TRANSPERSONAL ARTISTRY: DESIGNING EVOLUTIONARY GUIDANCE MEDIA

Dana Klisanin, Ph.D.
Russellville, Arkansas

ABSTRACT: As the problematic conditions in the world appear to grow exponentially, finding new methods to ensure the survival of our planet is paramount. Creating a new guiding mythos that promotes psycho-spiritual growth is considered necessary to create a sustainable world. This article presents the conceptualization of one approach to facilitate such growth: evolutionary guidance media (EGM). Media, appropriately designed, has an important role to contribute in actualizing the transpersonal vision in society-at-large. EGM is an exploration of the application of the transpersonal orientation to the field of media, and refers to media designed both in content and context specifically for the purpose of guiding and/or facilitating the expansion of planetary consciousness. This article presents a framework based on evolutionary guidance systems and offers a sampling of the exploration and visioning process and the data collected to elucidate that vision.

INTRODUCTION

Although the *Journal of Transpersonal Psychology* no longer begins with the radical and eloquent Statement of Purpose that elucidated the rationale for its birth in 1969, through the ensuing years researchers have held dear those words and risen to the occasion to explore and promote the precious ''farther reaches of human nature.'' As the problematic conditions within the world appear to grow exponentially, finding new methods to ensure the survival of our planet is oft at the forefront of our endeavors (Grof & Grof, 1993; Judy, 1994). Creating a new guiding mythos, a mythos that embodies the values and qualities necessary for sustaining life on this planet– a mythos that promotes psycho-spiritual growth–is considered to be one of the most fundamental elements necessary to create a sustainable world (Campbell, 1996; O'Hara, 1997; Krippner, Mortifee, & Feinstein, 1998; Harmon, 1998).

As individuals, we acknowledge many paths that, if practiced with discipline, can facilitate our psycho-spiritual growth. On a societal level, the challenge is greater. What societal paths do we have that can reach into the global psyche and plant the seeds of ''unitive consciousness, peak experiences, ecstasy, mystical experience, B values,[1] essence, bliss, awe, wonder . . . transcendence of the self . . . individual and species-wide synergy?'' (*Journal of Transpersonal Psychology*, 1969, p. i). Can any such societal path be practiced with discipline? Or, metaphorically speaking, be walked in a timely manner–such that future generations may benefit?

This article presents the conceptualization of one such societal path–*evolutionary guidance media* (EGM). Based on and derived from the vision and conceptualization of evolutionary guidance systems developed by Banathy (1996, 2000), EGM is a term I coined in earlier research (Klisanin, 2003) to refer to media designed both in

Email: danaklisanin@aol.com

content and context specifically for the purpose of guiding and/or facilitating the societal emergence of transpersonal consciousness–specifically planetary consciousness; ''the knowing as well as the feeling of the vital interdependence and essential oneness of humankind, and the conscious adoption of the ethics and the ethos that this entails'' (Laszlo, 1997, p. 143).

Advances in technology have caused dramatic changes in the utility of media, endowing it with potentials hitherto unimagined. If consciously guided, it may have the potential of ushering in a quantum leap in consciousness. If left alone, it may speed up the prevailing value system which Capra (1989) described as based on expansion, competition, domination, and exploitation. The time may have arrived when media, appropriately designed, has the potential to help actualize the transpersonal societal vision embraced almost since inception of the movement. An early overview of the field recognized individuals, groups, societal, as well as planetary/ cosmic levels to the scope of the field (Boucouvalas, 1980), and later offered evidence that other disciplinary fields that focus on the societal context were busily recognizing, advocating, and operationalizing a transpersonal vision (Boucouvalas, 1999). The design of EGM is an attempt to explore the application of the transpersonal orientation to the field of media, and to consider the role that the media might play in helping actualize the transpersonal vision in society-at-large. It may have never been more than an ideal if not for the visionary, Bela H. Banathy (1919–2003)[2]. Banathy had limitless imagination, goodwill, and a mantra that he summed up in the words of William Blake (1804/1820):

> I must Create a System, or be enslav'd by another Man's;
> I will not Reason and Compare; my business is to Create.

Banathy (1996, 2000) felt that the conditions in the world called for rapid change and in order to accomplish that change he believed that many of our social systems needed not to be changed, but to be transcended. In the same manner that builders require blueprints, he believed that an image of the future required the design of a system capable of realizing that image. To that end, he mapped out a system for transcending systems! He called such systems evolutionary guidance systems (EGS).

With EGS as a springboard, this article offers an initial vision, definition, and components of Evolutionary Guidance Media (EGM), and is additionally based on, and derived from, many voices calling for transformative change and stewardship of media. In that sense, it is a continuation of a conversation begun long ago. In another sense, it is an invitation to a wholly new conversation, one with a distinctive name, aim, and dialogue[3].

Fostering Societal Psycho-spiritual Growth: Thinkers and Theorists

Many psychologists–for example, James (1902/1936), Jung (1933), May (1953), Frankl (1955), Assagioli (1965), Maslow (1971, 1998)–have taught that we have the capacity to grow in consciousness, in understanding, and, ultimately, in our ability to love ourselves and others. Current transpersonal thinkers concur (Grof & Grof, 1993; Murphy, 1992; Wilber, 2000). If we acknowledge that psychological growth can and does occur, we must then ask what type of psycho-spiritual growth needs to

take place in order to change the problematic conditions confronting our global society. Wilber (1995) has suggested that the majority of the world's population is ''still caught in magic and warring tribalisms based on blood and ethnic lineage, or in mythological empire-building'' (p. 201). He believes that the ''single greatest world transformation would simply be the embrace of global reasonableness and pluralistic tolerance–the global embrace of egoic-rationality'' (p. 201). Although Wilber suggests that the current level of psycho-spiritual functioning is relatively low, on the horizon of psycho-spiritual growth there are those persons who are in the process of, or have arrived at the level he calls centauric vision-logic: ''vision-logic can hold in mind contradictions, it can unify opposites, it is dialectical and nonlinear, and it weaves together what otherwise appears to be incompatible notions ...'' (p. 185).

Wilber gives us a way of discussing humanity's psycho-spiritual condition. Using his terminology, we would need to bring a certain percentage of humanity's psycho-spiritual functioning up to the level of egoic-rationality and onward toward centauric vision-logic. Fortunately, O'Hara (1997, p. 5) describes the emerging psyche of the post-modern person, the transmodern psyche, as including the following characteristics: ''innovative and conservative; multiple truths lightly held; lives, thinks and acts locally and globally; embraces spiritual yearnings; thinks holistically; tolerates ambiguity and difference; reflexive learner; contextual self in process; ethics based on right action over fixed principles; assumes personal responsibility and accountability; particularist and generalist; reasons abstractly and narratively; trusts body–no mind-body split; respects non-rational ways of knowing; collaborates and competes in the service of the whole; empathic with others.'' These characteristics transcend paradox, exemplifying the unification of opposites ascribed to persons at the level of centauric vision-logic. Theoretically, the transmodern psyche would have already arrived at, or be nearing, planetary consciousness. Indeed Laszlo contends that planetary consciousness is currently evolving in a number of people and that it can be cultivated in all people (1997).[4]

Of Myths, Memes, and Media

Myths carry enormous potential to motivate action while simultaneously providing direction and meaning to persons endorsing them (Krippner, 1998). Media plays a central role in the formation of individual and societal mythology. Not only is it a primary source for entertainment and news, but also one of our first baby-sitters and educators (e.g., Sesame Street, Blue's Clues). Indeed, since media studies pioneer Marshall McLuhan (1911–1980) shared his insights, the form, function, context, and content of media have been under the proverbial microscope. Advances in technology continue to bring media into our lives on a far greater scale than ever before, fulfilling McLuhan's prophesy (McLuhan & Fiore, 1966) that media would become a seamless web and ultimately an extension of humanity with the ability to alter the human mind. One example of such an alteration, postulated by Ascott, is *cyberception,* a post-biological faculty representing a qualitative change in human beings (see below), one that may have thrust us headlong into the reality McLuhan described.

According to Boulding (1997) the basic bond of society is a shared public image. As one of the primary transmitters of societal memes (self-replicating units of cultural

transmission, first described by Dawkins, 1978) media is arguably one of the most likely creators of our public image. One method of changing our societal image may be to change the images that are currently projected through the media (Elgin, 2002). Indeed, our newly acquired cyberception may help us accelerate that change.

> Cyberception involves transpersonal technology, the technology of communicating, sharing, collaborating, the technology which enables us to transform our selves, transfer our thoughts and transcend the limitations of our bodies. . . . Cyberception means getting a sense of a whole, acquiring a bird's eye view of events, the astronaut's view of the earth, the cybernaut's view of systems. It's a matter of highspeed feedback, access to massive databases, interaction with a multiplicity of minds, seeing with a thousand eyes, hearing the earth's most silent whispers, reaching into the enormity of space, even to the edge of time. (Ascott, 1994, p. 1)

The bio-techno net we have woven may indeed allow us to transcend the limitations of our bodies and perhaps see with a thousand eyes, but can it help us develop compassionate seeing? Not unless it is consciously channeled in that direction, and it can be. Although the distance between warring and tribalism and planetary consciousness is vast, it has been said that the shortest distant between two points is an intention. EGM is envisioned as an ideal guiding meme, a meme driven by the intention of guiding societal evolution toward planetary consciousness. Ultimately, in changing the public image, in transcending the existing media system a metamorphosis of perception may yet again occur. Imagine cyberception becoming ''transception''[5]–the seeing All-Is-One, with a thousand compassionate eyes.

