholars have again and again taken "norms" betrayed in any of these four ways as if the norms, not the betrayals in actual behavior, were real. That is an error, a fatal error. You have to say--the following values are believed by nearly everyone in this culture to characterize this culture's actual behaviors and beliefs and people in this culture are either conforming to these values or are highly affected by the belief that most people in this culture conform to such values. This is a complicated proviso but it simply means that even if the culture's values are not entirely "real" they act as a powerful force merely by being so widely believed to be real. In effect, values are somewhat, not entirely, a self-fulfilling prophesy. If I believe good Japanese are quiet and passive, even if I am loud and think I am justified in being loud, I will carry worry, guilt, or other costs of being loud when I know that I and others believe good Japanese are not loud. The norm may not dictate reality but it may dictate costs of not thusly being dictated to.

Social Psych Dimensions: People differ in their preference for equality or for differences in rank. They differ in whether personal closeness helps them exert power in a relationship or whether closeness reduces their ability to exert power. They differ in whether rank comes from personal achievement or whether it comes from structures of situations and society, transmitted to persons through history. People differ in whether they most notice foreground items or background ones in a scene. These four are social psychology dimensions of handling rank in society.

People differ in their preference for individuals as causes of action or groups as causes of action. People differ in whether they see principles that carry over from one case to others or whether they see each case they meet as entirely unique. People differ in whether they see themselves determining their fates or whether they see situations determining their fates. People differ in whether they view their environment as uncontrollable or controllable. These four are group participation dimensions in social psychology.

People differ in their mental styles--some preferring breaking things apart and other preferring combining things into wholes. People differ in the relations to order--some preferring sequences of things one at a time and others preferring simultaneous parallel engagement in plural initiatives. People differ in whether mistakes are feared and avoided or whether mistakes are welcomed and tolerated. The former have one chance lives, one mistake condemns you forever, while the latter have several chance lives, one or two mistakes do not doom you. People differ in whether they see plural distributed causes of something or see single local causes. These four are time dimensions in social psychology.

People differ in whether friendships have priority over principled doing of what is right or whether doing what is right has priority over personal relations with others. People differ in respect for other forms of life--some see humans as primary, superior to other forms of life, and others see humans as equal to other forms of life. Some people see being moral as a matter of doing what is right in situations; other people see being moral as investigating ambiguous right-versus-right, wrong-versus-wrong situations, to find what a particular case requires/allows. People differ in whether they view the categories that things fall into or the relationships obtaining among things. These four are social psychology categories of relating to others.

Gender Style Dimensions: Some people talk to establish connection with others; other people talk to establish status differences among people. Some people talk in order to exclude ideas or other people; other people talk to include ideas or other people. Some people primarily tell others things; other people primarily listen to what others say. People differ in whether they have a drive for individual distinction or individual fitting in. These are input/output dimension of gender style.

Some people are embarrassed by feelings, minimizing exposure to them; other people are interested in feelings, seeking them out. Some people feel lonely when misunderstood; other people feel dis-respected when misunderstood. Some people when treated harshly take it as a sign of being rejected by others; other people when treated harshly take it as a sign of respect. People differ in whether they primarily use backward reasoning from goals to causes or forward reasoning from present circumstances towards goals. These are emotion management dimensions of gender style.

For some people, communication is a matter of information being transmitted from mind to mind (interrupting is fine); for other people, communication is a matter of relation-building via self disclosures transmitted person to person (interrupting is rude). Some people talk in order to share the feelings that others have; other people talk in order to solve the problems of others. Some people drive to get details exactly right; others people drive to get all the relevant details. People differ in whether they work to preserve face or truth in situations. These are the communication purpose dimensions of gender style.

Some people relate to others in order to become more independent; other people relate to others in order to establish dependencies among people. For some people relating is a contest among people; for others relating is a community built with others. Some people argue over points; other people apologize over points. People differ in whether they tolerate or do not tolerate contradiction. These are the conflict dimensions of gender style.

Existential Question Dimensions:

These are the response to existential situation questions. Every person must come up against mystery--why is there something instead of nothing. People handle this worry by clinging to their individual existence as fundamental or clinging to the existence of institutions in their society as fundamental. Life is fragile but at least my existence is certain, or at least my society's existence is certain--this feels like. Asserting any existence, whether self or other, is exaggerated and denial of mystery in this sense. Mature responses are constant daily recognition that my existence and my society's existence is mysterious, unanswered, an open nagging question.

Every person must come up against arbitrariness--why am I born here and now, why am I male not female, why am I poor not rich. People handle their worry about this by clinging to their function in life and situations as fundamental or by clinging to the group they are in as fundamental. What and who I am is arbitrary but the functions I do are not arbitrary, people insist, or but the group I belong to is not arbitrary, they insist. Asserting any identity basis as fundamental is exaggerated and denial of arbitrariness in this sense. Mature responses are constant daily recognition that my identity's basis is arbitrary, unreasonable, and fundamentally unjustified (something I did not choose, earn, cannot justify, or escape).

Every person must come up against emptiness--lack of meaning, I am meaningless, the world has no meaning. People handle their worry about meaning by making the meaning of their lives by themselves or by finding meaning in the world and people around them. I and the world may come to me now as without meaning of any sort but I will shortly create meaning for my life and world or I will shortly find somewhere around me meaning to depend on, people insist. Making meaning yourself or finding it in the world and people around you are both exaggerations, denials of the emptiness that really is there in life, in this sense. Mature responses are constant daily recognition that the meaning of my life is not given to me when born or when awakening each day. Each day I have the same problem--how to generate meaning to replace the emptiness of self and world I wake to.

Every person must come up against relativity--the inevitable difficulty in determining what is true in life situations, what is true? People handle their worry about truth by arranging life and groups around tasks or around people (relationships with them). The world may do its best to hide what is true from me but ultimately I judge what is true by what works versus I judge what is true by what enables me and others to work together well. Making what works truth and making what brings people together truth are both exaggerations, denials of the ultimate human constructed ness and faultiness of truth of all sorts. Mature responses are constant daily recognition that truth is a human product, a view of the world that humans erect, and respect for the history of terrible consequences whenever humans fled their responsibility for the faultiness of any human-constructed truth system by trusting some God or authority or book or ethnic culture as the basis of truth (hundreds of years of burning women as witches in the middle ages, all based on the bible and priests as sources of truth, "authorities we trust"). Each day I have the same old problem--how to determine among many conflicting perspectives what is true enough to be trusted to guide my action.

These are the response to existential choice questions. Every person must come up against freedom--you and situations cannot define me, only I determine myself by how I choose to relate to the limits, opportunities, situations of my life. Freedom is a burden because it removes forever all excuses, all ability to blame others, situations, my background for what I now am and do. I choose to let my bad relationship with my father from thirty years ago, determine my emotions now. I choose that by not investing the effort and time of breaking the emotional-reaction habits I developed when relating badly to my father all those years ago. Being adult means discovering excuselessness--discovering that I can never be honest to myself while blaming my present reactions and situation on anything at all--my past, my future, my situation. People avoid their freedom by clinging to personal projects as who they are or by clinging to social roles they play as who they are. I am, instead of awesome excuse-less freedom, my projects, my projections of myself into imagined futures I can create. I am, instead of awesome excuse-less freedom, my social roles, the value society as a whole chooses to invest in my existence. Both of these--identity from projects and from roles--are exaggerations, ways to avoid the ineradicable relentless pressure of being free to determine my self. Mature responses are constant daily lifting of the burden of having no excuses for who we are and what we do.

Every person must come up against loneliness--love dying, again and again, in relation after relation. People handle their worry about love dying by clinging to the intimate person underneath all functions and roles or by clinging to the role I play in that person's life or that they play in my life. You can clearly find people doing both of these--clinging to a continual intimate disclosure of the other person that eventually becomes a burdensome continual search for intimacy and disclosure that cannot be manufactured fast enough to satisfy the anxiety the lover has for more disclosure, more intimacy, more nakedness, and, clinging to a role that one person plays in the other's life so an abusive husband is clung to as love of the "having a husband" role is essential to the woman. Both of these, clinging to disclosure and clinging to role are exaggerations, denials of the fundamental loneliness in life. That loneliness is fundamental, not situational, because we are conscious beings who desire to have the reliability, stability, and solidity of non-conscious thing-like beings. We continually are driven to turn other people we relate to into being as reliable, stable, and solid as the tables and chairs and walls of our lives. We continually want to transform the fundamental un-thing-ness, unpredictability--indeed, the fundamental freedom that other people are--into less freedom to depart from us, differ from us, lose interest in us. We have a drive to turn other people into thing-like dependables, minus the freedom that makes them excite us. Mature response is constant daily discovery of new ways we have tried to reduce or enslave the freedom that the other persons we relate to are, in order to "have" love or "non-loneliness" or "relationships".

Every person must come up against their own inauthenticity--they own tendency to possess others, hence, their own tendency to become an object that others possess. People handle their worry about mistreating others by clinging to adaptation as a way of regaining authentic relating or by clinging to revolutionary overturning of relationships as a way of regaining authentic relating. We can see people every day cleverly adapting and changing and re-relating as their attempt to escape the inescapable loss of authenticity in relationships. We can also see every day people overthrowing relationships and entire social structures in search of more authentic ways of relating to people and the world. Both continual adaptation and punctuating-equilibrium revolutions are exaggerations, denials of the inevitability of us possessing others till they are things, lacking freedom, and others possessing us, till we are things to them, lacking freedom. Our inability to stop, avoid, or prevent inauthentic treatment of self and others causes us despair. We despair because we can do nothing today to prevent new inauthenticity coming from us and to us tomorrow. Mature response is constant daily discovery of new forms of inauthenticity in relating by us to others and by others to us.

Every person must come up against their own responsibility--the reality of they themselves as a physical place, a social place, a nexus where opportunities and consequences drift and attach--their thereness. Who am I? What am I? People handle this by making themselves the same across diverse contexts and situations or they handle this by making themselves different "I"s for each context and situation they face with little or no carryover from one to another. Nothing in the universe tells us what are the rules for what I am and who I am? We have to create an identity and we do that by defining what we stand responsible for and what we refuse responsibility for. Our identity is not some favored imagery but what we stand for, what we are willing to face consequences for. It is that standing that injects an "I" into the world among others, that gets their attention and notice. We become something they are up-against, that they must face consequences from. By making my self the same across all situations I deny the differences in what I am willing to stand up for in them; by making my self different in every situation I deny the sameness among them in what I am willing to stand up for. Both are exaggerations, both are denials of the inevitable inescapable reality that I define my self, and nothing outside gives me finally any valid guidelines I can abdicate responsibility to--I followed his ideas so I am not responsible, for example. Mature response to the responsibility of defining our own identity is to experiment with identities that appeal to us till we find a set that fulfill us and those around us without hurting the future or denying the past. When we carry the heavy burden each day of discovering who we are by what we are willing to be responsible for, instead of defining ourselves by some lifestyle, or buying patterns, or friend conformities, then we are fully facing this anxiety of being.

These are the response to existential impact questions . Every person must come up against their own mortality--why do I die, when do I die, why can't I live forever. People handle their anxiety over dying by clinging to death as more real or by clinging to birth as more real. I will surely die and become worm food but life did not really matter at all because death is fundamental, life is a detail, or, I will surely die and become worm food but death does not really matter because birth is what is important, death is a trivial detail, perhaps handled by a god. Both of these are exaggerations, denials of the rapidly approaching moment when we suddenly abandon loved ones, and lifetimes of projects, to disappear from this world. Mature response is constant daily operation out of the certainty that our lives are very very short, though perhaps unnecessarily so, so we better manage our brief time as if it were brief. Similarly, we had better relate to other lives around us as the evanescent, brief, utterly unique beings that will never be in the world again that they are, not as solid, long standing opponents. Mature response is recognizing how the brevity of our lives causes weaker people to compete, kill, step on other people in their anxiety to fit into their brief lives all they can desire, as if getting involved in life will hide them from the death rapidly approaching them.

Every person must come up against the ugliness of life itself, as handed to people once they are born. Babies too young to have hurt anyone have swollen faces huge chunks of which are cut out as bone cancers wrack their young bodies with unbelievable pain. Young girls are picked up in a stranger's car and tortured to death over a period of weeks in some pit in a forest by crazed people. We vomit whenever we allow ourselves to actually survey how ugly life and the world really are for all people. If you care about people, you have to hate the way the world is designed to treat them. Nausea is the inevitable response to life's ugliness. There are not a few days in which most people refuse to get up and engage the world, its ugliness temporarily overwhelming them. Why should I get up to engage a world *that* ugly (Hamlet's problem in Shakespeare's play of that name)? People handle their disgust over the ugliness of life and the world by clinging to ingratitude as their image of flaws in people or by clinging to their image of unfreedom as their image of flaws in people. People say to themselves--this world is so ugly--however I should be grateful to my parents for giving me a life in a world at all, even if it is such an ugly world. Or, people say to themselves--this world is so ugly--however, I am free to make any sort of relationship to this ugly world that I choose to make. Either way is an exaggeration, denial of the ugliness that is always there. Mature response is constant daily recognition of how much the world disgusts us and how never in our wildest dreams would we have created a world so faulty and ugly. Constant daily recognition of the nicer micro-worlds we build with our identities and lifestyles and careers and how these are really ways to hide the overall nature of the world, its ugliness, from ourselves so we do not spend our lives, nauseatedly dealing with it, is also a mature response to this existential reality.

Every person must come up against the contingency of their own life--we cannot make the overall meaning and story of our lives by our selves. What our lives mean and meant is determined by other people's view and judgements of us, whether we like it or not. We are free, always, to determine our relation to life but that freedom does not extend to make us free to determine what our lives means for us and others. We are contingent. We determine our selves but not the meaning our selves have for others. We remain contingent. We handle our anxiety over being contingent by clinging to not bothering others or by clinging to not bothering my self. Some people go through all of life avoiding bothering others, in order to hide from or deny that others co-participate in determining what our lives mean. Other people go through all of life avoiding bothering themselves, in order to hide from or deny that others co-participate in determining what their lives mean. Both of these are exaggerations and denials of the contingency really there in our lives. Mature response is constant daily recognition of our inability to determine the final meaning of our selves and lives without influence from others. Mature response is constant daily shivering before the awesome way that others become a mirror distorting how we see and value ourselves, a mirror we can never escape from.

