

Section 1 – Introduction

1. Project summary

This is a supporting essay to link with video clips embedded in an e-learning resource intended for people anywhere in the English-speaking world who are interested in learning about using Process Work techniques for working with conflict. I am working in collaboration with John Mulligan of Breakthrough Consultancy, Ireland to create an e-learning resource with international potential. Both John and I are submitting supporting essays related to the e-learning resource that we have been developing as part of the requirements for completion of a 3-year training programme in Conflict Facilitation and Organisational Change run by the Process Work Institute, Portland, Oregon. The course has enabled us to gain a depth of understanding and practice in working with the Process Work paradigm developed by Arnold Mindell and colleagues. The method is applied internationally as well as in local community contexts, with training institutes around the world.

John Mulligan and I sat underneath a tree in the dappled sunshine one afternoon and agreed on the sections of his planned e-learning resource for which I would create video material. It was a wonderfully creative process and John has continued to be a source of inspiration and support for my contribution to the e-learning resource. The sections developed to date have largely stayed true to the ideas generated that afternoon. With potentially so many directions to go in, it was a tremendous help to have narrowed my project down at this early stage.

In developing the concept, Amy Mindell's creative work with animation has been a source of inspiration. Although I have not ventured into the realms of animation

myself, I have held the metaskills of humour and detachment described by Amy Mindell (1995) high in my awareness as the project has unfolded: “Humour and detachment are a way of telling our primary process that there are many worlds awaiting our discovery.” p99.

John Mulligan is developing an extensive e-learning resource that will provide communities and organisations around the globe with access to tools to work successfully and creatively with conflict. I have been collaborating with John to develop audio-visual material to supplement the site. The web-based site is currently only available in English, but has potential for translation into other languages. The material and examples have been planned to be multi-cultural and applicable in a wide range of contexts. The audio-visual materials are also only available in English with plans to expand their availability into Spanish. Particular attention will be given to their applicability in Latin American contexts. The Spanish language versions, to be created at a later date, will form materials available to support a programme of organisational development workshops planned in a range of Latin American countries over the next 3 years, including Colombia, Bolivia, Ecuador and Uruguay. Carol Zahner and I have started discussions about creating such a resource to support work in Latin America and I am very grateful for the support she has offered in shaping the project.

I am also very grateful to Rhea for her constant input into the project and for weekly sessions during the intensive period of filming and editing. I would also like to thank Gary Reiss who has been a wonderfully enabling and supportive advisor throughout my studies. This supporting essay combines a scientific approach to the subject matter

with personal insights, experience and learning. Through combining these two styles, I aim to engage the reader with my personal journey while placing the resources created within a framework.

1.2 Where to start with creating learning materials for an awareness paradigm

How do you produce an e-learning resource for a method that is essentially about awareness? That is the challenge we have set ourselves. As the initial stage of what is planned as a much bigger resource in the long term, I have developed audio-visual materials for the following five areas:

- Responding to accusations;
- Working with atmosphere;
- Becoming familiar with different types of rank;
- Role switching as an example of working with roles;
- Practicing inner work.

These video clips are embedded within the e-learning resource that John has devised and created. Plans for pop-ups, hyperlinks, additional references, etc have all been included in the design. In addition, video clips created for one section can also be utilised in different sections by highlighting different elements within them. For instance the clip that has been created to primarily demonstrate how to respond (or how not to respond) to accusations also contains elements that are useful in teaching about rank. All of the clips can be dissected to develop signal awareness. Therefore I have included an extra section specifically on signal awareness without having to create extra material. By including extra technological features, I have been able to expand the use of existing clips to highlight different points.

Participants were asked to give their permission to be filmed for use in the e-learning resource. While the key points of each section were planned in advance to ensure that various issues were covered, there was also an element of improvisation. Participants were invited to work on issues and speak in ways that were real for them rather than simply follow scripts. This is a technique I have developed over many years of working as a community filmmaker and it seemed to work well in this context. I was concerned that participants may not be authentic enough for their signals to be congruent. In fact, most people succeeded in getting into something that was very real for them and examples of this are given in the sections that describe every clip in detail.

1.3 Contribution to the field

My aim in creating video clips as additional elements to an e-learning resource is to make the resource livelier and more fun to use. I have an unusual combination of skills and experience that I have been able to utilise in the creation of these video clips. I have almost 20 years' experience of creating video resources for a wide variety of community and educational purposes. I have already developed a number of resources highlighting Process Work and Worldwork methods. In addition to competence in the filming and production of video material I have now deepened my own understanding and practice of applying the techniques of Process Work within organisational and group settings through the past three year's study and practical application of the methodology.

A second aim, just important as the first, is to create a resource that makes Process Work techniques for working with conflict accessible to a wider range of students than those that are currently able to access the various trainings that take place around the world. The internet can be accessed by people all around the world. I am keen to place the clips within a resource that will be free for learners at the point of access. The economic differences between people living in different countries around the world inevitably limit the range of people currently able to afford course fees. Many practitioners make great efforts to run workshops in all sorts of different places and this will both supplement occasional workshops and also form an independent means of study. Learners will be able to form peer groups. Funding may be found to give individual tuition through programmes funded by international development agencies. It is a move beyond the scholarship approach, where a very small number of students are able to access programmes at reduced cost.

Until recently, formal Process Work trainings have largely taken place in the stronger economies. This has had obvious consequences regarding who has been able to access the trainings. However, opportunities to attend trainings in Palestine, Africa, many former Soviet countries and increasingly South America are shifting this balance. Many practitioners now run trainings around the world in order to make the methods available to wider audience. I am not alone in wishing to open up the trainings to a wider range of participants and I am committed to the idea of making this resource free at the point of access through acquiring funding for its development, rather than needing students to pay individually. This pilot stage will hopefully be able to give sufficient momentum and enthusiasm for further funding to be found to develop the

resource into what may at some point become a method for delivering whole formal learning programmes.