APPROACHES TO THE DESIGN OF EGM

Evolutionary guidance systems are those that guide the development of human systems such that the systems created are able to encourage the holistic development of both individuals and their systems. Designing such systems is, at heart, a process of working within a creative matrix, allowing ideas to originate and foment, images of possible systems to be clarified, evaluated, debated, described, and ultimately developed (Banathy, 1996). In working within that creative matrix, I approached the design of EGM through the following: imaging/visioning, data/literature review, integration, use of creative imagination, and data synthesis. These approaches to inquiry are similar to many of the components found in transpersonal methodologies. For example, both creativity and the potential for transformation (e.g., on the part of the researchers, participants, and others who come into contact with the study) are considered integral to transpersonal methodologies and the design of evolutionary guidance systems (Braud & Anderson, 1998; Banathy, 1996).

Five areas or spaces are commonly used in the design of EGS: Exploration Image Creation, Design Solution, Organized Knowledge, Evaluation/Experimentation, and the Space of the Future System (1996, pp. 329–330). These design spaces (for exploration, discovery, and creation) can be thought of as learning (or thinking or creating) stations–they are a theoretical construct delineating some of the important areas researchers might consider when setting out to design a new system. Due to length considerations, in this article I include data collected in the first three design

TABLE 1
Description of the Interactive Dimensions of an Evolutionary Guidance System[6]

Dimension	Description
Social action	ensuring social justice and an increase in cooperation, leading to the integration of our societal systems.
Economic	focusing on economic justice and integrated and indigenous development.
Moral	strengthening self-realization and social and ecological ethics.
Wellness	nurturing the physical, mental, emotional, and spiritual health and well-being of the individual and society.
Learning & Human Development	nurturing the full development of individuals and social groups and enabling them to develop a design culture and attain evolutionary competence.
Scientific	manifesting ethical science that serves human and social betterment.
Technological	placing technology under the guidance of sociocultural intelligence and in the service of the nonviolent resolution of conflicts, and the improvement of the quality of life for all.
Aesthetic	pursuing beauty, cultural and spiritual values, the various forms of art, the treasures of humanities, and the enrichment of our inner quality of life.
Political	promoting self-determination, genuine participation in self-governance, continuous action for peace development, global cooperation and integration, and governance for the improvement of human conditions.

spaces: the Exploration Image Creation, Design Solution, and Organized Knowledge. In the space designated for Exploration Image Creation I offer examples from individuals and organizations calling for a transformational change in media; in the space focused on Organized Knowledge I offer a sample of data pertaining to the nine dimensions of an EGS (see Table 1); and in Design Solution space I present an ideal image, vision, characteristics, and definition of EGM. Work within the design spaces is not approached in a linear manner, but rather recursively, allowing creative input to suffuse each space time and time again.

Complementing the design spaces, one of the most important characteristics Banathy proposed for EGS is a system of interactive dimensions. He felt that these dimensions allowed for the "multidimensional unfolding" necessary in evolution (1996, p. 324–325). A full description of the interactive dimensions is provided in Table 1. It would be hard to overstate the importance of these dimensions. They offer a synergistic structure for inquiry within which knowledge can be collected, examined, organized, meditated upon, and enfolded. The nine dimensions defined above are not the only dimensions one could consider when designing an evolutionary guidance system; rather they represent a point of departure.

DESIGNING WITH TRANSCEPTION: WORKING WITHIN THE DESIGN SPACES

Although the design spaces are value neutral, to design with transception in mind compassion must be at the heart of the design process. In working within the

following three design spaces my intention was to resource data that arose from a compassionate ground and/or apply it in a manner that facilitates compassionate action. In the Exploration Image Creation Space I chose to explore the voices of compassionate others; in the Organized Knowledge Space I examined the application of knowledge arising from nine dimensions of an EGS (by definition these are value laden and lend themselves to such an attempt); and finally in the Design Solution Space I have presented an ideal image, characteristics, and definition of a system of media that promotes compassionate socially-engaged action, following Rothberg (1999) who issued a plea for socially engaged action as an integral component of spirituality.

Exploration Image Creation Space

This design space is utilized for exploration and ultimately to create the vision of the system being designed–in this case, evolutionary guidance media. A core value in the design of any EGS is the contribution of ideas by the stakeholders of the system (Banathy, 1996). In an attempt to represent some of the stakeholders of the system,[7] during the initial visioning process, literature was reviewed from a number of organizations and individuals calling for a transformational change in media. Due to length considerations, two organizations and three individuals have been selected to offer a taste of the whole. The representational organizations are Our Media Voice and the Association of Transformative Media Arts. The representational individuals include Barbara Marx Hubbard, Duane Elgin, and Ervin Laszlo. In this review, I have included those organizations and individuals calling for a focus on a general transformational change in media rather than those calling for a focus on a specific change (e.g., environmental, educational). Where appropriate, some of the latter are included in the review of literature pertaining to the nine dimensions of an evolutionary guidance system (see the Organized Knowledge Space).

Our Media Voice: Campaign for Accountability grew out of the National Women's Media Campaign originally launched in 1999 by the National Organization for Woman (NOW) to examine how the media influenced thoughts and behavior (Holland, 2000). The original vision included the aspiration that media become a socially responsible vehicle for positive change. It called for the ownership of media to be diversified and balanced; for a diversity of voices and visions to be heard; for the creation of inspirational, educational, empowering content; the inclusion of global perspectives as integral to the programming; and the necessity of educating consumers and viewers to realize their own potential to affect the media (National Organization for Women, 2002).

As men joined the National Women's Media Campaign, the organization was renamed the Campaign for Positive Media. As the organization continued to grow and delineate areas of special interest (broadcast television and discerning public interests) the organization morphed into what is now Our Media Voice: Campaign for Accountability (Our Media Voice, 2005). The organization's website currently lists the following aims: ''educate citizens on their media rights, build a national coalition for media accountability, establish local campaigns ... a clearinghouse for media activism, and develop citizen feedback forums that hold television broadcasters

accountable for serving the interests of the overall community. Our goal is a socially responsible media that is accountable to the public … Our vision is a 21st century MEDIA: Media Empowering Democracy in Action'' (Our Media Voice, 2005). The website offers a multitude of resources to help citizens get involved with media; it is leading the way for transformational change in media through advocating participatory action from the public and providing resources that enable such action.

The Association for Transformational Media Arts (ATMA), rather than focusing on the public's voice, serves as a forum for media professionals who wish to use their work to support both the transformation of the media industry and the society in which it operates. Central to ATMA's mission is supporting the cultivation of personal, professional, and creative integrity in the media business as well as offering a non-competitive community for people from all areas of the media. ATMA considers media to be the most promising force for social evolution available to the world today. In addition to promoting personal and social responsibility, ATMA adheres to the belief that media can and should teach effective communication and conflict resolution skills, promote compassionate, humanistic values, as well as positive, constructive belief systems (Association for Transformational Media Arts, 2005). The organization offers a wide range of activities and opportunities to those interested in learning about and/or creating media. Members have access to a media resource bank that includes a talent bank, job leads, funding and distribution, as well as other resources including web links to over forty organizations with similar missions.

Noted futurist, Barbara Marx Hubbard, co-founder and president of the Foundation for Conscious Evolution, has repeatedly addressed the idea of transforming media and has participated in the creation of transformative media. In striving to create a new type of media, she believes the most important thing we can do with the media is to birth a new type of news. Hubbard (1998) imagines a television show called ''the NewNews: What's Working in the World'' which would be a:

> Real life drama of the human family's struggle to evolve. It takes place in a live 'situation room' fed by the [sic] website and all other sources of good news and good works. The feeling is one of genuine excitement, danger, and opportunity, because the real question is, evolution or extinction? Will we make it through this critical period or won't we? Our initiators are seen as genuine heroes and heroines, the true newsmaker of our time. The NewNews invites all of us to start on the hero's path. (p. 160)

Hubbard's Foundation for Conscious Evolution fosters conscious evolution through many venues, including media. She has personally created and airs a weekly internet-radio program, Live from the Peace Room (Foundation for Conscious Evolution, 2005). There are several new *news* programs that aim to accomplish Hubbard's vision: GoodNews Broadcast.com, GoodNews Agency, the Good News Network, and the Positive Futures Network. Other human potential media that Hubbard cites as contributing to the development of a new type of media include: Wisdom Channel, Michael Toms' New Dimensions Radio, and WETV: The Global Access Television Network (Hubbard, 1998).

