

## **A Critical Choice: The Arts And Humanities In The Dark Age Of Terrorism And Globalism**

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### **Abstract:**

Can humanity survive another Dark Age with terrorism as the only sustainable solution left to the second and third worlds? Is the price of globalism only a scientific and technological philosophical perspective that is dominated by the first world superpowers? Can the arts and humanities save mankind and civilization in changing from a negative arena of conflict and destruction to a proactive dialogue and life on earth? What possible models of speculation are possible when terrorism is the only solution? Can the beast in Man be affected by the higher order of thinking and achievements of the Arts and humanities? What is the gain and profits of the arts and humanities in the game of power and force of science and technology? Do we need a global renaissance in the arts and humanities to resolve our conflicts? The critical choice is a balance between the two cultural perspectives of the Arts and Humanities with Science and Technology.

This is the dark age of terrorism. Humanity will not survive a dark age where terrorism is the only sustainable solution left to those with sympathy or membership in the second or third world. A nation-state's power and strength is based disproportionately on its scientific and technological capital; yet the arts and humanities are the common heritage of mankind and the foundation of their civilization. Every nation-state must now come to the critical choice to represent itself not only through its power and strength but also through its arts and artists (JFK #1). The first world dominates globalism with the might and force of this scientific and technological perspective to the exclusion of the second and third world. To the hopeless and the disadvantaged of the second and third world, this exclusion and its lack of empowerment leaves terrorism as the only alternative. The second and third world is too limited, too remote, and too weak to engage globalism so the last resort for relieve and remedy is terrorism. Every society and civilization needs to elevate the arts as a resolution against terrorism in the clear and the full recognition of its artists. The arts can save mankind and civilization from the dark age of terrorism. The world can change from terrorism to an existence of tranquility; from terror to the peace among brothers; and from terrorist to community of neighbors. It falls most heavily on this global generation to prove what we mean by living in peace and tranquility with our neighbors and brothers, but humanity must appreciate that "our times are difficult and perplexing...and so they are challenging and filled with opportunity (RFK #1)." Terrorism must stop and end as a human act. Come now; let us reason together (Isaiah 1:18).

The arts are a group of subjects and disciplines united in expressing the human condition under shifting and varying qualitative approaches. The arts include the classics, languages,

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music, philosophy, performing arts, religion, fine arts, visual arts, dance, painting, sculpturing, theatre, literature, history, poetry, drama, comedy, opera, music, film, speech and plays; plus any other areas or fields of performance or presentation articulating the form, context, order and character of human expression (Humanities #1). The arts are not a spectator endeavor. The arts are action. The arts are the means and the media upon which the artist performs his presentation of the human condition. The artist is the performer, singer, dancer, musician, player, recitalist, sculptor, comedian, historian, director, writer, entertainer, philosopher and actor of the arts (Cunningham #1). The artist is an active member, participant and contributor of the arts. The arts demand action and command vocation. The nature of the artist is involvement, and by his art, the artist nurtures our society and culture. The artist is a worker with a product and a service that makes us gentle, stronger and better (Fiero #1).

The arts cannot be treated outside the context of other human endeavors and values. The arts give us an awareness of the influence of the past and potentialities of the future. The arts in a culture define the values and the highest good within that society. Today's child will be influenced by those arts and must be raised by a global village (Human Experience). The arts are more than physical artifacts but are ideas that are not only for the retina but touch the cerebral and ultimately affect the culture of that society (Duchamp). The arts are needed first to raise the questions and secondly to develop answers that will build and change the future. The culture adopts the measures for development, dissemination and preservation of the arts. Arts should be a part of everyday life and the nation-state must be a part of culture that sustains the arts (UNESCO).

The terrorist needs to understand this global generation's call to living in peace and tranquility with our neighbors and brothers. Peace is not the absence of terror or war; peace is the free sense of living together, a common order, a greater good, and a better life (Peace). Tranquility is not only peace; but peace is the general sense of dignity, tolerance, justice, and hope with respect for all the differences and distinctions of our numerous and various cultures and civilizations (Terrorism #1). Our neighbor has nothing to do with ones home proximity or with ones level of personal acquaintance. Our neighbor is any individual whether kin, friend or stranger; we are neighbors because we live with each other on a tiny planet. We must love our neighbor because we are all neighbors and we must be our brother's keepers because we are all brothers (Genesis 4:9-12). Diversity, tolerance, respect, love, compassion, peace and tranquility

of neighbor and brother vanishes racism, prejudice, stereotypes, hatred, bias, discrimination, fear and superiority. The greatest commandment is love thy neighbor...*as your brother* (Luke 10:29).

