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## 6.2.	Audio Visual Material – Content Description

These CD's are included in the back of this thesis. They are formatted in such a way that the reader can go to a root menu and select the clips that are mentioned within this thesis.
In the descriptions given below, the highlights of the clips are stated, and also the reason for inclusion is again stated.

6.2.1. Clip 1 – Graham John van Tuyl "Discussions"

The transcript of this discussion is printed in Chapter 4.1 (pp. 213) of this thesis. The main aim of this clip is to demonstrate personal growth and a development of concepts and narrative within this thesis compared with October 2006, when this clip was made.

A number of the concepts that this thesis engages with are described in this clip. It can be seen that I still talk in linear, non Inclusional way. Although I can claim to practice Inclusionality (see Appendix 7.2.2, pp. 467), my language has not developed.

6.2.2. Clip 2 – Conversation with Jason; Jason 6 Feb. '04

The transcript of this conversation is printed in Appendix 7.1.5 (pp. 401). The main aim of this clip is to show how narrative often does not reflect deeper held beliefs. These beliefs can be surfaced by using 'incisive questions' and by holding the other person in complete respect. This clip shows such a moment where the person concerned (Jason) really engages with some fundamentally deep values he holds. The other point that is shown is how I live the values that I have described in this thesis, as relational, as Inclusional, empathy and respect and living in the moment being of service but not sub-servant.

6.2.3. Clip 3 – Empathy and Incisive Questions; Jason 13 March '04

This clip has been added to show how I engage with people. I engage with Jason and the others in the discussion around 12:22 minutes. This clips supports statements made in clip 2, and claims I make about myself in this thesis.

6.2.4. Clip 4 – Transparent Conversations; Paul, Jason, Jack & Graham

This clip is mainly to illustrate how people deal with emotions in conversations. Paul Hocking expresses very clearly what the difficulties are. He states that he has learnt to 'accept' it, but he still feels uneasy when this occurs in conversations. There is 'no language' that he has to reply. This is a real issue in many such conversations, and the clip highlights the need to understand this, and to highlight the need to find ways of respectfully dealing with emotions.

A further comment Paul makes (6:16 minutes) is that relationships with people are 90% of a measure of success when dealing with people. This thesis supports that statement through many

comments, quotes and clips. This is the main element in transforming people's vision of themselves and influencing their willingness to change.

6.2.5. Clip 5 – Alan Rayner on Inclusionality, Boundaries and Space

The contents of this clip are stated in Appendix 7.1.10 (pp. 431). Alan Rayner talks about how boundaries occur, whether this is nature of nurture, whether this is right or wrong? There are many reasons why boundaries can occur, and many have been discussed in this thesis. But what has to happen is a 'connection with the people across the boundaries. There has to be a fulcrum, a point of dialogue, a place where there is permeable space. Without this, there can be no dialogue, there can be no emergent conversations, there can be no relational understanding and building of a commonly accepted change. There will be no inclusion of the other, because there is no connective space where this might occur. There is just a hardening of boundaries, and as such there cannot be progressive change. See also Appendix 7.1.9 (pp. 425).

6.2.6. Clip 6 – Canyon Swing

This Clip shows my wife, Geraldine, taking the plunge on the Canyon Swing. This is a 120 m high near vertical drop for the first 60 m, only a few yards away from the canyon wall. Then the fall becomes an arc for the remainder 70 m over the Shotover River in Queenstown, New Zealand. This clip shows the courage that it takes to do something like this. One has to have very strong self belief, and belief in the processes and equipment that is used. This clip is used to highlight personal courage. See also Appendix 7.1.9 (pp. 425).

6.2.7. Clip 7 – Planned Positive Recognition

This clip shows Moira Laidlaw in China after a lesson with a group of Chinese pupils. She deliberately singles a person out, and gives this person some positive feedback and recognition. It is very clear from the pupil's reaction, from other pupils who see and hear this and from Moira Laidlaw herself, that this is an extremely powerful behavioural moment. This clip demonstrates the power of Planned Positive Feedback (a concept developed by Aubry C. Daniels, 1994 – planned positive re-enforcement as he calls it). This is a skill that can easily be practiced.