Another vocal advocate for promoting a transformational change in media is Duane Elgin (2000). Discussing the power of the communications industry to put a single

idea into the minds of masses of humanity, Elgin proposes that we take a close look at the type of impressions that we are allowing into our collective consciousness. He cautions that ''by excluding visions of more sustainable ways of living and consuming, the mass media perpetuates the status quo while simultaneously crippling society's capacity for envisioning more promising alternatives'' (p. 108). His vision for utilizing media constructively includes using the internet for accessing experts in a vast area of fields, particularly those geared toward sustainability (e.g., solar technology, photovoltaic technology, and urban gardening). He suggests the creation of ''Earthvisions,''

> Thirty-second mini-stories portraying some aspect of a sustainable and meaningful future. They could be low in cost and high in creativity, and done with playfulness, compassion, and humor. They could focus on humankind's connection with the web of life, or on positive visions of the future from the perspective of future generations, or on awakening an appreciation of nature and sustainability. (2000, p. 189)

Elgin is currently on the board of directors of Our Media Voice: Campaign for Accountability. Both he and Hubbard point out the need for media to become a guiding force in the direction of societal evolution: Like Hubbard's NewNews, Elgin's Earthvisions offer a concrete example of ways that media might facilitate such evolution.

Ervin Laszlo, founder of general evolution theory, emphasizes the importance of the correct use of the media to spread cultural memes and as a basic requirement toward creating peace in the world (1997). He emphasizes that unity in cultural diversity can only be achieved if people know of each other, recognize mutual concerns, and discover ways in which they can collaborate in the pursuit of common goals. Citing the clash of cultures as more threatening to peaceful coexistence than the intransigence of nation-states he iterates the importance of the media in facilitating understanding between cultures. Laszlo contends that media must be made accessible to ordinary people and it must have ''the freedom and willingness . . . to report on their concerns, hopes and worries . . . . A muzzled press fails to reach the reality of grassroots existence. In many parts of the developing world simple people, especially women, have no access to the media. African and Latin American women work in the fields and have their babies at home; they scarcely venture out of a closed society and hardly anybody seeks their opinion. Under these circumstances the enormous potential of today's globe-circling communication networks to bring people closer remains tragically unexploited'' (1997, p. 75). Many of the voices included in my original research (Klisanin, 2003)–including Duane Elgin, Gail Holland, and Stephen Simon–were synergistically combined in the Institute of Noetic Sciences' (IONS') periodical *Shift* in a special on the subject of ''consciousness and the media'' (McNeill, 2004).[8]

Organized Knowledge Space

This space is set aside for the collection, organization, and synthesis of information and knowledge pertinent to the nine dimensions of an evolutionary guidance system (see Table 1). Because the nine dimensions allow for the creative unrolling that

permits the design of evolutionary guidance system to be encompassing, I have come to refer to working in the Organized Knowledge Space as ''drawing Markham's circle''–a name I derived from Edwin Markham's (1936) well-known poem Outwitted.

> He drew a circle that shut me out–
> Heretic, a rebel, a thing to flout.
> But Love and I had the wit to win:
> We drew a circle that took him in!

Each of the nine dimensions of an EGS is considered an *arc* in that circle, while keeping in mind that the circumference will expand as additional dimensions are added by interested stakeholders.[9]

In order to facilitate an exploration of these dimensions as related to the formation of a knowledge base for EGM, I have conceptualized the dimensions as *design positions* rather than vague arenas of knowledge. There are two areas in which designers could add their expertise: the macro level: establishing the organizational structure of a company, and the micro level: contributing to the content of the media project. For example, at the macro level, an economic designer would work on establishing a transpersonally-oriented financial structure for the company, while at the micro level the economic designer would research and apply pertinent economic data to the creation of a media product. Examining both the macro and micro levels of a new system simultaneously is challenging; however, it seems necessary in order to give direction for further design and investigation of EGM.

For purposes of this article, in exploring the application of these nine dimensions to EGM certain dimensions have been integrated. In most cases, I have offered the following: (a) an example of data available to the designer, (b) application of that data at the macro (context) or micro (content) levels, (c) examples of specific organizations that may prove helpful to dimension designers.

Social Action & Economic Dimension. Every area of human life in one way or another involves the social action dimension, so it is regarded as the backbone for the system. The social action dimension is focused on ensuring social justice and increasing cooperation that leads to the integration of our societal systems, while the economic dimension concentrates on economic justice as well as integrated and indigenous development (Banathy, 1996, p. 324). Because the transpersonal domain encompasses both societal and planetary/cosmic levels, through applying the transpersonal worldview and the aims of the social action dimension, we can begin to transform media into a medium of socially engaged spirituality. Indeed, the interactive nature of media facilitates the ability of individuals to respond compassionately to the needs of others across the globe. An example of the latter is provided by those individuals who utilized the Internet as a portal to donate money (and other goods and services, including offers of shelter) to the victims of the Tsunami (Indian Ocean Earthquake) in 2004 and Hurricane Katrina in 2005.

Social action and economic designers have a wealth of data to draw upon in structuring an organization (macro level concerns). Early on, Maslow (1971) laid

the groundwork for transpersonal organizations by describing the theory-z organization. The theory-z organization can be considered as both a harbinger of today's socially-responsible businesses and a beacon for further guidance. Socially-responsible businesses are those that encourage the involvement of both social and environmental ethics with economics (Brown, 2001). By suggesting radical changes in the way businesses judge performance (Henderson, 1995) and outlining ecologically sustainable economic practices (Hawken, 1993) theorists, as well as organizations (e.g., Social Venture Network; Calvert Investment Group), and individuals (Cohen & Greenfield, 1997; Roddick, 2000) have paved the way for the emergence of this trend toward social responsibility and accountability in business practices.

Because of the scope of both the social action and economic dimensions, in order to look at the micro level, it is necessary to narrow our focus. One area pertinent to both dimensions is the environment. A multitude of projects have been funded by governmental and private organizations to foster awareness of the environment, particularly through media. These projects and programs have had important consequences, especially in educating the population about environmental concerns; however, Finger (1994) suggests that a new approach is necessary if lasting behavior changes are to take root. Indeed, his findings indicate that the most significant factor in predicting environmental behavior are experiences in and with the environment, such as previous environmental activism, experiences with nature, and exposure to environmental catastrophes. The research points to ''a new life-world approach to exploring the complex relationships between environmental experience, learning, and behavior'' (Finger, 1994, p. 141).

Applying such data to EGM can be demonstrated by at least one project, the Global Think Project (GTP) (Hassard, 1997). Due to the technological underpinning of GTP, it is reviewed at further length in the technology dimension.

An important organization accessible to a social action designer seeking information related to the environment is the Environmental Media Association (EMA). Founded in 1989 by Norman and Lyn Lear, EMA promotes social responsibility and environmental themes in entertainment, offering consultation and access to an environmental resource library, to writers, producers, and others (Environmental Media Association, 2005).

Before moving on to other dimensions take a moment and imagine, if you will, a multimedia project as imaginative and successful as *Harry Potter*[10] that includes contributions by social action and economic designers. Can you imagine a percentage of the economic resources being allocated so that children (i.e., likely stakeholders of the system) are empowered to use those resources in a way that enables each child to feel that his or her actions have made a difference in the world?

Moral & Wellness Dimension. While the moral dimension exists to ''strengthen self-realization and social and ecological ethics,'' the wellness dimension is a holistic construct designed to nurture the ''physical, mental, emotional, and spiritual health and well-being of the individual and society'' (Banathy, 1996, pp. 324–325). What ethics can a moral designer promote that advance planetary consciousness? What

holistic frameworks can a wellness designer apply to the macro and micro levels of media?

One broad ethical base a moral designer might find interesting is the global ethic called for by The Parliament of World's Religions in 1993. The global ethic is based on ''a culture of non-violence and respect for life; a just economic order; a culture of tolerance and a life of truthfulness; and a culture of equal rights and partnership between men and women'' (Laszlo, 1997, p. 65). The expansive vision of the Council for a Parliament of World's Religions is of a sustainable world in which the Earth and all life are cherished and protected, and in which all spiritual traditions co-exist peacefully (Council for a Parliament of World Religions, 2005).

A specific example of an early attempt to utilize the power of media to advance such an ethic is provided by the work of Farhad Hormozi (1987). In the 1970's, inspired by the writing of psychologists such as Roberto Assagioli and Abraham Maslow, Hormozi, an advertising executive and recipient of the Crystal Globe for International Public Service Advertising began a project to promote human values through using the media (Dougherty, 1986). Having recognized the persuasiveness of advertising he employed an international team of graphic artists and copy writers to add their expertise to campaigns designed to promote being-values and qualities. One project worthy of special mention involved the creation of twenty international symbols representing human qualities such as tolerance, hope, patience, courage, meditation, and responsibility. Much of his vision is manifested in the book, *What Is It?* (Hormozi, 1987). Although the major industry he envisioned has yet to manifest, it has become increasingly popular to promote qualities along with the promotion of material goods (e.g., Nike's ''Just Do It'' slogan promotes resolution as well as sporting goods). A privately funded nonprofit organization, The Foundation for a Better Life, founded in 2000, has a mission similar to Hormozi's. The organization has created billboards, posters, and television commercials that promote values and qualities such as determination, perseverance, and personal responsibility as well as a website that allows people to share stories about their heroes and good news (Foundation for a Better Life, 2005).