Humans are shaped and influenced by the arts (Flaherty #1). In social surveys, the arts strongly correlate to a rise in civic participation. Twice as many art supporters perform volunteer and charity work; three times their numbers attend performing presentations. The arts recapture the imagination, rekindle curiosity and demonstrate virtue. Arts deal with the redemptive story in each human. In this world of cruel enemies and savage conflicts, let mankind at least have heard of brave heroes and moral courage in far-away lands where ideas and ideals present challenges, potentialities and change. Otherwise we are making their destiny dark, limited and unreal. The arts seek reformation of society by presenting the need to change people's hearts and minds. In a world without art, there is an absence of man and a lack for God. Yet God gives each of us a prominent role and a free will in the stories, legends and history of life on earth. We are not alone and we are not without recourse as to our existence and station. Let us call for allies, advocates and workers in the cause to improve the world and its civilizations through and despite our differences, similarities and commitments. After defeats and disappointments and through faith and perseverance, what is impossible will come to pass. After ambition and achievement through belief and work, what was improbable will become normal (Flaherty #2). Martin Luther King explained that we could act like a thermometer and merely make a record. Or we can act like a thermostat and correct what is wrong. Let us not only cooperate but collaborate with all types of backgrounds and beliefs—let us create our own stories of heroism and adventures—let us learn and teach new and advance ideas and ideals. May life be better and heaven be richer because of our life and our labor.

The arts are the product of many perspectives that give rise to incredible ideas that can make a difference. The arts are numerous and varying in dimensions, routes and branches while composing a matrix of probable questions with answers. Nation-states and their societies challenge change on the frontiers of knowledge and the arts (Bolman #1). Our primary audience is the artist and his artistry in the role of leaders, teachers and agents of change. We present a large complex body of theory, research and practice as clearly and simply as possible in favor of more powerful and provocative ways of thinking about opportunities and pitfalls<sup>1</sup>. Terrorists

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<sup>1</sup> Complex body of theory, research and practice involves Schema theory, Representations, Cognitive Maps, social categorizations, implicit theories, mental models, root metaphors, management multiframe approach.

harm more than just themselves and they affect world's reality without permission. The world needs artistry with its brilliant flashes of vision and with its developing wisdom to undertake terrorism; this calls for the arts to find simplicity and order amid terror's confusion and chaos. The artist is needed to discover new possibilities and paradigms (Bolman #2). Anti-terrorism is a moral and ethical undertaking combined with realism and a passionate commitment to larger values and greater purposes. The arts encourage and nurture such qualities and possibilities.

The result of terror is a world divided into conflicting camps and the terrorist groups often isolated from one another. The arts are needed to find a balance between misleading oversimplification and mind-boggling complexity, yet the arts struggle to influence a world with very limited authority and resources. Through this limit, the arts strength is its ability to change the human heart and mind through empathy and sympathy; to enable the human effort to cooperate and collaborate; and to see the human potential and possibility in others' relative frame of reference and perspectives. Across cultures and social sectors that harbor terrorism, we need to find common ground and share understanding in order to eliminate and forget terrorism. This futuristic dialogue will be an artistic-ecumenical language for exchange of perspectives, qualities and possibilities, which surely will defeat and eliminate the terrorist (Bolman #3).

We continue to emphasize artistry. The rational and technical sides of the sciences will decline or demise relevancy and tolerance. The science perspective and methodology are linear logic, which does not lend or advance itself to the work and complexity of human relationships. The arts counter-balance the first world's over-dependence of the sciences. Artistry is neither exact nor precise, yet the artist interprets experience while expressing it in forms that can be felt, understood and appreciated (Bolman #4). Art fosters emotion, subtlety and ambiguity. An artist presents the world more effectively by giving us a deeper understanding of what is and what might be. The solutions to terror need the highly valued ideas of quality, commitment and creativity that are found in the arts. The arts embrace the expressive side of our life work and play.

Science and technology misreads and misinforms the world about terrorist situations and activities. Science has not learned to use multiple lenses to get a better sense of what terrorism is up against and what they might do against terror. These multiple lenses are numerous and varying theories or models that are needed for effective approaches to problem diagnosis and effective action against terrorism. In our campaign against terrorism, a flexible structure is the

key to high performing work with an interdisciplinary or integrated approach. The focus of such tasks is human relationships. This work must take into account the human nature about alienation and hostility to interactions involving extraordinary commitment and uncommon motivation. Arts can influence the decision-making, scarcity and multiplicity of terrorism while impacting the dynamics of its conflict, bargaining and power. The solution is investing in people to create effective relationships while assuming the world is an arena, the reality of conflicting perspectives, and the struggle for power of scarce resources (Bolman #5).

Language equals culture. Language is symbolic and reflects the social myths, heroes, metaphors, stories, humor, play, rituals and ceremonies. Language defines culture and its central role is in performance of the arts. The world is a social theater with individual dramas and what they express is what they accomplish. All groups are collectively built on cultures that bond in pursuit of a shared social mission and goals—terrorism is the exception for sooner or later that group is a house divided on to itself. The house of terror will fall and from its debris will raise another terrorist group following the same demise. Initiation rituals, language, stories, humor, plays and ceremonies combine to transform individuals and groups to a cohesive society with its characteristic purposes and unifying spirit. The four fundamental issues in any change concerning terrorism are needs, alignment, conflict and loss (Bolman #6)---the arts can produce the resolutions to confront and to end terror. The artistic effort uses a combination of concepts, change, flexibility and commitment as core values to counter terrorism. In the arts, the gifts of creativity are the power to challenge terror with significance, relevance and tolerance coupled to ethics and spirit, to excellence and caring, and to justice and faith.