As technology develops and becomes more widespread, and as more parts of the world are gaining faster links to the internet, the potential for live streaming and distance learning intensifies. I am excited to be working at this cutting edge of learning. I am thrilled by the possibility of being able to develop the work further to become a resource that will be useful in Latin American countries where I have lived and experienced so many people's passion for change.

In the planning for a resource that will feel relevant to people outside of a European context, I have had access to potential participants in the filming from a wide range of countries, helping to make the resource relevant to a wider audience. I currently work with new European migrants and refugees and asylum-seekers living in the region of the UK where I am based. Many have become friends and agreed to take part in this project. I am also blessed with many friends who have come from, or whose ancestors have come from, different parts of the world. I was able to consult all the participants about the cultural references and settings within the filming and to find ways of making the material more appropriate for people from a variety of cultures and countries.

The project is fundamentally an exploration of how adaptable the tools are. By placing the tools for working with conflict within a Process Work methodology on the Internet, John and I are expanding the concept of how students of the method might get access. There are ways to include tutor sessions within the e-learning tool, but

obviously, this has cost implications and many will choose to access the resource for free if John is successful in finding funding to develop it as planned. Peer learning groups can be formed and links can be included to workshops that would enable people with the financial resources to take their learning to a different stage. A future study would be to research how successfully the method can be taught through e-learning.

In thinking about what students using this e-learning resource need to learn, it has been important to nail down what contribution the video clips will make and to consider how they fit into the three stages in the LAMS (Learning Activity Management System) process of learning: predict, observe, explain. We are setting out to create a resource that encourages people to develop their inner awareness. This is far more than a variation of book learning. John Mulligan researched the various technologies currently available and chose to develop his project using LAMS software. I have needed to spend a significant amount of time learning how to use the software in order to embed the video clips that I have produced. I am confident that this learning will prove to be time well spent in the long run as it has opened my eyes to the potential of creating e-learning resources.

A personal aim was to go beyond the role I have taken to date in filming. In documentary style filming I have usually recorded what other people have been doing and saying. This project has required me to create outline scripts for participants to improvise around that have both developed my understanding of different Process Work concepts and resulted in a unique set of video clips. I am in development both as a community filmmaker and facilitator and trainer using Process Work methods. I

am increasingly less afraid to bring my own perspectives into my filmmaking and facilitation and to hold more confidence in my knowledge, skills and authorship.

Although I have developed a few scripts previously that draw on my internal worlds, I have never brought these to the production stage. Also, I have never worked on an interactive e-learning resource. So I have been creating at my growing edge.

1.4 Overview of the sections that follow

Section 2 places this project within the body of video projects available on conflict facilitation and working with Process Work methodology. My earlier plans for this project were more surreal than those I have ended up with. Although I have toned down some of the more whacky images that I had been exploring during residencies, I hope that the resource continues to have a lightness of touch within it that is both imaginative and illuminating. Many of the images I had originally thought of using were culturally narrow e.g. washing machines, dragons. The images I have chosen are more culturally diverse, largely thanks to the variety of people who agreed to take part. The clips also utilise a range of different special effects that are designed to make some complex theory more accessible.

Section 3 draws upon Process Work theory to place the elements that I have chosen to include within a wider theoretical framework. The section makes reference to many different sources of information about the theory and concepts in Process Work that it has been crucial to understand in order to create a coherent resource. I also describe something of my high dream of making Process Work techniques for working with conflict more widely accessible.

Sections 4 to 9 describe each clip in detail. Section 9 describes how some of the clips can be used in a different way to highlight signal awareness. There are many other subject areas I could have chosen to create materials for that would help illuminate different concepts about utilising Process Work in conflict situations. Those will have to wait for another day. This is a work in progress and I needed a starting point.

Section 10 describes some of the challenges I have faced in creating this resource together with some of the limitations of both the project and the medium. E-learning is a fast-growing area, but with few resources at present attempting to be interactive with the learners. It is a very exciting field to be creating materials for. The conclusion in Section 11 discusses some of the future directions that could lead on from this project.

Section 2 – Review of other audio-visual resources

2.1 Other Process Work video/film material

Over the years, a number of video/ film resources have been created that are specifically about Process Work. Some of these have been made by people within the Process Work community. Others have been commissioned to document events, such as Worldwork. A brief overview of relevant work includes:

- Lynne Baker in Australia produced a documentary, which explored the value of near death as providing valuable insights into ourselves.
- Animations by Amy Mindell have been an inspiration for this project. The lightness of touch in her characters has been a quality I have striven for.
- Artistic representations created by Kate Jobe to illustrate points she is making in her teaching have left a lasting impact on me. One such image was of ripples on water and the different ways that they are affected. The image was a beautifully simple way of explaining a complex piece of theory.
- Worldwork videos have been created at most of the regular gatherings that bring people together from all around the world and focus on the applications of Process Work in fostering Deep Democracy between and within communities. Usually these have been commissioned and produced by people who are not part of the Process Work community. Although they are of technically high quality, they are of variable quality in terms of how well they represent the subject matter.
- Live streaming – Arnold Mindell has regularly recorded and more recently started live streaming of lectures. All the major websites related to Process Work have links to audio recordings of Mindell delivering lectures and seminars, many accompanied by his co-facilitator Amy Mindell. There are also a number of video resources available of whole seminars, etc.

- Mark Connell in the UK has been developing website materials. These are primarily extracts from events and interviews with people from the Process Work community.
- Sarah Halpren produced various documentaries about Process Work.
- My own body of work including:
 - Process Work and Coma, Conflict Resolution and Extreme States (2007). This was filmed at the IAPOP Conference held in London that year and includes interviews and edited pieces that use some special effects to highlight different issues;
 - Filming Ana Rhodes and Gill Emslie's workshops in Bolivia (2008). A small section from this filming appeared in an educational film about recent developments in Bolivia. Interviews with Gill Emslie, making links between the rise of indigenous power within the country and a spiritual connectedness to the Earth, were added and form an important part of the film.
 - Filming Europe Matters, Slovakia (2009). I spent five days filming an incredible event organised by CFOR (Force for Change) which has recently been edited into a video record of the event which brought together representatives from 20 European countries to work on building a new understanding between nations.