As important as it is for EGM to promote what is right with our world (e.g., Hubbard's work) it must have the freedom and willingness to report on the concerns of ordinary people (e.g., Laszlo's work) even if it is painful to see and hear their stories. Bleasdale (2004), after five years of documenting the horrific scenes in the Democratic Republic of the Congo, contends that through presenting such stories and pictures reporters, photographers, and editors are capable of motivating reactions and possibly provoking change.

The moral dimension is closely allied with the wellness dimension, concerned with a holistic approach to individual and societal health and wellbeing. There are many healthcare strategies that nurture the various domains of wellness (see above) but few that address them as a whole. The integral practices described by Murphy (1993) offer the wellness designer a starting point. Designed to address the multiple levels of the individual and societal mind-body, at the macro level, integral practices can be supported in the office, for example, time set aside for specific practices, as well as through incentives and bonuses. At the micro level, programming can foster integral

practices as a sort of new physical education. The latter can be accomplished through advertisements, educational programming, and perhaps most effectively through entertainment programming (e.g., the lifestyle of a protagonist in a story). Research indicates that fictitious films can impact attitudes of subjects as profound as anxiety towards death (Lu & Hemming, 1987); there is no reason to suggest that they cannot motivate wellness. Indeed, research conducted with children and physicians suggest that media can result in positive effects, such as producing attitudes of empathy and altruism (Mares & Woodard, 2005; Shapiro & Rucker, 2004).

There are, however, data suggesting that the images projected by EGM creators may prove to be only as powerful as the willingness of the creators to reach out beyond those images. Echoing Finger's data (1994), Carr and Sarvela (1991) underscore the importance of interpersonal contact to supplement the use of mass media as a condition for successful effective communication in promoting health and wellness.

> It is important to supplement health promotion campaigns with face-to-face contact strategies as well as grass roots participation. The dose and duration of the campaign need to be high and well defined so that commitment is clear. . . . In order to ensure ownership, volunteers and professionals should be brought into planning the campaign in its initial stages. (Carr & Sarvela, 1991, p. 132)

At the macro level such face-to-face involvement would be easy to accomplish; however, at the micro level, wellness designers have a greater challenge. One organizational resource for the wellness designer is the Integral Institute which offers an Integral training program, ''developed specifically for those who want to become more integrally oriented in their personal and professional lives'' (Integral Institute, 2005).

Learning & Development Dimension. Banathy (2000) expanded his earlier articulation (1996) of this dimension as ''a learning and human development dimension, aiming at the full development of individual, social, and societal potential, coupled with the creation of evolutionary learning communities and an evolutionary learning society'' (p. 315). Fluency in design and evolutionary learning are basic requirements for a learning and human development designer. At the macro level this designer is responsible for establishing the overarching framework for the entire organization. In addition to creating the conditions within which stakeholders can learn to design their own systems, learning & human development designers seek methods to bring such learning to the micro level of EGM.

Because thinking creatively is foundational to evolutionary learning (Csikszentmihalyi, 1993), the burgeoning field of creativity is an important resource for the learning & human development designer. From the stimulation of microneuronal growth to the fostering of self-concept and motivation in adolescence, evidence exists suggesting that creativity can be facilitated at a variety of developmental stages (Dacey, 1989). Creativity may be cultivated by specific types of media, for example, Murphy (1992) cites ''writing that recontextualizes ordinary experience'' such as ''fantasy,'' and ''science fiction'' as potentially capable of enhancing creativity (p. 576). A more radical recontextualization of ordinary experience may expand that potential. One such avenue that bears further investigation by the learning & human development designer may be the use of ''synaesthetic media'' (Waterworth, 1997, p. 327). Synaesthetes experience sensory phenomena radically different from

the general population. Instead of simply hearing sounds, for example, they may smell them, or experience them as colors. Generally, the experience is not under the control of the person experiencing the phenomenon; however, persons who have learned to alter their consciousness through meditation and/or drugs might have similar experiences. Synaesthesia has often been associated with creativity. ''The key lesson of synaesthesia is that *reality has no particular form*. It does have content, which may be experienced in a variety of ways. To apprehend reality as fully as we can, we need to experience it in as many forms as possible'' (Waterworth, 1997, p. 329, italics in original). Synaesthetic media refers to new media technologies such as multimedia and virtual reality that expand the users' experience of reality.

> What we are developing with these new technologies are artifacts that can produce effects that are analogous to aspects of synaesthesia but that are under the control of their users. I call such technology 'synaesthetic media'. A synaesthetic medium changes how information is perceived by changing the modality of sensations produced by its display. (Waterworth, 1997, p. 329)

As an example of synaesthetic media Waterworth sites a project in which he was involved that utilized a computer system that recorded electric piano performance as Musical Instrumental Digital Interface (MIDI) data. The data were displayed visually as graphic annotations to the score rather than ''as a repeat of acoustic events produced during performance . . . The system we developed is intended to be a medium of communication between a piano student and his or her teacher . . . It is significant that the *visual* displays were found to enhance *listening* ability'' (p. 329, italics in original). Ultimately, if recontextualizing ordinary experience enhances creativity, as is suggested, synaesthetic media may prove to be a productive area of research for learning & human development designers at both the macro and micro levels.

Scientific & Technological Dimension. The scientific dimension is ''manifested in ethical science that serves human and social betterment'' (Banathy, 1996, p. 324). Elgin (2000), Hubbard (1998), and Laszlo (1997) speak of, and are not alone in speaking of, scientific insights that pave the way for a dynamic shift in consciousness. From the physical, through the biological, into the mental and beyond, a plethora of scientific data exists supporting the creation of a new mythology for planetary consciousness.

> The new insights are sophisticated, yet they are not difficult to grasp. They concern the *nonmaterial foundations of physical reality* (''matter,'' though seemingly solid, is structured energy, interacting with the almost fathomless virtual-energy sea where it originated); *the subtle linkages of life* (all living things in the biosphere, ourselves included, are subtly yet effectively interacting); and the newly *rediscovered powers of the mind* (when in a suitably 'tuned' state, our brain and consciousness can communicate with almost any aspect of human life and the natural world). (Laszlo, 1997, p. 99, italics in original)

In addition to promoting knowledge about scientific discoveries and advancements, a scientific designer might promote a sense of wonder and awe regarding scientific unknowns, or mysteries. Wonder leads to questioning and ''questioning is a quest: it takes the first step into the dark and proceeds to build a path from ignorance to clarity, from bewilderment to recognition, from estrangement to intimacy'' (Batchelor, 1990, p. 37). Such intimacy–with the workings of the natural world,

with other cultures, with ''the farther reaches of human nature,'' (Maslow, 1971)–particularly parapsychology and divergent expressions of spirit–may advance the emergent planetary consciousness.

A bridge linking the scientific and technology designers is the emergent field of media psychology. Luskin (1996) defines media psychology as ''including the study of how the mind and emotions respond to a multiplicity of sensory stimuli'' as well as ''lines of inquiry … that deal with the aspects of humanistic and cognitive psychology that relate to the experiences and the results of those experiences that are the outcome of the human-machine interaction, whether it be with a TV screen or multimedia PC monitor'' (p. 82). In 1999, an interdisciplinary, peer reviewed journal *Media Psychology* was launched. Since that time the journal has published articles on a wide variety of subjects, many of potential interest to both scientific and technology designers; for example: violent television and adolescent risk taking (Krcmar & Greene, 2000); aesthetics and emotions in entertainment (Cupchik, 2001); the appeal of reality-based television programming (Nabi, Biely, Morgan, & Stitt, 2003); as well as the aforementioned study of the positive effects of specific media on children (Mares & Woodward, 2005). Research geared toward understanding the effects of colors, images, sounds–the building blocks of both technology and art–continues to accrue, making this an important area for further research by those interested in creating EGM.

In the technological dimension, Banathy (1996) posits ''placing technology under the guidance of sociocultural intelligence, placing it in the service of the nonviolent resolution of conflicts, and the improvement of the quality of life for all'' (p. 234). The technology designer seeks to utilize media technology to achieve the aims of this dimension. Current research validates the premise that electronic media gives rise to global memory and expresses the consciousness of a shared humanity (Stepnisky, 2005). If media is created in keeping with the aims of the technology dimension the new memories that are added to the global mind-body might expedite the rise of planetary consciousness. One example of utilizing media to accomplish a considerable number of those aims is the Global Think Project (GTP). GTP brings together students from six countries through the use of a computer-mediated telecommunications network. The project brings together approximately 70 teachers and 2,500 students for the purpose of learning to think globally about environmental topics (Hassard, 1997). As alluded to earlier, in addition to being a computer-mediated telecommunication school project GTP is also an environmentally engaged project. Teachers and students investigate local environmental issues such as ozone, water quality, and solid waste. These investigations may fulfill the criteria, outlined earlier (e.g., Finger, 1994), which revealed the need for a real life-world encounter with the environment in order to create lasting behavioral change.

