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Interactive television as a modern stage for the individuation process

A transdisciplinary paper
on the application of Jungian depth psychology

Dissertation, C.G. Jung-Institut Zürich

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Reviewer: Jeffrey Satinover

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Introduction: the swan

1. The “transformation” principle

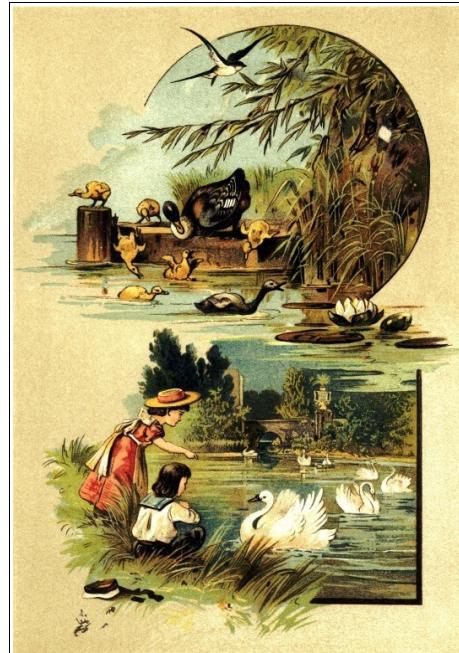
In his works, the depth psychologist Carl Gustav Jung never tired of stressing that his psychology was empirical. He said he did not establish any theoretical models, but drew on historical and verifiable facts. Jung took this empirical material from alchemy and Christian symbolism in particular.

The principle of “transformation” plays a central role in both. In alchemy, it is the transformation of base metals into gold. In Christianity, it is the transformation which takes place during mass. In these, Jung identified the expression of a universal aspect of psychic development. He identified the archetypal force of the principle of “transformation” and therefore placed this in the centre of the internal development process. This is the transformation in the individuation process.

2. The storyteller's stage

If the individuation process is to be presented to, experienced by or even supported by the outside world, it needs a stage on which the abstract archetype can manifest itself. In the given examples, the stages are that of the alchemist's laboratory and the church. In one of the Jungian analyses which supports individuation, the dance floor in a treatment room could be a stage. However, even for the common people, there has always been a wonderful stage. I am talking about the living room, in which the Grandmother told fairytales to the gathered family.

Analytical psychology does in fact teach how many fairytales can be interpreted as a symbolic depiction of an inner transformation. “The Ugly Duckling” by Hans Christian Andersen [Andersen] is a direct visualisation of this transformation. In this fairytale, the ugly duckling has to undergo a long ordeal before it finally sees its own beauty reflected back at itself in the water having transformed into a swan, and begins a new life. Although this is simply a so-called literary fairytale composed by Andersen himself, the symbolic representation of the transformation in this fairytale has a particular visual and emotional power.



Today, the stage of the fairytale-telling Grandmother has all but disappeared. However, the archetypal power of the Andersen fairytales has by no means disappeared. The archetypal fairytale is alive and kicking. It is no surprise that it has found its way onto a new stage. The living room remains, but a new medium, in the form of the television, is used.

3. A new stage

In 2004, the TV channel Pro7 added the series “The Swan - Endlich schön!” (“The swan - beautiful at last!”) to its programming schedule. On average, 1.8 million people watched

the series which showed how women could undergo an external and internal transformation by means of hard training, a make-over and cosmetic surgery. Both the term “transformation” and the analogy with the fairytale appeared in the Pro7 press release:

*Innerhalb weniger Wochen werden sie sich komplett verwandeln - vom »hässlichen Entlein« zum »wunderschönen Schwan«.**

The climax of each of the programmes is, analogous to the fairytale, a “mirror scene” in which the candidates take a look at themselves in the mirror for the first time after weeks of work and see their external transformation.

“The swan - beautiful at last!” provokes strong criticism in the sense that it presents an ideal limited to purely external appearances, that it takes cosmetic procedures to be able to live a fulfilling life. Such a concept does not in fact have anything to do with individuation. However, both the television format itself as well as its reception suggest a different bias to the aforementioned preconception. The dramaturgy and viewer reaction indicate a link to the idea of the fairytale and the individuation process.

* In just a few weeks they will undergo a complete transformation - from an “ugly duckling” to a “beautiful

- The candidates take part in a three-month training programme. This concentrates on a path or process and not an event. This corresponds to the essence of the individuation process, which is not a moment of enlightenment, but a long path.
- The training programme does not focus entirely on beautification, but also includes the enhancement of internal values such as self confidence and self control. This at least, shows something approaching the individuation process which applies to the individual as an integral whole.
- The “jury’s” evaluation criterion is not the objective beauty achieved at the end, but the commitment and volition exhibited during the training. In an analogous sense, the success of the individuation process is never judged objectively but subjectively.

The points mentioned thus far apply to the projection onto a star. However, this is just one of the opportunities a stage offers to support an individuation process. It is also essential to address the second supporting aspect, namely that of the active reflection of the female viewer. In this medium, this step finds its parallel in the switch from classic television to interactive television. Even though “The swan - beautiful at last!” was not originally designed as an interactive format, the programme does, however, contain important interactive elements.

- The candidates are selected from among the female viewers by means of a casting. They are therefore less of a target area for the projection and in fact more like a stimulus for reflection.
- The winner is chosen not by authorities, but by the agreement of the female viewers. In doing so, they experience being part of the collective but are also separate from it.
- The programmes are broadcast over a three-month period. This allows the intensive discussion which accompanies the show and reflection on fora and other internet platforms.

The basic approaches of these interactive elements are mirrored in the receptive behaviour of the female viewers, as the analysis of Anna Tasja Flügel shows. [*Flügel*] In no way do the majority of female viewers allow themselves to be prescribed a preset ideal. It is even possible to observe a considerable ability to think critically.

- The ideal of beauty was not defined by the female viewers purely in terms of external criteria, but by using indirect terms such as “well-groomed”, “natural” and “feminine”.
- The female candidates were not admired as heroines, but examined in a critical manner.
- Cosmetic surgery was reviewed for each candidate on an individual basis in terms of its relevance and necessity.

Interactive television combines collective projection with individual reflection and interpersonal discussion. It is therefore an ideal stage for the individuation process.

4. Support for the individuation process

Jolande Jacobi differentiates between the “autonomous and, for example, analysis-driven individuation process.” [Jacobi] According to Jacobi, support is therefore also conceivable and possible outside analysis. However, she does not explain how this may be achieved. I believe that the analytical methods which support individuation must be transferred to an alien area of application by means of an analogy. Furthermore, the theoretical concepts of analytical psychology must also be understood in terms of being theoretical concepts of the area of application. This leads to the central concepts of this paper: “application” in general and “applied analytical psychology” in particular.

Definition: application

“Application” is the transfer of the contents and methods of a science to a practical but alien field.

The area of application has no direct relationship to the science. The transfer of knowledge takes place either directly from the theory to the area of application or by the building of analogies from practice to the area of application. A prerequisite for application is that the object of the science also appears in the area of application and that the science contains a universal truth.

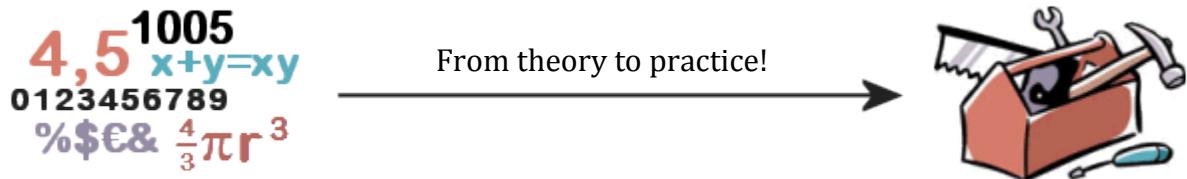
Definition: applied analytical psychology

“Applied analytical psychology” is the transfer of models from analytical psychology and of methods from analytical psychotherapy to practical fields outside medicine and therapy.

The methods applied particularly include those of training analysts, analytical methods, the concept of the individuation process and archetypal structures.

These concepts are introduced and discussed in the first section (Chapters I-IV). The second section (Chapters V-VII) introduces one possible application of analytical psychology as an example. This is the use of interactive television as a format for the support of individuation. Its potential as a stage for the individuation process is introduced in the example of “The swan - beautiful at last!” The conscious support of the individuation process is achieved by the analogy building of the author and analyst.

I Transfer of knowledge



The theoretical physicist tries to calculate a ten-dimensional time-space-continuum; the practical one builds magnetic coils as large as a city in order for indiscernible elementary particles to collide. A theoretical philosopher develops a dialectic; his practical follower ponders a classless society. The historian draws up a pedigree of antique weapons, but on the weekend he wields a sword himself at a re-enactment. The theologian studies ancient Greek, but he also (hopefully) has his own personal relationship with God. The wine-grower studies the chemical processes involved in fermentation, but then also enjoys the aroma of a rare Spätlese.