Assume that we do not see the real picture of the world and that our science and technology efforts often fail to interpret and to understand its terror. This lack of understanding and remedies give terror its power and might. This is the origin and symptoms of our social and global cluelessness about terrorism—that failure of interpretation and lack of action against terror feeds fear and compounds defeat. In our campaign against terrorism, the artist turns to reframing: a core concept of the arts which requires multiple perspectives that makes understanding and thinking possible in the effort to resolve the problem and analysis its issues (Bolman #7). The arts can effectively capture a comprehensive picture of what's wrong and what might be done. Indeed, the arts are the tools, if not the weapons, that challenge terrorism.

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The superpowers dominate the world and the terrorist sees his role as the only alternative. The challenge is finding the right way to frame reality. In the turbulent and roiling 21<sup>st</sup> century, terrorists overwhelm the world. The cultural big bang with the information revolution, the service economy, globalism, and the CNN society undermine all our certainties and realities when coupled to the terror. The world collapse of the grand ideologies; the arrival and proliferation of far-flung events in localized news format; and an immense planetary village have overturned the rules of the game of life and turned yesterday's reality in meaningless antiques (Bolman #8).

Most human activities are collective endeavors: communities to live in; families to grow up in; corporations to work in; schools to learn in; sports activities to play in; hospitals to regain health in; and senior housing to die in. In 1995, the social sciences introduced Self Destructive Syndrome that describes how the best and brightest individuals reach the apex of their professional success; act incredibly dysfunctional in times of rapid crisis; are clueless as to their personal mistakes or wrong actions during those disasters; and due to individual pride and arrogance demonstrate an unconscious need to fail. This source of cluelessness is not a personality type or an IQ level behavior; it's how we think or make sense of the world around us. That cluelessness usually results in the wrong idea for the situation at hand and the wrong action for circumstances no longer in time. So the scientist sees a distorted picture and reacts the wrong way (Bolman #9). The scientist surrenders to an ingrained mental model; no matter the contradictory nature of the evidence. The science paradigm is supreme despite any evidence too fascinating to ignore. Contrary to science with its linear logic and narrow methodology, the mistakes of science are historically and socially too clear and too painful. This forces science to surrender to their prescribed views so meticulously constructed; no matter how irrational. The terrorism mirrors the analogy.

Formally a variety of theories and methods in the arts are needed and must be adopted to solve a problem or change its circumstances. In response to terrorism, the arts can provide the solutions and perspectives that develop the ideas about how something works. The arts try to bring under control the problem through its own concepts and assumptions. Each of these claims a foundation of legitimacy and of validity in market place of ideas. A mental map is a set of ideas and assumptions you carry in your head to understand and to negotiate a problematic territory. The better your map the easier to negotiate a terrain but the map is bounded or limited by a

border. A better tool or instrument uses multiple lenses or frames of reference that help you understand and find your way around. Reality begins with a mental model—it does not have to be the perfect because you can alter it along the way as information and change presents its self (Bolman #10).

The arts teach flexibility. Therefore we are able to frame and reframe experience as we sort thru the information to get to the better questions and the more effective solutions of a problem. The artist has the ability to find new ways to see things—then articulate and communicate a vision to others and shift perspectives as needed. Frames are windows to a territory and tools for its navigation. Artists must have a diverse collection of high quality implements to see and to resolve as yet unknown future conflicts or problems. The goal of the arts is usable knowledge: ideas powerful enough to capture subtlety and complexity of life yet simple enough to be effective and efficient. Distillation is drawn from the arts with their multi-frame thinking that requires elastic movement. There is two distinctive ways of approaching problems: a rational and technical approach emphasizing certainty and control of science versus the expressive artistic conception encouraging flexibility, creativity and interpretations (Bolman #11). The first is a manager-technician and latter is the leader-artist. Art takes imagination, creativity and courage to realize that there is always more than one way to respond to any problem or dilemma. This is coupled to a liberating sense of choice and power.

Artistry is neither exact nor precise. Artists interpret experience and express in qualitative genres that can be felt, understood and appreciated by others. Art embraces emotion, subtlety and ambiguity. Artist reframes the world so others can see new possibilities. The world tends to see and be over dependant thru science, technology and engineering, but the arts search for quality, commitment and creativity in human relationships. Art is not a complete replacement but a significant enhancement for science—the arts can stand-alone and the future is in need of arts more than it realizes. Artists rely on images as well as memos, poetry as well as policy, reflection as well as command, and reframing as well as refitting. Terrorism and its science tools are pervasive and predominant—difficult to understand and to manage. Terrorists are clueless—their basic premise in science is the primary cause of failure and faulty thinking rooted in inadequate ideas and the routes of variations. The sciences support narrow models and methods that capture only part of reality. The sciences need the powerful and coherent tools of multi-framing and reframing—seeing reality through different lens and angles of perception. When the world seems

hopelessly confusing and nothing is working, reframing is a powerful tool of art for gaining clarity, generating new options and finding alternative strategies that work (Bolman #12).