EGM technology designers can utilize technology to create networks such as that exemplified by GTP. For example, an EGM company choosing to produce a film with violent content[11] might establish on-line community groups where persons affected by that content might seek information and/or help. Specialists in non-violent conflict resolution could teach valuable skills and psychological counseling could be offered (and perhaps point the participant toward local groups where face-to-face contact would be possible).

Hoffman (2004) has created a modern form of storytelling, Living Stories, to facilitate connection among people. Through using interactive mixed media to present a story and inviting feedback, Hoffman's subjects reported, among other things, the experience of interconnection. The technology designer might link with the wellness designer in applying Hoffman's Living Stories technique to the on-line community groups suggested above. Such an attempt might enhance the experience of the participants. A website could offer links to pertinent nonprofit organizations (i.e., those dealing with the relevant level: individual, family, local, or global violence). While not nearly as extensive in scope as the GTP, the above example illustrates one way a technology designer could begin creating socially-engaged media on a smaller scale.

Aesthetic Dimension. Banathy (1996) defines the aesthetic dimension as representing ''the pursuit of beauty, cultural and spiritual values, the various forms of art, the treasures of humanities, and the enrichment of our inner quality of life'' (pp. 324–325). Wilber (1995) indicates that to which this dimension refers:

> Art is anything with a frame around it. The frame is sometimes an actual frame (as around a painting), or an arch (around a stage), or even air (around a sculpture), but a frame that always says: look at me. Anything within that frame is Art, whether it be the Mona Lisa or a tomato soup can, The Mona Lisa is Art and Beauty; the tomato soup can is Art. (p. 650)

The type of art important to EGM is that which contains beauty and other aesthetic qualities, or that ''framed'' creation which advances ''the transparency of any phenomenon to the One'' (Wilber, 1995, p. 650). Fox (1994) sums up the important differences between art infused with Beauty or spirituality and art set adrift without it.

> Art without spirituality is cynical, manipulative, commercial, consumer oriented, pessimistic, ego-centered, competitive, tired, money oriented, fame seeking, afraid to die because it has not lived, exclusive, elitist, expensive, anthropocentric, and self-serving. . . . But art with spirituality is inclusive, celebrative, joyous, courageous, capable of taking us into grief and beyond, energizing, open to the community, playful, justice oriented, compassionate, honoring of others' experience . . . nonsentimental, surprising, spirit filled, youthful, and fresh. (p. 105)

In other words, the aesthetic designer has a palette extraordinaire! At both the macro and micro levels, the aesthetic designer might find guidance in the work of visionary artist, Alex Grey. In addition to outlining a strategy for the process of creating visionary art, Grey (1998) offers a description of nine constant subjects of such art: ''transformative beings and realms, scenes from inspirational stories, clairvoyant visions and portraits of the soul, visionary abstraction, visionary inventions, divine calligraphy, infinite patterns of connectedness, cosmograms and mandalas, divine light'' (pp. 161–166). Yet another source of data useful to the aesthetic designer is found in Metzner's (1980) outline of the ten classical metaphors of the transformation of human consciousness: ''from dream-sleep to awaking, from imprisonment to liberation, from fragmentation to wholeness, from separation to oneness, from being on a journey to arriving at a destination, from being in exile to coming home, from seed to flowering tree, from death to rebirth'' (pp. 49–60).

The power of art to generate emotion is well known. Many of us can attest to having been moved to tears by a film, uplifted by music, awed by a painting, perhaps even enlightened by a *thangka* (Buddhist art form used for contemplation). The possibility that an aesthetic experience can contribute to a profound change in consciousness is validated by White's (2000) research in the area of exceptional human experiences (EHEs). Aesthetic experience falls within one of five categories of EHEs, that of exceptional normal experiences. Research indicates that EHEs are significantly related to a tendency toward transformative life changes (Palmer & Braud, 2002). Bearing this in mind, the aesthetic designer can be seen to play a particularly crucial role in designing EGM.

Many organizations and persons creating media today are artists infusing their creations with Beauty; some are dedicated to furthering such fusions. A few worth mentioning as possible aids for aesthetic designers at either the macro or micro level include: Institute for Spiritual Entertainment (ISE), co-founded by film producer and author Stephen Simon, which offers programs that facilitate dialogue about spiritual cinema films as well as those that nurture artists interested in working in the spiritual genre (Institute For Spiritual Entertainment, 2005); the Hartley Film Foundation which has long history of supporting the creation and dissemination of film and audio concerned with spirituality, ethics, and well-being (The Hartley Film Foundation, 2005); Transpersonal Media, the first documentary film company to focus on films about transpersonal psychology and the consciousness movement (Transpersonal Media, 2005); and Integral Naked, a website community of leaders, teachers, and artists exploring transformation through a multitude of consciousness-raising avenues (Integral Naked, 2005).

Political Dimension. The political dimension is a ''dimension of self-determination, genuine participation in self-governance, continuous action for peace development, global cooperation, and integration, and governance for the improvement of human conditions'' (Banathy, 1996, pp. 324–325). In taking up the task of concerning itself with improving the human condition and the other descriptors mentioned above, EGM has an extensive political agenda.

The macro level political designer would be responsible for working with all stakeholders in creating the company's political policies. An EGM-oriented media enterprise might, for example, focus on one concern within the political dimension (e.g., participation in self-governance) more readily than another. Additionally, the political designer would be responsible for designing ways and means to encourage political participation for all stakeholders within the company. One such means might be guiding the company in the creation of a ''New Agora'': The New Agora is an approach to social governance drawing inspiration from the agoras of classical Greece, and described by Banathy (2000) as

> Public spheres where we can not only (re)establish true democracy, but also bring it alive as a shared culture (a democratic culture) and (re)constitute a method and procedure by which our institutions could serve us and establish arrangements by which we can govern ourselves (establish a cultural democracy). (p. 358)

At the micro level the political designer would create and establish ways to encourage political participation or participatory action on the part of the audience or

media recipients. Cvetkovich and Earle (1994) have found that encouraging public discourse–discourse designed to facilitate the development of social trust–breeds social action (i.e., often synonymous with political action). Such discourse requires that we rise above ''accommodative voice'' which allows ''those in power to accommodate to claims of injustice by letting the public have its say'' (Sampson's study as cited in Cvetkovich & Earle, 1994, p. 174). According to Sampson, accommodative voice permits power relationships to remain the same, allowing those in power to continually decide the basic conditions of social discourse. ''Transformational voice'' or more ''fundamental involvement in the social construction process,'' however, allows real change to take place. ''Those with transformational voice have the power to define the grounds of the discourse and actively contribute to its outcome'' (Cvetkovich & Earle, 1994, p. 174).

Macro and micro political designers may pair with the technology designer to forward their agenda. Coleman (1999) in examining the question of whether new media can invigorate democracy states that while technology has no intrinsic capacities to organize social power the interactive capacity of the new information and communication technologies (ICTs) ''changes the relationship of communication in an unprecedented way that could radically impinge upon the process of governing/informing and being governed/informed/uninformed'' (p. 16). Coleman (1999) in making a strong case for the ability of new media to advance participative government presented the findings of the John Wheatley Centre's report on the application of ICTs to the process of modern representative government in Scotland. The report included some of the following recommendations ''public access to all electronic and printed data . . . creation of a digitally delivered free television channel to facilitate public interaction with parliament; universal access for Scottish citizens to online public communication via sites in libraries, post offices, council offices and dedicated information kiosks'' (p. 19).

In the United States, a current example of media being used to heighten political participation is provided by the MoveOn family of organizations. MoveOn.org was originally founded in 1998 and offers every member a voice through using ActionForum software. Although the majority of the world does not have access to utilizing new media for political participation (Dahlgren, 2001), such an *ideal* is presented in the spirit of Banathy's ''law of the moving horizon'' (2000, p. 345). Research such as that of Cvetkovich and Earle (1994), that generated by Coleman (1999), or other viable sources, may enable the EGM political designer to manifest something resembling ''visionary politics,'' a politic of vision and action, within the EGM company and product (Rothberg & Nisker, 2000, p. 11).