This is well known by all. But is it all?

All of the very different examples listed above have in common the fact that theory and practice both revolve around the same subject, be it physics, philosophy, theology, history or even wine. In addition to the step from theory to practice, I would like to introduce here the seldom used, but in my opinion, fruitful concept of "application". This concept is often confused with praxis, but is something entirely different. Application also includes the switch from a world of abstract ideas, categories and formulae to a world of concrete things and concrete experiences. However, compared to the leap from theory to practice, in application, the subject matter changes. There is an alien area of application.

Application has two general prerequisites: it must be *possible* and *rich in content*.

Possible - an application is possible if the science which provides the theory investigates objects which also appear in other fields.

Rich in content - an application is rich in content if the science not only makes a truthful assertion, but also contains a universal truth.

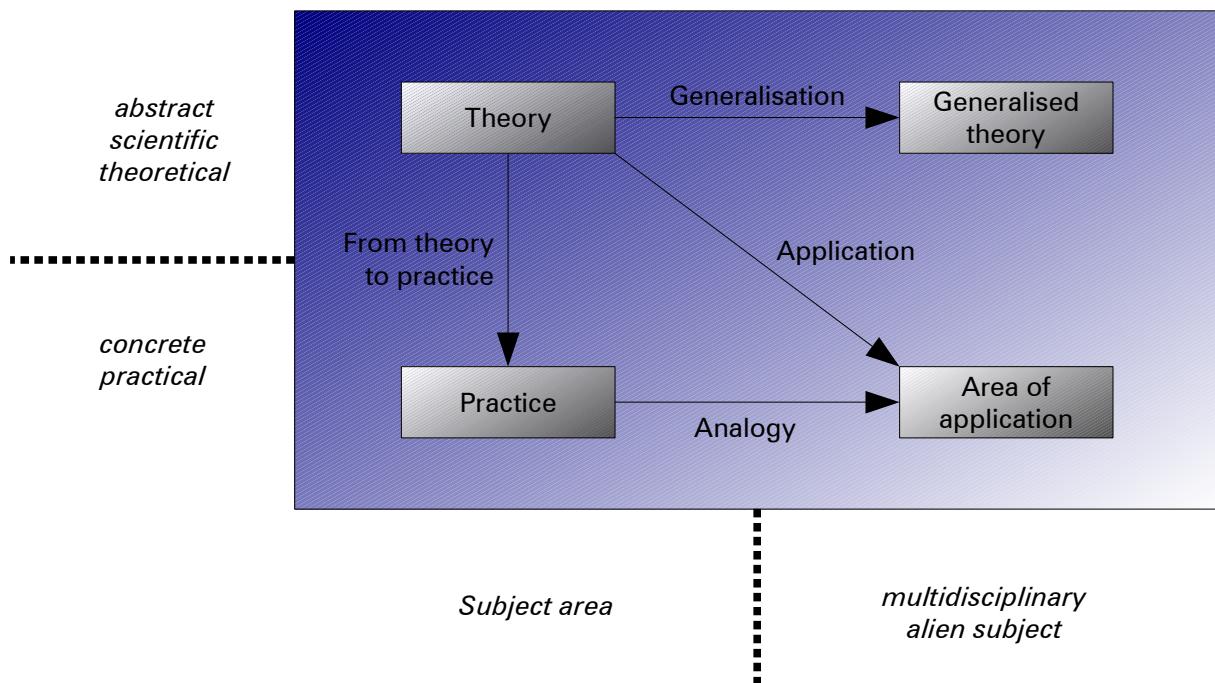
The four main candidates for application appear to me to be philosophy, psychology, computer sciences and art.

Apart from application and the path from theory to practice, I also provide two further methods for the transfer of knowledge: *analogy building* and *generalisation*.

Not only theoretical science but also experiences, activities and practical content can be transferred to the alien area of application. The deciding method here is the construction of analogies, whether direct or symbolic. A philosopher may try to shed light on the flow of libido by observing the water cycle. By the same token, modern physicists attempt to identify the structure of the universe by observing the smallest particles. Analogy building takes on a particular role for the transfer of knowledge in analytical psychology as it is itself a basic principle in both the theory and practice of analytical psychology.

Furthermore, what is originally a limited subject area within a science may be expanded by means of generalisation if new times throw up new questions. For example, a biologist of the future must be able to answer whether robots, virtual characters or ant colonies are living entities.

This results in the following knowledge transfer model.



Finally, I would like to place a limit on the outlined forms of knowledge transfer of many so-called “interdisciplinary” projects. In these, representatives of various subject areas meet in order to discuss a topic from several perspectives. This promotes tolerance and integrated thinking on the part of the participants. However, it does not create anything new.

II Application

1. Prelude: applied computer science

If you mention computer science, even today you will find many associate it with the solitary, nocturnal, horn-rimmed glasses-wearing “nerd”. He has an intimate relationship with his computer. However, at best, the computer as a machine only plays a small part in computer science, i.e. that of “practical computer science”. However, if one examines the science as a whole, one would recognise its suitability for application and all the abstract knowledge transfer paths of the previous chapter would find a concrete reality.

Before we begin to address the application of Jung's analytical psychology, computer science, as a descriptive and already prevalent example, should breathe life into the aforementioned abstract concepts.

As a reminder: the objects of the applied science must also appear in a variety of places, and the assertions of the applied science must contain universal truths.

According to the Lexikon der Heilsteine (Dictionary of Healing Crystals) by Michael Gienger [Gienger]:

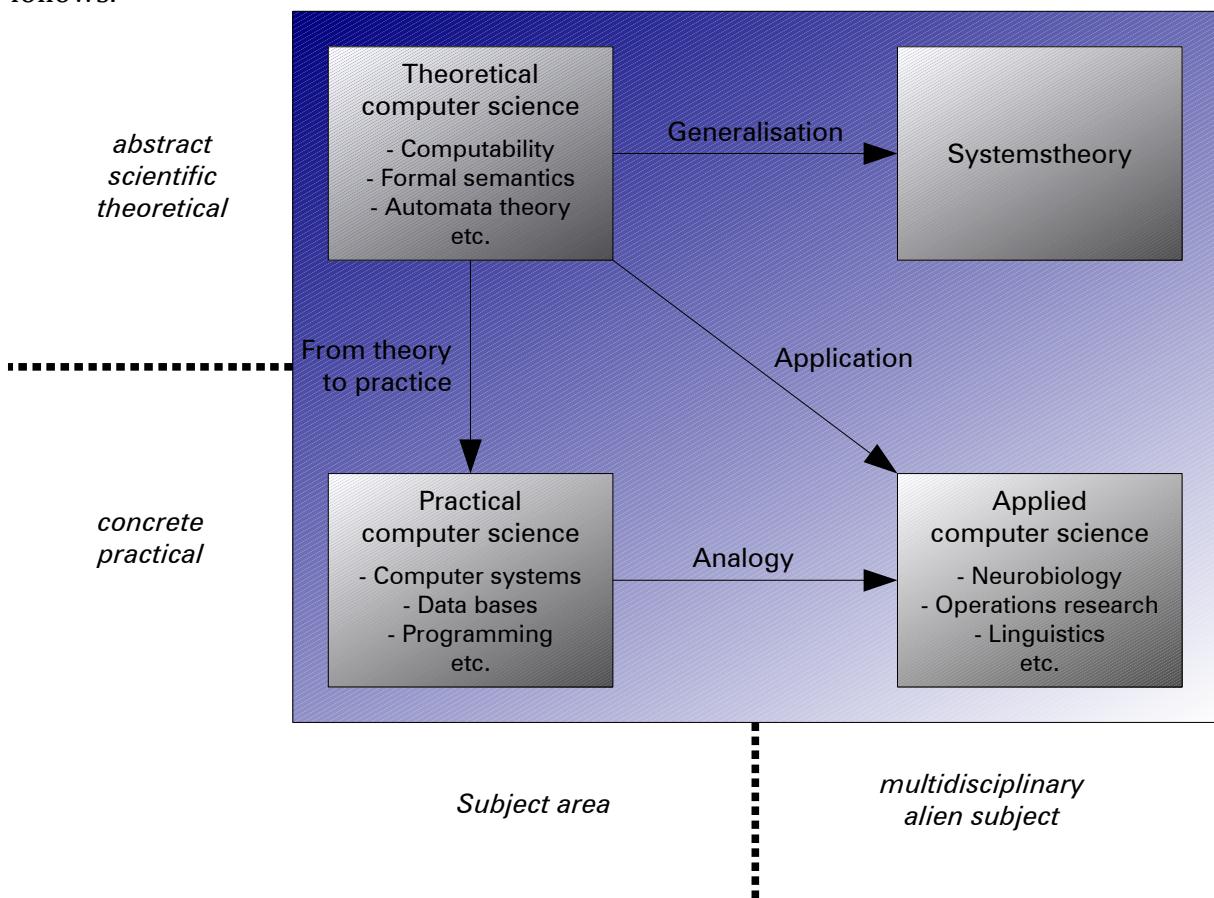
„Er (der Stein) wird genau so, wie seine Umgebung es vorgibt. Je nachdem, welche Mineralstoffe vorhanden sind, welcher Druck, welche Temperatur und welches Milieu gegeben ist, ja sogar welche Strahlung im Moment einwirkt und wie viel Zeit zur Verfügung steht, bildet sich das eine oder andere Mineral. Schon die geringsten Veränderungen in diesen Umgebungsbedingungen können bewirken, dass das Wachstum eines Minerals beendet ist, das Mineral sich verändert oder gar ein völlig neues entsteht. Da ein Stein nun im Endzustand das perfekte Abbild dieser Entstehungsgeschichte ist, bleibt sein Werdegang quasi in ihm gespeichert und teilt sich über das elektromagnetische Feld mit.“ *