Science and technology misreads and misinforms the world about terrorist situations and activities. Science has not learned to use multiple lenses to get a better sense of what they're up against and what they might do. These multiple lenses are numerous and varying theories or models that are needed for effective approaches to problem diagnosis and effective action against terrorism. Flexible structure is a key to high performing work in our campaign against terrorism. This flexible structure is coupled to an interdisciplinary or integrated undertaking of the content and tasks against terrorism (Bolman #14). The focus of such tasks is human relationships and human nature while taking into account assumptions about alienation and hostility to interactions involving total commitment and high motivation. Arts can terminate and eliminate terror by influencing its decision-making, scarcity and diversity.

In truth, the strength and the capacity of our nation-state does matter; yet today, the spirit of the arts that can inform man and that can control the nation-state's power does matter just as much, if not more (JFK #2). In our times, this gives special significance to the artist and so it is for our collective life on this small third rock in the solar system. The terrorist and terrorism operate in the lonely covert recesses of our existence. Without our consent—beyond our reach...terrorism acts forthwith by any means it justifies and by any ends it rationalizes (LeBaron #1). The terrorist having decided for our part, leaves us no choice, no remedy and no appeal—having decided for their part, gone is any authority, all law, and every principle. Terror is coercion (Terrorism #2). No matter his calling and no matter his origin, the terrorist wants to stop history for they fear the future, mistrust the present, and seeks the past for its comfortable security, which in fact never existed. An eye for eye, tooth for tooth, and limb for limb is the only solution advanced by the terrorist and this will for all time and from all directions leave all of us blind, toothless and crippled (Leviticus 24:20).

With no winner, no resolve and no conclusion, the work of the terrorist promises evil, chaos and destruction. Terrorism uses the ignorant, the impoverished, and the expendable to complete their dirty deeds. Humans without hope, resigned to despair, and living in oppression do not make terrorist for the slave has no time, no energy and no prospects to the contrary (Cunningham #2). For justice and change, through faith and hope, individuals having been given a sense of expectations, possibilities and empowerment, no matter how little or improbable, can

be made terrorist. The terrorist fundamentally believes the only solutions are few, far and faint. Now with time, energy and prospects, the human forces in the terrorist are unloosed through violence, hate and fear. The terrorist singularly believes in his greatness to bend history and ultimately surrenders the answers to his mission to one grand act of terror. The terrorist walks the road of his mission alone, his enemies are beyond number, and his tools are the division, resentment and waste of everyone (Singular). Terrorism is violence, hate and lawlessness. All acts of terror are condemned for no cause and no wrong has ever been stilled by terrorism. All great questions must be raised and answered by civilization in prose, painting, music or speech; the overwhelming effect is peace and the tranquility of the world bears the gratitude of mankind. Peace is live and let live, forgive and forget, love your neighbor as yourself for we are all neighbors, and be your brother's keeper for we are all brothers. With craze and fury, the terrorist always believes in his greatness and his mission is beyond the mere comprehensions of the weak and uncommitted commoner, but apparently that insignificant commoner is not far enough removed to be inflicted, to pay and to suffer the annihilation of his terror (Adams #1). As the ancient Greeks wrote "We need to tame the savageness of man and make gentle the life of this world (RFK #3)." Art is the calling and the worker is the artist. Terrorism is never the answer and terror is always the question.

In our future, the fundamental source of conflict and great divisions among humankind will be cultural (Said #1). The nation-states will remain the most powerful actors but the clash of civilizations will dominate global politics. The terrorist is a crazed fanatic for criminal purposes that use the big lie. The roots of terrorism are the absolutists and fanatical tyrants whose obsession with regulating personal behavior promotes a cultural order reduced to a penal code with unlimited control (Said #2). This new social control is stripped of its humanism, aesthetics, intellectualism and spirituality—the man is separated from freedom, liberty and rights. This entails an absolute assertion of one decontextualized faith and a total disregard of others. The modern terrorist is concerned with power: not with the soul; and with mobilization of political-military resources: not alleviating sufferings with control: not natural behavior. Terrorism has a very limited and time-bound agenda. The terrorist moves across carefully maintained and policed boundaries with terrifying ease and at his convenience to implement terror. We are swimming in the terrorist's ocean and to try to barricade that body of water is futile. Art is culture. Culture is the total of human ingenuity that contributes to his lifestyle. Everyone lives the arts. Cultural

participation branches to a global perspective (Fiero #2). Globalism is the irrelevance of national borders and the growing interdependence of worldwide trade, capital and populations driven by market place of ideas, skills and choice (Goldbard #1). The inescapable fact is culture is made by humans and is a product that grows and changes constantly. Culture is never completed or finalized but always in process and progress. Cultural development is the learning, investing, communicating and expression of the arts. The arts in culture create, change and articulate the aspirations, directions, contributions and potentials of a society and a nation-state (Goldbard #2).