Table 2 provides a summary and offers a comparison of the roles of dimensions designers working in the Organized Knowledge Space at both micro and macro levels. One of the main objectives of sketching a blueprint for EGM is to make it easier for media creators (whether an individual or a group) to have a point of departure when setting out to create media that advances planetary consciousness. An on-line information clearinghouse may one day provide EGM creators with data from these and other dimensions. It is entirely possible for writers or entrepreneurs to keep the nine dimensions in mind when conducting business transactions related to the sale of media (macro level) and it is also possible for a motivated individual to

TABLE 2
Applying the Data at the Macro and Micro Levels

Dimension designer	Macro level (organizational) establish:	Micro level (media product)
Social Action	Socially-responsible organization	Create avenues of interpersonal contact e.g., Global Think Project
Economic	Eco-economic policies	Allocate percentage of resources for the creation of programs to benefit stakeholders (audience)
Moral	Organizational ethics based on a global ethic	Promote a global ethic, being-values, positive qualities
Wellness	Wellness programs based on holistic systems, e.g., integral practices	Promote integral practices, create avenues of interpersonal contact
Learning & Human Development	Environment that facilitates creativity	Explore application of synaesthetic media
Science	Data bank of research from fields that support the development of planetary consciousness	Promote wonder, awe; present scientific data that supports development of planetary consciousness
Technological	Information technology promoting transception vs. cyberception	Investigate & apply pertinent data from media psychology; Apply Living Stories technique
Aesthetic	Aesthetic based on beauty, implement guidelines for creating visionary art	Utilize constant subjects of visionary art & metaphors of consciousness
Political	Organizational polity based on New Agoras	Promote participatory democracy & transformational voice

access and include information from each of the nine dimensions during the creative process (micro level).

Design Solution Space

In this space the core ideas, definitions, and purposes of EGM are articulated. They are presented as guides for further reflection and research. Due to the nature of evolutionary systems design all are subject to change by the stakeholders of the system.

The core ideas of EGM include the following: (a) the manner in which media is produced (by whom, for whom, where, how) is held to be of central importance; (b) media producers and creators should have access to up to date research/information that will enable them to incorporate potentially conscious-raising data and transpersonal ethics into their organization and/or media product; (c) all of the systems' stakeholders should have access to input regarding the media creations.

An ideal image of EGM is that of a framework designed for use by media companies

for the creation of media that seeks to advance an evolutionary guidance, and transpersonal ethic within the structure of their companies, organizations and creative products. EGM is enlightened by the utilization of resources and information in each of the nine dimensions of an Evolutionary Guidance System (EGS) that expresses the goal of advancing the evolution of humanity in a transpersonal direction. It is not limited by resources exclusive to the stated nine dimensions, but rather continually seeks to include new dimensions, as interested stakeholders in the EGS make them apparent.

The core values include the promotion of values that support conscious evolution, planetary consciousness, transpersonal experiences, and superconscious learning[12]. These include but are not limited to being-values, compassion, love, personal and social responsibility, creative altruism,[13] conflict resolution, gender and racial diversity.

Finally, *EGM can be defined* as (a) media designed both in context (organizational structure) and content (creative product) with the intent of promoting conscious evolution and transpersonal ethic while advancing the evolution of human consciousness in the direction of planetary consciousness, and (b) media awake with the purposeful intent of facilitating the values/qualities/education/ethics necessary to create peaceful planetary co-existence for all beings.

REFLECTIONS

In order to achieve anything, we must first set forth visions and ideals of what we seek to create. Just as the 1969 *JTP* Statement of Purpose ultimately became a beacon and a guide to many transpersonal researchers, the foregoing description of evolutionary guidance media is presented to serve those persons interested in societal paths designed to guide psycho-spiritual growth. As mid-wives in the birth of the transpersonal worldview, of which planetary consciousness has long been a part, transpersonal researchers have a vested interest in the birthing-ways of that worldview. Indeed, on some level, all transpersonal researchers can be considered artists– for by transcending the individual ego and looking into levels unseen by many, like artists, they are visionaries, creating images that guide society. The importance of making those images known to society has never been more critical. Grey (1998) reminds us that ''even a tiny drop of a powerful tincture can change the color of an entire glass of water'' (p. 26). Our rapid technological growth may have created cyberception, but alone it will not advance the psyche of humanity. Only a new guiding mythos can accomplish that end. If we are able to combine our high technological prowess with high psycho-spiritual prowess, creating transception (see endnote #5), we might indeed advance a new societal mythos–that of planetary consciousness.

Ultimately, we are fortunate there are currently many persons and organizations calling for and creating a movement of transformational change in our world. Media is no exception. EGM has been presented as a cultural meme through which resources may be channeled to create media that advances planetary consciousness. The nine dimensions of a generic EGS proposed by Banathy (1996) have been

examined as possible sources of guidance for the creation of EGM. They represent an attempt to answer Elgin's (2000) call for contributions of wisdom and abilities from multiple fields. I have suggested that gathering data in these dimensions is analogous to drawing Markham's circle–ultimately leading to the creation of more encompassing media. The designer metaphor has been presented as one way to conceptualize the use of knowledge from the nine dimensions. Both the macro (context) and micro (content) levels of media are capable of benefiting from such databases.

Data presented in three of the dimensions, including that of Finger (1994), Carr and Sarvela (1991), and Cvetkovich and Earle (1994), underscore the importance of interpersonal contact in precipitating and sustaining changes in areas such as environmental action, wellness communication, and political discourse. As such, the data shed light on a core dynamic of EGM: socially engaged spirituality, the kind of spirituality that has been called for by Rothberg (1999). Some of the information and ideas presented to give direction to dimension designers include promoting: socially-engaged business and economic structures, a global ethic, integral practices, creativity, emergent paradigms in science, wonder, parapsychology, spirituality, visionary aesthetics, new agoras, and participatory democracy. Specific examples of ways and means for media to initiate interpersonal involvement have been presented. The Global Think Project was proposed as an example of an existent project that utilizes interactive media while requiring interpersonal and environmental involvement. Specific values that have been suggested as pertinent to EGM include: being-values, compassion, love, personal and social responsibility, creative altruism, conflict resolution, and gender and racial diversity. Although a limited amount of information was presented, the databases have been shown to be integral in nature, allowing the design of EGM to be multifaceted and reflective.

Important voices representing the call for a transformational change in media have been included in visioning and defining EGM. Several smaller groups with individual missions have also been included where appropriate. One such group, mentioned as a resource for the social action designer, is the Environmental Media Association. This group exemplifies the manner in which EGM might serve media creators for the association offers to help media creators make media more environmentally conscious, even going so far as to host award ceremonies to honor those who create media that champions environmental sustainability. EGM would hope to expand on such an approach by offering similar guidance (toward planetary consciousness) in additional areas or dimensions. Perhaps we can envision an Academy Award ceremony that celebrates not only Best Costume Designer, but also, Best Social Action Designer. Or to imagine that the shortest distance between warring and tribalism and planetary consciousness might be the intentional creation of EGM?

The vision, definition, and structure of EGM presented herein, is to be considered as a sketch. A wealth of data is available to use in the creation of ways to reach, educate, empower, entertain, and enlighten our species. Such research need be thought of as a noun, verb, and adjective in the design process of EGM, rather than as information used to construct an end product.

Scientists have mapped the human genome, and are hard at work examining and measuring global consciousness–this paper invites the international community for an intense collaborative effort in the further design and iteration of EGM. Some suggested aims and purposes of such a project:

1. To encourage the application of perspectives from transpersonal studies, systems sciences, evolutionary guidance, integral studies, humanistic psychology, and other pertinent fields of research to the creation of media.
2. To develop theoretical and applied research in the nine dimensions of an evolutionary guidance system (as well as other dimensions when appropriately added) pertaining to media.
3. To facilitate and promote relationships and cooperation with other groups and organization having similar aims.

In one of my last conversation with Bela H. Banathy (personal communication, May, 2005) he suggested applications of the work of physicist David Bohm (1917–1992) and, although not discussed in this article due to space considerations, he said that he would like to see something become of the ''model/story'' that was created to demonstrate EGM in action (Evaluation/Experimentation Space) (Klisanin, 2003). Banathy truly believed that EGM could indeed promote planetary consciousness–and that there was no time to waste. I have accepted his challenge and now find myself enmeshed in turning the model/story into a viable media product whilst pulling together a team of dimension designers willing to share their expertise.[14]

CLOSING THOUGHTS

In his Noble Prize winning novel *Das Glasperlenspiel* (The Glass Bead Game) originally published in 1943, Hermann Hesse describes a game played by scholar-monks and contemplative aesthetes:

> The Glass Bead Game is thus a mode of playing with the total contents and values of our culture; it plays with them as, say, in the great age of the arts a painter might have played with the colors on his palette. All the insights, noble thoughts, and works of art that the human race has produced in its creative eras, all that subsequent periods of scholarly study have reduced to concepts and converted into intellectual property–on all this immense body of intellectual values the Glass Bead Game player plays like an organist on an organ. (Hesse, 1990, p. 15)

Many persons have compared the World Wide Web to the Glass Bead Game (Leary, 1986; Davis, 1998) and, as it is capable of containing, transferring, and translating a plethora of data the comparisons are at least potentially valid: particularly if media is designed to contain all of the insights, the noble thoughts, and works of art that the human race has created in its creative eras. Just as Joseph Knecht, the hero of Hesse's novel, chooses to leave the utopian community of Castalia to bring the insights he gained through playing the Glass Bead Game to those in the real world, so too transpersonal researchers seek to bring their insights to the public. Although

only a handful of researchers control media lab, the history of the field of trans-personal psychology is one of pioneers, of people who are not content to study only pathology but rather thrive on the study of metaneeds, being-values, self-actualization, and non-dual consciousness; it is a history of researchers undeterred by mainstream control of the psych labs, indeed of researchers who have taken their interests into a host of disciplines.