Everyone is faced at one time or another with the futility of life--will I ever make a difference? Will it ever make a difference what I do or do not do? We sense ourselves as extremely tiny phenomena lost, inconsequential in an immense universe. Our particular planet will, in 100 million years be swallowed up by a greatly expanded version of our sun, as it runs out of nuclear fuel and swells to become a red giant type star. Bacteria are far more likely to outlive our species than we are to outlive them. Not only is the entire equation of life on earth futile seeming but our individual lives are drenched in futility. Napoleon and Alexander the Great, much more likely to be remembered in later human history than ourselves, give to us all nearly nothing about themselves--they went around killing millions or hundreds of thousands of people then evaporated. Even massive prolonged killing and erecting of Year Zero new civilizations gets you but a paragraph in a history book ignored universally by students forced to read it. People handle this by preserving peaceful exteriors to their lives or by preserving fair exteriors. My life may mean nothing and change nothing but I will not let anyone spot my weakness because I keep up a front of serenity and calm that nothing penetrates. My life may mean nothing and change nothing but I will not let anyone spot my weakness because I keep up a front of fairness to all sides and considered judgement in all things. I can cancel life's futility with calm or with fairness. Both of these responses are flights from reality, exaggerations of existence, simplifications of anxiety we face. A mature response is every day recognizing that hidden multipliers may exist and magnify human tinyness into cosmic import or that such multipliers may not suffice and human kind may be a dead end species doomed to contribute nothing lasting to the universe--the issue is undecided though daunting. As we daily throw our tiny deeds into the immensity of our existence, stripping arrogance, pride, exaggeration from our deeds lets us aspire to more than other humans are unfortunately willing to be impressed by. Futility of our lives is an anxiety that furnishes daily modesty to correct our importance to our selves, and aim us at larger deeper deeds.

These are the response to existential flaw questions. Every person must come up against tragedy--our inability to know or predict the consequences of our actions. We handle our anxiety over this by clinging to work (by making our life lack all spontaneity and action we think we can avoid anxiety over unforeseen consequences of our actions, by turning our activity into sheer design and craft) or by clinging to action (by making our lives entirely action we hope to drown our anxiety over unforeseen consequences by generating so chaotically many of them that any one fails to hold our sympathy or concern). Both of these are exaggerations and denial of our anxiety over not being in control over the consequences of our lives. Mature response is constant daily recognition of and taking responsibility for consequences we did not plan, intend, or could not have prevented while others deny such responsibility. For example, a small child runs in front of my car while city driving. I had no time to turn or save the child. I cannot be "blamed", yet I am responsible for the death of the child and for respectfully sacrificing days of my life to help the parents of the child come to terms with that child's death. Even though I did not plan, intend and could not have prevented the accident, I am still responsible for consequences of my driving. We all hate government and company officials so much because they almost never exhibit this sort of elemental human responsibility. They refuse all responsibility for unforeseen consequences of their actions. They are evil, in this sense, less than minimal humans are expected to be.

Every person must come up against sin--why we continually fail to carry out our own intentions and plans. We handle our anxiety over this by clinging to our selves as excuses--I am bad so I did not do X--or by clinging to our situations as excuses--that big bad situation X made me do it. The gap between what we espouse and what we actually do never goes away. It is always there for us. Also, it is there in others--they never fully do what they promise or say. Some people hate this, and end up hating themselves, or hating all others. Others accept this as part of the nature of existence--it does no good to hate self or others or situations. Both reactions, blaming our selves or blaming our situations are exaggerations and denials of the eternal gap between words and deed, intent and implementation. Mature response is constant daily recognition of the gap between idea and reality, between intent and implementation, between word and deed, between self and other and refusal to paint our selves ugly or others as ugly or situations as ugly just because we are constantly frustrated by our lack of automatic full realization of our ideas.

Every person must come up against no escape--the lack of exits from responsibility. To not choose to do something is also a choice. If Hitler appears in our society and we choose to let others handle him and they fail to handle him well, allowing him dictatorial power, we face our own inability to escape, not from Hitler, but from our own responsibility for putting him into power by choosing not to oppose him, by choosing to not deal with the ambiguity of whether he will come to power if we do not actively oppose him. Choosing to wait, choosing to not choose is a choice that makes us fully responsible for consequences, foreseen and unforeseen, of our choice. We handle our anxiety over this by clinging to ourselves as actors or by clinging to groups as actors. Some people say--I could not have done anything alone against Hitler, I depended, rightly, on my group to do something. Other people say--I could not have contributed anything against Hitler by joining that group, only individual action would have been effective. Both are exaggerations, denials of our inability to escape responsibility for situations that happen to us. Mature response is constant daily recognition of our trappedness by responsibility for what happens around us, whether we started it, or wanted it, or fore-saw it or not. We are born into a prison of responsibility.

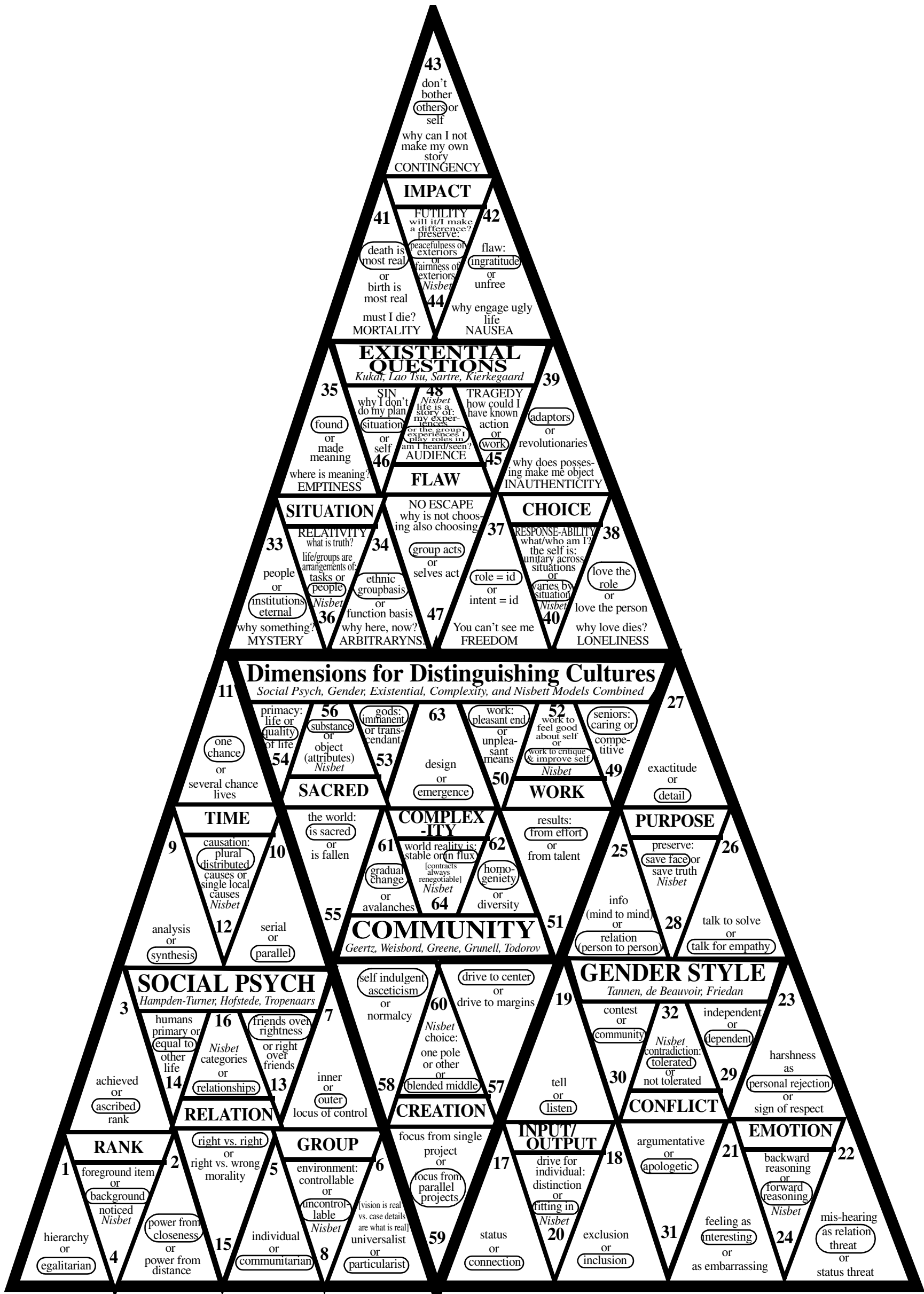
Every person must face the fragility and impermanence of the audiences of our lives. Am I seen? Am I heard? Is anyone there that I perform before? Will anyone remember me? We shiver in fear of doing all we do without human kind remembering any of it. There is an immense lack of limelight we fear falling into. To insure I have audiences I may cling to my own experiences to myself, representing my experiences to myself in various ways, to prove to myself every day that I was there, that I existed. Or, to insure I have audiences I may cling to a group before whom I perform, to insure that at least they remember me. I take on roles, even extreme or unflattering ones in the group to insure they stay an audience for me. We see this anxiety at work in CEOs who endlessly seek praise, increases in fame, respect, never satisfied, never feeling worth anything, always hungry to more exaggeration, more demi-god-like exaggeration of their ultimate worth and value in the universe. They are fleeing into fame before particular audiences the fragility of the real audiences of their life. Both clinging to our selves as the audience of our lives and clinging to particular others as audiences are flights from reality, hiding from this anxiety over audience. Mature responses are waking up every day with the impossibility of finding permanent audiences and the impossibility of being sure any audience will remember us long after we are gone. Every day we shiver with the sure knowledge that we are not guaranteed that the audiences we know will persist and matter and that what they see us do and hear us say will stay with them and be perpetuated in history. We live our lives with the real possibility of having done it all with no ultimate audience remembering it and carrying it forth. People who know this and do not flee it use this anxiety to keep growing, beyond present audiences and beyond present selves and messages shown to existing audiences.

Community Dimensions: People differ in whether they see seniors are caring for juniors or competitive with juniors. People differ in whether work is seen by them as a pleasant end in life or whether it is seen as an unpleasant means to better things in life. People differ in whether they think results come from effort or from talent. People differ in whether they work to feel good about self or work to critique and improve their self. These are the secular work aspects of community.

People differ in whether they believe gods are immanent, within all things in the world, or transcendent, above and beyond all things in the world. This is also a difference in whether the things of this world are divine or whether divinity comes from somewhere outside of and distant from this world. This also becomes a difference between whether daily life is an important thing of great value or whether something you use daily life to accomplish is important and of great value. People differ in whether the fact of life is primary or whether the quality of life is primary. This is also a difference in whether a general principle of life is primary or whether actual case circumstances of a life are primary. People differ in whether the world is sacred to them or is sinful and fallen to them. People differ in whether substance is what gets noticed and remembered or the object made of those substances get noticed and remembered. These are the sacred aspects of community.

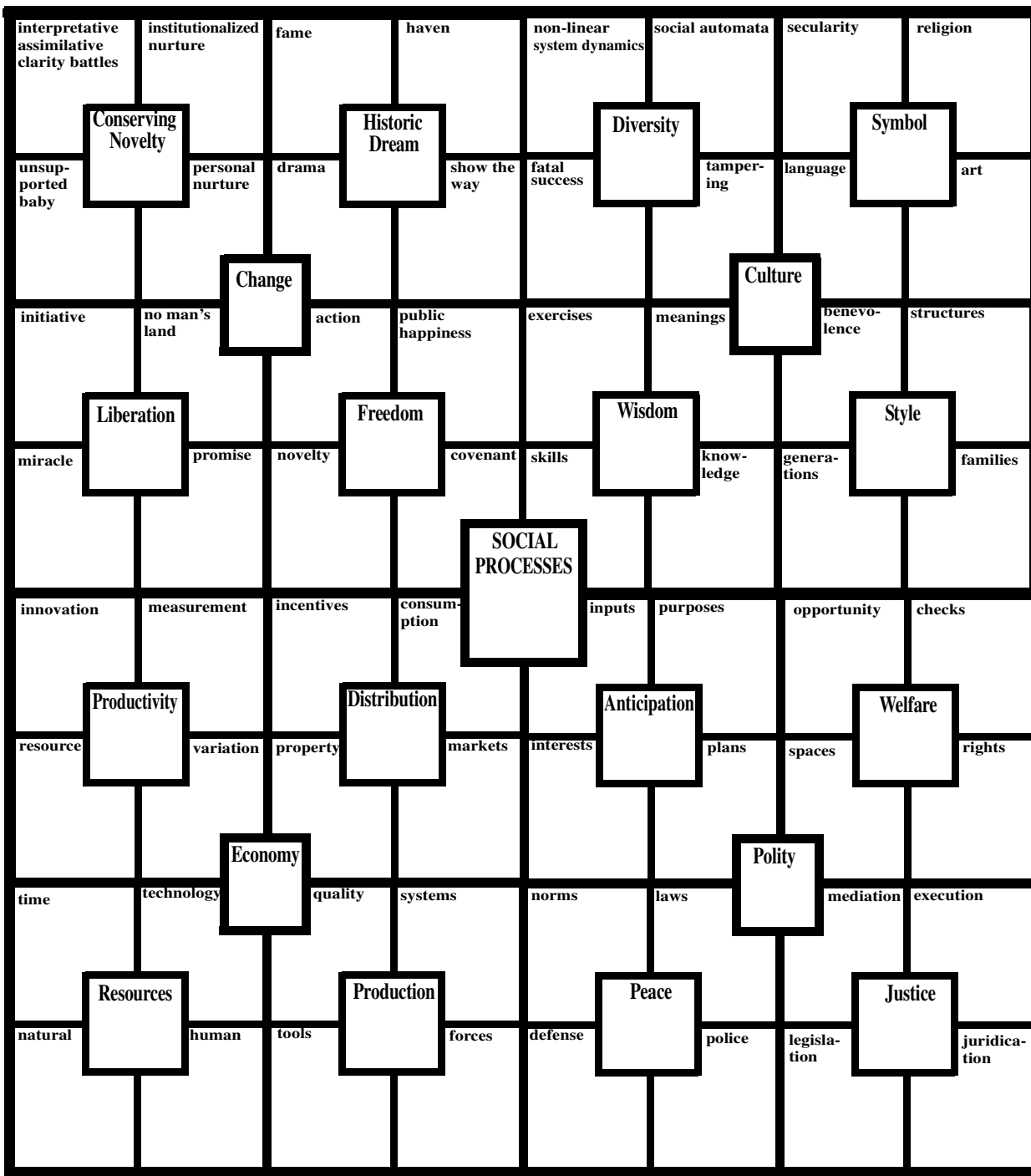
People differ in whether they have a drive toward centers or whether they have a drive toward margins. People differ in whether they exhibit self indulgent asceticism (indulging much then denying much) or whether they exhibit careful normalcy of life and lifestyle. People differ in whether they achieve focus from single projects, that is, by cutting engagements or whether they achieve focus from simultaneous engagement in parallel projects, that is by multi-tasking among projects. People differ in whether they choose one pole or another of some polarity or whether they choose a blended middle ground between poles. These are creation aspects of community.

People differ in whether they aim for gradual changes or giant sudden avalanches of change. People differ in whether they seek homogenous circumstances or diverse ones. People differ in whether they design results or whether they arrange it so that wanted results self emerge from myriad things interacting. People differ in whether they see the world and reality as in continual flux so things can always be completely renegotiated, or as fairly stable and fixed so that keeping to terms already negotiated is vital to being human and socially responsible. These are the complexity aspects of community.