2.2 E-learning resources

- Conor McKenna in the UK has developed an e-learning self-help resource on "The art of conflict in personal relationships (<http://1to1phonecounselling.co.uk/index.php?page=downloads>). Carol Zahner is looking at the possibility of expanding this resource using Moodle, a software

programme more commonly used by learning institutions at the moment. It does not contain any audio-visual material at this stage.

- Colleen Clark is part of a staff team providing tutor support to an e-learning programme in Australia. All participants are allocated a tutor to help them work through the modules as part of a distance learning programme.
- Gary Reiss and Julie Diamond have been developing sections of a Canadian e-learning resource called Inner Essentials (<http://www.inneractivist.com/programs>).

According to their website:

“We condensed our intensive 15 month inner activist program into 52 bite size lessons to learn and missions to accomplish. And we made it easy to understand, and easy-to-practice. Concrete things you can do to develop your inner strength, be productive, and have your voice, your actions - heard, felt, and seen by those that matter the most. The ecourse is 52 weeks long and done entirely on-line or through email.”

- More generally, e-learning is a huge growth area at the moment. It is one of the few areas of growth during the current US recession. Many universities are now offering MA programmes in e-learning, recognising that it is growth area. The possibilities opened up are enormous and bring interactivity to distance learning that is developing all the time. Geographical boundaries cease to be as important. Meanwhile, cultural and economic differences will play out in a new arena. Most courses currently have to be paid for at the point of access.

2.3 Other material on the theme of conflict resolution

- Cinemas are full of films about conflicts, countries at war, domestic strife, and internal conflicts and how they get played out. Conflict engages audiences all around the world. It is interesting how much we are interested in viewing other people getting into conflict, but usually so uncomfortable with conflict within our own lives.

Psychoanalytic film theory has a lot to say on the matter e.g. reports from the European Psychoanalytic Film festival <http://www.pschoanalysis.org.uk/epff5/> . A further project might look at the differences between how Process Work theory and other personal growth theories view cinematic images and scripts.

- In the area of comedy, Monty Python made a very funny sketch about a clinic where people could go for an argument. “Would you like a 5 minute argument or the full half hour?” was offered to the person who came along (<http://www.youtube.com/watch?v=teMlv3ripSM>). The person behind the desk was an expert in escalating anything that was said into a disagreement. Like many mainstream cinema films, this clip can become a useful resource for learning how **not** to work with conflict!
- Non-Violent Communication (NVC) is a highly respected method of working with conflict. They have produced a number of videos of workshops, similar to some of the resources created as a by-product of Process Work events and seminars. They appear to have produced few video resources, although this may have been related to not doing a thorough enough search. A simple search for Process Work video resources is similarly misleading.
- Business training resources. There are numerous resources available (usually at a high price) that offer techniques for dealing with conflict in the workplace. Many have DVDs attached and take users through various techniques of varying success.
- YouTube (www.youtube.com), the world’s largest video-sharing online resource contains numerous potentially useful video clips. A quick search for clips on conflict resolution (in English only) threw up 875 clips on conflict resolution in schools and 5,100 clips on conflict resolution in the workplace. Clips range from reviews, lectures, puppet shows and dramatisations. However, the only Process Work

oriented clips that I found are Amy Mindell's animations. Searching for Process Work results in 362 clips, few of which have anything to do with Process Work as developed by the Process Work Institute. Worldwork brings up 1,280 clips, including anything that claims to help us understand how the world works! From April 2011 the clips created as part of this project are available on YouTube with links through to the e-learning resource. Attention needed to be given as to how to label them so they do not get lost amongst the thousands of clips with the words *conflict*, *process*, *world* or *work* in their description.

Section 3 – Background theory to the clips chosen for the learning tool

3.1 General introduction to Process Work methods of working with conflict

In creating the resource it was essential to be clear what assumptions about people's level of knowledge and understanding we were making. The plan has been to create a resource that can be of use to people who are interested in the field of working with conflict, but who have not necessarily any previous knowledge of Process Work.

Some of the terms I have used in this supporting essay include:

- Levels of reality and Processmind
- Deep democracy
- Edge work and hotspots
- Primary and secondary processes
- Channels of awareness
- Metaskills
- Ghosts

Every one of these concepts is the subject of whole books. The learning resource includes explanations of each of these concepts with references to additional reading. Some of these explanations are included in the sections I have created video clips for. Others are explained in other areas of the e-learning resource. The five areas of focus chosen for treatment with video clips are just a sample of a much larger resource that would need to be created to give a much fuller learning tool for how to work successfully with conflict.

3.2 Three levels of reality

Arnold Mindell (1992, 2002, 2010) sees conflict as a natural and necessary part of any group's process. Rather than "Love thy enemy" as some spiritual texts would encourage, Mindell gives different advice:

"My suggestion is to fight when you sense a conflict, allow polarisation temporarily to occur, and when fighting becomes dangerous or impossible "drop yourself" long enough to find the processmind, which understands and can move beyond the various positions, which are part of it." (Mindell, 2010, p110-11).

To understand this sentence fully is to understand and have developed the inner awareness and set of skills that the e-learning resource is striving to teach. Mindell is not promoting war, but neither is he attempting to marginalise the parts of ourselves that want to make war. The resource we are creating is making a bold attempt at teaching the skills and inner awareness necessary to "drop yourself" long enough to find the processmind.

Processmind is Mindell's most recently used term for a body experience of an individual's deepest self and an energy or power that each person radiates, often unconsciously. It is the place where there is no duality, where everything is just the way it is. The processmind is the sum total of all our parts. Therefore, all the elements that follow are ways of approaching that processmind and getting to know it. Insights, creative ideas and spontaneity arise from that place. Processmind is a development of the concept of the sentient level that is referred to in many texts on Process Work.