Ultimately, as we go forth it is important for the creators and shapers of media to remember that media has become like a magic wand, and although we are taught to believe that it is the person utilizing the wand that has the magic or power, rather than the wand itself, perhaps in today's world it is actually a bit of both. Such a powerful communication device, or wand, utilized with correct intention and imagination has incredible potential. The words ''*image*'' and ''*imagine*'' both contain within themselves the word *mage*, old English for magician or wizard. We are the image-makers (the wizards); it is up to us as transpersonal *artists*–to design and create media geared toward evolutionary guidance and the advancement of planetary consciousness.

NOTES

[1] B values, abbreviation for *being-values* a term coined by Maslow (1971) representing human values including: truth, goodness, beauty wholeness, aliveness, uniqueness, perfection, completion, justice, order, simplicity, richness, effort-lessness, playfulness, self-sufficiency (Maslow, 1971, pp. 133–135).

[2] Dr. Bela H. Banathy was a systems scholar, author, and educator who made significant contributions to systems design theory and practice. For the last two decades of his life, his work was focused in the areas of humanistic systems inquiry, social systems design, guided evolutionary inquiry, and the design of evolutionary guidance systems. He was a co-founder of the General Evolutionary Research Group, past president of the International Systems Institute and the International Society for the System Sciences. He was Professor Emeritus at Saybrook Graduate School and Research Center.

[3] The material presented is an elaboration of that originally articulated under the guidance of Bela H. Banathy, Stanley Krippner, and Bela A. Banathy in Designing Media with Intent: Evolutionary Guidance Media for the Creation of Planetary Consciousness (Klisanin, 2003). Bela A. Banathy, Ph.D., is the son of the late Bela H. Banathy. Also a systems scholar, author, and educator, his research is focused on theories of systems, theories of evolution, design of information systems and social systems.

[4] If the fluttering of the wings of a butterfly in one part of the world can eventually cause a hurricane in another (i.e., chaos theory; Lorenz, 1993) then fostering an increase of planetary consciousness in even a small percentage of the world's population may precipitate such change on a global scale.

[5] While cyberception is a transpersonal technology in the sense that it facilitates connection and extends our eyesight, connection itself does not necessarily promote transpersonal aims. Nor does seeing into outer space or under the seas temper our exploitation of those domains. Thus, I am coining the term *transception* to refer to cyberception infused with qualities of high spiritual development, such as compassion.

[6] Banathy proposed the nine interactive dimensions in his definition of evolutionary guidance systems (1996, p. 324).

[7] Stakeholders are those who have a stake on the system being designed–In the case of media, the stakeholders are the public in general, and in the academic sense the stakeholders would be those interested in continuing to define, describe, refine EGM.

[8] The issue contains contributions by well-respected media professionals and consciousness scholars exploring ''the impact of mass media on the quality and content of our minds, and how contemporary media report, reflect, or ignore trends or issues in consciousness'' (2004, p. 1). The issue is a welcomed synthesis of ideas related to consciousness and media as well as a valuable resource.

[9] The nine dimensions of an evolutionary guidance system are not neatly divided categories–often it is difficult to discern where one dimension ends and another begins (e.g., social action and politics). This synergistic blending of dimensions should be considered beneficial for future designers of EGM–although it is ''messy'' during these early stages of conceptualization. It is important to stress that the nine dimensions under review do not represent all possible dimensions; rather, they have been selected to serve as a starting point for this exploration.

[10] Harry Potter is the title character of a series of books: six of seven titles of which have already been released. Over 300 million copies have been sold worldwide since the first book was released in 1997. Four of the books have been made into films and there are five official websites, including one created by the author of the series, J.K. Rowling. The success of the Harry Potter series is considered to be unparalleled, thus imagining a project with comparable success requires a good stretch of the imagination and provides an ideal aspiration.

[11] Although EGM is not designed to promote gratuitous violence, there are times when the path to wholeness winds through shattered places, literature suggests that it is more beneficial to examine such places than to ignore them. And, on a societal level, as Bleasdale points out, it is only by seeing and knowing the horrors that we can work to end them. EGM is not designed as a censorship tool, nor is it concerned with censorship. Rather, it is a tool designed for those who want to create media that guide the advancement of planetary consciousness. In no way is EGM designed to be imposed upon others, rather its creation is meant be voluntary.

[12] Superconscious learning is learning which ''provides a sense of direction for cultural and mankind processes by 'illuminating' the process from the far end in terms of guiding images'' (Jantsch & Waddington, 1976, p. 42).

[13] Creative altruism differs from everyday altruism. An example of everyday altruism would be helping someone across the street, while an example of creative altruism would be the actions of Oskar Schindler on behalf of the Jews. Creative altruism is considered to depend upon the expansion of the sense of the self toward world-consciousness and is generally dependent upon collaboration (Gruber, 1997).

[14] *Project Milky Way* is the model/story that I wrote with the EGM framework in mind. After assembling the dimension design team and coordinating their efforts I will begin exploring sources of revenue such as corporate sponsorship (e.g., ad placement from socially-responsible companies) for the purpose of producing a film and interactive web site (real-world gaming system).

REFERENCES

Ascott, R. (1994). *The architecture of cyberception*. Retrieved July 10, 2005 from www.retortmag.com/mindcandy/essay03.htm

Assagioli, R. (1965). *Psychosynthesis*. New York: Viking Press.

Association for Transformative Media Arts. Retrieved July 6, 2005 from http://www.transformedia.org

Banathy, B. (1996). *Designing social systems in a changing world*. New York: Plenum Press.

Banathy, B. (2000). *Guided evolution of society: A systems view*. New York: Kluwer Academic/Plenum Publishers.

Batchelor, S. (1990). *The faith to doubt: Glimpses of Buddhist uncertainty*. Berkeley, CA: Parallax Press.

Blake, W. (1804/1820). Jerusalem. plate 10, lines 21–22, Retrieved July 11, 2005 from the Blake Archives at http//:www.blakearchives.org

Bleasdale, M. (2004). Weighing the moral argument against the way things work. *Nieman Reports, 58*(3), 12–17.

Boucouvalas, M. (1980). Transpersonal psychology: A working outline of the field. *Journal of Transpersonal Psychology, 12*(1), 37–46.

Boucouvalas, M. (1999). Following the movement: From transpersonal psychology to a multi-disciplinary transpersonal orientation. *Journal of Transpersonal Psychology, 31*(1), 27–39.

Boulding, K. (1997). *The image: Knowledge in life and society*. Ann Arbor: University of Michigan Press.

Braud, W., & Anderson, R. (1998). *Transpersonal research methods for the social sciences: Honoring human experience*. Thousand Oaks, CA: Sage Publications.

Brown, L. (2001). *Eco-economy: Building an economy for the earth*. New York: W.W. Norton.

Campbell, J. (1996). The vitality of myth. *Mythology and the individual*. Audio Collection. Minneapolis, MN: HighBridge.

Capra, F. (1989). Interdependence of world problems. *The Elmwood Newsletter*, 6–7.

CARR, K. C., & SARVELA, P. D. (1991). Marketing & promotions. *Wellness Perspectives, 7*, 126–238.

COHEN, B., & GREENFIELD, J. (1997). *Ben and Jerry's double dip: Lead with your values and make money, too*. New York: Simon & Schuster.

COLEMAN, S. (1999, Jan–Mar). Can the new media invigorate democracy? *The Political Quarterly, 70*(1), 16–22.

COUNCIL FOR A PARLIAMENT OF WORLD RELIGIONS. Retrieved November 22, 2005 from http://www.cpwr.org/who/who.htm

CSIKSZENTMIHALYI, M. (1993). *The evolving self: A psychology for the third millennium*. New York: Harper Perennial.

CUPCHIK, G. (2001). Theoretical integration essay: Aesthetics and emotion in entertainment media. *Media Psychology, 3*(1), 69–89.

CVETKOVICH, G., & EARLE, T. C. (1994). The construction of justice: A case study of public participation in land management. *The Journal of Social Issues, 50*(3), 161–178.

DACEY, J. (1989). *Fundamentals of creative thinking*. New York: Lexington Books.

DAHLGREN, P. (2001). The public sphere and the net: Structure, space, and communication. In W. L. Bennett & R. Entman (Eds.), *Mediated politics: Communication in the future of democracy* (pp. 33–55). Cambridge, UK: Cambridge University Press.

DAVIS, E. (1998). *Techgnosis*. New York: Harmony Books.

DAWKINS, R. (1978). *The selfish gene*. New York: Oxford University Press.

DOUGHERTY, P. H. (1986, November 24). Advertising: Promoting a better world. *New York Times*. Section D, p. 13, Col. 3.

ELGIN, D. (2000). *Promise ahead*. New York: HarperCollins.

ELGIN, D. (2002). The self-guiding evolution of civilizations. *Systems Research and Behavioral Science, 20*, 323–337.