The so-called core informatics can be defined as the science of the storage, processing and presentation of information ("software"). These three processes are also found in the supremely material-based ("hardware"-based) science of mineralogy. Followers of precious stone therapy may like to focus on the medical effects, while aesthetes regard the colour and form. In both instances, the generating substance is the object of the computer science: information. Let's take a look at some other areas: recounting fairy stories, a bee dance, a dream or the Internet. Information processing processes are ubiquitous.

The application of computer science methods is not only possible, it is also useful. Good examples include Plato's ideology, Gödel's incompleteness theorem, pulse responses of social systems, research into the consciousness, approach to the phenomenon of "life" and modelling the concept of "application".

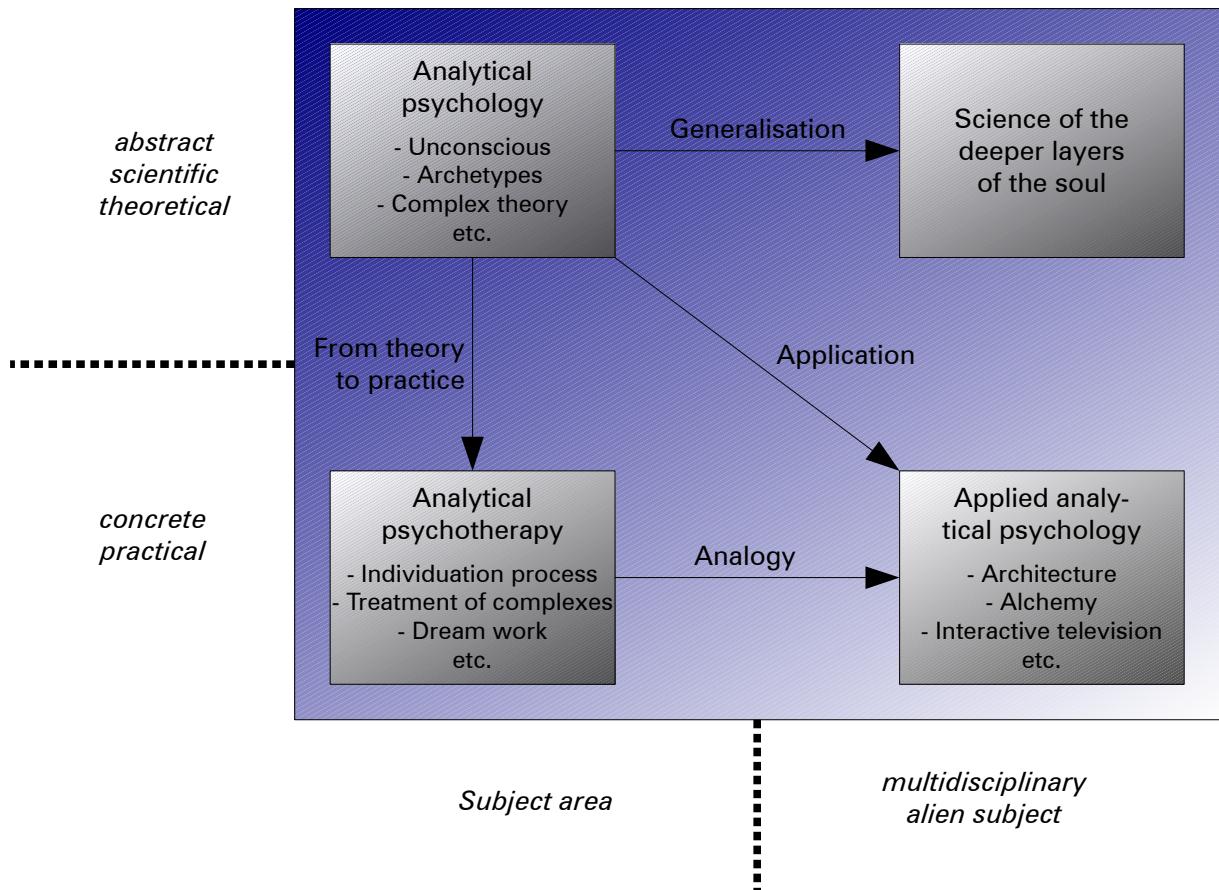
The transfer of knowledge using the example of computer science may be modelled as follows.



* "It [the stone] is just as its environment allows. One or another type of mineral forms depending on which minerals are present, the pressure, temperature and setting, even the current level of radiation and amount of time available. Even the slightest change to any of these environmental conditions can cause the formation of a mineral to stop, the mineral to change or a completely new one to form. As only the final stone is a perfect effigy of this creation story, its history is stored within it, as it were, and it communicates this via the electromagnetic field."

2. Main event: applied analytical psychology

Now let us conduct some applied computer science by modelling applied analytical psychology using a modified diagram.



In theory, the Jungian psychologist creates models of the human consciousness, records the effect of symbols and has theories on archetypal events in dreams. He is a scientist with the unconscious collective parts of the human psyche as the objects of his perception.

In practice, the analytical psychologist experiences the effect of the archetypes in the individual, and usually in a suffering individual. He becomes an analytical psychotherapist or analyst. As such, he attempts to therapeutically support the theoretically posited individuation process. He conducts dream work, painting from the unconscious and active imagination. Every now and then he even returns to the sandpit. Practical methods therefore also join the theoretically formed models.

Even when the theory and practice of analytical psychology clearly differ in terms of the medical function of the therapy, this still occurs in the same way as with the physicist or

wine-grower mentioned at the start. It is then only in the following that there is application, analogy building, generalisation and even application of the generalisations.

Both prerequisites for application must be tested.

Possibility:

There is one more trivial and one more philosophical answer to this.

If one defines in the broadest sense “processes of the soul within an individual” as objects of any psychology, the possibility of application is regarded as trivial. Individuals and their internal processes are, after all, ubiquitous.

If one concentrates more on the archetypes, it becomes double-tracked and somewhat more complex. First of all, one is able to ascribe archetypes according to their effects on individuals. We therefore return to the same reasoning arrived at above. However, it is also possible to incorporate the existence and effect of archetypes outside the individual. Archetypes, are in there very essence, applicable to all. Therefore, if they exist, they may also be applied.

Relevance:

There are also two possible validations here as well. This time they are an ethical and philosophical.

The question of the meaning and importance of the individual can be valued differently depending on the ethics applied. I would like to introduce gnosis and anthropocentricity as radical positions. In our times and countries, the individual is assigned a certain amount of importance. And even if in real life he is not done sufficient justice, this should at least occur. The modern term “user-centred development” points, for example, towards the useful application of psychology.

The next question is: *Does analytical psychology as a psychological philosophy contain a fundamental and valuable truth?* Apart from my own “yes” in answer to this question, at this point I can only refer to two philosophical schools, which also offer unequivocal agreement. These are the concept of the soul according to Wolfgang Giegerich [Giegerich] and the anthropocentric world view of Walter Odermatt [Odermatt]. I wish you pleasure in finding your own answers.

The application of analytical psychology is therefore both possible and useful. It is now time to discuss the content used.

III Analogous and Applied

Important content of building analogies between practice and the area of application are the methods of training analysts, methods of analysis and the analytical support of the individuation process. Theoretical concepts are also found directly in the area of application.

1. Training

Students of analytical psychology try to do apparently childish and futile things. They draw with crayons, play in sand pits and sleep a lot. However, all that is only childish and futile for as long as one has not grasped the true deeper sense of the methodology.

As the object of the science, the unconscious, is already unconscious as its name suggests and therefore impalpable in the classical sense, the budding Jungian therapist is unable to reach its true qualification primarily by traditional methods. Learning theory or learning operation guidelines for therapy sessions is not the key. A completely different methodology is required. The student must practice self-awareness: in the training analysis, supervision and in seminars on archetypal subjects.