Reiss (2000) describes the three levels of reality in *Changing Ourselves, Changing Our World*:

“The first is the sentient level, which includes preverbal experiences and our deepest feelings and primal experiences. For example, the sentient level might be the experience of feeling anger as it first enters your body or your consciousness, experiencing it as pure energy before it takes on the color of anger or attaches to any thought, topic, or justification.” (p24)

And

“The second is the dreaming level. In our example with anger, on the dreaming level, we would work with anger not only as something present in the moment, and something present at the sentient level, but also at the place where our night dreams and our body experiences reflect our anger back at us.” (p25)

Reiss continues:

“The third level is outer, waking experience, ordinary consciousness, which is also the level where many therapeutic approaches work exclusively.” (p25).

Also known as consensus reality, many models of conflict resolution work exclusively at this level. The e-learning resource addresses all three levels. The dreaming level can emerge as polarisations are allowed to express themselves more fully. From there, with training, it is possible to develop access to the processmind and to use the wisdom from that place to inform the other levels.

3.3 Deep democracy

Arnold Mindell has developed the concept of Deep Democracy (1992). He writes:

“The philosophy of deep democracy claims that *all* people, parts, and feelings are needed. Deep democracy appreciates present democratic forms but adds to them the need for awareness of feelings and atmosphere in moment-to-moment interactions and institutional practices. Deep democracy uses linear, organisational rituals, rights, and fair procedures *after subtle, nonverbal experiences have been articulated and valued.*” (2002, p13).

In other words, all the levels of reality are needed if we are to truly succeed in working with conflict.

3.4 Edge work and hotspots

There are many ways to allow a process to unfold. Perhaps the most essential, in Process Work theory, is to *stay with the edge*. This means developing an awareness of a given group's forbidden communication, its tendency to avoid emotional issues, personal feelings, idealistic visions and/or relationship conflicts. The e-learning resource aims to both teach a theory about working with conflict while at the same time providing exercises and encouragement for users to develop their inner awareness. The points where the known identity comes into contact with the unknown, are known in Process Work as hotspots. I like the idea of introducing the term coldspots as well, which I think of as times when there is something frozen about the atmosphere. This is different to the times when everything flares up which I definitely associate with hotspots. Most people will be aware of things they cannot mention to certain people because of the reaction they believe they will get. Sometimes that is a planned reaction, such as when my son swears at me. He knows I do not condone that language. There are other times when it is not such a conscious reaction. For instance, I may blush when someone says something very simple to me. I am less conscious of the nature of the edge that has just been crossed over. It is this second example that would be described as a hotspot. Similarly, sometimes there is a deadly hush when someone makes a comment. This is more a coldspot, when the known reality hits up against something frozen, such as unprocessed shock. There is a type of coldspot where the energy goes flat and there is another type where there is such shock that it has all the intensity of a hotspot – touching freezing and boiling objects results in a similar type of pain.

3.5 Primary and secondary processes

Related to working with the concept of edges is the idea of primary and secondary processes. A primary process is the part of ourselves that we are identified with at any given moment. The secondary processes are those parts of our lives that are more distant from consciousness and awareness. According to Reiss (2000):

“Individuals, groups, towns, and nations all have parts of themselves they easily identify with, and other parts that are more distant from conscious awareness. What separates these two processes is the edge, which is the point where we believe we have reached the limits of our capabilities.” (p23)

3.6 Channels of awareness and signals

According to Process Work theory, the most effective work happens when all the different channels of awareness are addressed. Occupied channels carry information from the primary process. These are the ones we are most aware of. Unoccupied channels carry information from our secondary process that our primary process is marginalising. The basic channels of perception in Process Work include the visual channel, the hearing (also known as the auditory) channel, the proprioceptive (also known as the feeling) channel and the movement (also known as the kinaesthetic) channel.

In addition, there are composite channels made up of the basic perceptual channels.

According to Reiss:

“These composite channels are: the relationship channel, which includes the relationship between different parts of ourselves, or between two people or a family; the world channel, which focuses on larger groups and social issues; and the spiritual channel, which is the realm of altered states and spiritual experiences.” (2000, p24)

Tiny bits of dreaming information appear in signals that provide sensory-grounded information. The signal might be a reddening of the face, a tension in the voice, an uneasy feeling in the stomach or a turning away of the head. This sensory-grounded information can be elicited to provide stepping stones to raising consciousness of the secondary process. The section on signal awareness (Section 9) describes how the channels in the editing process parallel the channels of awareness. I have utilised these parallels to develop tools to describe and help to develop awareness of the different channels.

3.7 Metaskills

According to Arnold Mindell (1992):

“In working with groups or organizations in serious trouble, either with themselves or with other groups, the decisive factor for the facilitator is not the skills or methods she uses but the attitudes she has toward the group.” (p59)

Process Work training encourages students to live their deepest beliefs in everything they do. As Amy Mindell describes in *Metaskills: The Spiritual Art of Therapy*:

“Metaskills can be cultivated and practiced in much the same way as other spiritual art forms. This cultivation of feeling attitudes is described eloquently in the training of many Eastern spiritual traditions. These disciplines stress the way of performing any art form, martial art or meditation practice.” (1995, p44)

Noticing experience outside of consensus reality requires a detached awareness, which within Process Work is commonly referred to as the “metacommunicator”. The primary process will often judge and communicate secondary information, rather than allowing the dreaming experience to be expressed on its own terms. The metacommunicator can help to do this by communicating what is going on without needing to judge or analyse the information.