The source of conflict for terrorism is not ideological, not economic and not religious. The great conflicts for the terrorist will be based on cultural power. Through Terror that cultural power must be imposed over, take over, and bind over their fellow men. Those that do not adhere to that cultural domination will meet the extreme prejudice of the terrorist in the name of that civilization and assume the power of an ideology, economic label or religion. Terror will empower and enable its cause by misrepresenting that civilization's ideologies, economics and religions. In the future, humanity initially sees only political conflicts supposedly between the nation-states and the different civilizations; this is a limited frame of reference, which will be utilized by the terrorist for his advantage. In the beginning of these great conflicts, the terrorist will nominally serve the clashing civilizations but the covert terrorist mission is to culturally dominate the globe. The battle lines of the future will be drawn by the nation-states in attempts to fight an enemy in terms of an ancient history with no defined borders, no regular military, no traditional offense, and no standard of measurement; against terrorists who in a new century will fight erratic, punitive, militant and adventurous warfare on their own terms and conditions of "no rules and each for himself." More precisely, the conflict will adopt a "big lie concept" surrounded by a "legitimate claim" based in history against "the world" for their "unfair and unbalanced support" of an "enemy" that is "insufferable" (Maynard #1). Using that insufferable paradox, terrorism is convinced of, if not obsessed with, the superiority of their culture, the supremacy of their cause, and the inferiority of their power "in that world." The terrorist covets their neighbor's land and house (Catechism #1). The results are a world divided into armed camps of haters, despoilers and destroyers. Nations long for peace—leaders negotiate for peace—armies fight for peace and many pray for peace (Cunningham #3). The terrorist never has plans to implement after the conflict or to maintain the peace. Terrorist will never allow peace. The home and life of the terrorist is conflict. Terror has many fathers, but peace is an

orphan. Terrorism has no solutions and no closure; Peace means building and consensus. To destroy and subordinate from the dark and forever is terror. Terror is a thief and a liar.

In terror, we all suffer and grieve in the night of disbelief and discomfort. In spite of terror, the world will endure and prevail—we shall stand strong for there will be a better day. We celebrate life that brings hope in the midst of terror and declare that the best and brightest are dedicated to the greatness of the future. Let us not forget to bind the wounds of our injured, to bury the dead with honors, and to help support our surviving brothers in their needs (MSNBC #1). Let us move forward and fear neither to die nor refuse to live. That is the risk of life and the success of change.

We face that difficult hour when terrorism is overtaking every city and territory on the globe—none of us is free or safe or neutral. We are filled with the bitterness, hatred and revenge at the injustices of such acts of terror. The world is filled with war and terrorism. Science cannot create peace. Power cannot unleash peace upon the earth. Peace is for too many and for too long a time for war preparation (LeBaron #2). Beyond these difficult circumstances, mankind now has to make an extraordinary effort to understand compassion, forgiveness and love (JFK #3). Mankind must understand that every person is ultimately our neighbor and each individual must be his brother's keeper. All great changes are irksome to the human mind, especially those that are attended with great dangers and uncertain effects (Adams #2). The ancient Greek poet Aeschylus wrote: "In our sleep, pain which cannot forget, falls drop by drop, upon the heart, until in our own despair, against our will, comes wisdom through the grace of God (Thomson)." Terrorism must stop and end as an individual, state and societal act. We must stop and end terrorism. Terror is not an option.

Whatever may be our wishes, our inclinations and our passions; the evidence of facts indicting terrorism cannot be altered or ignored (Adams #3). We humans are of a greater order and our existence answerable to a higher source; humanity is too vital for the insanity, tragedy, and irresponsibility of the terrorist and terrorism. These chaos makers have the audacity to be all-knowing, to dismiss all reality, and to be against all solutions—supposedly for our own good, whether or not, we know it or want it. This condition was succinctly presented for our future with: "I must study politics and war that my sons may have liberty to study mathematics and philosophy. Their sons ought to study these and furthermore, learn geography, natural history, naval architecture, navigation, commerce and agriculture, in order to give their children the right

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to study painting, poetry, music, architecture, statuary, tapestry, and porcelain (Adams #4).” End terrorism and give all humanity the liberty and the right to study the arts. The arts make sense of our lives and enhance our capability to think creatively and critically (Cunningham #4).

The spirit in the arts is honest, sincere in word and deed...real and transparent in its relationships... *otherwise terrorism spreads rumors, gossip and second-guessing* (2 Corinthians 1:12). Terrorism is reactive; art is proactive. Terrorism needs the mask, seeks escape, and creates fear; Art demands light, commands understanding, and wants honesty. What is objectionable and dangerous about the terrorist is not that they are extremist...or that they are intolerant. Their evil is not what they say about their cause, but what they say about their opponents (RFK #3). The terrorist bears false witness against their neighbor (Exodus 20:16). The arts are authentic, ready to serve, have no secrets, are not perfect, live and let live, and forgive and forget. St. Paul explained in his epistle to the Galatians that “the fruit of the spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control; against such things there is no law (Galatians 5:22).” This is the spirit of the artist and this is the license of the arts.