Through self-awareness, the student is able to access the unconscious. He or she may also be largely unconscious of this access. However, a psychic state or psychic space is created in which the therapy practised later takes effect. The therapist will act and react unconsciously so that the analysand is able to access his own unconscious by interacting with the therapist in the psychic space created. This in turn enables the resolution of negative complexes and internal maturing during the individuation process. The maxim is:

Learn by self-awareness about the content and processes of the unconscious, be aware of them, welcome them, and they will move your therapeutic work in the right direction and enrich it.

In the sense of the principle of analogy, the full transfer of this maxim from practice to the area of application is a core point in the application of analytical psychology. If the person applying analytical psychology in the way described above learns self-awareness, he has the chance of raising the quality of his functional results to a new level. This largely occurs unconsciously.

2. Therapy

In my experience, older psychotherapists tend to be more than convinced by their school and their own methods. Perhaps this is even necessary for a positive therapeutic effect. How might a fictitious Jungian discuss the Freudian?

Oh, these Freudians! They've just got patients and a couch and process complexes. We Jungians on the other hand have analysands, a lounge and integration. So much better! Perhaps we should help the Freudians discover their own self-imposed limitations?

So, what should we Jungians identify and do?

- The Freudians must be able to recognise their shadow and develop it. We therefore need a space for communication and development.
- The Freudian who is expanding his horizon must not be overwhelmed by the collective unconscious. Let us praise his knowledge and thereby keep his ego grounded.
- We must support the continually individualising Freudian in his personal process. We would like to use methods so that without a clearly defined aim we can work or play with his psychic material like dreams or associations. It should develop naturally.

This example illustrates approaches for therapeutic methods which appear suitable to me, even outside our therapy room and, when suitably adopted, applied outside analytical psychology:

- create space
- remain grounded
- work without knowing the aim

If the aim of the application is to support the individuation process, then these three points can be transferred to both the stage and the content, as explained in the following chapter.

Hhhmm.

And what about me?

Should I perhaps be open to Freudian ideas?

3. Individuation process

With regards to this core term from Jung's work, an ideological dispute is unavoidable when applying analytical psychology. Most would support individuation if it were associated with "self-fulfilment". However, if one talks of "transformation", most people are indignant. In fact, it no longer has anything to do with an improvement of the outside world with its contents, products, processes and value-added chains, but the person applying it appears to want to change the individual themselves.

Should and may the analyst actually use his knowledge of the individuation process at all? This is very difficult to answer without any ideological superstructure. So let's look at the alleged facts.

In "Wege zur Individuation" (Paths to Individuation) [Jacobi] Jolande Jacobi describes two main forms of the individuation process:

1. *The natural, without participation of conscious discussion, quasi autonomous individuation process*
2. *The artificial, e.g. analytically supported, developed according to certain methods, consciously experienced and manipulated individuation process*

According to these statements (which are, by the way, taken directly from Jung's empirical theory), an individuation process can neither be created nor changed. It can only be supported and accompanied. The analyst cannot and will not change the analysand, but will support him in his basic transformation which he himself desires.

Viewed this way, the options open to the user are limited to three things:

1. The provision of a "stage" for the individuation process (amphitheatre, therapy room, rituals, alchemist's laboratory, "second life", etc.)
2. The provision of content (myths, fairytales, "red books", etc.)
3. Becoming conscious (dream analysis, therapeutic reflection, moderation, demonstration, etc.)

4. Objects of psychology

A science, and in this section psychology should be understood to be such, has objects of its perception. These may also appear in an alien area of application. I see three methods.

a) Transferring into practice

The "Wörterbuch der analytischen Psychologie" (Dictionary of Analytical Psychology) [Müller] defines individuation as follows:

*Individuation ist ein Selbstwerden, Selbstentwickeln, Selbstentfalten der menschlichen Persönlichkeit im bewussten Aufnehmen möglichst vieler unbewusster und bewusster Anteile, die die Persönlichkeit konstituieren.**

This is a good example of how theoretical terms such as the "self" and "unconscious" move from being objects of psychology to aspects of practical behaviour. In a further step, they then find their way into the area of application by means of analogy building.

b) Modelling the psyche

Persona, shadow, complex, ego, projection. The Jungian psychologist uses these and many other terms to model the human psyche. If individual personalities appear in one area of application, and that may be the case in the majority of areas of application, these individuals are also modelled by the user from the point of view of analytical psychology. Strictly speaking, this process is not an application as discussed in this paper. However, it is a highly unavoidable fact.

c) Archetypes as universal truths

Archetypes are important objects of analytical psychology. They are therefore not only addressed as simply appearing in the individual, but are considered to be universal truths. Whoever detects the essence of an archetype and internalises it, will also find it again in the area of application.

* *Individuation is the becoming of oneself, self-development, the unfolding of the individual personality in the conscious assimilation of as many unconscious and conscious parts which make up the personality as possible.*

IV Areas of application

1. Alchemy

Gold!

This is one of those particular words. A word which, when spoken and heard correctly, can have an effect which our forefathers would have termed magical. One may well associate it with gold medals, golden fleece, golden wedding. But the original and most emotionally effective is the unadulterated word itself: "gold".



Gold is in its essence not producible and has an eternal value, is timeless and placeless. It is therefore not only a strong symbol, it is also archetypal. Gold in its archetypal fascination was then also over many centuries and many lives the material core of a specialism, namely the core of alchemy. The adept quickly learned with "aurum nostrum non aurum vulgi est" the lofty aim of the alchemist, namely to release the spirit held within the substance. However, anyone who has looked into the gleaming eyes of an alchemist knows that the rudimentary accessible gold is just as essential an avatar for the lofty aim.

Looking at it retrospectively, it is more likely that C.G. Jung had been preoccupied with the ideas of the alchemists when he was developing the then unknown psychology of the archetypes. There was neither theory nor practice, but he found an area of application of overwhelming power. Using this area of application a scientific theory was developed which led to a practical form of therapy, and today we find the analogy between therapy and alchemists' laboratories.

The application was therefore an original concept in the early stage of analytical psychology. In the specific case of this psychology it was actually indispensable. The postulated object of the science, the unconscious, is as it suggests not conscious and thus, at least in the traditional scientific sense, not accessible. A real lived archetype was desperately required. Jung therefore occupied himself with alchemy not as a curiosity show or a separate philosophy, but as an area of application of his psychology: the alchemist's opus as the individuation process and gold as one of the symbols for the archetypal.

Alchemy as an area of application has already played a key role in the creation story of analytical psychology. It is almost imperative that the content and methods of what is now a specialism, *can* and as I maintain *should* also be applied to various other areas.

2. Urbanism



I studied and absorbed this first page of "Unsere Welt: Herders buntes Wissensbuch" (Our World: Herder's Colourful Almanac) over and over again as soon as I started to read as a small boy. Houses are fascinating. Threefold: they are protective, central spaces in our lives, they are an expression of the internal sides of individuals and cultures, and they are a symbol of the space filled by the psyche. In a dream, a house often has a very strong, illuminating symbolic significance.

Architecture, the specialism of designing houses, thus formally calls upon applied analytical psychology.

A simple prototype of such an application can be found in C.G. Jung's design and construction of his "tower" at Bollingen on Zürichsee. Jung transferred elements of his model of the psyche onto the architecture of the tower. For example, he organised the floor plan of the structure according to the four functions of thinking, feeling, sensing and intuiting from his typology. With this process he not only mapped out a



scientific model, but as it was a model he developed himself, he also implicitly mapped his own psyche.

However, such a static transfer of an internal belief onto an object of the outside world is not yet a real application of analytical psychology. This requires the integration of the creative process, bearing in mind the individuation process and analogous to the therapy process.