Japan

Fractal Model 3: The Processes Shared by All Societies



1500 people in 1970 met for 30 days (ICA, 1970), combining the contents of several hundred books into a model of social processes shared by every society and social unit. All these social processes were found in individuals, small groups, nations, corporations, or any other social unit of human beings. Of course in some groups a particular process was formal, well funded, and official. In others the same process went on without formality, official recognition, or any group funding. So the model is a model of social processes not institution types. Hence the "economic" dynamic means "handling supply/demand balance in any human activity", for example, exchanging kisses among lovers, amounts of clay added/subtracted during sculpting, and the like. It does not mean "banks, corporations, government reserve banks, securities markets".

The original model was made by Caucasian suburbanites from North America. To undo its racial and industrial biases a later conference was held in Japan, where East Asian corrections and additions were added. The model below is the result of that second conference (Greene, 1979). I discuss each of the sixteen third level boxes, starting in economy, then going to polity, culture, and social change (foundation).

Social processes are two entirely different things. First, they are processes that go on in any social institution--any bank has an economic life, a political life, a cultural life, and a social change life, for example. Any family has an economic life, a political life (decisions made by the family about its aims and goals and means and crises), a cultural life, and a family change life, for another example. Second, they are social institutions in any society. Any one individual or society will emphasize different processes or institutions and slight or ignore others. Any dimension of culture can appear in any social process (at work in any or all social institutions of a group) or in any social institution type. The more practical and useful view is social processes as processes within all social institutions of any society. The social institution view is sometimes useful but not as useful for culture dimension and trait handling purposes, my experiences suggest.

Below I consider a sculptor making a work of art and how all the 64 social processes are a part of his work. This is social processes as processes found in all social institutions view. It is the harder, more abstract view so I give examples of it. Examples of economic, political, cultural, and social change institutions, the social institu-

tion view, are easy to think of and need no examples here.

Natural resources, human ones, technology (knowledge resources some would say) are obvious. Time resources are puzzling. Time resources are called "windows of opportunity" in business magazines. This means time itself opens windows and closes windows. Being able to change goals fast and implement new businesses fast, is a key to survival, as internet infrastructure lubricates and speeds communication and cooperation. For a sculptor clay is a natural resource, his models or himself are human resources of his work, and studies of different clays or metals and techniques for fashioning them are his technology resources. His time resources are when a certain type of innovation by him will be new enough yet understandable enough to get positive reception by his field of fellow sculptors without diminishing his work's ultimate appeal to the history of sculpture.

Production tools, forces (people trained appropriately), systems, and quality are fairly obvious. A sculptor has production tools and he is his own production force. His production system is his unique way of work. The quality of his work is its conformity to his requirements as a primary customer of his finished work and the requirements of the history of sculpture on any new work trying to join the pantheon of works remembered and taught throughout history.

Distribution involves property, markets, consumption, and incentives. This is distribution in a general large-scale sense of distributing clay to sculpture, kisses to particular lovers, or whatever. Kisses occur in a love market (other lovers possible, an intense reality when we were teenagers), with greater sexual participation sometimes the incentive (or formal marriage and financial security a different incentive for some). A sculptor creates property that is valued in markets for sculptures and consumed by people who buy and display or commission sculptures. The sculptor operates in an environment of incentives with short term commercial rewards often being ignored in favor of a unique artistic vision that promises someday to make his work famous throughout history.

Productivity is a matter of resource productivity, variation producing productivity, measurement of productivity, and innovation productivity. Given time and clay a sculptor has a certain productivity level. The work of the sculptor exhibits a productivity of variation production as well-- the number and quality of variations produced per work produced overall, for example. The sculptor has a metric of his own productivity (of things, and of interesting variation in his things) whether conscious or unconscious. Finally the sculptor has a productivity of his innovations--how innovative his variants are compared to his own past works and competitor works or demands of his customers.

Polity refers to decision making by individuals or groups. It is divided into peace, justice, welfare, and anticipation. Peace is the maintenance of structure and process (procedure) so that a society can "decide" rather than chaos "deciding". Justice is continual adaptations of that structure and process to account for dissatisfied parts of society. Welfare is society being responsible for people left behind by what the society chooses to emphasize and believe. Anticipation is society being responsible for people not yet born.

Peace is a sculptor maintaining enough order in his workplace, lifestyle, and schedule to produce. This means defense--defending himself from taxes, administrative paperwork, family hassles, and the like. This involves policing boundaries in his work and life--keeping the kids out of the work studio, keeping the old college friends out of his summer intense work months. This involves the sculptor in enforcing behavior laws for himself--when to wake up, when to work hard, when to relax, when to consult others. Inevitably the sculptor develops norms about how to work as well as about what to create when working.

Justice is the sculptor continually adapting his work structure and process to account for dissatisfaction of important constituencies of his work, including himself. When critics are right about certain ruttednesses appearing in his last three works, he legislates--makes a new law to himself, to change work materials in a long contemplated innovative way, to surprise such critics by breaking out of any past ruts he fell in. When a friend questions a work he is in the midst of, he juridicates--considering carefully his own motives and means versus the friend's comments' possible value and makes a decision about whether to listen to what he heard and implement it. When tiredness is threatening to overwhelm him he executes--pushing himself to do what he today set out to do, regardless of temporary pains. When he disappoints himself with the quality of work he produces yet each new effort does not seem to help, he mediates--he consults outsiders able to get him outside his own past frameworks and habits.

Welfare for a sculptor is the rest of the aesthetic values, other than those central innovations of any work, that the work has to have for general acceptance and interest building in the field of sculpture as a whole. The sculptor looks at values he might tend to slough entirely in his intensity and onrush to do something innovative from his own personal vision. He sees what his onrush is tending wrongly to slight or leave behind. This involves leaving space (physical, mental, schedule, or other) for values not central to his vision. This involves the right of certain non-central values to stay in his sculpture. It involves checks he implements to see that one value does not crush out other important values in his work. This involves designing and evolving his work so that there is opportunity for various important values to get expressed in it.

Anticipation is the sculptor looking beyond present reputation and work to his future ultimate destiny. This can involve assessing himself and his work relative to the powerful interests of others in his and related fields. This can also involve adjustment plans he makes to evolve his work in directions better directed toward ultimate fame or innovative reputation. This can also involve changing the entire purpose of his work as a sculptor, for example, letting go of remaining concerns about fame and concentrating on a powerful internal unique vision

that is worth more to him than judgements of others. This also involves opening himself to inputs that hitherto fore he ignored--taking a dance class, for example so his own sense of body informs better the forms he sculpts.

Culture is the process of creating meaning of things in society. Meaning is created by developing and exercising: wisdom, style, symbol, and diversity. A sculptor develops wisdom by developing skills, knowledge, meaning of his own to his work, and exercising all the above till a state of great mastery is achieved. A sculptor develops style by recognizing and using his place in recent generations of sculptors, fashioning an inspirational life from unique family arrangements, engaging the visions and stimulations of society via particular social structures, and using his accomplishments and status as resources by helping others less accomplished and respected (benevolence). A sculptor becomes a symbol by how he talks about himself and his work, the art he achieves via innovations in his way or subjects of sculpting, the way his work uses and interprets the structured accumulated meaning systems inherited by his society, and the impact of his work on popular imagination and values of his time. A sculptor manages diversity by seeing how his successes generate unplanned side-effects that defeat him, seeing how his intents, plans, and designs sometimes blind him to better results that just self-organize and emerge, becoming aware of the non-linear dynamics in his work, and developing a process to manage such dynamics by tuning system performance using certain general system-wide parameters like the degree of connectedness of things in his sculpting production system, or the degree and types of diversity in that system.

Foundation is social change that produces permanent new institutions in the world. For a sculptor foundation is the process of making personal slight (or large) changes that spawn permanent institutional changes in the world of sculpting. This requires that the sculptor liberate himself from personal habits and the past practices of his field. That he make promises to new people and images that result in entirely new forms of sculpture self organizing in his work (freedom). This involves people worldwide getting excited about their own new possibilities for creating based on the new features that self emerge in his work. Finally, this involves the sculptor defending the novel content of his inventions from forces well established in his field and society that try continually to erode that novel content, interpreting it from past frameworks and values.

Liberty is the miracle of breaking with the past yet still surviving with the profit of new promise to one's work and life by no longer being hindered by certain past practices. Liberty thrusts you into a no man's land without overt and familiar past supports where you have only your own initiative as support. A sculptor liberates himself when he breaks with his field and its priorities and preferences, at a risk of never being respected in it again. Freedom is the outbreak of public happiness in individual private work and lives. Public happiness comes from finding yourself changing history rather than just sprucing up your private profits and works. People discover public happiness. It breaks out in the midst of the pain and suffering of liberating yourself from the tyrannies of your traditions, nations, and field. It breaks out when you discover new colleagues, you never suspected before, who are with you as you innovate beyond past tolerances and preferences. The discovery of these new colleagues and their mutual work and inspiring with you of truly innovative history-changing works, becomes the action that unleashes the new kind of happiness of public happiness, changing private profit into history change. These new colleagues covenant with you to together change the world. In doing so all involved agree to leave behind personal profit for the greater good of changing the history of the field, sculpting in the case of my example. A sculptor frees himself when he discovers such new colleagues as he radically challenges past practices in sculpting.

Historic dream happens when people unrelated to the sculptor take notice of his innovation and get inspired to liberate themselves from the things he already liberated himself from. Some of them agree to covenant with him to change history with him. Some of them are attracted enough to come to him to work under him as disciples. The drama of watching from afar the sculptor's liberation struggle, his loneliness and rejection by the field, gives way to admiration as he shows the way to a totally new way to sculpt. In doing so he creates a haven, a safe place for radical accomplishments not welcome in the field as a whole that attracts immigrants and disciples. The result is fame--local actions here and now changing people's destinies there and then (in the future).

Finally, innovations have to be protected from all those un-new things that have accumulated power and prestige and political connections for years while the innovation was not around. Innovations are babies attacked by adults. Conserving novelty means doing this defensive work. Particularly, for a sculptor, the danger is re-interpretations of his work as consonant with abhorrent past practices, as the formerly most visible and famous people in sculpting try to say that his new innovation is just a simple extension of their own "greater" past ideas. The pain in all innovation is by definition an innovation makes former innovations look like past practice, non-innovations (as indeed they now are after a new innovation is offered up). Those people who created those past innovations, become, automatically, no longer innovators but past heroes. Many such people hate innovators, like themselves, because they become fat and complacent about parading around as innovators themselves. In my interviews of creative people it was striking how unfairly some of them evaluated other rising stars in their field. Some of them viciously attacked people trodding paths very similar to the paths they trod before.

Note that liberty, freedom, the spontaneous emergence of public happiness, historic dreams, and conserving novelty represent the natural selection style creativity process within social units on all scales from thoughts in minds to rising civilizations. For more on this connection see Greene, Journal, Sept. 1999.

Fractal Model 4: The Types of Cultures

Types of culture are the result of definition/uses applied via operations on traits enabled by tools, as those traits show up in particular culture dimensions in particular social processes. Types are the results of lots of work and sustained by work. They do not endure or have any powers of their own. Only active human choice and effort sustain them. We individuals tend to reify culture types seeing them as sociologists view society as an all powerful environment all around that shape all that we are and do till there is nothing left for individuals to choose and do on their own. A constructivist view of culture types as the product of human daily work and effort is presented here. This is also a dynamic view--types of culture are continually switched for other types, traded up and down, dropped and engaged. They evolve with evolution of the interests and accomplishments of the people who sustain them.

More abstractly there are as many types of culture as there are frameworks with which to view all of society (or that iceberg under the conscious awareness water line). That means there are millions of types of culture, not just as an abstract possibility, but as real people move and create and switch among types daily, monthly, yearly, and across entire lifespans. The model below of 64 types organized in 16 views comes from researchers studying lots of cultures for years. Their types have more refined distinctions among types and more diversity of framework generating the types than folk opinions of us all. Hence, the model below, though a millionth the number mentionable, is more diverse and comprehensive than models of culture types that scholars or practitioners on their own hold to and use. What set of 16 views and 64 types is best theoretically and practically is a matter for years of follow up research. What I am most trying to accomplish with this model in this article, is move the discussion of types from the childish game of "are John's types better than Susan's?" to the more adult game of "what repertoire of culture types captures the most diversity, comprehensiveness, and framework depth in the smallest number of types?" Articles that deal with four to ten culture types do not even engage this level of question.

Having types of culture has strong useful implications that may be missed:

- type transitions:** persons transition from one type or another
- type surprises:** when experiences that a type expects are replaced by ones it does not expect, surprises, in other words, pressure to transition to another type builds up
- type blends:** blends of the types are found in reality, with a dominant strand and minority strands
- type environments:** other types around a type (socially, geographically, psychically) put pressure on a type, sometimes to transition sometimes to be more strongly the same
- spiral development among types:** actual groups tend to evolve among types in a spiral way, revisiting them in cycles though on a progressed base.

Every set of types, generated by particular views, given below has transitions, surprises, blends, and environments. So designating types of culture, simple as it sounds, implies a great deal, including all the dynamics and blends among those types.

A final proviso concerns dimensions and types. If we take two dimensions and plot low and high values of each in a two-dimensional graph we get four quadrants that can be said to define four "types" of culture. That is fine, and consistent with the definition of culture favored by this article. We operate on traits of culture found in dimensions located in particular social processes. Operations on traits can change dimensions from high to low values and vice versa, thereby changing the type of culture that one gets at the end of doing the operation.

The Fundamentals of Life Typologies of Culture: The fundamentals of life generate types of culture. These types come from physical distinctions in how and where people live and in inevitable social and emotional reactions to such physical limits and situatednesses.

The landmass (or geographic) viewpoint produces types like the following:

- island type cultures--obsessed with keeping boundaries and maintaining self sustaining dynamics; driven to quality differences to compensate for their small size; able to pretend to themselves that they are the entire world or the best part of the world and dismiss easily without serious investigation evidence to the contrary "from abroad": **everything is cliques**
- continental type cultures--obsessed with size and bigness; solve problems not with quality but with quantity; confuse the "everything is found here" aspect of their land with an "everything is found here" view of their values and culture; struggle to recognize (or crush) minorities and diversity within because "we are our size, our hugeness" and minority difference clearly diminishes seeing self as huge and vast: **vastness is everything**
- mountain type cultures--obsessed with access and communication; driven by invulnerability feelings to styles of refuge and exception; used to severe and strict husbanding of resources, spaces, and the like; powerful allocation interest and abilities, perfectionist exactitude is common: **perfect allocation**
- nexus and desert cultures--obsessed with borderlessness and violating borders; refusal of letting any one component define them; taste for turmoil; delight in meetings and events, in coming together, emotional about departings; sense of personalness as extreme resource in a world that is vast, inhospitable, and impersonal **fellows well met (guest-host ease)**

These types have nothing to do with geography. They are inspired by and derived from geography but are quite general styles of culture found among firms sharing one industry, among persons in one committee, and the like. When you examine the USA and the USSR historically they are united in an immense number of style and value dimensions so shocking to their residents, yet powerful and obvious to all outsiders. In the early years of the 21st century they both responded to terrorism using their vastness--blind to the desert culture nature of the terrorist groups. These are powerful styles, that hundreds of millions are unable to see in themselves, to critique, and to escape from being destroyed by. They illustrate culture's power.