We face four dangers in our campaign against terror. First we must make clear our relationship to others here and around the world. At the heart of art is the belief that the individual man is the touchstone of our values and that all state and social enterprise is for his benefit. Therefore the enlargement of liberty, rights and privileges for the individual must be the supreme goal and the abiding practice of any art. Each nation-state has different obstacles and goals shaped by history and experience reflecting the imperfections of man and the differences among our common qualities of conscience. If only we had lived our duty, then our indignations would have wiped away so much unnecessary sufferings. Pericles said of ancient Athens that the glories of this great city were purchased by valiant men who learned and lived their duty (Fiero #2). This is the source of all greatness and the key to progress in our time.

The second danger is expediency where hopes and beliefs are too easily manipulated to satisfy some artificial or untruthful necessity. Let us touch the most profound feelings of young people around the world to get things done. Let's teach them the belief that idealism, high aspirations and deep convictions are compatible with the most practical and efficient projects—that there is no inconsistency between ideals and realistic possibilities, no separation between the deepest desires of heart and mind, and the rational applications of human effort to human

problems (JFK #4). It is not realistic to solve problems without guidance from a higher source. It is thoughtless folly, if it ignores the realities of human faith, passion and belief. That force is more powerful than terrorist or their terrorism. To adhere to standards of idealism and vision we face danger that takes courage and self-confidence. But only those who dare to fail greatly can ever achieve greatly (RFK #4).

Third danger is apprehension. In this generation, those with courage enter the moral conflict with companions in every corner of the world. Do not be afraid or be discouraged for God is with you always wherever you go. Closely following is the fourth danger of comfort. These are times of danger and uncertainty that are open to the creative energy of man and his arts. More than any other time in history, there is a need for the arts and a faith in a higher source. "I fellow this global generation to the future with each of us to his own work. You and I are not alone for God and our work is always with us. We are joined in a common purpose to build a better future. Let the energy, faith and devotion you bring to this endeavor be a light to the world and may that light serve all—and let the glow of that light truly show us the path of our journey. With good conscience, with history our only judge of our deeds, let us go forth to lead the world, asking his blessing and his help, but knowing that here on earth God's work must truly be our own for his honor and his credit (JFK)."

The artist brings an unsparing instinct for reality to bear on the hypocrisies, platitudes and pieties of our misguided society and on the disentanglements, dysfunctions and duplicity of its nation-state. While we the commoners struggle to meet our life needs and wants, the artistic sense of human misfortune and suffering fortifies us against self-deception and easy consolation (JFK #5). Above all the artist is acquainted with the long, silent, cold and uncertain life. And because the artist knows the horror of midnight as well as the jubilation of high noon, because he understands the ordeal as well as the triumph of human endeavor, the artist is able to give his epoch the strength and the perspective with which to overcome pain, despair and failure. The arts hold a deep faith in the spirit of man and it is no accident that the artist couples the arts and power, for only the artist sees the arts as the means of saving power from itself. Power is an illusion and the arts are the mind's eye. It is self evident, that power leads man towards arrogance, the arts reminds him of his limitations. Power narrows the areas of man's concern, the arts remind him of the richness and diversity of his existence (JFK #6). Power corrupts, the arts cleanse. Power is callous, the arts liberating. These corollaries are like "the gross national

product, which does not allow for the health of our children, the quality of their education, or the joy of their play. It does not include the beauty of our poetry....the intelligence of our public debate.... it measures neither our wit nor our courage, neither our wisdom nor our learning, neither our compassion nor our devotion; it measures everything, in short except that which makes life worth while (RFK #5).” The arts establish the basic human test that must serve as the touchstone and the capstone of our spirit.

The artist, however faithful to his personal vision of reality, becomes the ultimate champion of the individual mind and personal sensibility against an intrusive society and an officious state (JFK #7). Society and the nation-state must control because they can control, but their actions are not always correct, noble or clear. The artist knows first and foremost that he must protect the different because he is the different. It is for the state and society too easy and too quick to be against and to be superior to the different. The power and force of the state and society easily eliminates and quickly forgets the different. The cost to the different is an unusual burden. The great artist is thus a solitary figure that has a lover’s quarrel with the whole world; yet the artist being human needs love and seeks camaraderie for it is the moral compass of his vocation. In seeking his reality of the universe, the artist must always be contrary, if not opposed, to the ideas and ideals of his time. Indeed, the role of the artist is not popular and his status is not for the insider. Art speaks about the higher standard and about the possibility of tomorrow. If the artist is greatly honored in his lifetime, it is only because a good many of us preferred to ignore his darker truths or his enlighten findings.

The scientific society and the technological state do not recognize or value the arts, although the arts make the common struggle to survive possible and wonderful (JFK #8). The state and society need to see, hear, smell, taste and touch the imagination of the arts; the commoner wants and seeks the spirit of the possible and wonderful in the artist. Yet in retrospect, only the commoner sees how the artist’s fidelity has strengthened the character of our nation-state and its social life—the arts serve to overcome our challenges and opportunities.