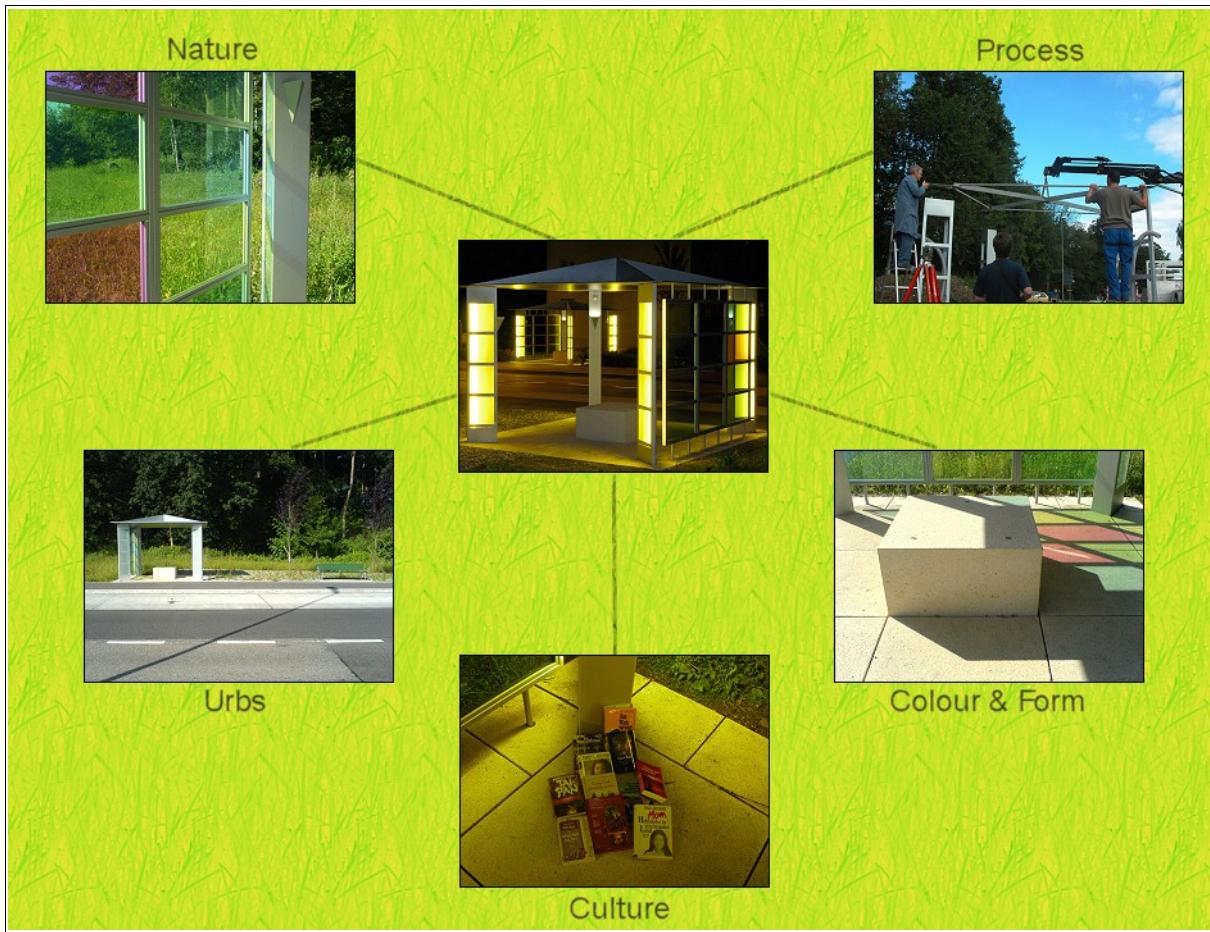
In urbanism, this is practised by the architect and depth psychologist Hans Ulrich Imesch. Imesch calls his method "holistic design" and writes about this on his web-site [Imesch] under urbanism (Urbanistik):

*Das Erscheinungsbild und die Lebensqualität unserer gebauten Umwelt spiegelt unsere seelisch-geistige Befindlichkeit. Gemäß vorangehendem Zitat gibt es zwischen der gebauten Umwelt und unseren inneren Einstellungen Zusammenhänge. Im Bereich Urbanistik geht es dabei mehr um kollektive, im Bereich Architektur tendenziell mehr um individuelle Einstellungen. Aus meiner Sicht ist es ein echtes Problem, dass im Allgemeinen über diese Zusammenhänge sehr wenig gewusst wird. Und auch, dass wenn sich innere Unzulänglichkeiten im Außen zeigen, i.d.R. das Außen 'behandelt' wird und im Innen nichts geschieht. **

On the one hand we can see here based on the understanding of archetypes, known interrelationships between the internal and external. However, in my view, the statement that these interrelationships must be "known" is a decisive factor. Imesch is seen to work ostensibly as an architect with the usual aims and challenges. However, his knowledge about and his experience of analytical psychology consciously and unconsciously influence his creative process. The design will therefore automatically reflect the surrounding nature and the culture of the locality. The site owner and above all the tradesmen are included in the process. According to their own statements, the latter feel a particular atmosphere on the site and during the work.

The structure to be constructed may only be a bus stop, but for the tradesmen it is not one of their normal projects. A great variety of elements influence both the design and the construction. The finished structure will communicate this spirit.

* *The appearance and quality of life of our constructed environment reflect our emotional and spiritual existential orientation. According to the quote above, interrelationships exist between the constructed environment and our internal attitudes. Urbanism it is therefore more concerned with collective attitudes, and architecture with individual attitudes. From my point of view, it is a real problem that very little in general is known about these interrelationships. And also that when internal inadequacies are visible externally, they are usually 'handled' externally and nothing occurs internally.*



This also functions in the opposite direction. In his seminars on “Seelenhaus” (house of the soul) even Imesch appeared to be impressed by the professionalism of the designs of architectural laymen.

3. The contemporary

Someone asked: "What is your favourite pastime?" One answered: "The pen!" The next answered: "Trainers!" Oh, how amusing! Please let the third answer "Television!", everyone nodded knowingly. And the statistician found the number 1 favourite pastime.

In this day and age, pastimes are not defined by the content, but by the media: computer, reading, club or society, parliamentarianism, travelling. If the Jungian psychologist wishes to address such topics, he has both advantages and disadvantages.

He will really miss the archetypes. The medium may certainly be used as a symbol and it can convey archetypal content. But the medium itself is cold and detached from archetypes, which is also the problem with modernity.

However, modern media compensate on the other hand with stages of unprecedented scale. If books and television are already large, cyberspace is virtually limitless. There are stages which invite one to the individuation process that far more extensive than the alchemist's retort and much more affordable than Jungian therapy.

Space, time, prosperity, technology and contact for the personal development in the individuation process are provided. We now have to bring in volition and commitment and create content whose images will once again bind us to archetypes.

V Access to interactive television

1. Overview

The final three chapters will introduce a new approach to interactive television. They discuss its potential as a modern stage for the individuation process. This approach is an example of the application of Jungian psychology. As described in the previous chapters, this can therefore occur in two ways.

The direct way from the theory to the area of application leads to a depth-oriented psychological grasp of the medium.

- Recognition of the essence and symbolic nature of interactive television as a combination of collective broadcasting and individual interaction
- Use of interactive television as a platform for realistic projection (on the “starlet”) and constant reflection (e.g. in the living room and in the “community”).

The indirect route from practice via analogy building to the area of application leads to the conscious support of the individuation process.

- Depth-oriented psychological understanding of the author (e.g. of actants and spaces of interaction)
- Shaping of the individuation supporting dramaturgy (e.g. by means of ritual and building of suspense)

2. The essence of interactive television

When describing a symbol, it is important to find the core or essence of the object in addition to amplification and association. What is the decisive point of the object, from either an objective or an anthropocentric point of view? This methodology should also be used when approaching specialisms and defining their objects. As part of the much quoted “convergence of the media” this is forgotten with television and with regard to interactive television hardly ever attempted.

Definition: television

“Television” is the phenomenon of the production, transmission and consumption of moving pictures in the broadcasting process.

The nature of the broadcast is crucial. This is how television differs from similar media such as picture phones or video on demand. Broadcasting means the same content can be communicated to as many recipients as required at the same time. Communication is uni-directional and collective.

Interaction on the other hand, is bi-directional and often individual. The subsequent oxymoron resolves itself when interactive television is understood to be a superior medium. The television event is retained, but is complemented by an interactive element to become a cross-media collective event.

There is a plethora of opportunities with regard to technology and content to make television interactive.

- The integration of selected TV viewers into the programme (e.g. “call-in” by phone)
- The effect of a collective wish on the programme (e.g. “voting” by text message)
- Participation of the viewers in the studio or on the stand
- Sending or “up-loading” of private artistic work
- Individualisation of the television experience by local interaction (e.g. by so-called iTV applications, comparable to web-sites called up by the viewer and superimposed over the television picture)
- Interaction between the TV viewers (e.g. TV-related “communities” in the World Wide Web)

A secondary characteristic of the television is that of the association with domestic freedom. The accompanying symbol is the living room. Although there is business TV, televisions are used in shopping centres, and television is viewed while doing the housework, the television has almost always had a primarily, or even exclusively, pleasurable, playful, relaxing function. Watching television is not caused by external factors but is desired from within.

Definition: Interactive television (iTV)

“Interactive television (iTV)” is the individual, creatively playful and bi-directional contact with the medium of the television.

I have described the options for and realisation of interactive television in other places [Tillmann]. The description of the area of application is therefore not considered to be an advanced explanation of a detached subject to which a study of the application subsequently attaches itself. The process of understanding (and that of explaining) the subject is in fact already a depth-oriented psychological process which takes effect within us and between us.

3. Content or medium?

The effect of the mass media in general and that of television in particular is a central and comprehensive subject within communication science. A good introduction is provided by Roland Burkhardt [Burkhardt]. He provides a plethora of approaches and models including some based on psychology. For example, the stimulus-response theory is derived from the instinct theory of psychology from the 1920s and 1930s, according to which the stimuli carefully prepared for television reach each viewer and provoke comparable effects. Approaches based on consistency theory on the other hand, refer to the wishes of the individual to reconcile the contents of the consciousness, the main factor to consider when one wants to have an effect using a mass medium.