3.8 Ghosts

According to Diamond and Spark Jones:

“Ghosts are implicit or embedded elements of the dreaming process that are found in verbal and nonverbal signals. Ghosts are implied in what is said and not said, rather than mentioned directly. Their presence is indicated by various verbal clues found in elements of language structure, such as negations, use of tense and voice, incomplete sentences, questions, quoting, and paralinguistic clues.” (2004, p49)

In the context of working with conflict:

“The ghosts of conflict are the memories – part mental but mostly visceral – of conflicts we have seen, heard about, or been involved in. They drape their ghostly veil over the upcoming, anticipated conflict, clouding our minds, making it difficult to separate the outer reality from our remembered fears and other painful experiences of the past” (Goodbread, 2010, p89)

I find myself nervous about using the term “ghost”. Perhaps because I feel it has such strong connotations with white, scary things in fiction and fantasy within my UK culture. I had some great supervision that went into wild ideas about having ghosts hidden in the website – their presence could be felt, but they could not be seen. The ghost role is something we feel but cannot see. Often it is a role that nobody wants to take up. Other times it is just a role that is missing.

9. Creating a culturally adaptive resource

The goal of process work theory and techniques is to be useful and applicable in any culture. The analogy of an international power socket adapter which can have bits added or taken away so that it works in any country is similar to Process Work.

Facilitation will not look identical in any country, but the tools can be adapted to be relevant. At least that is the intention. The reality lies in the skill of the facilitator. The value of diversity is deep seated within Process Work theory – deep democracy values every voice as not only different but important and important in its difference. The

language used in Process Work aims to be neutral in that it applies to human interactions everywhere. So in one sense it is culture-free and can be adapted to whichever culture it is being applied to (whether that is in an English government agency or in a Native American tribal situation).

I have been inspired by this potential of Process Work to be relevant in any culture in the world. The key to this multicultural dimension of the methodology lies in its separation of behaviour from judgements about that behaviour. By separating behaviour from judgements about whether a behaviour is good or bad, normal or abnormal, Process Work creates a framework that fosters an awareness of cultural assumptions. At the same time it always honours the cultural assumptions as part of the primary process of any culture or group. What is normal in one society may be abnormal in another. A neutral explanatory framework is not only interesting from a scientific point of view, it is also political. Process work respects cultural traditions while also challenging cultural assumptions e.g. a particular culture's commitment to spirituality, hospitality and maintaining their unique identity while being free to pose challenges, such as the role of women in that society. How challenge happens is a process in itself. Sometimes we have to wait for marginalised voices to come forward rather than intervening from the outside. Process Work opens up the possibility of using the framework in both the marginalised and mainstream parts of societies around the world without requiring that users of the method also adopt a set of cultural assumptions that may be alien to their culture. Indeed the framework draws from practices from a wide variety of cultures that have belief systems that come from very different starting points.

Having lived in countries such as Guatemala and Bolivia where the majority of the population come from indigenous cultures that are not regarded as the mainstream (i.e. that which has developed out of European colonisation), I continue to be very attracted to a framework that is attempting to be culturally adaptive. I have seen too many people who have believed that the only way to improve their situation and progress in life is to leave their indigenous culture behind them and look down on it as something lesser than a newer dominant culture. Maybe I do judge the poverty of their situation and lack of access to culturally appropriate education, but as a Process Worker I also see beyond and sense the humanity of everyone in that society, taking a non-judgemental standpoint to go to what is under the judgement. Going to the essence takes us beyond polarisations.

Many societies view conflict as a bad thing, somehow a failure, rather than just facilitating conflict as part of the every day richness of life in all its diversity. Most psychologically based theories concentrate on behaviour, looking to change that which is unwelcome, whether by behaviourist, psychodynamic or humanistic methods. However, Process Work looks upon behaviour as communication, something trying to express itself.

“Instead of describing behaviour as normal or abnormal, as physical or mental, behaviour is seen as a pattern of information trying to complete itself. Behaviour consists of signals, small components of information trying to fulfil the communicative requirements of making the sender and receiver and message explicit.” (Diamond, 1992, p75)

At different moments I view behaviour differently. At one moment I judge, at another I enter into the dreaming, at another I can drop below and be with the behaviour in all its complexity. In creating these video clips I have made an attempt to bring out and create ways of analysing some of these small signals that Diamond mentions, some of

those small components of information. I have done this using the methodology developed at the Process Work Institute, as well as other learning communities in Process Work around the world.

Section 4 - Video clips on responding to accusations

4.1 Development of the video clips

This section describes 3 different short video clips of discussions between two people on topics that might arise in an organisational setting. Interested learners can then follow links to more in-depth information about any of the concepts introduced. The section uses the potential of a web resource to pause the interaction and get information about what is going on in Process Work terms. The idea for the section developed out of the way that some of our case supervision classes were conducted during residentials. The tutor would write up on the board what was going on in Process Work terms during an interaction. Alternatively, a tutor might pause an interaction and suggest taking it in a different direction and naming the skills needed to do so.

The participants in this set of clips are all skilled in Process Work and so discussions about the concept of what I was hoping to achieve was made easy. We spent considerable time discussing who would take part in which bits and the process unfolded organically with different hotspots arising at different times during the morning's filming.

4.2 Escalation (Clip 1)

The first clip shows an example of a person not picking up feedback and the resulting escalation of tensions. Two people have a conversation that quickly escalates. The man appears to have more rank in the interaction. He might be a book editor or a university supervisor and has a confrontational style. He is questioning the woman about why she has not made better progress on writing her book. His intention may

well be to encourage her to get on with the task she has been set or set for herself. However, his harsh and critical manner has the effect of making the woman visibly crumple in front of him. She may well be completely unable to carry on after the interaction. The style employed by the man could be described as “tough love”. Assuming his intention is not to crush the other person, he appears to be pushing for some commitment to completing the task. However, the comment at the end of a secondary process “It’s so typical” seems to sum up his expectations of the woman. Maybe that is all women for him or maybe only this one. Exactly what is so typical, i.e. the dreaming in that statement, is not explored, but it is at this point that the woman gets completely deflated and ceases the interaction, sinking down into a depression before our very eyes. This clip would also be useful in the part of the e-learning resource about rank. Learners may be asked to think about how perception of the discussion may differ if we understand that the two people are lovers, or friends, supervisor/supervisee or colleagues. The resource will also include a piece about the misuse of psychological rank. When the man says “Just do it” this comment may have got a very different reception if the other person had also been male, bringing in gender issues as well.