The nation-states grow rich and everywhere wealth is lavished on armaments and terrorism. Terror was the first immoral profession of man. Terrorism reflects the imperfection of justice, inadequacy of human compassion, and lack of sensibility towards the suffering (EMK #1). Remember that around the globe, our brothers share the same short moment of life; they seek as we do to live in purpose and happiness, and winning what satisfaction and

fulfillment they can. Let us rely on this global generation's bond of common faith. They possess the state of mind, a temper of will, a quality of imagination, a predominance of courage, an appetite for adventure, and the freedom of the future. Each person can move the earth through singular and numerous small acts of courage and belief. Each act changes the world one person at a time by standing for an ideal, by giving a helping hand, and by striking out against injustice. For the fortunate among us who enjoy the privileges and benefits of an education, profession and wealth, let us remember that personal ambition and financial success is not shared by the vast numbers of our fellow humans. Let us use our creative energy. We will be ultimately judged for our life and in years to come we will surely judge ourselves on our faith and efforts to build a better world, an advance society, and to extent our ideals. The future will belong to those who can blend and commit our vision, reason and courage to our ideals and their enterprises. That is the way I want to live and that is the way I want to leave my legacy. I pray that what I am and what I want will some day come to pass for the entire world (EMK #2).

At times like these, the artist seems the most critical of our state and its society; it is because of the artist's sensitivity and concern for justice, which must motivate any true artist, making him aware of how short we fall of our highest potential. Our society and nation-state have a need for the artist and his art; society must engage and embrace the service and product of the artist. Following tradition, the artist as the prophet finds no recognition in his homeland (Matthew 13: 55) and the artist as the teacher suffers the hostile fool during this lifetime (Luke 6:40). Yet little else is of more importance to the future of that state and its civilization than the full recognition of the role and status of the artist and his art. We find our highest potential in the arts. The arts are mightier than terror, terrorist and terrorism. The arts make us gentle, stronger and better in the spirit.

If the arts nurture the foundation of our culture, then the nature of our nation-state must set the artist free to follow his vision wherever it takes him. The arts enrich our lives, inspire our hearts, expand our minds, and change our perspectives. Capturing the diversity of human experience, the arts explore ideas, emotions and knowledge to better understand history, culture and beliefs. The study and appreciation of the arts serve as both a unifying force in society and as a vehicle for individual expression. The arts teach us who we are and what we can be (Bush). The artist must be invited, up-held and supported by the commoner for a better lifestyle, for higher life standard, and for greater global tolerance. Let us learn and remember that art is not for

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propaganda; it is the truth as culture sees it. And that for the artist, there is nothing worse for their mission and work than to be in style or fashionable. In a free society, art is not a weapon and is not the property interest in the spheres of polemic, ideology and doctrine (JFK #9). Artists are neither social engineers of the soul, nor religious architects of the culture—the artist is the standard by which we measure culture and we must render on to the spirit that which is of the spirit. In these times, the duty of the artist is to remain true to himself and to let the consequences of his work go where they may. The consequence of art may not be positive, pleasant or pleasurable; the work of the artist can be negative, excruciating and destructive. In serving the truth, the artist best serves his nation-state and society. Any state that disdains and limits the mission of the arts invites the fate of having nothing to look backward to with pride and nothing to look forward to with hope. The arts give each of us the pride and the hope of a future.

Art is an instrument of understanding used between the futility and the struggle between those who share man's faith...*and the terrorist who trust only themselves*...I am certain that after the dust of centuries has passed over our cities, we too will be remembered not for victories or defeats *or revenge* in battle or politics *or terrorism*, but for our contribution to the human spirit and civilization (JFK #10). For the terrorist it is clear that the highest call to duty is violence breeds violence, repression brings retaliation and revenge is obligatory. The danger of futility is the belief that one man can do nothing against the enormous array of the world's ills—against misery, ignorance, injustice and terror (RFK #6). One person made the difference when Columbus found the new world in 1492, when Thomas Jefferson proclaimed all men were created equal in 1776, when Benito Juarez declared Mexican Independence in 1838, when Nelson Mandela claimed equal rights for all South Africans in 1980, Mother Theresa served the untouchables of the world in the 1990s, and list goes on and on! Yet many of the world's great movements of thought and action have flowed from the work of a single man. All humans can be compassionate, generous and dedicated, but not when threatened by terrorism, then they are selfish, careless and cruel. If more politicians knew poetry and more poets knew politics, I am convinced the world would be a little better place in which to live (JFK #11). If terrorists only realized that difference, that would make the world different and better for each of us. This is a crucial time demanding a critical choice that must be made now in favor of the arts and its artists.

The source of renewal, accomplishment and advancement for the artists is peace. Where as culture is the home, sanctuary and refuge of the artists, arts and humanities have an

interdependence with globalism. On the contrary, terrorism builds on the clash of civilizations as they dominate culturally and terrorists serve on undefined battle-lines that nation-states seek and fail to control. So the terrorist is convinced of and obsessed with the superiority of their culture, of the supremacy of their cause, and of the inferiority of their power (Said #3). The result is a world divided into armed camps in an endless conflict without any peace plans to implement after the conflict. The terrorist has no identity or status in peace. The terrorist is lost and useless without conflict. Terrorism has no plans, no closure and no solution.