The sex role viewpoint produces types like the following:

- male dominance hierarchy with cloud of women as harem--sex is the entire reward structure of these societies because men have determined them; everything has a penis-like quality in them, a squirt nature with few things sustained; strutting is a vital social role and style and determines much of status and ultimate destination in hierarchy; purpose constantly gets lost in within-hierarchy competitive battle dynamics; career dynamics determine more of what gets attempted and done than needs of the community: **violent struggle for peace** (note the irony here)
- celebratory orgies--events of everyone having sex with everyone else are the entire reward structure of these societies because no one determines them; everything is improvised and opportunistic; extreme fluidity of thought and structure, process and destination makes for little permanent enough to generalize about; happiness and sharing are the foundational styles and more discriminating and procedural styles are resented, disobeyed, and undermined: **improvised ecstasy**
- female dominance hierarchy with cloud of males as impregnators--extreme sexual satisfaction of the males whose only role is having sex with all the community's females makes for very unaggressive community style and structure; position (status) in rigid female hierarchy is based on relationships built not competitive battles; the community as artwork or romance results: **feeling epitome**
- sex denial--denied sexual forces threaten to erupt and destroy all so immense rulebases and ritual density in behavior and daily life are used to keep sexual force at bay in individuals and groups; the male sexual reward for hierarchy status being denied men compete for mental rewards; career competition for higher in hierarchy role and status deeply attenuated by absence of biologic sexual reward so hierarchy does not draw attention from community purpose; this allows extreme and long term community missions to be created and fulfilled, operating across hundreds of years: **extreme quotidian and historic discipline**

These types have nothing to do with sexuality. They are inspired by and derived from sexuality but are quite general styles of culture found among firms in the same industry and persons on the same committee. These types also are derived from monkey cultures among apes, chimpanzees, bonobos, and others primates. Nearly all the formal institutions in our world, artists in Paris in the early 1900s and in many parts of the world today, a section of China today, monasteries worldwide, respectively, represent the four types above. These sexual types are always there but frequently ignored in favor of less animalistic types that sound better and more "rational". Such slighting of animality in culture types is a bias of high Western cultures and a distorted type of scholarship, unlikely to get practical power and impact without reviewing its biases and base. CEOs and leaders tend also to deny the animality basis of culture types, except for their personal predilections. In reality they maintain, not infrequently, a dual system, an animality understanding of culture for informal and practical affairs and a rational anti-animalist understanding for public consumption.

The security viewpoint produces types like the following:

- individualist, the universe is benign, anything goes, type cultures--low prescribedness, low groupness; human nature is unchangeably self seeking; both needs and resources can be managed and therefore gaps never need appear between them; **benevolent unconstraint**
- egalitarian, the universe is threatening, we must stick together, type cultures--low prescribedness, high groupness; humans born good but corrupted by base institutions; resources cannot be managed because they are fixed but you can manage your needs if everyone cooperates; **anything shared is good**
- hierarchy, the universe is perverse, be careful where you step, type cultures--high prescribedness, high groupness; humans are born sinful but redeemed by good institutions that constrain the worst parts of their nature; you cannot manage your needs they are fixed but you can manage your resources if one ranking/status group does not tread on the others, that is, if the pie as a whole gets bigger without changing relative ranking of pieces assigned to groups; **increase the pie but keep pieces in rank order**
- fatalist, the universe is capricious, we control nothing, type cultures--high prescribedness, low groupness; human nature is various, changeable, and undependable, it cannot be trusted; neither your needs nor resources can be managed; **survive by coping with situations you don't influence.**

These types come from seeing a need for security that drives group-grid differences noticed by anthropologists in various cultures. Groupness measures to what extent you are the groups you belong to (and how many you belong to) while gridness measures to what extent your behaviors and thoughts are constrained by exterior forces and rules. This theory introduced the idea, in this article spread to all culture typologies, that transitions from one type to another are initiated by different types of surprise. People surprised one way transition from one type, within a four type typology here, whereas people surprised differently transition to a different type. Individualists tend to experience the world as benevolent and hence make bigger and bigger mistakes, initial mistakes not being punished very much by anything, till they make a mistake so huge it destroys them and forces them into much harsher world circumstances, hence, into one of the other three ways of life (types of culture), for one example. On the other hand, individualists who operate in a technological frontier community find that trying anything is often well rewarded, utterly transforming the landscape of life and competition with others, so even big mistakes are over-ridden by bigger rewards from later risks taken or tries made. Other ways of life operating in the same technological frontier, by having reasons not to try and risk, never operate at the frontier and hence miss the "home-runs for free" experiences of the individualists. Technology is, to some extent, adding an entirely new environment that human kind operate in that changes the worlds possible and the rules of transition. Or at least that is the illusion of technological individualists. New world or illusion--that is a matter for future research to decide.

The social psych dilemmas viewpoint sees most of the human brain supporting social functions in evolution. It produces "dimensions" for distinguishing one culture from another. These dimensions for many years were worded idiosyncratically by Hofstede and others but from the beginning it was apparent that such dimensions corresponded, one to one, to traditional dilemmas in social psychology. In the model of culture favored by this article, "dimensions" are separate from and earlier than culture "types". However, it is possible (and for 30 years commonly done) to define types of culture by combing to or more dimensions (usually a 2-dimensional graph with low-high horizontal axis of one dimension, and low-high vertical axis of the other dimension, and 4 quadrants each being a "type" of culture). Below such combinations and the types they define are listed for Hofstede's first four social psych dilemmas. Below the culture types listing is a listing of common social psych dilemmas from a beginner's text, showing Hofstede's four plus equivalent others.

- power distance crossed with uncertainty avoidance--HH = **steep prescriptive hierarchy**; HL = **consultative hierarchy**; LH = **rigid dyadic networks**; LL = **anarchic reconfigurable networks**
- uncertainty avoidance crossed with collectivity--HH = **perfectionist egalitarians**; HL = **perfectionist free agent pools**; LH = **voluntarist civitas**; LL = **atomist individualism**
- collectivity crossed with masculinity--HH = **aggressive sectarians**; HL = **artistic communes**; LH = **dog eat dog free for all**; LL = **care networks**
- masculinity crossed with power distance--HH = **primate status fights (band of heros)**; HL = **mentor net**; LH = **monastery**; LL = **romance nets**

Twelve of Many Social Psychology Dilemmas for Defining Culture Dimensions that Combine to Define Culture Types

- power distance--personal closeness reduces power (= high H) or increases it: **emotive distance empowers or disempowers**
- uncertainty avoidance--tolerates (= low L) or does not tolerate uncertainty: **comfortable or uncomfortable with uncertainty**
- individual or collective--prefers self determination (= L low) or communal determination: **inventing self versus script reading self**
- masculine or feminine--mind to mind (= H or M, high or masculine) versus person to person communication: **sharing information/status or intimacies/emotions**
- intrinsic/extrinsic motivation--values process because of the goal versus values process because of experience of it: **value from function or process**
- interior/exterior locus of control--self determining versus determined by environment: **blame self or situation**
- attribution--polar attribution (either self or others is to blame) versus blend attribution (both parties contribute to outcomes): **local causes versus system causes**
- grid--status from violating rules versus status from following rules: **rebel or conformist**
- hierarchy--vertical hierarchy of few at top with expanded scope/authority versus horizontal hierarchy of few customers at ends of processes with expanded authority and scope: **promotion or mission**
- careerism--personally designed path-thru-society based destiny versus socially designed path-thru-society based destiny: **scripted or self-invented lives**
- messaging--packaging key to communication versus truth content key to communication: **message is frame or content**
- contexting--high context encounters versus low context encounters: **situated meaning or specified meaning**
- plus many others.

The culture types above, derived by crossing one culture dimension with another (limited to Hofstede's four main factor-analysis derived dimensions) seem to lack diversity and comprehensiveness. We can easily imagine distinct culture types not covered by the sixteen combinations gotten by crossing four dimensions. When we limit ourselves to national cultures (Hofstede's concern), forgetting the great majority of cultures from genders, families, eras, professions, organizations and the like, we can be more satisfied with the sixteen gotten in this way. But nations are a small fragment of the culture universe and not a solid basis of generalization to other culture bases. In fact, the sixteen types gotten by crossing Hofstede's four dimensions very closely follow Wildavsky's et al's security types of culture (which was derived not from factor analysis of IBM employees but from basic abstract dimensions in the anthropology, political science, and social psychology literatures).

The Mind Typologies of Culture: What is it in the human mind that generates culture behavior? The mind typologies derive from different within-mind contents. Moreover, these typologies tend to present themselves as abstract dimensions, but when one group emphasizes one dimension over the others we get types. A cycling among such types is found. Groups emphasizing one type transition to emphasizing a different type later, driven by gaps and surprises between expected experience and experience delivered.

The meaning types of culture come from what one derives meaning from. This sounds simplistic but is a powerful visible dynamic in history. Martin Luther surprised himself by creating something much bigger than he imagined. He sought to reform a Catholic Church brought low by popes that murdered other people, the Borgias, and ended up splitting the civilized (Western) world. By suggesting that meaning could be derived by a person individually reading a book, instead of following prescriptions of a priest, he unleashed a revolution far beyond his own imagining and an accompanying war that killed over two thirds of the population of Germany in 30 years, tens of millions dying.

- meaning from symbols--societies built bottom up, status from interpretative abilities: **interpretive skill**
- meaning from values and beliefs--societies of mutual surveillance, status from embodied goodness: **embodiment skill**
- meaning from heros--societies of great deeds and engagement in stories, status from launching great actions: **great deeds**

- meaning from rituals and practices--societies of correct procedure, status from expert or masterful doing: **mastery**

The meaning types divide cultures by source of meaning in people's lives. All societies have all these sources of meaning but each society emphasizes one over the others, usually by formally making one primary. That primacy to one source of meaning becomes a style pervading all sorts of practices and cognitions throughout the group. These are powerful types and one can directly feel and sense them in places like Germany where mastery is so much a part of personal aspiration, family economics, work promotion, and national exporting. Similarly, Latin American nations have a fascination with heros as the source of personal meaning in ordinary people's lives that puzzles people not a part of these cultures but reappears again in history in widely different political system form and national development stages.

The assumption types of culture come from unspoken contents in culture, akin to this article's favored definition of culture. Though the creator of this typology saw these as dimensions that all cultures have and can be compared along, people using this model found that some groups emphasized one type of assumptions over others, defining highly abstract types of culture. This is like the meaning types dealt with immediately above.

- define ourselves via our relation to our environments--who we are comes from the environments we face and how we relate to them; some respond to their social environment, others to their political one, others to their geographic or cultural or economic one; **environment defined**
- define ourselves via our image of the nature of reality--who we are comes from our view of the nature of reality and what it requires of humans; some respond to a reality that is unknowable and perverse, some respond to a reality that is benevolent and everywhere, some respond to a reality that is distant and disappointed, some respond to a reality that is complicated and rule bound; **reality defined**
- define ourselves via our view of the nature of time and space--who we are comes from how we see the nature of time and space; some respond so as to erase the elapse of time, some respond so as to shrink space and bring it together at one point, some respond so as to distribute themselves in space, some respond so as to endure throughout all time; **cosmos defined**
- define ourselves via our view of the nature of human: beings, activities, and relations--who we are comes from our view of human nature; some respond to the treacherous nature of human beings, some respond to the beauty of human beings, some response to the goodness of human beings, some respond to the competitiveness of human beings, some respond to optimize the diversity and plurality among human beings, some respond so as to expand what is common and shared among human beings; **human nature defined**

The assumption types distinguish cultures into type via what they assume about, that is, what they assume and what those assumptions are about. Societies can respond primarily to environment, reality, space/time, and human nature in defining themselves. At different times societies can transition among these types, with terrible wars and disasters from without switching a society from human nature defined to environment defined, for example. We can see this switch in the European Union, driven, more than by political forces, by individual millions of people environment defined by a century of wars and suffering. The emotions of union are beyond practical and political in this sense and have defeated the predictions of pundits and commentators of all sorts as a result. The populations of Europe switched to environment defined type from one or another of the other three types in the middle of the 20th century.

The rite types of culture come from social purposes, represented in various rites and rituals. Though most societies have rites and rituals for all these social purposes, each society emphasizes and makes primary one of these purposes. That primacy percolates through the society becoming a style and criterion of decision in myriad quotidian encounters.

- passage rite cultures--what is important is marking passage through phase gates (social, psychic, theologic, attainment etc.); paths count; **process conformity**
- degradation/enhancement rite cultures--what is important is marking deviation and end of deviation from norm; repairing pride counts; **boundary conformity**
- renewal rite cultures--what is important is marking correction of time's eroding influences; repairing focus counts; **effort conformity**
- conflict reduction/integration rite cultures--what is important is marking healing of diversity and difference into sameness and agreement; repairing agreement counts; **belief conformity**.

Rites are primarily reminders--maps to what counts. They are a way for a group to keep its focus. They recur in time and are distributed in space in order to cover all of existence with signs reminding people of what counts. Dividing cultures into types by the what they remind themselves of as "counting" for them makes perfect sense. Though all cultures have rites for all four functions, each culture emphasizes one type over the others. One function counts more than the others, is the foundation of the others. That function becomes a style and priority, habit and method set the permeates many other aspects of the life of the community. For example, when you join a business organization you frequently find, from older people, that certain rites of degradation or enhancement are meaningless while other rites of passage, say, are very important.

The conquest types of culture see humanity at risk and culture as response to that risk. The different threats that humanity is faced with determine the different types of culture that humans erect.

- conquering time--the eternal return; the eschatological return; restarting again fresh without sin, remorse, regret, or blame; reliving life again and again till one gets it right, ceremonially cancel the elapse of time: **everything can be redone and redone--the ceremony solution**
- conquering space--the eternal pioneer; the eschatological spring; re-implanting the center of the world; relativity of travel; civilizing wilderness; wild-ifying civilizations, the diving center is everywhere: **everywhere can be central--the expansion solution**
- conquering hurt--the impossibility of loss; the illusion of possession; the reification of the human, the personal, the relationship; the constantly opening unexpected horizons; the center sympathizes with the periphery, continually admit non-centrality: **every hurt is built on human hubris--the modesty solution**
- conquering illusion--the mind a worry-generating machine; "my life" as egoistic illusion; experience as sheer suffering; letting go of locality gets it back via cosmic globality, letting go of locality gets it back divinely: **every concern is flight from tranquil reality--the clear mind solution**.