In any case, the concrete content (i.e. the fictitious plot or account) is seen as the effective factor. The effect will be attributed to the credibility, attractiveness or the shock of the surface-level content, for example.

However, a depth-oriented psychological approach will address the question of which method can be used by the soul via that medium. On the one hand, the medium itself is an expression of the soul and in this sense may be seen as a symbol. On the other hand, the medium is a stage for projecting personal internal processes.

Furthermore, the medium is particularly powerful due to its prevalence and has a very strong effect due to its real-time nature. And even more important: due to the living room nature of the medium already mentioned, the free choice of subject of the programme is also welcome emotionally.

Here is a summary of the depth-oriented psychological approach:

Medium: We regard the medium neither as a technical nor a communicative platform, but as a symbol and a stage for internal psychological processes.

Content: We do not observe the surface-level form with its respective plots and game rules, but the higher level, abstract story as a depiction of an archetypal development process.

4. The twofold stage

The Jungian individuation process is not only concerned with the separation of the individual from the collective, but to the same extent with the finding of an individual role in relation to the collective. Both points require a stage for the collective content and the collective imagination. Television is the medium par excellence for this collective aspect.

In contrast, the individual aspect of the individuation process is addressed by the integration of the interaction and action of the TV viewer. Platforms for this include viewer participation, castings or chat rooms, for example.

Interactive television is a combination of contact with collective content and space for entirely personal life paths.

5. Analogy for analysis

The core analogy is as follows:

Analytical psychotherapy	Interactive television
Analyst	Conceptor / Author / Director
Analysand	TV consumer

Applying the methods of analytical training and the ideas of analysis to the creation of a format in interactive TV now provides the following core statement:

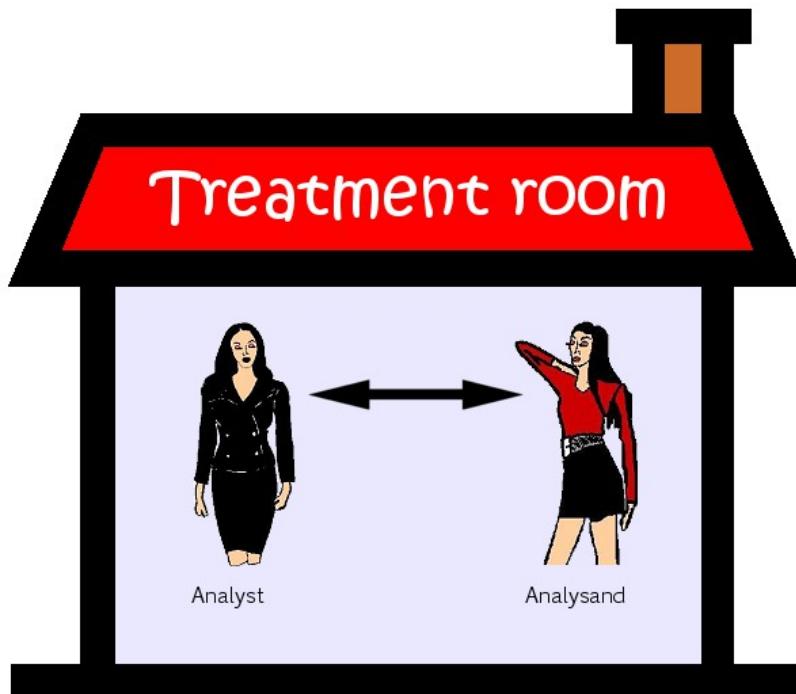
The internalisation of the models and methods of analytical psychology support and mould the conceptual design of interactive television formats. A format created in such a way works on the unconscious of the TV consumer and therefore supports the individuation process. The emotional connection to the format generated in this way ends in successful content and finally economic success.

The author is partially conscious and partially unconscious of the said moulding of the format during the creative stage. In both instances, the dramaturgy may be influenced on different levels, which will be explained in greater detail in the final chapter. The effect of the author on the consumers takes place analogous to the quaternio of relationships which forms the content of the following chapter.

VI Actants and spaces

1. The quaternio

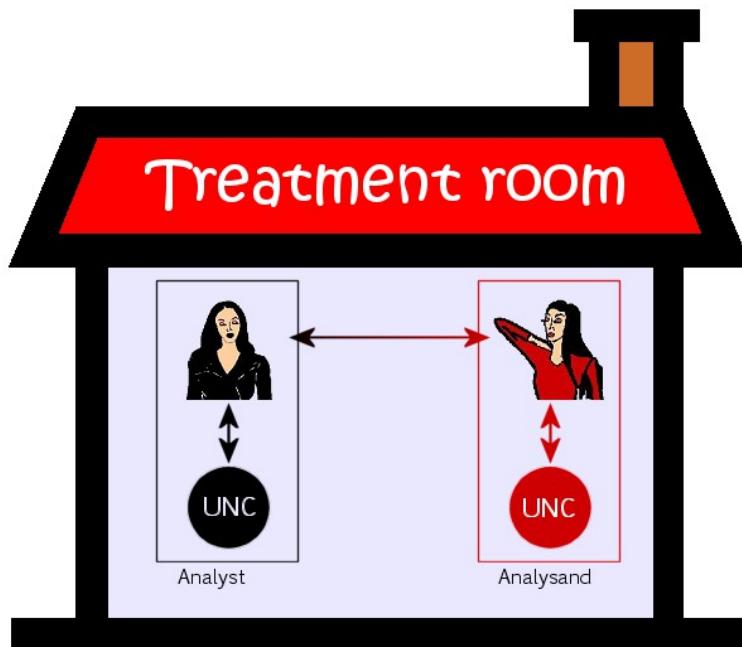
A “model” can be defined as an “abridged depiction of reality”. The quality of a model in the sense of this definition is not determined by the *extent* of the abridgement but by the *suitability* of the abridgement for the desired aim. Based on this point of view, the following lay impression of interaction in the therapeutic process is also a correct and good model despite the extreme abridgement.



It is a model of convincing simplicity: 2 actants, 1 space and 1 relationship.

Simple models may be correct and helpful despite or because of their simplicity. However, before they are sufficient, it is necessary to step down and step back up in an alchemical manner. Separate and combine.

An initial, more relevant separation is that of the individual into the conscious “ego” and the unconscious effective within the individual.

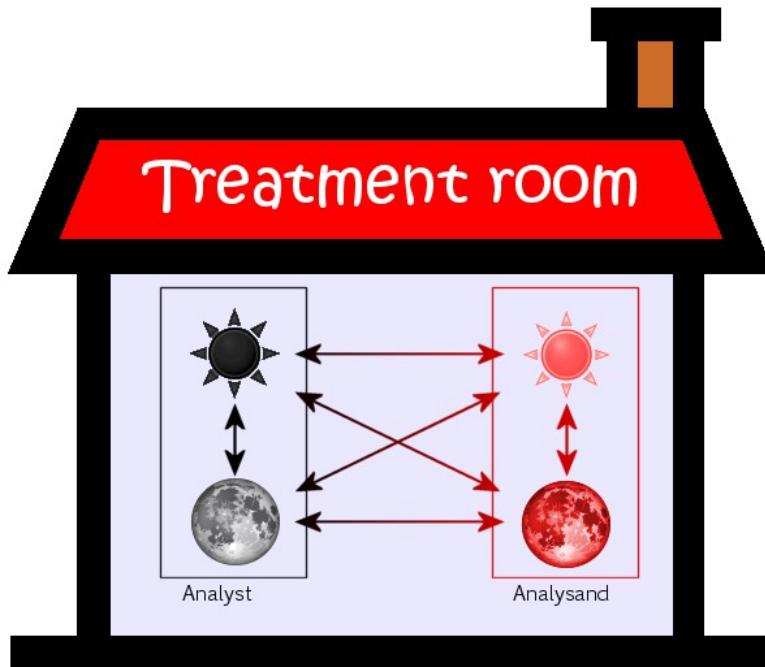


We now have four actants, three spaces and three reciprocal relationships. However, the progression is not only quantitative but also qualitative. Our actants are no longer people. Our spaces are no longer just external spaces but also internal spaces.

In this still heavily abridged model, the analyst confronts demanding tasks:

- Comprehension of the personal unconscious, e.g. with its repressions and the unconscious parts of individual complexes
- Comprehension of the collective unconscious affecting an individual
- Recognition of the effects of the unconscious on the consciousness
- Reflection on the effects of the ego on the personal unconscious

Transfer and counter-transfer processes and the so-called "participation mystique" may not yet be integrated into the above model. This requires the relationship quaterniobased on Jung's model of the adept and his soror mystica.