In the middle the woman attempts to pick up her power. In response to “Are you up for this or not?” she replies “No, I’m not up for this.” The emphasis is on this, implying it is the interaction she is not up for rather than the book, but this point is never clarified and the man carries on with “Well, just give up then.” Dreaming into what this might be would have been useful to explore. However, this is leapt over and the interaction goes from bad to worse. A simple example of how not to do Process Work!

4.3 How not picking up accusation can lead to an escalation (Clip 2)

This clip begins in the middle of an interaction that has reached a hotspot. It is between two people. When the clip begins, both parties are near tears. Both sides talk about feeling ashamed. After a short while it becomes clearer what the issue is. One woman accuses the other “Because you are doing all these important things and I am not doing anything.” It is an accusation that needs to be met with some comment like “Yes, I am doing all sorts of important things.” If it is not owned then the person doing the accusing is left wondering whether it is all in their imagination. The second part of the statement “I am not doing anything.” is not an accusation. Rather, it requires inner work to build self-esteem to feel better about what they are doing. However, in the clip the woman being accused does not pick up the accusation either way. Instead, she denies it and the interaction escalates. After another short while the woman who made the accusation gets up and storms off saying “I’m making an unjust accusation and you are desperately trying to be on my side and I can’t bear it.” It is not an unjust accusation, or if it is, then only directed at herself. In relation to the other person, she is just getting hypnotised by the fact that the other person does not pick up and own their rank.

It feels important to me that the interaction was very real and the participants kindly agreed to work on the issue later rather than take up the time set aside for filming. I found the authenticity of the interaction very touching.

4.4 Accusations Clip 3

This third clip was the most difficult to create. After some attempts at improvising we decided to follow the elements of a script devised from a real session that took place during a residency. The clip demonstrates some Process Work interventions and provides links to an analysis of what is going on.

Permission was granted from the students who provided the original material. This was important as they would most likely recognise the shape of the conversation even though all the details were changed. All names and details were changed, but the key stages that the discussion went through offered a framework for the improvisation. Working with skilled Process Workers enabled us to quickly work through what was wanted and to keep pausing to get guidance on where to take the discussion next. It proved a very productive way of working and I would like to thank Kerri, Mike and Gina for their support throughout the development of the project. Their enthusiasm for the project helped me get started on the filming at a time when the filming schedule felt impossible. We have met up on regular occasions in my home city to form a peer group that I have found very sustaining. The different stages of the final clip provided natural pauses that have been used to insert links to explanations of what is going on throughout the sequence.

The discussion took the form of a ping pong match, with each side batting back to the other.

Many different ideas are covered in the part of the e-learning resource about accusations and it requires the learner to have read a fair bit about Process Work concepts already in order to make sense of the ideas referred to. It needs lots of links

to other pages on the site in order for the learner to understand what is going on in Process Work terms.

4.5 Further uses for the accusations clips

The third clip was edited with pauses. These pauses give time for the learner to predict what will happen next. Their guesses can be noted. They can then observe what does happen in the clip and there is space for them to explain what has gone on in PW terms – this is an important point as the explanation could be in many different forms, but we are only interested in an analysis in PW terms.

It became increasingly clear that it was possible to use the same clip for a variety of different exercises. For example, the clip on accusations could also be used to

- encourage students to monitor their own reactions while viewing the clip and to write down which bits they get polarised by;
- track non-verbal signals and channels by switching off different channels in the editing;
- discuss the metacommunication that went on, or lack of it and make suggestions as to what interventions could have been made and how they would have helped.
- ask a broader question about whether the two people realised that they were engaged in a conflict and how it might have been different if they had been attempting to facilitate their disagreement at the same time as being caught up in it. It could be useful to make explicit what the difference in outcome would be if one side assumes the facilitator role.

- Link it to the pages on rank. Both sides in the conflict seen in the clip made initial attempts at identifying and working with their rank. Both sides still have work to do on picking up their own inner rank. **Section 5**

Video clip on atmosphere and links to difference between atmosphere and mood

This clip is a group of people sitting around a table. They start by chatting generally about the way the snow has affected their social lives. Then one person in the group receives a phone call. The whole atmosphere of the group changes as they realise that the content of the phone call is very serious. The camera focuses on the way people's facial expressions change. Finally, one member of the group makes a weather-reporting statement about how the atmosphere has changed.

Interestingly, when John went to try and view this clip, he was only able to listen to it. He wondered whether I had created an audio clip rather than a video. This quirk of technology led us into a discussion about the richness of just listening to the tones of voice without all the visual clues.

In preparing this clip, I found myself in conversations where it became clear that I was confused between atmosphere and mood. Perhaps I was thinking more in terms of the way we describe films that we might go and see at the cinema. I was referring to the mood of a section of film, when in PW terms that is more of an atmosphere.

I had a great illustration of atmosphere one time when I was in the middle of a Skype peer group session, talking about the distinction between atmosphere and mood. The other person and I were discussing the differences between atmosphere and mood when my daughter came into the room crying. She explained that she didn't have the

right gloves to wear for playing in the snow which had just fallen. It changed the atmosphere of the Skype conversation that was taking place. The atmosphere between me and the other person became more serious and concerned about my daughter's welfare. We went on to talk about hotspots as affecting the atmosphere in a fast way, rather than the slower weather-reporting that can be very effective in describing a change in atmosphere. In contrast, mood can be defined in terms of high dreams and low dreams. Mood can also affect an atmosphere, which is another name for the field. High and low dreams often have altered states connected with them (ecstasy or depression for example). This is the big difference: atmosphere refers to the field of a group in which polarities exist. Moods are specific aspects of a field which influence it. This sort of discussion, together with the practical demonstrations provided by my daughter and others along the way, helped me to gain clarity about the concepts I was wanting to put across.