The conquest types are primarily preferred solution types found throughout a culture. You can separate cultures by the style of solution found everywhere within them. When things go wrong, cultures have a characteristic way of approaching solution and a characteristic type of solution they seek. This is so much so that all cultures have certain types of recurring problems, never solved because the style of solution needed is not in the repertoire of that culture, in not one of the preferred ways of solving assumed and handed down throughout that group.

The Group Typologies of Culture. These typologies come from looking at how groups in general differ from each other, then zooming down to the culture parts of that. These are very important because so much of the other typologies come from anthropology, study of ethnic groups, or study of nationalities. Study of business organizations, civic groups, social movements, and the like tell us just as much about culture as study of nations and what they reveal is often a bit more practically useful that what study of nationalities produces.

The relations types of culture distinguish fundamental types of ways humans relate to each other and cultures show up being dominated by one or another of them. Though all cultures are mixtures of all four types, each culture is dominated by one, with departures from its use, excused, explained, or made marginal.

- communal sharing--equivalence among persons; kindness uber alles; I am the group I am in; interest in merging identity/feelings; punish transgression with immediate pain; fault as impurity; handle misfortune by outcasting victims; god as friend next to you all day; people give what can take what need; **submerged self--blend**
- authority ranking--inequality among persons, status uber alles; I am the rank I am in; interest in exercise of power; punish transgression with equivalent pain; fault as disobedience; handle misfortune by loss of rank; god as distant judge; superiors control resources but owe benevolent care to subordinates; **ranked self--roleplay**
- equality matching--separate but equal relations among persons; reciprocity uber alles; I am the balances I maintain; interest in fairness; punish transgression with restitution; fault as imbalance; handle misfortune by doing nothing (misfortune comes from envy or envied lucky breaks and balances them restoring equality); god as tough love parent; tit for tat; **equivalent self--match**
- market pricing--pricing among persons; exchange uber alles; I am what people's bid say I am; interest in achievement; punish transgression with custom tailored negative incentive; fault as violation of crafted rules (rules as "price" community bids for behavior corrections); handle misfortune as a price of risks they deliberately took; god as investment in trans lifespan perspectives; pay what competitive bidders cannot pay; **bid self--attain**.

The above culture types blend and weave in real societies. Every society is a particular profile of emphasis on each of the above four in each social process. These types draw attention to types of ways humans related to each other in various parts of life and society. As is true of all other types in this article, the style and habits and associations from one dominant type spread through groups, tinging it with the overall "color" of that dominant strain.

The control types of culture distinguish sources of and uses of power in groups and individuals. Most interesting in this is the way a person inside his own mind controls himself and whether this way spread to how he relates to others or not. Eventually how he relates to others may invade how he manages himself inside his own mind as he works to improve, evaluate, and direct himself. To a certain extent these control types evolve throughout the lifespan, as slowly doubt and weakness get replaced by trust and competence in self and others. People end up ranked by whether they stay fixated at early types late in life when they should have evolved beyond them to more trusting and competence-expecting types.

- power cultures--coordinate by command; fears disloyalty to boss; talent for speed and precision of decision; weak at long term survival; **live by command**
- role cultures--coordinate by procedures; fears violation of one's place in hierarchy; talent for consistent responses; weak at spotting and handling new challenges; **live by protocol**
- achievement cultures--coordinate by internalized goals/values; fears organization suppressing members' creativity; talent for tackling entirely new tasks; weak at consistent execution; **live by deeds done**
- person cultures--coordinate by recognition and mutual support; fears loss of diversity by favoring temporary successes; talent for attracting talent; weak at collaborative complex configurations of organization talents; **live by constraintlessness**.

If you examine your own family in the context of these types, or your own local community, firm, or school, you find blends of the above four types but each institutional area of your life dominated by one of the above, regardless of blending. In rare cases there are nearly equal blends, but when social processes are examined in detail, that equality disappears; it comes from averaging across lots of social processes, each of which is an non-equal blend, most likely, of the above four culture types. The control types of culture emphasize how power is handled, not in the sense of generating new power from nothing, but in the sense of allocating already existing role, institutional, or positional power. This is a somewhat static and bureaucratic mindset and this model of types comes from studying business organizations, even the most fluid and forward-thinking of which are significantly bureaucratic. Customers demand consistent quality and execution for the most part, driving production organization towards bureaucracy except in rare markets where customers demand, more, timely release of entirely new technical capabilities in products (bureaucratic producers fail in these technology markets).

The means/ends types of culture distinguish what culture aim for and how they attempt attainment of it. These types come from study of business organizations so they are a bit tainted by bureaucracy as were the control types immediately above. Compared to the control types, the means/ends types are a bit less financial in cast and more sociological. They take a broader look at the humanity that all organizations consist of and treat businesses less as special important organization forms and more as cultures for anthropologists and other social scientists to study as primitive cultures worldwide used to be studied in the formative years of the field of anthropology.

- group cultures--means = morale; ends = develop people; comply because of affiliation; form = clan; **craftsmen (guilds)**
- development cultures--means = readiness; ends = growth; comply because of shared ideology; form = adhocracy; **improvisers (entrepreneurs)**
- hierarchy cultures--means = communication; ends = stable performance; comply because of rules enforced; form = hierarchy; **proceduralists (bureaucrats)**
- rational cultures--means = planning; ends = efficient production; comply because of contract enforced; form = market; **engineers (project teams).**

The means/ends types of culture emphasize different ways of producing things, whether culture soft things or economic hard sellable things. The scale of what is to be produced and the technology type involved together tend to determine type here. The history of industrial development in particular nations and regions of the world flows among these types (viewed quite generally, though each age has a mix of all four types).

The org psych types of culture come from extension of Hofstede dimensions work to business organizations. As done earlier, for each two dimensions crossed with each other we get four quadrants as four types of culture those dimensions define. Each type is, here, the crossing of two dimensions of difference among cultures, as a stand in for the four types that crossing produces.

- processH/resultsL (nearly = person/role) crossed with localH/professionalL--HH = **cultic**; HL = **our way boutiques**; LH = **heroic**; LL = **word/deed polis**
- local(org id)H/professional(job id)L crossed with openH/closedL (nearly = loose/tight)--HH = **missionary**; HL = **clique**; LH = **expansive practice**; LL = **monopolist priesthood**
- openH/closedL (nearly = loose/tight) crossed with normativeH/pragmaticL--HH = **expansive brand**; HL = **agile alliances**; LH = **aristocratic elite**; LL = **monastic**
- normative(principle driven)H/pragmatic(customer driven)L crossed with processH/resultsL (nearly = person/role)--HH = **my way**; HL = **calvinist**; LH = **total quality**; LL = **service competitors**

These org psych types, all sixteen of them listed, differ from usual views of cultures as self-contained entities. The self-containedness of usual images of “cultures” is probably an illusion just as the static images of “culture” from early (and as late as Geertz) anthropologists were. A historic perspective makes these culture types come alive. Genghis Khan, the Jesuits, Greenpeace, Toyota, and Hollywood call to mind, readily, particular ones of the above types. Though developed for business, these types seem to capture well NGOs, governmental, private, and commercial organization cultures.

The Process Typologies of Culture. Here stages of development are viewed as types. Cultures are stages in ongoing evolution processes in groups of people. However, these stages are not linear but spiral in nature, repeating steps on later bases, built up by prior steps. The same steps are revisited but applied to evolving strata and bases in societies.

The knowing types of cultures distinguish cultures by their ways of knowing. As is true for all types, blends of the below four are what is usually found in reality.

- magic--I know what to do in each situation; if we all believe in X it will work; face the unknown via traditional reactions; **togetherness conquers**
- myth--I know what to interpret for each situation; if we all embody X's meaning it will work; face the unknown by seeing correspondences with my past victories; **faith conquers**
- science--I know what evidence to gather for each situation; if we all research X it will work; face the unknown by mapping it; **research conquers**
- ways-of-knowing/framework repertoire--I know what diversity of viewpoints or ways-of-knowing to assemble for each situation; if we all view X from multiple diverse vantage points it will work; face the unknown via not trusting any one viewpoint; **diversity conquers.**

These are tricky types to apply practically. For one reason, scientific seeming ways of knowing can be magically used, dead facts paraded as if research. Research is a live process of inquiry not past books of facts. As people age they tend to grow through these types--from magic, through myth, to science, and possibly getting to diverse repertoires of ways of knowing. Cultures also collapse suddenly from diverse ways-of-knowing, for example, to magic or from science to myth.

The development types of culture emphasize what intentional development by any society of itself requires in culture terms. Cultures can either stimulate development or block it entirely. The types of development are pluriform--cultural development, political, economic, social change, or others. Intentional development, a community making a future that it itself designs, is not all of life but it is an important part, in that communities incapable of such development become easy victims of situations and changes.

- infrastructures that expand the scope of actions--things that multiply individual actions/ideas into society-wide consequences/improvements; societies recognizing and utilizing talents within/without; **multiplying talent**
- population of risk and initiative takers--escape velocity of frustration or hope reached by sizeable fraction of ordinary people releasing them toward building new futures; societies supporting their own replacement; **authorizing change**
- reliable near future establishment--certain disciplines and lawfulness of institutions/behaviors established so a stable future is there to invest in; societies sustaining spaces of fair play; **stable target for improvement**
- heresy tolerant climate--balance ambition, goal attainment, lawfulness with enough exception, diversity, and rebellion to continually expand ideas to try and try for; societies maintaining modesty about what they know and can know; **expanding repertoire of ideas.**

These types call to mind societies stuck at particular types--Asian cultures achieving wonderful stability for centuries, but not for improvement; Western media multiplying celebrity not talent hence enfeebling their societies. Individual families or workteams can be readily viewed via these types. We have all seen families that notice and multiply talent of their members and families that do next to nothing of that sort. We have all seen workgroups that notice and multiply talents of their members and others that work hard to make sure that does not happen (lest the “boss” feel threatened). Think of Russia under Peter the Great doing all the above at the same time versus China two hundred years ago, doing none of the above. This is measuring “strength” or “health” of culture by whether any culture exists or not. A culture that denies change altogether is not only dead but not even there as a culture. It is automatic unconscious routines that do not handle anything, that take nothing as input and maintain nothing as output. Not a few families and workteams fall into this pattern as well.

The secularization types of culture distinguish how knowledge evolves from divinity to ecology. It distinguishes how new areas of knowledge appear from how well established appear. Societies evolve in a spiral way through these types. They revisit them applied to different, evolved, substrates.

- guilds professing--a calling to a certain type of knowledge; knowledge is secret; knowing the secrets of something; new knowledge from craft process mutations; **mysteries**
- secularizing and differentiating knowledge--knowledge as non-sacred and distinct types; knowledge is ours; knowing the uniqueness of something; new knowledge from distinguishing knowledge areas; **fields**
- liberalizing and rationalizing knowledge--knowledge for use; knowledge is everybody's; knowing the use of something; new knowledge from standard innovation/research processes; **practices**
- technique specialization and ecologic globalization meshing fields--dependency on experts countered by ecologically meshing fields for global solutions; knowledge is unitary and collaborative; knowing the entirety of something; new knowledge from blending existing fields to make new ones; **collaborations.**

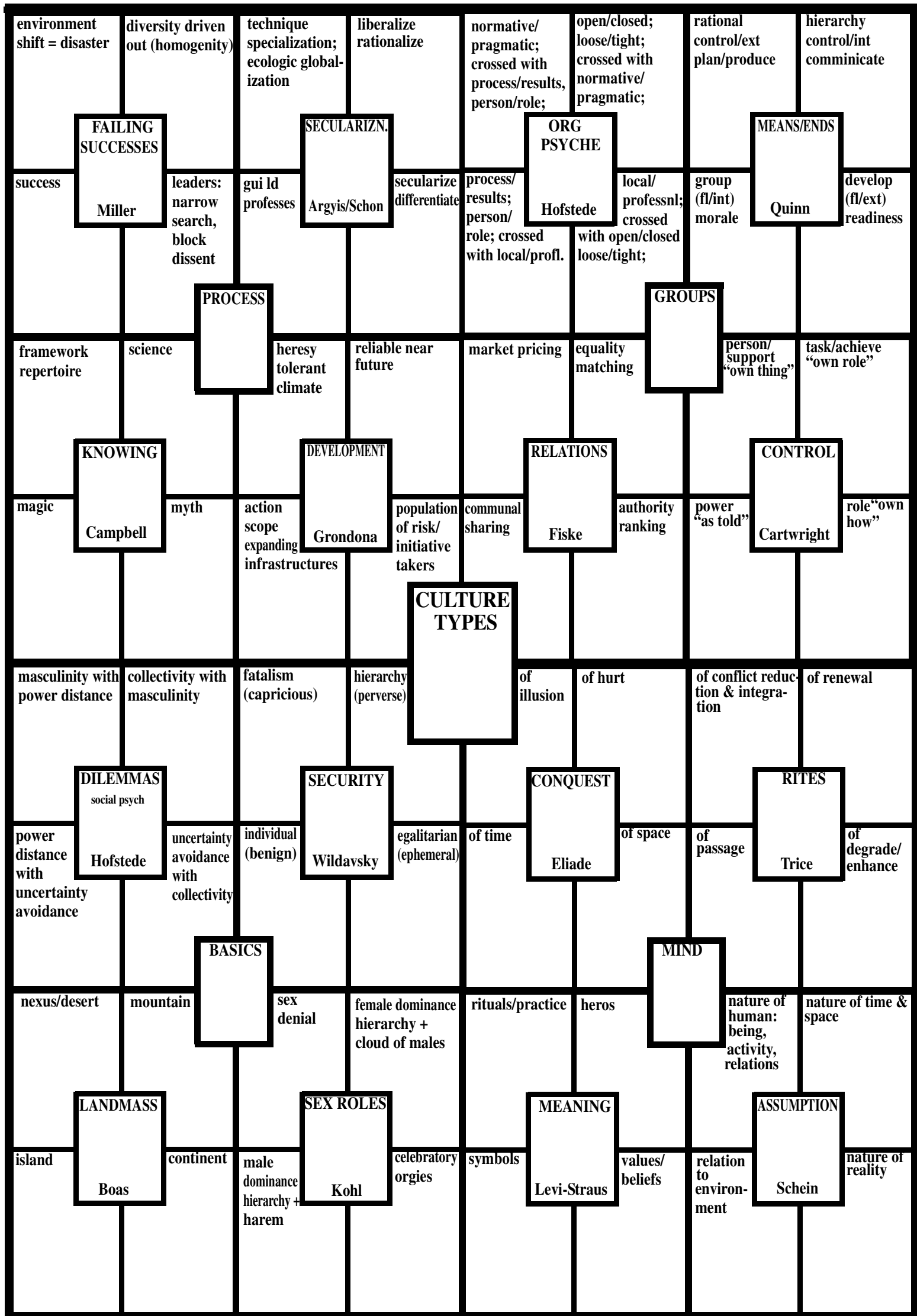
Some cultures organize themselves to handle certain mysteries. Other organize themselves to handle certain fields, practices, or to form collaborations. There is a movement from mystical, unclear knowing through distinct knowledge types, to using knowledge, and combining diverse types, practices, and fields, into big projects going beyond what any one narrow specialty can do. Knowledge moves from a center of worship to something practical to something of an event wherein parts of society come together.