This model comprises four actants, three spaces and six reciprocal relationships. The analyst should have understood, experienced and integrated all of this in training. In analysis, the demands are far greater. The analyst must consciously and unconsciously examine both the quaternio from outside, and recognise himself as a component. In real time the potential consequences of his own actions must also be pondered upon in order to find a good therapeutic path.

It is good that the unconscious takes on the substantial part of this seemingly impossible to manage task.

2. Actants in iTV

In iTV there are not only clearly more actants but also actants of different calibres: teams, collectives and representatives.

a) Author

We see the author of the iTV format as analogous to the analyst. His depth-oriented psychological experience flows consciously and unconsciously into the creative process.

He is not normally an individual person, but a creative team of authors, interaction designers, system designers and audio-visual experts, for example. Conscious and unconscious components are at work in all and between all members of the team. The creative process is therefore already highly complex from a depth-oriented psychological point of view. The team may be compared to an interdisciplinary supervisory group.

b) Viewer

We see the viewer of the iTV format as analogous to the analysand. He is either in a state of emotional stress and is calling for lysis, or is in burning need of maturity. These would principally be the two reasons to undergo analysis.

In contrast to analysis, there is naturally no individual viewer. It is in fact a representative of a group of thousands or even millions. It is worth considering both in parallel: the individuality of a concrete but hypothetical viewer and the collective aspect of the "target group". Only a depth-oriented psychological trainee is able to do this. He knows how the personal and collective consciousness interact.

c) Starlet

The starlet has an intermediary and key position. It is both the ordinary viewer as well as the projection figure in the spotlight. But it is not an unattainable star. In terms of mythology, it may be compared to the demigods.

An example in iTV would be the viewer candidate, talk show guest or amateur actor.

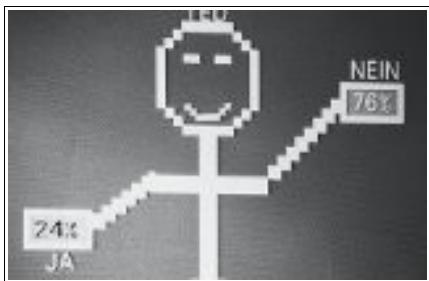
d) Moderator

Many attempt to be a moderator but few do a good job. The majority either succumb to trying to be a star themselves, or they sink into boring insignificance. A moderator should be neither of these. In fact he should want to be the following:

- extraverted continuation of the author
- facilitator and trigger
- judge and (to a limited extent) jury

The moderator must also manage two things in parallel, namely that of being both an observer and a participant. I therefore think that dreams are a good playground for moderators. Have fun practising!

e) Community



It seems useful to me to finally also examine the collective subculture as an independent actant. Aren't the specialised gods and goddesses of antiquity not also somehow personifications of subcultures?

Any member of the public appearing as a guest in a TV programme or any member of a "board" on the web who asks a question, asks this question not to an individual, but to the community. The answers of the

community are, for example in the reactions of the public in the studio, votes in an iTV application or a summary of individual answers on a web-site or in the superimposed text on a TV image. The active and interactive viewer influences the community and is inspired by it.

The "TED" (tele-dialogue), an early form of interactive television, appeared as a personification of a community on a big screen in the studio, long before we began talking of communities.

3. Spaces in iTV

a) Living room

In the therapy quaternio we have identified the following spaces: the "internal space of the analyst", the "internal space of the analysand" and the "treatment room". To my mind, the latter was correctly referred to by the therapist Ruth Amman as the "space in between". The therapeutic work with sand trays, dance or discussion does not find its place in either the internal space of the analysand or in the "external space of public life". If either of these were the case, the therapist would be obsolete. However, it does in fact require the mouthpiece of the exchange conducted with the therapist and the isolation by the absolute confidentiality of the same. The practice room is an additional space between the internal and external worlds.

In interactive television, the living room is a space in between, analogous to the therapy room.

- It is physical and accessible but not public.
- It is possible to invite close confidantes, but this need not be the case.
- The viewer receives new ideas from the outside world via the television programme. The choice of programme and emotional effect remain an entirely private sphere, however.
- The TV is allowed to run freely, but the off button symbolises maximum security.
- The local interaction in front of the television set, e.g. in the form of a board game or iTV applications, without a return channel are analogous to the therapeutic methods which mediate between the external and internal worlds.

An iTV author should be very conscious of the power and significance of the local interaction in front of the television set. It allows individuality without stage fright. This is what I call an extremely helpful and in many cases even an effectual step.

b) Cyberspace

Cyberspace is an important space for the new “community” actant. This is where the community can be created, lived, developed and communicated. A community lived during a “live” programme increases the emotional experience of the event and an “off-line” community integrates the content of the “flashy” event into real life. Cyberspace provides the fan of what is initially a television programme experienced as part of a collective with three important stages in the individuation process:

1. In contrast to the community, the fan is able to find, substantiate and improve his own position. Both adaptation and segregation can be helpful.
2. Through his own conclusions and creations in relation to the TV subject the fan is able to position himself in a simple way. The concept of “nick name” or “avatar” allows the viewer to determine the degree of his own anonymity and break it down as slowly as required.
3. The mix of personal positioning and secured anonymity make it possible to try out new or alternative things and to integrate. To a limited extent, this also applies to shadows. In this respect, cyberspace is similar to a dream world.

In the majority of iTV formats, the author uses cyberspace, namely by means of both an iTV application with a return channel (live, precise and direct) and a web presence (comprehensive, permanent and solid).

c) Stand

C.G. Jung’s statement that the individuation process does not exclude the community but embraces it is much quoted. Following on from the living room as a place of personal individuation and cyberspace as a place of anonymous experience, the third space needs to be a place of encounters and self-revelation. I call this place the “stand”.

One may counter that this is nothing new. Village squares, the school yard and the local pub have always been places of encounters. However, this argument is incorrect. These places have little or no emotionally binding theme. Due to a lack of alternatives, one may even be compelled to go to them. It is almost impossible to avoid experiencing the “persona” in such places, rather than individuation. By contrast, one goes to a stand voluntarily and emotionally motivated. There one does not meet the undifferentiated collective, but the subculture or community significant to the individuation.

In interactive television, the stand takes on various different forms. It can literally revolve around the stand on the TV event with public participation. Other examples are “conventions” for cult serials or preliminary rounds of TV competitions.

d) TV set

Finally, the TV set is the place of “projection”. The contents of the community (and therefore that of the personal individuation) are projected onto the star, starlet and moderator.

The broadcast allows the projected content into the living room, thus closing the circle.

e) Internal spaces

Just as in the therapeutic quaternio, in interactive television, courses of events occur in and between the internal spaces of the actants.

Thankfully, the TV viewer only needs examine his own internal space. In the best case scenario, however, the poor iTV author must participate in the internal spaces of all actants.

This seems to me to be virtually overwhelming. The author must therefore think across the whole system.

4. Relationships in iTV

A simple calculation shows that five actants, each with conscious and unconscious parts, produce 45 basic relationships, several of which may be bi-directional. Depending on the exact content of the format, other actants or even other spaces may be added. The increasing level of complexity quickly makes it impossible as well as unproductive to include every individual relationship. Instead, the author must develop a feeling for each of the constellations as a whole and recognise each of the most particularly important relationships and bring them to life. That would be a new task for the creative team of a tangible iTV format.

VII Dramaturgy

1. Theme

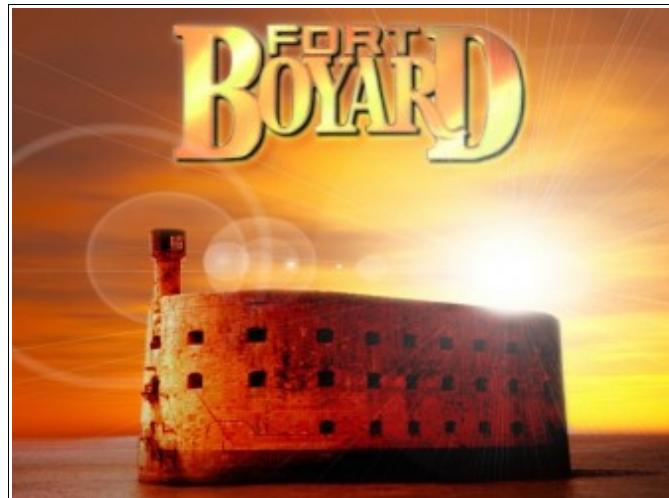
Two differences between analysis and iTV relate to the theme of the iTV format.

1. iTV formats will rarely directly address the “big” individuation process. It is not about the big crisis or finding the meaning of life. It is about the small but important parts.
2. iTV is also a spectacle. It is comparable to a dream.

Before the author tackles the specific content and design of the format, he must therefore find two higher level themes.