The world is changing demographically (Nash #1). Diversity is increasing in population, as are their immigration and birth rates. This in turn magnifies a beautiful and ethnically diverse mosaic that characterizes the nation-state. Indeed, from many cultures and immigration comes one *world*. With the demographic changes come challenges of redistribution of power and privileges. The privileged dominant groups want to maintain their status. The reality is sobering: we must learn to live together, fairly and peacefully or we will perish separately as foes. We have focused on diversity for too long; it is time to move beyond diversity and tolerance to inclusion. There are more differences within our groups than between them. Education is the foremost fulcrums of change (Nash #2). College and universities are among the foremost voices of the underclass and consciences of the nation-state. Let us sway beliefs, values and behavior concerning tolerance and inclusion. Education must provide intellectual opportunities for exposure to as many different cultures as possible with the end goal of producing humane, culturally liberate friends, neighbors and colleagues. The answer to conflict is for each of us to develop tolerance and acceptance (Singular). The optimally effective philosophy consists of words through which we can grasp the essence and significance of human relationships. Action must ensue that which embodies the philosophy of equality, liberty and justice for all.

Humanity needs a global renaissance in the arts and humanities to resolve and to end terrorism. Let the artist live his art. Listen and hear the artist for in the arts the “we,” “ours” and “us” is found. I look forward to a great future for the artist and the arts, a future in which the state will match its military strength with our moral restraint, its wealth with our wisdom, its power with our purposes, its aspirations with greater decency, and its diversity with larger tolerance. I look forward to a state and its society that is not afraid of grace and eloquence, is protective of nature’s beauty, is preserving its history, and is building handsome and balanced cities for our future (JFK #12). The world looks to us for leadership and change; not merely by

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the strength of arms but by the strength of our convictions. Declaring our mission St. Paul of Tarsus wrote “finally, brethren, whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worth of praise, dwell on these things (Philippians 4:8).” Humanity must dwell on these things in order that terrorism and terrorist are eliminated and forgotten. Moral courage and great learning is a rare and vital commodity for those who seek to change the world, and although the world yields most painfully to change; indeed the only constant is change. This is not the stuff of terror. This is the stuff of peace, neighbors, brotherhood and the arts.

I look forward to a nation-state, which will reward accomplishments in the arts as well as achievement in education, philosophy, commerce and statecraft. I look forward to a society which steadily raises the standards of artistic accomplishment and which will enlarge and elevate cultural endeavors for all humans. I look forward to a state that commands respect throughout the world not only for its strength but for its civilization as well (JFK #13). I look forward to a world, which will be safe not only for freedom and diversity but also for distinction and tolerance and for justice and inclusion. You know that what is given can be taken away, that what is begged can be refused; but that what is earned is kept—let us earn the Arts and forever change the earth. The artist is often skeptical about human improvement, yet I do not think they would begrudge our faith in these aspirations.

In a perfect world, the critical choice is a balance between the two cultural perspectives of the arts and humanities versus sciences and technologies. In our imperfect existence, the sciences and technologies have overwhelmingly dominated the culture and the state. The governments have concentrated the national and world resources in the sciences and technologies with a detrimental effect on the arts and humanities to the margin if not exclusion in education and in our public institutions (Spacks). In most national budgets, the appropriations for the arts and humanities amount to less than one percent of the total annual expenditure. Mankind needs both perspectives, but balance between the arts and sciences must first be considered as a possibility, then be pursued as probable choice, and finally, appropriate what truly reflects our values and goals. Let us elevate the arts and raise the support to reflect the greatest of man and his purpose.

Indeed civilization will long continue to live, but the good work of this campaign against terror, terrorist and terrorism must come to flourish and to prosper in the hands of this generation

in the here and now; yet I say a more necessary campaign has never been undertaken. It is necessary against the malice of terror; necessary to convince the terrorist that we humans are something; and above all, necessary to convince terrorism that we humans are “not nothing” (Adams #5). The arts...are an integral and vibrant part of our cultural heritage...that enables us to gain a deeper understanding of ourselves...and providing us with unique ways to learn...and to discover what we have in common. At its best, art beautifies our cities, encourages economic development, drives social change, and profoundly affects the ways we live our lives (Clinton). We must master change through the arts with their openness to new knowledge, fresh outlooks and novice practices. The arts advance human reason as our most powerful tool. Just as a man does not plant a tree for himself; his tree and the arts are for the common good and posterity. Let us continue to plant the arts and future generations shall reap the harvest.

Art is a love that goes beyond affection to self-sacrificing service (Ephesians 5:1-2). Art is love in action that serves others with no thought of receiving anything in return...this requires putting others' desires first (1 John 3:17). All people have tough times and difficult circumstances; the artist and arts make it bearable. Robert Frost wrote in the uncertain days of the Second World War: “take human nature altogether since time began...and it must be a little more in favor of man, say a fraction of one percent at the very least...our hold on this planet would not have so increased (JFK #14).” Because of Mr. Frost's life and work, because of the product and service of the arts and humanities, because of the life and work of this university in your great company, because of our faith and hope in our arts and artists, our hold on this planet has increased.

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