The failing success types of culture are stages of inevitable failure of all successes. Success kills itself, in all cases, this perspective maintains. Cultures can be distinguished based on what stage of this process of success turning into inevitable failure they are in.

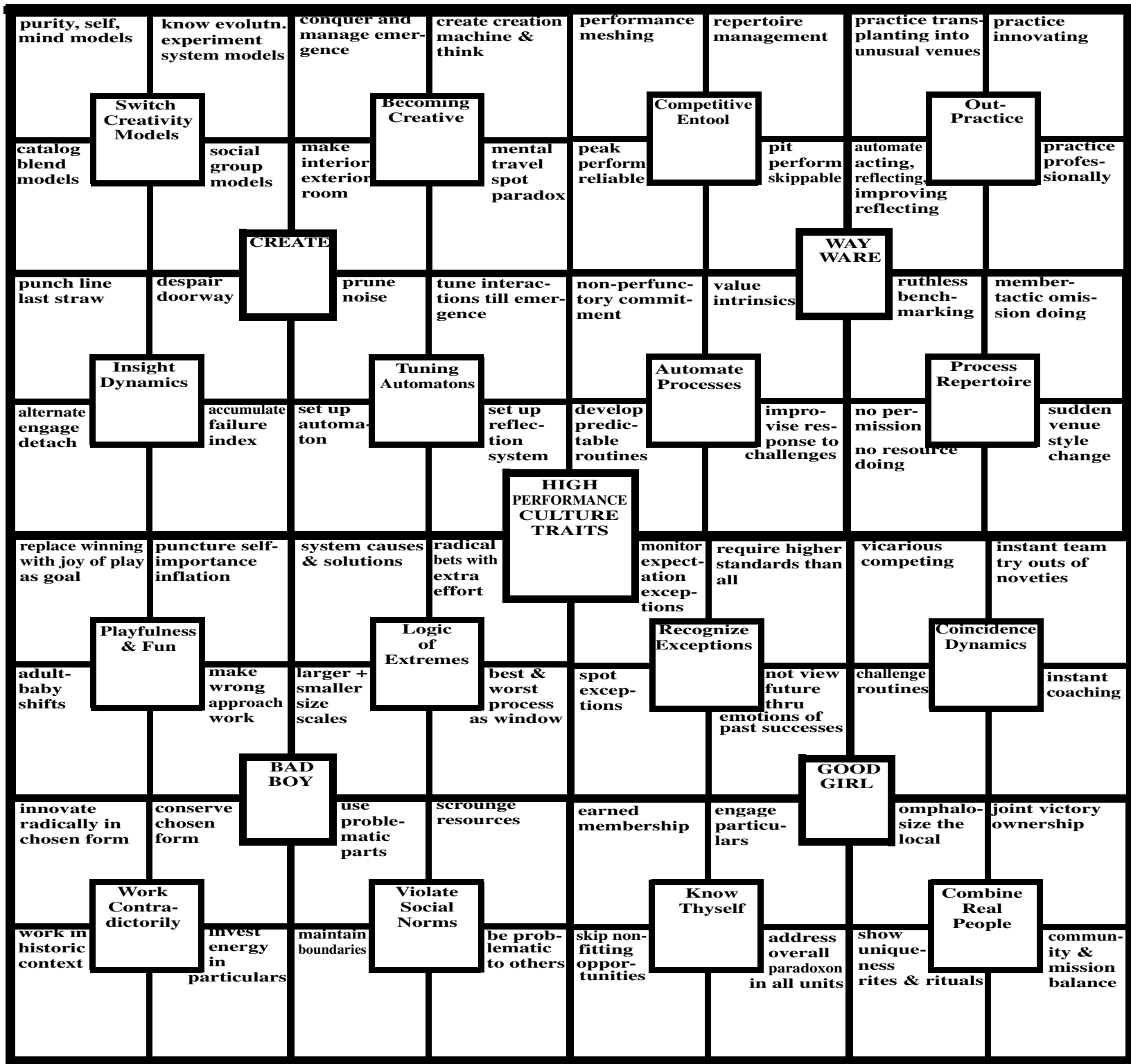
- success cultures--other glorification turned to self glorification, generalization of one victory to future expectation of continual victories; no attribution shared with situational luck; **attainment expanding image not reality**
- leaders narrowing search blocking dissent cultures--everyone copying what works; success promotes doers into under-active leaders; success-made leaders drop learning and openness; dissent seen as disrespect of past success not guidance for future success building; **pruning away all that did not succeed then**
- diversity expelled cultures--dissenters expelled from the organization; ways other than “those that worked” punished or expelled; people other than those who succeeded stripped of leadership roles and influence; **group purified into what worked then only**

- environmental shift induced disaster cultures--inevitably the environment shifts; capabilities that brought past success utterly do not match presently appearing challenges; no diversity within organization to furnish alternative approaches; response of hiring capabilities from outside disrupts egos of present leaders and produces too little result too late; organization dies; **alternatives missing when environment shifts.**

All cultures sequentially evolve through these four types. They succeed, they prune, they purify, they die. They want life simpler than it is. They want what worked in the past to work now and in the future. They want their past successes to guarantee future ones. They want changes in environment to call for exactly what past environments called for. All cultures, in short, want out of the real human condition and into a much easier and simpler human condition. All cultures dislike and flee from reality as soon as possible and as much as possible.



Fractal Model 5: The Traits of Cultures of High Performance



Denison, 1990; Vaill, 1989; Ghiselin, 1952; Klar et al, 1992; Mullen and Geothals, 1987; Tannen, ; Simonton, ; Sternberg, ; Grint, ; Ozaki, ; Taguchi, ; Martindale, ; Cialdini, ; Gladwell, .

All cultures are high performances and all high performances are cultures (explained in more detail in a companion article to this one on culture powers). We experience new cultures we visit as filled with high performances not attained or aspired to in our own cultures. Our lack of understanding of the environment, history, and contexts of what we see in cultures new to us, prevents us from fully appreciating how high the performances before us really go. Similarly, wherever in our own cultures we see high performances there are cultures at work--huge unseen automated procedure repertoires, imbibed not entirely consciously during hours or years of practice and other shared experience. So high performance, if it is to be presented, requires presenting all the cultures now in the world and possible for the future, it seems.

Instead, below, I present 64 traits of high performance cultures, directly the result of people studying high performance versions of ordinary human groups and

organizations from basketball teams to NGO leadership conferences, from first violinists in leading symphonies to drug researchers awarded the Nobel prize. This is an independent line of inquiry that produced traits of high performance, that is, in this article's framework, traits of having a culture. Re-reading the high performance diagram above from this viewpoint--the diagram presents traits of having a culture, that is culture traits, allows comparing it to the previous culture traits diagram under culture aspects in this article. Indeed types, tools, operations, dimensions, social processes, and culture powers all show up somewhere or another on the above diagram. Thus, research on high performance nicely confirms the approach to culture this article favors.

Work Contradictorily

1. Work in a historic context, not a life-style improvement context--rehearse beyond life-span traditions and heroes (emphasize value you establish for the unborn, not the living)
2. Invest energy in the particulars--establish rhythm of engagement (examine tasks with much greater attention to details than others)
3. Be very conservative--maintain chosen form (this is being conservative about staying within the chosen form of working that brings high performance, not sticking with traditions)
4. Innovate radically within chosen form--encourage continual improvisation within chosen form (experiment, challenge, reverse, bring in new approaches, and the like but only within chosen form of engagement)

Violate Social Norms

5. Maintain boundaries--in members, times, and spaces (make the transition to joining this group a real deeply felt personal decision, not a usual casual joining up)
6. Be problematic to others--avoid external norms and controls (obey nothing in society or social expectations of others on your way to victory)
7. Scrounge resources--work based only on your standards not others standards (improvise and opportunistically use any things or person or situations that fits you needs, pure bricolage)
8. Use problematic parts--use others' rejects to excel (judge people only by their ability to play the roles within your chosen form that you need, not by their history or record elsewhere)

Logic of Extremes

9. Operate on larger and smaller size scales than others--more detailed work and more large-scale work than others (operate on scales others omit)
10. Find processes in your (and others') best and worst performances operating elsewhere--look to extremes of performance for processes you use (or could use) everywhere without realizing it, pruning some, amplifying others (edit what extremes reveal as your contents)
11. Fund (resource, energy) radical bets with extended effort--do not bet all on radical moves but keep investment in safer or various alternatives so fund radicals via extending effort, the pie, not cutting alternative moves (bet all occasionally but on expanded base of approaches)

12. System causes and solutions--articulate how all parts of you and your performance and team contribute to each failure or problem, then modify the whole to reach a solution climate (solve by tweaking entire systems not local points)

Kill Overseriousness with Playfulness and Fun

13. Adult to baby shifts--change roles or approaches radically enough to force you into being a baby again on the team (grow up from different starting point from time to time to refresh perspectives)
14. Make wrong approaches work--break orthodoxies convincingly by winning using wrong approaches (refresh modesty by proving to self and others that your current knowledge is very limited)
15. Spot exaggeration, self importance inflation and puncture it--clowning around allows artful destruction of human tendencies to self inflate (use humor to keep modesty alive and well in team)
16. Replace winning with joy as your goal--practice till your art captures all your passion and follow that passion (follow your bliss to victory--not victory to bliss)

Know Thyself

17. Have the ability to say no and not do things--skip non-fitting opportunities (carefully distinguish the necessary from the nice or possible and emphasize necessity)
18. Address the overall team paradoxon in the smallest unit--all members share major challenges (do not treat problems as individual but as system in nature)
19. Engage particulars of mission--see the uniqueness of who you are and what you do and who your customers are (do not do your thing any way but your own way)
20. Make people earn membership--joining requires years of work (establish layers of new discipline, coordination, chemistry between people and require new members to master every layer)

Combine Real People

21. Rites and rituals tailored to show individual uniqueness of each member--how you relate to each individual is individual and has to be individually done for each person in the team (reveal individuality via actual self disclosing relationship building among members)
22. Allocate time for community building and mission both--each intensifications of mission requires intensification of non-mission: recognizing beyond-mission value of each member and of the group (celebrate values outside winning of being together and individual)
23. Promote complete ownership of victories by team and individuals--both team and individuals own each victory so do not let one pretend the other is less important (maintain exquisite balance among team and individual causes of victory)
24. Omphalosize, ritually overcome the futility of the local--all local times, places, teams, and victories lead to despair unless connected to ultimate human hopes, dreams, accomplishments, and anxieties of existing (ground partialities of self and team as representatives of human ultimates)

Establish Coincidence Dynamics

25. Ask questions about fundamentals--challenge own routines regularly (expose needs for doing routines better)
26. Supply coaching and resources instantly in response to member questions and needs--answer faster, deeper, and better than others (establish the same coincidence of genuine questions with resources for excellent answer nearby that creates prodigies, be willing to answer stupid questions anytime)
27. Try out ideas and answers--do not individualize learning but get teams to support individual experiments (make learning and tinkering the culture, not doing the tradition the culture)
28. Compete vicariously--view others victories or defeats and practice what your group would do to respond (show one look then switch to any of dozens of ways to handle opponent moves)

Recognize Exceptions

29. Accurately spot exceptions--distinguish well what your routines handle well and conditions they are not made for, tested against, and aiming at (know your limits, do not exaggerate abilities based on victories or success history)
30. Do not view present and future through your past of successes--the emotions of winning are stripped utterly out when assessing present needs, situations, and capabilities (ruthless non-emotionality of assessment, subtracting out self inflation biases and tendencies)
31. Enforce higher standards than all around you--even when not needed require of your self and team more than others require (compete with self and all of history not particular others)
32. Monitor expectation exceptions--sense where your frames/expectations are being subtly violated, positively or negatively (be exquisitely sensitive to discrepancies from assumptions, expectations, frameworks)

Automate and Value Processes

33. Develop predictable behaviors--practice till all can guess each other's mind (make mastery automatic and instantaneous so coordination and changes of plans are extremely fast)
34. Improve responses to challenges--break your own routines and invent new routines rapidly (never become a stable target for opponents)
35. Value the intrinsics of the task, not rewards or fame--value the task processes, not ends (let history decide the ends, you just work the process)
36. Establish clear shared purpose--non-perfunctory commitment (real motivation by each individual not general vague group assent)

Create Huge Repertoires of Ways to Succeed

37. Do things without resources that others require months and permissions to do--make the bureaucracy catch up with you (use high performance track record to keep independence from low performances around you)
38. Suddenly change venue and practice style--create challenging situations to adapt to (your adaptability muscles need regular exercise, not done, if your practice environment is too stable)
39. Suddenly leave out key members and tactics--force stretching secondary roles till they become world leading in performance by themselves (establish dependencies then disestablish them--create huge repertoire of ways to succeed)
40. See what others do, improve it radically, then copy that improvement--benchmark against the best that ever lived, not just current opponents (never only copy but copy improvements).