We discussed the ghost that would appear when the happy atmosphere in the video clip was interrupted by someone receiving a phone call. The ghost is power and different people would have very different associations with power and authority. In the case in the clip, the asylum-seeker would become highly aware of their powerlessness.

The weather-reporting statement "The atmosphere has really changed." was important to include in the clip, to give an example of the value of that type of meta-communication. It brings awareness to the field and learners need to be reminded that the goal of group process is to bring awareness to the field so the field can get to know itself and the participants can notice what's happening. People skip over things

and don't notice them – the facilitator is the one with the awareness and weather reporting can be a very powerful intervention. The job of the facilitator is to bring awareness.

So many ghosts reared their heads just by my asking people whether they were willing to take part in the filming. I went to a conversation club where I knew there would be many people that I have got to know through my work with refugees and asylum-seekers. Some people were terrified at the possibility of showing themselves on a website, regardless of what I consider to be the harmless nature of the content. The ghost of the powerful abusers, in the form of governments or individuals was huge for most of the people I asked. I did eventually manage to encourage a small crowd to take part, but I was shocked at the levels of fear that abounded in the process. It became clear to me how much rank I have in having spent most of my life in a country where we are free to express our opinions without fear of reprisals. Representing the ghost in some way can be quite relieving for a group, as people can then dialogue with the missing figure. That interaction can be healing and help process many of the issues that arise.

In addition to the main learning focus on atmosphere, the clip can also be used to:

- cut out channels in the editing process so the student can see how they are building up information; for instance learners could play the clip with the sound missing, or only the sound, or the details blurred, but enough information to pick up the movements. This builds on a tradition of studying video clips that has been well utilised in the Process Work community. Students can be invited to carefully study recordings of groups and individuals they have worked with and build their awareness

of information that comes through the different channels as Process Work defines them.

- track their own experiences as they listen, both to the content, and also the tone of voice;
- discuss what the spirit of the atmosphere is;
- consider the role of the learner. Are they being neutral or are they being pulled in to the subject matter and identifying with some roles more than others?
- Encourage students to retell the story from different perspectives. E.g. from the person receiving the phone call, a person who has not been through the asylum process sitting round the table, a person who has been through the process themselves sitting round the table, someone awaiting a decision themselves. This could encourage people to think about the different roles they identify with and lead on to information about the idea of shape shifting.

Expanding people's ability to identify with multiple points of view is very much part of the skills needed to practice conflict facilitation successfully. Mindell (2002) describes the concept of the whole story being the sum of the parts. In a way there is a parallel with the concept of identifying with multiple points of view and the idea that the same clips can be used to explain different concepts. I like the idea that users can look at the same clips from different viewpoints and see different things.

Section 6 Video clip on rank

1. Working on rank issues

Outer rank is perhaps one of the concepts that people are most familiar with.

Certainly, when we talk about institutional rank, the idea of hierarchies is very familiar. People will have varying beliefs and experiences of how well hierarchies work, but few societies exist where hierarchy is not fundamental to the way society operates. What is definitely less familiar is the idea that rank is contextual and that there are various types of rank, not just based on social position. Diamond and Spark Jones describe how Process Work has expanded the concept of rank and describe inner rank (both psychological and spiritual) as well as outer rank:

“Mindell identified multiple dimensions of power and rank as having an important role in group dynamics. These included psychological and spiritual rank (inner strengths such as self-esteem, ease in conflict, and spiritual beliefs), as well as socio-cultural status (based on a person’s social and material circumstances).

“His concept of deep democracy expanded to include the disavowed dreaming experiences of individuals, as well as the marginalised parts of a group. Deep democracy was not only a sociopolitical method of addressing conflict and other social issues, but also a spiritual and psychological awareness method that enabled people to find fluidity and wholeness in the midst of social tensions.” (2004, p12)

In order to demonstrate contextual rank I asked someone who is currently on an internship with my organisation to cook a dish for a meal that represented something of her culture. She had a choice of cultures to choose from as someone who was born in Germany from a Vietnamese family. In asking her to take part in this filming I was aware of the institutional rank that I hold in the situation. As I am the person in the role of manager of her internship, did she feel free to decline? She asked me whether she should bring a dish that was typical of Germany or of Vietnam. I said that was up to her and that either would be fine. Various other people were invited to join us for a

meal that evening, including the director of the organisation we both work for, some people who have been beneficiaries of the organisation through being refugees/asylum-seekers in need of some of the services we offer and some others who work for the organisation in various capacities. Also, a couple of friends who are familiar with Process Work were invited.

I explained to everyone beforehand that the evening was going to be filmed and that the theme was rank and I would set up various conversations to bring out different aspects of rank. I asked others to bring along food to share and people helped me prepare more when they arrived (as I realised that not many had brought food to share!). I also enjoyed support in filming from a young man who was seeking to gain experience in the media sector, which left me freer to facilitate the evening.

Looking back it was one of the most enjoyable evenings I have had at home. The range of people who I brought together was wider than I would usually dare to invite. The two African men invited who came to England as asylum-seekers are both highly articulate and display a high level of psychological rank. So much so that they felt confident enough to refuse my requests to take parting the filming! They enjoyed chatting and taking part in the evening, without feeling pressured by me to share some of their stories on film. This was a disappointment to me but also made me aware of what an honour it was to have people with such a high level of psychological and spiritual rank round at my house for the evening. In considering what is it about them that gives them psychological rank I think of their high level of self-esteem, being in touch with their feelings and being highly articulate about their experiences without getting lost in them. They are also connected with other people and see their

experience as not just their own, wanting to help other people. This gives them spiritual rank, a sense of being connected to something bigger than themselves

2. Using the clips to demonstrate rank issues

The first clip shows two examples of contextual rank:

1. as the host of the evening I have the social rank to ask the guest to describe the food she has brought in front of the camera;
2. as the preparer of the food, the guest is able to describe how the food was made and when it is eaten to people who are not familiar with it.