ENVIRONMENTAL MEDIA ASSOCIATION. Retrieved July 9, 2005, from http://www.ema-online.org

FINGER, M. (1994). From knowledge to action? Exploring the relationships between environmental experiences, learning, and behavior. *Journal of Social Issues, 50*(3), 141–160.

FOUNDATION FOR CONSCIOUS EVOLUTION. Retrieved July 11, 2005 from http://www.evolve.org

FOX, M. (1994). Transpersonal values and the global challenge. *Revision, 16*(3), 101–107.

FRANKL, V. E. (1955). *The doctor and the soul: An introduction to logotherapy*. New York: Knopf.

GREY, A. (1998). *The mission of art*. Boston: Shambhala Publications.

GROF, S., & GROF, C. (1993). Transpersonal experience and the global crisis. In R. Walsh & F. Vaughan (Eds.). *Paths beyond ego: The transpersonal vision* (pp. 251–253). New York: Tarcher/Putnam.

GRUBER, H. (1997). Creative altruism, cooperation, and world peace. In M. Runco & R. Richards (Eds.). *Eminent creativity, everyday creativity, and health* (pp. 463–479). Greenwich, CT: Ablex Publishing.

HARMON, W. (1998). *Global mind change*. San Francisco: Berrett-Koehler Publisher.

HASSARD, J. (1997). Teaching students to think globally. *Journal of Humanistic Psychology, 37*, 24–63.

HAWKEN, P. (1993). *The ecology of commerce: A declaration of sustainability*. New York: HarperBusiness.

HENDERSON, H. (1995). *Paradigms in progress: Life beyond economics*. San Francisco: Berrett-Koehler Publishers.

HESSE, H. (1990). *The Glass Bead Game* (R. Winston & C. Winston, Trans.). New York: Henry Holt and Company. (Original work published in 1943)

HOFFMAN, S. (2004). Living stories: Modern storytelling as a call for connection. *Humanistic Psychologist, 32*(4), 379–400.

HOLLAND, G. (2000, June–August). Who wants to change the media? *Ions Noetic Sciences Review, 52*, 16–23.

HORMOZI, F. (1987). *What is it?* Fribourg, Switzerland: Farhad Hormozi.

HUBBARD, B. M. (1998). *Conscious evolution*. Novato, CA: New World Library.

INSTITUTE FOR SPIRITUAL ENTERTAINMENT. Retrieved July 16, 2005 from http://www. instituteforspiritualentertainment.org

INTEGRAL INSTITUTE. Retrieved November 2, 2005 from http://www.integralinstitute.org/ seminars/index.html

INTEGRAL NAKED. Retrieved November 16, 2005 from www.integralnaked.org

JAMES, W. (1936). *The varieties of religious experience*. New York: Modern Library. (Original work published 1902)

JANTSCH, E., & WADDINGTON, C. H. (1976). *Evolution and consciousness*. Reading, MA: Addison-Wesley.

Journal of Transpersonal Psychology. (1969). Statement of intent, *1*(1), i.

JUDY, D. (1994). Transpersonal psychology: Coming of age. *ReVision, 16*(3), 99–101.

JUNG, C. G. (1933). *Modern man in search of a soul*. New York: Harcourt Brace.

KLISANIN, D. (2003). Designing media with intent: Evolutionary guidance media for the creation of planetary consciousness. (Doctoral dissertation, Saybrook Graduate School and Research Center, 2003). *Dissertation Abstracts International, 64*(08), 2691.

KRCMAR, M., & GREEN, K., (2000). Connections between violent television exposure and adolescent risk taking. *Media Psychology, 2*(3), 195–217.

KRIPPNER, S. (1998). Foreword. In D. Rothberg & S. Kelly (Eds.), *Ken Wilber in dialogue* (pp. ix–xi). Wheaton, IL: Quest Books.

KRIPPNER, S., MORTIFEE, A., & FEINSTEIN, D. (1998). New myths for the new millennium. *Futurist, 32*, 30–34.

LASZLO, E. (1997). *3rd Millennium: The challenge and the vision*. London: Gaia Books Limited.

LEARY, T. (1986). Artificial intelligence: Hesse's prophetic ''Glass Bead Game''. *Mosaic: A Journal for the Interdisciplinary Study of Literature, 19*(4), 195–207.

LORENZ, E. (1993). *The essence of chaos*. Seattle: University of Washington Press.

LU, F., & HEMING, G. (1987). The effect of the film *Ikuru* on death anxiety and attitudes toward death. *Journal of Transpersonal Psychology, 19*(2), 151–159.

LUSKIN, B. (1996). Toward an understanding of media psychology. *T.H.E. Journal, 23*(7), 82–84.

MARES, M., & WOODARD, E. (2005). Positive effects of television on children's social interactions: A meta-analysis. *Media Psychology, 7*(3), 301–322.

MARKHAM, E. (1936). Outwitted. In H. Felleman (Ed.), *The best loved poems of the American people* (p. 67). New York: Doubleday & Co.

MASLOW, A. H. (1971). *The farther reaches of human nature*. New York: Viking.

MASLOW, A. H. (1998). *Toward a psychology of being* (3rd ed.). New York: John Wiley & Sons.

MAY, R. (1953). *Man's search for himself*. New York: Norton.

MCLUHAN, M., & FIORE, Q. (1966). *Understanding media: The extensions of man*. Toronto: Penguin Group, Inc.

MCNEILL, B. (Eds.). (March–May, 2004). Consciousness and the media. *Shift: Institute of Noetic Sciences, 2*, 1–46.

METZNER, R. (1980). Metaphors of self-transformation. *Journal of Transpersonal Psychology, 12*(1), 47–62.

MOVE ON. Retrieved November 26, 2005 from http://www.moveon.org

MURPHY, M. (1992). *The future of the body: Explorations into the further evolution of human nature*. New York: Tarcher/Putnam.

MURPHY, M. (1993). Integral practices: Body, heart, and mind. In R. Walsh & F. Vaughan (Eds.), *Paths beyond ego: The transpersonal vision* (pp. 171–173). New York: Tarcher/Putnam.

NABI, R., NABI, R., BIELY, E., MORGAN, S., & STITT, C. (2003). Reality-based television programming and the psychology of its appeal. *Media Psychology, 5*(4), 303–330.

NATIONAL ORGANIZATION OF WOMEN. Retrieved October 7, 2002 from http://www.now.org

O'HARA, M. (1997). Person-centered and experiential therapy in an age of cultural transition. *Brennpunkt, 75*(98), 13–21.

OUR MEDIA VOICE. Retrieved November 10, 2005 from http://www.ourmediavoice.org

PALMER, G., & BRAUD, W. (2002). Exceptional human experience, disclosure, and a more inclusive view of physical, psychological, and spiritual well being. *Journal of Transpersonal Psychology, 34*(1), 29–61.

RODDICK, A. (2000). *Business as unusual: The journey of Anita Roddick and the Body Shop.* Bath, Great Britain: Bath Press.

ROTHBERG, D. (1999). Transpersonal issues at the millennium. *Journal of Transpersonal Psychology, 31*(1), 41–67.

ROTHBERG, D., & NISKER, W. (2000). Real life and the theater of politics: A conversation with Jerry Brown. *ReVision, 22*(3), 11.

SHAPIRO, J., & RUCKER, L. (2004). The Don Quixote effect: Why going to the movies can help develop empathy and altruism in medical students and residents. *Families, Systems & Health: The Journal of Collaborative Family HealthCare, 22*(4), 445–452.

STEPNISKY, J. (2005). Global memory and the rhythm of life. *American Behavioral Scientist, 48*(10), 1383–1402.

THE FOUNDATION FOR A BETTER LIFE. Retrieved November 16, 2005 from www.forbetterlife.org

THE HARTLEY FILM FOUNDATION. Retrieved November 17, 2005 from www.hartleyvideos.org

TRANSPERSONAL MEDIA. Retrieved July 10, 2005 from http://www.transpersonalmedia.com/tpmedia.htm

WATERWORTH, J. (1997). Creativity and sensation: The case for synaesthetic media. *Leonardo, 30*, 327–330.

WHITE, R. (2000). Retrieved November 28, 2005 from http://www.ehe.org/display/ehe-page.cfm?ID=3

WILBER, K. (1995). *Sex, ecology, and spirituality: The spirit of evolution.* Boston: Shambhala.

WILBER, K. (2000). *Integral psychology: Consciousness, spirit, psychology, therapy.* Boston: Shambhala.

<u>The Author</u>

Dana Klisanin earned her Ph.D. in clinical psychology from Saybrook Graduate School & Research Center. She maintains a private practice in mind-body medicine, and is the co-founder of the Arkansas Institute of Integral Medicine, a 501(c)(3) organization dedicated to advancing both the understanding and use of complementary and alternative medicine throughout the state. She was inspired to create EGM, blending transpersonal psychology & communication technology, by the calls from John Dacey and Peter Russell for a psychological project equal in intensity and creativity, but not in form to the ''Manhattan Project.'' She is currently in development on a film that utilizes the EGM framework. Correspondence may be sent to danaklisanin@aol.com.