Out-Practice Before Out-Competing

41. Automate actions, reflecting on actions, improving reflecting--automate actions and reflecting on and changing action streams (deciding how to act and switching approaches need as much automatic facility, via practice, as acting itself)
42. Professionalize practice regimes--define limits of current performance capabilities and practice going beyond them (practice what you cannot do as well as what you can do)
43. Practice innovating--break routines and do things the other guy's way, a new way, blend ways (practice non-routine actions as well as routine actions)
44. Practice transplanting practices--practice routines and non-routines in challenging non-routine environments (optimize signal to noise ratio not signal alone)

Competitively Invent Tooling

45. Tools that make your peak performances easier, more reliable--invent tools that allow you to prolong and more consistently reach your peak performances (make your best longer, more easily reached via tools)
46. Tools that make your worst performances smaller, easier to bypass--invent tools that allow you to minimize harms or duration of your worst performances (make your worst performances shorter, more easily skipped via tools)
47. Tools that manage your repertoire of moves--invent tools that allow your repertoire of moves to expand till huge yet with enough order and intuitive simplicity that you find the right move easily and always (make your huge repertoire of moves easy and accurate to select from)
48. Tools that mesh your performances with peer performances--invent tools that allow sets of team members to more easily coordinate complex sequences of moves (make complex cooperative configurations of moves easier and more reliable to do)

The Insight Process--Weave Detachment with Engagement

49. Alternate engagement with detachment, fractally--on several size scales of space and time, alternate intense engagement with complete removed detachment, trying all you know and giving up on all you know in turn (try your all then view just exactly what your all was and where it worked and failed to work)
50. Build up failure index and reverse into solution spec--keep track of what fails and exactly where and how and under what conditions it fails, regularly organizing and indexing such accumulated failures, then reverse that failure index into a spec of what traits an eventual solution must have (reverse well indexed accumulated failures into a spec of what traits eventual solutions must have)
51. Despair of exhausting current frames as doorway--try all that you know and can do until in absolute despair over anything you now know and can do being effective; it is that despair that becomes the doorway allowing the eventual solution to appear (no despair over all that you know and can do, no door opening on the eventual solution)
52. Punch line effect of last straw--radical overall shift in context of viewing the problem due to one last straw detail, the punchline effect (exquisite attention to detail needed as it is impossible to predict what last tiny detail will be the tipping point causing the context in which the entire problem is viewed to shift suddenly, revealing solution)

The Automaton Process--Tune Interactions till Emergence

53. Set up automaton--practice bonafide and disguising interactions among components until huge repertoire of moves and chains of moves is mastered (build repertoire on interaction types and layouts)
54. Set up reflection system--practice in-process reflection and instant shift from some sets of interactions to others as situations emerge and reveal themselves (set up in-process self monitoring system for instant shifting of sets of moves/interactions)
55. Tune interactions till emergence--adjust system-wide parameters like connectedness, diversity, density, rhythm of engagement, patchings till better-than-wanted results emerge (tune performance till emergent creativity)
56. Prune away noise revealing emergent result--drastic attention needed to spot interesting emergent results in the noise and clutter of surrounding junk (prune away noise to reveal powerful emergent results)

Becoming Creative

57. Create internal and external room--clear away daily life hassles, emotionally draining encounters, physically irritating spaces, wasted time commutes, and interruptions of mood and thought trains of all sorts to make space of invention (create vacuum into which imaginings and inventions can grow)
58. Mental travel and spot paradox--read and study far beyond your own field so that more and more you spot inconsistencies, unwitting assumptions and limitations, and paradoxes that others miss (expand personal repertoire of perspectives so you see more in the world than others)
59. Create creation machine and think--invent a machine of time/space/tool/process/motivation arrangements that enables you day in and day out to produce, produce, produce; creativity is producing endless numbers some of which the world recognizes as creative (generate huge numbers of candidate creations every day or week or month for decades without interruption)
60. Conquer and manage emergence--persist beyond others, work smaller and larger scales than others, invest more than others, overcome more than others, yet be flexible enough to spot something different than you are working towards, that might be better, when it emerges and switch to go after full development of that surprising emergent (utter determination and persistences combined with immense flexibility and opportunism--practice combining both)

Switch Creativity Models

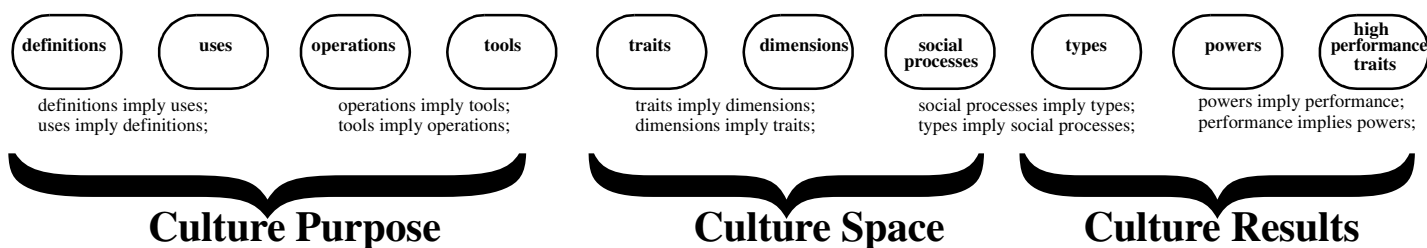
61. Catalog and Blend Models--build comprehensive repertoires of ways to create, discover, and invent (practice managing diverse repertoires of inventive moves)
62. Social Group Models--develop models of different aspects of persons and groups to combine into invention and creation (master repertoire of ways to leverage social phenomena into invention and creation)
63. Knowledge Evolution, Experiment, System Models--develop diverse repertoire of ways to develop knowledge and kinds of knowledge to develop (have repertoire of specific immediate ways to turn mystery and frustration situations into new knowledge)
64. Purity, Self, Mind Models--map all the most intimate details of your mind and heart and develop ways to leverage them into invention and creation (turn intimate personal dynamics into invention).

So Whats and Implied Research Agenda

This article has presented culture definitions that imply particular uses of culture. Operations enabled by tools on traits of culture showing up in particular culture dimensions located in particular social processes are what implement these intended culture uses by changing cultures from one type to a different type, the latter having a profile of weightings among nine culture power elements that get the particular high performance you desire. All cultures are high performances (see the companion article to this one on culture powers) and all high performances are cultures. People want, however, not any high performance but particular ones, so they tilt culture types to get ones having the exact combinations of culture powers that constitute the high performances they need.

This article has presented this causal chain in the form of fractal concept models, most of which had 64 elements organized in groups of 4 and 16. Expanding culture definitions, uses, operations, tools, traits, dimensions, social processes, types, powers, high performance characteristics from the four to ten usual in most published research on culture to 16 to 64 (the latter for most of them in this article) has a distinct purpose--mapping culture's vastness and moving abstractions two steps more concrete so as to reduce recognition and grounding work when handling them. It is virtually useless to go to Japan knowing that it is highly communal, for example, one of Hofstede's four dimensions. There are tens of thousands of different ways to be communal in any particular situation. Even if I constrain it to being communal in a feminine, uncertainty avoiding, power from closeness way (using Hofstede's other 3 dimensions instantiated for Japan), there are hundreds of ways to be that. The cogency that makes four to ten dimensions appealing for physics theory building, ruins social engagement and application. It underspecifies hugely. I expanded models from four to 64 factors in order to present middle ground theorizing that reduces abstraction while increasing number of factors, but in a regularized fractal well ordered format making it just as easy to remember and handle 64 ideas as it is to handle ten (after a bit of familiarity with the fractal concept model format).

Causal Flow among Culture Components



It is not common to find a research piece on culture that makes as many distinctions as made above. It is also not common to have 16 or 64 factor versions of such culture components, not just mentioned but defined, if not illustrated. A first pass at articulating the research agenda implied by the model above might look something like this:

- using "uses of culture" more usefully:
- people use cultures, as excuses, as ideals, as illusions, as weapons,

as distractors, as entertainment, as education, and lots of others; we need to stop researching culture as if it merely exists and start taking more seriously how it is being used and by whom it is being used whenever and wherever and however it appears

--operationalizing "operations on cultures"

- there are particular operations that individuals and groups perform on cultures--what are they? how many are they? which ones does each culture most use? most omit? why? how do people and culture evolve among them? why?

--tooling academia and tooling practice

- researchers tend to be researchers, hence, academic, and like tools that help themselves, though they may try to get consulting and monies using such tools; practitioners like four dimension culture typologies because they are easy to understand but eventually they all find you cannot do very much with four very very general and very very abstract constructs; we need to distinguish rigorously tools for academics and tools for practice and devote real testing and power measurement to tools for practice instead of assuming tools that academics like, because abstract and general and simple, will appeal to practitioners wondering "how can I be communal rather than individualist now that I am in a Japanese police station?"

--un-jumbling un-tangling discombobulating traits, dimensions, social processes, types

- when we strengthen a culture, what exactly is getting stronger? when we perform any operation on a culture, it is the situated real version of that culture not anyone's culture theory that we operate on, therefore: we always operate on traits located in dimensions located in social processes and the results of such operations change us from one type to another type, or invent an entirely new unheard of type; we must stop

loose language that sounds like culture is unitary, located equivalently everywhere in every social institution, and is defined by a few factor-analysis dimensions because we like cogent numbers of abstractions as academics;

--getting serious about the power/powers of culture

- research has done a very poor job of explaining how something as woozy and soft as culture can be as powerful in the practical world as it actually is; research has also done a poor job of explaining why people in the real world handle culture so woefully and inadequately; if culture has power let us define it precisely and measure changes in it precisely and show how changes in traits and dimensions affect culture power

--high performance and culture and vice versa

- the real world constantly looks for and pays well for high performances and how to attain and maintain them; the real world does not look for and pay so well for culture generation and how to attain and maintain that; yet it is readily apparent that high performance is nothing but culture creation and culture creation is nothing but heightening certain performances by automating and loosing them as a cost in consciousness; if we want study of culture to be of practical import, we have to stop pretending that culture is something mysterious and special and distinct when the data push us towards researching if it is common, everywhere, and unavoidable, without much mystery or the need for mysterious explanations; the fields of anthropology and research in general have mystified culture for their own selfish purposes and lost its power and their own power as a result.

--how many: definitions, uses, operations, tools, traits, dimensions, processes, types, powers, high performance traits is enough?

- preference for four to ten factors, rampant all over academia, is culture based and has a rather narrow, unexperimentally verified and validated basis; has anyone seriously examined competition for explanatory power and for influence on practice of five factor, fifteen factor, and fifty factor models of an outcome of interest? journals have their prejudices and you cannot publish anything with ten or more factors, we all know; perhaps we need to open up our own academic cultures a bit and do the experiments to justify with real data and results our prejudice in favor of five factors; fractal concept models allow (experimentation results are in that prove it, submitted variously) 64 to 128 factors to be managed with the same accuracy, speed, and quality as we ordinarily manage five to ten factors; by changing our granularity of explanation towards more concreteness we operate at a middle ground between physics theory of the $e = mc^2$ sort and practice worldwide.

These seven research agenda items are but a halting start but they position us and culture study in a powerful new direction and light. Be assured that my grad students will be releasing scales, factors, structural equations, and all the rest, based on testing the above model over the next years, in dozens of fields and journals. My dream is that many others may as well, by extending and pruning this model in their own light and inspiration (and methods and resources).

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General Theories of Culture

The Culture that is Capitalism and Its Origins

The Japanese Culture Case

Asian Culture Cases

Western Culture Cases

What Things Have Cultures

Sociology of Culture

Psychology of Culture

Globalization

Demystifying "Culture"

Anthropology Basics

Tacit Knowledge, Practical Intelligence, Communities of Practice, & Situated Learning Theory