6.2.8.   Clip 8 – Ferres Bueller's Day Off (1986)

The teacher delivers a lesson in this clip. Many people will state that the teacher entices his pupils with questions like: *"Does anyone know the answer?"* or *"is it answer A or B?"* It could be argued that the way the teacher frames the questions, that this is participatory. I have included this clip to demonstrate that there are behavioural patterns, and ways which engagement is sought with other people actually alienates them rather than engages them.

6.2.9.   Clip 9 – Dead Poets Society (1989)

In this clip the teacher at a private, elite boy's school walks through the class, and does some unconventional things. He walks straight past the boys and out the other door. The boys then hear him state that they should follow. They gather in a hallway with photographs of 'fallen' ex-pupils. The teacher then engages the pupils in further unconventional ways; he comments on names for instance. But the teacher then links the poem he asks one to read with the photographs on the wall. The poem, he states is about Carpe Diem – Seize the Day. He asks the pupils to consider, considering the 'dead' faces that are looking back at them how that might be done.

This clip links emotions with an Inclusional methodology and epistemology. I describe this in Chapter 4.4 (pp. 227), or Appendix 7.1.8 (pp. 419) for instance how the use of various tools and processes can also create this emergent deep seated reflection, a moment where the pupils (some at least) might be transported to the 'Edge of Fluidity'.

6.2.10.   Clip 10 – Mr. Holland's Opus (1995)

In this clip the piano teacher talks to a pupil who doesn't want to play her instrument (Clarinet) anymore. The music teacher starts off with a very abrupt: *'You're late'*. Miss Lang replies that if he knows anyone who wants a Clarinet, then they can have it. One can see that he now starts to change his tone, his approach a bit. The question that follows is right to the heart of her issues:*' Is it fun?'* He demonstrates this by playing a record that has 3 harmonics, and the guys on the record can't sing. He asks her why people like it, and he says because it is fun, it is about the heart, and it's beautiful because of all that. He can teach her the notes, the technical stuff, but he can't teach her to play with her heart.

He then tries a few notes with her, but it doesn't work. He then asks her a question about herself. What does she like most about herself. The answer is her hair, it is red. She also states that her father said it looked like the sunset.

The teacher asks her to play the music again, thinking about the sunset. And it works.

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This is along the lines of the coaching methodology that Gallway (2003) proposes. It is a working example of just that and how the mind sometimes gets in the way of the heart.

6.2.11. Clip 11 – Terry Tate Office Linebacker

The clip opens with a C.E.O. of Reebok stating that the introduction of Terry Tate as a Change Management specialist has been a very good addition to his team. He states that his style encourages 'paradigm breaking' and 'out of the box thinking'. The way that this is stated with the way the coach 'breaks these paradigms' shows that these words are very difficult to describe. The clips show how Terry Tate is coaching people through an extremely hard regime of physical pain for very minor transgressions.

'Productivity is up' the C.E.O. states and they are getting more from every employee than ever before. The regime is deliberately painted as oppressive. People are avoiding Terry Tate the management consultant as much as possible, which makes a complete mockery out of the C.E.O.'s next statement: *'Terry Tate is part of the family. I wish we had 10 Terry Tate's'*.

This clip is a parody on what most management consultancies promise and on how managers use management consultants. There is no real effort visible to coach the employees, except to threaten them. There is no real effort made to fundamentally change the attitudes and behaviours through development and training. This is done through control and extreme sanctions. Terry Tate at no stage in this video seems to have won the respect and trust from the employees, but the management does see value. This is presumably because the belief is there that when I tell someone to do something new and different, then they will understand it and do it.

A further reason for including this clip is also to demonstrate that through humour, Change Management can be made visible and discussable. This clip does this in a very good way.