1. The theme of the “small” individuation process (e.g. the overcoming of fear, the beginning of a new stage in life, the letting go of a failed relationship, the challenge of a new professional position, harmonising with a shadow, becoming conscious of a complex)
2. The theme of the television programme (e.g. an ideal prize in a sporting competition, from a wedding to a dream wedding, beautification, finding a fair judgement)

A negative example would be the “Fort Boyard” game show, in which candidates must perform athletic tasks and solve puzzles on a fortress in the sea. This programme has a fantastic setting, gripping music and exciting tasks. But the two aforementioned themes are missing. Interest in this show therefore wanes, and very quickly.



2. Building suspense

An individuation process is not a moment of enlightenment but a long process. As a rule it consists of several stages. Jolande Jacobi differentiates between two large sections, namely the “segregation of the ego” and the “creation of the relationship with the self” [Jacobi]. The process of experiencing a complex iTV format has several phases, too. This therefore enables the author to build up suspense. Different technologies are available for each of the individual stages. Here is a (intentionally stereotypical) example:

Stage	Example of classical realisation	Example of realisation in iTV
Synchronistic experience of something external that indicates a lack of something internally	Receiving an omen	“Chance” seeing of a trailer for a coming iTV format
Being fascinated by the new theme	Telling a friend or mentor about the omen	Local interaction by means of an iTV application which is linked to the trailer in terms of time and content (the so-called “red button” application)
Discovering the theme in an introverted manner by means of projection	Visiting the amphitheatre	Anonymous browsing of the iTV format web-presence
Experiencing and shaping the theme in an extroverted manner through the public sphere	Rhetorical challenge on the Romanum forum	Interactive co-creation of the web-based community and achievement of one’s own artistic works
Symbolic high point and conclusion of the individuation process	Initiation rite	Interactive or even active participation in the TV event
Living with the now integrated new aspect	Life as an adept	Cultivating new friendships

3. Ritual

From the “Rituale” journal of the C.G. Jung Gesellschaft (C.G. Jung Society), Cologne [Kaufmann]:

„Doch wohin wir auch blicken: Überall sterben traditionelle Rituale aus. Da es kaum Ersatz dafür gibt, fühlt sich der moderne Mensch oft heimatlos. Wo sind die gemeinsamen Mahlzeiten geblieben, welche die Familien einst um den Tisch versammelten?“ *

This is where I would answer in a flash: on television!

The ritual of the mealtime is made perfect in the sketch "Dinner for one" which according to the Guinness Book of Records is the most repeated TV production.

To me, this ritualisation seems unusual. While the sketch itself gives two rituals packaged one inside another, namely that of the four toasts per course and the repetition of the entire thing for the four courses. The sketch also deals with a ritual of the eternal repetition of the shared meal (and subsequent coitus) with the close circle of friends. This ritual is of such archetypal power that it survives the passing of the original friendship without a hitch. However, German television created a fourth stage of the ritualisation and brought the sketch from the stage into the living room and therefore into the hearts of the people. Every New Year's Eve, the television channels broadcast this sketch and family and friends gather in front of the television. It is an experienced ritual.



The strong ritualisation power of the television is undeniable: a programme may be broadcast on a regular basis, gain the interest of all at the same time and be repeated in full as many times at will.

In modern TV formats, however, ritualisation occurs in an ever more direct way. For example:

- Court shows with amateur actors always run according to the exact same rhythm and end with a classic ritual: the conviction or judgement.
- The pseudo chat show host Angelika Kallwass, who resolves relationship problems on her programme, already states the sequence of her ritual in the start sequence: listen, admonish, confess and resolve.
- In elimination shows with starlets, like "Big Brother", the elimination ritual is celebrated as a major event on location.

* Yet wherever we look, traditional rituals are dying out. As there is usually no replacement, the modern individual often feels homeless. Where have the shared mealtimes gone, when the whole family sat down at the table together?

Even the interaction may be ritualised, for example in the form of a whole evening of individual interaction performed in the living room or in the form of a collectively agreed mass interaction.

If an iTV author would like to support the individuation process with his work, he should be conscious of the ambivalence of the ritual. A good ritual can be supportive by rendering something conscious, or providing security, belonging and projection, for example. A bad ritual, in other words, one which does not relate to the psyche of the viewer, is by comparison useless and can even be counter productive as it distracts from the individuation and suppresses creativity. In the creative process of developing the iTV format, it is therefore worth working intensively with the potential viewer in order to find a good, supportive ritual. An exclusively surface-level motivated ritual in order to build customer loyalty and reduce production costs is not enough.

4. Heroes and fetishes

Just as in mythologies, in a dream or in the tragedy, the individuation process in iTV is experienced as a projection. The target of the projection could be things (fetishes) or people (heroes). However, there is a fundamental difference to non-interactive media. Interaction means the integration of the viewer on a comparable level. Superheroes or family jewels therefore stand out as targets of the projection. "Everyday heroes" or hobbies accessible to anyone are much sought after.

5. Symbols

In addition to their primary meaning, heroes and fetishes may also have a symbolic meaning so they end up having a dual effect.

The theme, the ritual, or a secondary part of the story may also be communicated more intensively by a symbol.

Epilogue: iTV as a symbol

It is easy to imagine that one day, perhaps in just a couple of decades, television will be considered technologically obsolete. When everyone is able to call up any audio-visual content of perfect quality at any time they want, the broadcasting medium of television will become superfluous. But will it then really be done away with? Or will it be more the case that it is in fact kept alive on some form of life support despite the lack of technological and economic necessity?

The motivation for such a form of life-support would be that the unusual characteristics of television fulfil a basic emotional function or meaning. Such a function cannot be removed by technological development. The television of the past and the present would therefore be not just a technological precursor, but a powerful expression of the soul. It would have a meaning of its own, irrespective of technology, content and recipient.

This meaning is advanced by the analyst Wolfgang Giegerich in his essay "The Function of Television and the Soul's Predicament" [Giegerich]. Giegerich refers to television as a self-sufficient psychological machine. In this case it is worth identifying features as in the process of interpreting symbols. This leads to some uncomfortable but difficult to deny conclusions. I would like to provide three as examples.

- Technology demands the permanent and endless broadcasting and consumption of ever more new images. The images are therefore obsolete as soon as they have been viewed. It is all about the "now". Reflection and therefore real experience is not only unsupported, it is also inherently prevented.
- As the success of a television programme is measured in terms of viewing figures, the viewer must be prevented from changing channels. This therefore requires newer and ever greater sensations. As a result, the permitted intimacy of the public individuals is reduced even further.
- The audio-visual power of the television, in combination with the opportunity to see the programme "live" shifts reality from the external world into the television set. The more someone watches television, the less it seems necessary to open oneself up to the outside world.

iTV somewhat opposes these characteristics which appear to the majority of us as more negative. In the first example, it is a new technology, namely that of the ability to pause and continue a programme thanks to a hard disc recorder and so-called "timeshift" television. In the second example, it is an internal approach, namely the switch from superstar to starlet, whose personal mouthpiece is restricted to that moment, and with whom the doubt always remains whether that which is being told is actually real. In the third example it is an interactive concept, namely that of the integration of ones own contributions and works into the television programme and the community.

Interaction opposes the television in some way without eliminating it.

- The introversion occurring in front of the television set is contrasted against the extroversion on the stage, stand and in the community.
- The “now” of the television event and the “process” of the interactive dramaturgy build a common format.
- Despite the individual interaction, the collective experience is retained.

Is it possible, after all that has been discussed, to now go so far as to assert that interactive television is a symbol for the unification of opposites?

In the classical sense of archetypes this is of course not the case. A phenomenon that has only been around for a few years and to which the majority has no relationship whatsoever, is certainly not useful for amplification or for universal associations. However, the following *subjective* question is very justifiable: What does interactive television mean to me personally?

As an interdisciplinary thinking and feeling individual it is my basic quest to travel and communicate between very distant worlds. Authors, graphic designers and actors meet engineers, economists and politicians in the course of iTV production. And when experiencing an iTV format, introverts meet extroverts and those sensing the collective meet individualists. I have introduced iTV as a stage for the individuation process. However, for me personally, it is not simply a stage analysed objectively from without. In fact I myself am an actor on this stage, just as the Jungian analyst participates in the analysis.

And what does this paper mean to me? Whoever wants to be an analyst must first undergo analysis themselves. In an analogous sense, multidisciplinarity in the outside world first demands the experiencing of multidisciplinarity in the inside world. A paper on applied Jungian depth psychology is a good expression of this. It has therefore become a symbol for me and to a certain extent a completion of my own individuation process.

*

Whoever wants to take the path of individuation, must go it on their own. They must not shy away from any effort. Is there a reward for all this effort at the end? Perhaps the wise men are correct when they say that the reward has always laid within our grasp but that we just haven't seen it. At least when it comes to the “small” individuation process of an iTV format, I would like to agree. In iTV, the reward is simply the most beautiful form of interaction. And that is the joy in turning off the television in preference of going for a walk hand in hand with the loved one alongside the lake.



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