The Power of Culture

Modernity as a Culture

Theory in Anthropology and in Cultures

1. The Femininity of Productivity and Asian-ness

The Cultures of Everything

The Culturedness of Cultures

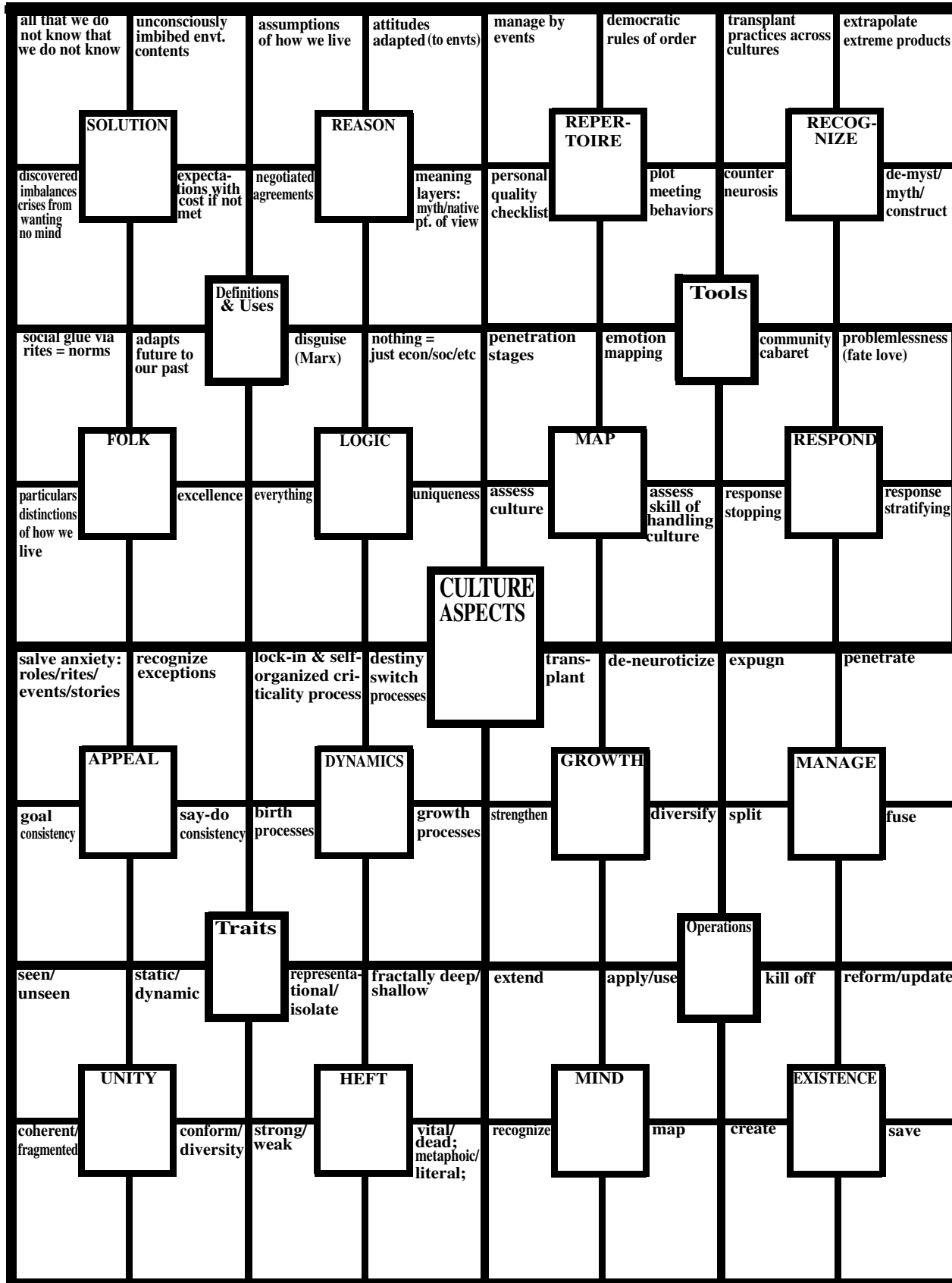
The Culture of Being Together

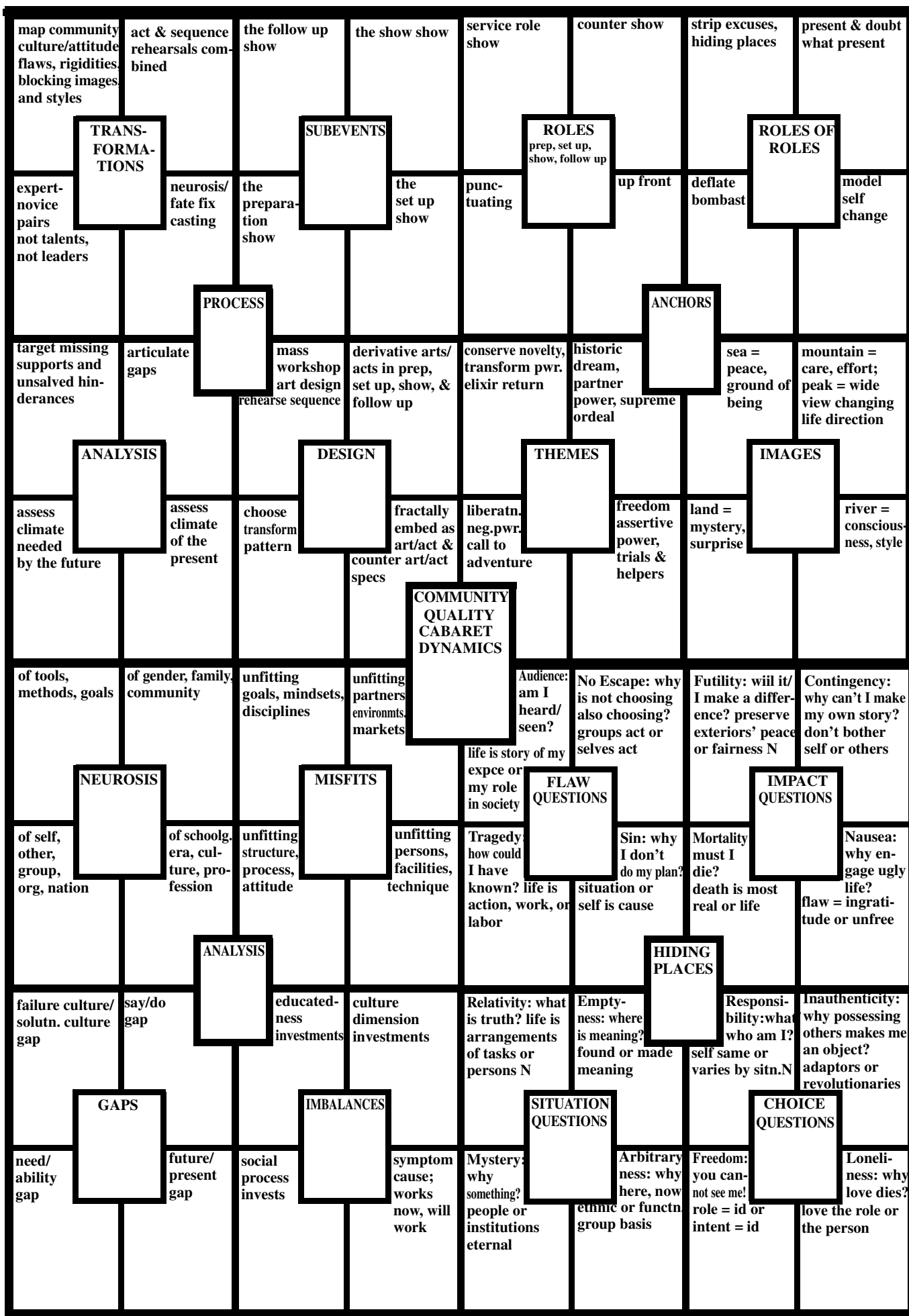
APPENDIX

Reflection Tools for Culture

Surfacing Culture's Hidden Iceberg Content

A master tool, community quality cabarets, for directly manipulating emotion and culture, that overtly uses comprehensive versions of culture aspects, dimensions, social processes, types, power sources, and high performance characteristics, presented here, is discussed in detail. It represents many similar, though more partial, tools, some of which this article presents: fractal concept models, plus various response stopping and stratifications tools for reflection that reveals unconscious culture contents. Each model in this paper's causal model is presented in fractal concept model form, expanding the number of factors cogently usable one or two orders of magnitude beyond usual models. Use of these models is argued for based on the vastness implied by this article's particular definition of culture. Reflection tools to handle several of the nine powers of culture presented early in this article are also presented. This article, in sum, presents a rather new overall approach to defining and using culture, along with an entire tool and technique set, for using the high performance that every culture ultimately is.





The Culture of Interfaces & Technologies

TQM, total quality management, was first developed as a serious business practice in Japan. People assumed that because it grew up there it “conformed” to Japanese culture. Nothing could have been further from the truth. It was designed to counter known weaknesses in Japanese culture, and hence, countered rather than conformed to Japanese culture. This could be true only because the business practice of TQM had a culture of its own that resisted and changed ordinary Japanese management culture. That sets of business practices could have cultures of their own that conform or resist cultures that gave birth to them or first developed them sets the stage for the expanded argument in this article that interfaces and technologies in general have cultures too. Tools for precisely specifying these cultures are introduced in this article along with suggestive initial results of analyzing the clash of interface/technology culture with use/organization/societal culture it intends to help, be embedded in, be bought by.

The Culture of Interfaces and Technologies

		Dimension of Culture	Feature Name_____ Does this interface feature/ Does this technology feature Does this group feature	How exactly?	Score
SOCIAL PSYCHOLOGY Hamptden_Turner, Hofstede, Tropenaars, Nisbet	RANK	hierarchy or egalitarian	make or encourage status differences or equality among users		0.1.2.3.4.5.6.7.8.9.10
		power from closeness or power from distance	make users closer to each other or more distant in relationship terms		0.1.2.3.4.5.6.7.8.9.10
		achieved or ascribed rank	privilege pre-arranged roles/users or high contribution ones		0.1.2.3.4.5.6.7.8.9.10
		foreground item or background noticed Nisbet	require noticing foreground items or background items to do work		0.1.2.3.4.5.6.7.8.9.10
	GROUP	individual or communitarian	require/encourage individual work or group-produced work		0.1.2.3.4.5.6.7.8.9.10
		universalist or particularist (vision vs. case details are real)	require/encourage visionary users or exact/detailed users		0.1.2.3.4.5.6.7.8.9.10
		inner or outer locus of control	establish/confirm self as controlling or situation as controlling		0.1.2.3.4.5.6.7.8.9.10
	TIME	environment: controllable or uncontrollable	make environments of work controllable or uncontrollable		0.1.2.3.4.5.6.7.8.9.10
		analysis or synthesis	encourage making distinctions or combining differences		0.1.2.3.4.5.6.7.8.9.10
		serial or parallel	encourage sequential work or working in parallel		0.1.2.3.4.5.6.7.8.9.10
		one chance or several chance lives	allow full easy recovery from errors or punish/ruin work with error		0.1.2.3.4.5.6.7.8.9.10
	RELATION	causation: plural distributed or single local	establish things from single causes or from cumulations of causes		0.1.2.3.4.5.6.7.8.9.10
friends over rightness or right over friends		favor right ideas or right relationships the most		0.1.2.3.4.5.6.7.8.9.10	
humans primary or equal to other life		centralize humans or centralize all living beings		0.1.2.3.4.5.6.7.8.9.10	
right vs. right or right vs. wrong		encourage formulating ambiguous situations thoroughly or categorizing situations int pre-set good and bad types		0.1.2.3.4.5.6.7.8.9.10	
categories or relationships Nisbet		interact entity to entity or person to person		0.1.2.3.4.5.6.7.8.9.10	
GENDER STYLE Tannen, de Beauvoir, Friedan, Nisbet	INPUT/ OUTPUT	status or connection	reward out-doing others or connecting well to others		0.1.2.3.4.5.6.7.8.9.10
		exclusion or inclusion	progress via more and more excluding or via more and more including		0.1.2.3.4.5.6.7.8.9.10
		tell or listen	provide info for others or obtain info from others		0.1.2.3.4.5.6.7.8.9.10
		drive for individual: distinction or fitting in Nisbet	encourage users to look distinct from others or fit in with others		0.1.2.3.4.5.6.7.8.9.10
	EMOTION	feelling as: interesting or embarrassing	respect and encourage expressing/using feelings or hinder it		0.1.2.3.4.5.6.7.8.9.10
		mis-hearing as: relation or status threat	make loneliness or feeling insulted the result of response failures		0.1.2.3.4.5.6.7.8.9.10
		harshness as: personal rejection or sign of respect	make personal rejection or respect the result of harsh reactions		0.1.2.3.4.5.6.7.8.9.10
		backward reasoning or forward reasoning Nisbet	extend aspects of present situation toward solutions needed or extend back from solutions needed to pre-solution steps needed		0.1.2.3.4.5.6.7.8.9.10
	PURPOSE	info: mind to mind or relation: person to person	link thought to thought or person to person		0.1.2.3.4.5.6.7.8.9.10
		talk to solve or talk for empathy	use interactions to solve or to emotionally understand others' viewpoints and situations		0.1.2.3.4.5.6.7.8.9.10
		exactitude or detail	require or encourage precision or thorough coverage of details		0.1.2.3.4.5.6.7.8.9.10
		preserve: save face or save truth Nisbet	favor being true at a cost of being hated or being loved at a cost of being untrue		0.1.2.3.4.5.6.7.8.9.10
CONFLICT	independent or dependent	use interactions to make user more independent or to make them more dependent		0.1.2.3.4.5.6.7.8.9.10	
	contest or community	establish competition or victories among users or shared feeling and community among them		0.1.2.3.4.5.6.7.8.9.10	
	argumentative or apologetic	encourage argumentative/challenging inputs or accomodating/apologetic ones		0.1.2.3.4.5.6.7.8.9.10	
	contradiction: tolerated or not tolerated Nisbet	use and produce contradictions or avoid and fail when things contradict		0.1.2.3.4.5.6.7.8.9.10	
EXISTENTIAL QUESTIONS Kunkai, Lao Tzu, Sartre, Kierkegaard, Nisbet	SITUATION	MYSTERY: why something? people or institutions eternal	treat users as expendible and work as vital or treat works as expendible and users as vital		0.1.2.3.4.5.6.7.8.9.10
		ARBITRARYNESS: why here, now? ethnic group basis or function basis	require and reward users for the group/role they belong to or for the functions they perform		0.1.2.3.4.5.6.7.8.9.10
		EMPTINESS: where is meaning? found or made meaning	invite users to construct the meaning of their experiences and work or to find it		0.1.2.3.4.5.6.7.8.9.10
		RELATIVITY: what is true? life/groups are arrangements of: tasks or people Nisbet	believe/value users because of who they are or because of what they do		0.1.2.3.4.5.6.7.8.9.10
	CHOICE	FREEDOM: you can't see me role = i.d. or intent = i.d.	make users free to play any role they want or free to pursue any goal they want		0.1.2.3.4.5.6.7.8.9.10
		LONELINESS: why love dies? love the role or love the person	encourage users to love/depend on the roles others play or love the personalities others have		0.1.2.3.4.5.6.7.8.9.10
		INAUTHENTICITY: why does possessing make me object adaptors or revolutionaries	pull users beyond current views, habits, and goals or pull users more into current views, habits, goals		0.1.2.3.4.5.6.7.8.9.10
		RESPONSIBILITY: what/who am I? the self is: unitary across situations or varies by situation Nisbet	require a different user persona in different application situation or require the same user persona across all situations		0.1.2.3.4.5.6.7.8.9.10
	IMPACT	MORTALITY: must I die? death is most real or life is most real	pull users beyond living and earth or pull users more into living and earth		0.1.2.3.4.5.6.7.8.9.10
		NAUSEA: why engage ugly life? flaw: ingratitude or unfree	punish or react badly most to users who fail to depend on and trust others or who fail to go beyond others and their own selves		0.1.2.3.4.5.6.7.8.9.10
		CONTINGENCY: why can I not make my own story don't bother others or self Nisbet	punish or react badly most to users who bother other users or who bother themselves		0.1.2.3.4.5.6.7.8.9.10
		FUTILITY: will it/I make a difference? preserve: peacefulness of exteriors or fairness of exteriors Nisbet	reward most users who conform to tasks/others or who upset tasks/others		0.1.2.3.4.5.6.7.8.9.10
FLAW	TRAGEDY: how could I have known? deny consequences or deny possibilities	have consequences users discover by surprise later or have opportunities users discover by surprise later		0.1.2.3.4.5.6.7.8.9.10	
	SIN: why I don't do my own plans? situation or self to blame	invite blaming the interface/technology for failure to reach goals or invite users blaming themselves		0.1.2.3.4.5.6.7.8.9.10	
	NO ESCAPE: why is not choosing also choosing? groups act or self acts	produces results when individuals input/act or when groups input/act		0.1.2.3.4.5.6.7.8.9.10	
	AUDIENGE: am I heard?seen? life is a story of: my experiences or the group experiences I play roles in Nisbet	expose others to my deeds as a story of possible value or expose me and other users to the group's deeds as a story of possible value		0.1.2.3.4.5.6.7.8.9.10	
COMMUNITY Gretz, Weisbord, Greene, Grunell, Todorov, Nisbet	WORK	seniors: caring or competitive	encourage seniors to help juniors or to hinder them		0.1.2.3.4.5.6.7.8.9.10
		work: pleasant end or unpleasant means	treat work as a pleasant end in life or as an unpleasant means in life		0.1.2.3.4.5.6.7.8.9.10
		results: from effort or talent	reward the most talent with good results or reward effort the most with good results		0.1.2.3.4.5.6.7.8.9.10
		work to feel good about self or work to critique and improve self Nisbet	encourage people to work to appreciate better them selves or to work to critique and improve them selves		0.1.2.3.4.5.6.7.8.9.10
	SACRED	gods: immanent or transcendent	provide value and meaning from immediate sources to immediate work or from distant sources to distant work results		0.1.2.3.4.5.6.7.8.9.10
		primacy: life or quality of life	sacrifice quality of work life for results or sacrifice quality of results for quality of work life		0.1.2.3.4.5.6.7.8.9.10
		the world: is sacred or is fallen	treat all steps of work as valued and meaning-filled or treat all steps of work as instrumental tools toward valued goals		0.1.2.3.4.5.6.7.8.9.10
		substance or object seen Nisbet	highlight what things are made of or highlight what things are made of substances		0.1.2.3.4.5.6.7.8.9.10
	CREATION	drive to center or drive to margins	encourage people to leave how others are or to more deeply embed themselves in how others are		0.1.2.3.4.5.6.7.8.9.10
		self indulgent asceticism or moderation	reward extremes of thought or behavior or moderation of them		0.1.2.3.4.5.6.7.8.9.10
		focus from single project or from parallel projects	focus users on single efforts/directions or on plural simultaneous efforts/directions		0.1.2.3.4.5.6.7.8.9.10
		choice: one pole or other or blended middle Nisbet	require choosing among polar opposites or blending differences into a moderate middle		0.1.2.3.4.5.6.7.8.9.10
COMPLEXITY	gradual change or avalanches	produce gradual improvements and results or sudden large leap improvements and results		0.1.2.3.4.5.6.7.8.9.10	
	homogeneity or diversity	reward/require greater diversity among users/a user or greater homogeneity		0.1.2.3.4.5.6.7.8.9.10	
	design or emergence	produce results by step by step designing or results that self emerge from myriad interactions		0.1.2.3.4.5.6.7.8.9.10	
	world reality is: stable or in flux (contracts always renegotiat-able) Nisbet	require/reward keeping promises more than changing them or require/reward changing promises more than keeping them		0.1.2.3.4.5.6.7.8.9.10	