The second clip shows two examples of rank:

1. the director of the organisation asking one of his employees how her internship was progressing is an example of social rank. The man has more power within the organisation. He is also white, male and older. He does not feel the need to make lots of eye contact. He is at ease in the situation and speaks calmly and quietly.
2. as an employee with a high degree of psychological rank she is explaining the steps she was taking to get what she wanted out of the internship. She might have been irritated with the organisation for not providing the experience she was seeking from her internship more and might have expressed this irritation to the director. Or she may have smiled and said everything was fine while going behind his back and complaining to friends or colleagues. Both of these might have been the methods employed by someone with lower psychological rank than she demonstrates. Before the presentation of the website I may film people reacting in these ways to demonstrate the difference in styles and effect as this would provide a fuller picture. As we get to understand the dynamics of rank, what is important is not whether you have it or not, but to be aware of where you have it and to use it wisely. Many white,

middle class, heterosexual, highly educated women living with their children like myself either go around unaware of their rank or are desperately trying to give it up in uncomfortable situations. For instance, when surrounded by refugee women who have had to flee their country leaving their loved ones and the roles that have given them their identity behind. Serious conflict can arise when rank is disavowed and learning to own it in ourselves is as important as recognising it in others. ***Again just to say how much I like this section and the personal example etc.

Showing the clip to my peer group in Sheffield raised a discussion about the ethics of using people unfamiliar with Process Work in the filming. Would they have realised that they would be talked about in such detail? Was the formal procedure of getting people's permission to use the footage by asking them to sign release forms enough? Should I have made a more consistent procedure for informing potential participants of how the footage would be used? The issue of my rank in the situation, particularly pertaining to the person who is managed by me, drew extra consideration for the ethics involved. Did the person feel free to say no to my request to be filmed?

From many years of making community films, I have found that the majority of women will give double signals around appearing in any film. Often, although an organisation may employ far more women than men, it can be only the men who come forward to take part. As a way of dealing with this, I have taken less notice of the double signals if a woman is verbally saying yes. I tend to go with this superficial consent. I then try to ensure that I have a chance to go back to the people who have taken part and check that they are happy with the way they are being represented. Usually, at this point, there are fewer double signals and people are very clear that they are either not happy or feel more comfortable with the footage being used. In this case, I went back to the woman who had taken part and checked that she was happy with the way the piece had been edited. **Section 7 - Video clips on roles**

This section includes two clips and focuses on role switching as part of the learning about roles. Many people are familiar with role-playing so I decided that it was not necessary to create a clip directly about roles. Instead I chose to focus on role switching, a concept that fewer people are familiar with.

To start with I set up two children mirroring each other's behaviours as a very simple example of role switching. I chose to use children as actors as they can move very fluidly between roles. Part of growing up is to try out different roles, being like one role model one day and another one the next. So in the clip one child decides it will be alright to chuck their litter away, the other holds the role of the one keeping the environment clean. Then with a bit of fun special effects they swap roles. I was aiming for a surreal setting to indicate the presence of dreamland as both children try out the different roles. The kids illustrate the method of fully taking one side and then fully taking the other. By fully taking our own side we can become confident enough

in our own viewpoint to dare to step into the viewpoint of the other. While the kids do this very fluidly and with perhaps little awareness of the contradictions of taking both sides, adults can be trained to do this as a method of understanding conflicts. For instance, one of the exercises in Joe Goodbread's *Befriending Conflict* (2010) could be cited, such as the one on page 163: "Making a feared conflict safer" if permission from the author is granted. This exercise encourages learners to "shapeshift" by role-playing their opponent and trying to move and speak like they might. The aim of doing this is to try and identify some of the strengths you perceive in your opponent as your own and to begin to understand how roles will pull you into them.

This section also opens up the space to discuss timespirits.

"The term timespirit is an update of the role concept; it describes and emphasises the temporal and transitory nature of roles in a personal and group field better than does the term role. Timespirit is meant to remind us of the transformation potential of the world around us." Mindell, Arny (1992), p34.

Amy Mindell has produced an animation (<http://www.aamindell.net/blog/ww/dd-terms/1726>) that would be a great resource for this section. Her characters Professor Sam Applehead and Susan Blue go through transformations as they take on the different roles that are present in the field (timespirits) at the university where one works and the other is a student. The animation goes on to describe ghost roles by naming another character in the field and showing both Sam and Susan taking on the qualities of that third person who is not present.

The second clip in this section is of two adults over 3 separate discussions. Over the course of their interactions they take on different timespirits. One (Person A) would be the timespirit of the linear thinker with everything well planned and all the information clearly laid out. The other (Person B) is the person concerned with the

group dynamic and allowing people space to explore in an experiential way what they will be required to explain to others. At their second meeting Person A, who was previously the linear thinker concerned with details and facts and figures, arrives in an emotional state without any of her documents and forgetting the presentations she had planned. B becomes more linear while staying in consensus reality rather than joining the other in a more dreamland state. The interaction completes when A phones the following day in a calm state and agrees that the suggestions offered by B are indeed useful and that dealing with people's emotions about the work they have to do is important.

Some while after filming the adults section I showed this clip to the woman who took part who is not familiar with Process Work. She talked about how adding the final section with the phone felt very real for her and she could sense the relief from having completed at a CR level and agreed with the other woman seen earlier in the clip that it would be good to include the role play. Even though there was no one on the other end of the phone and the whole piece was invented for the camera it still had the same effect as if it had been a real scenario. She said that the sigh of relief that we see at the end of the clip was very real.

Section 8 – Video clip demonstrating an inner work exercise

The inner work clip was one of the most satisfying to work on in the edit suite although one of the most troubling to try and analyse what was going on. The format developed was a creative collaboration between me and the editor. The content was inspired by the filming that had taken place the week before on roles. I wanted to follow on from the work theme that the two women had been discussing, but also to make it authentic by being something I needed to genuinely work on. I received wonderful support from Kerri Cripps on the day of filming to help me develop the example of inner work that I created. I also received really useful advice on how I could take the section one stage further from my advisor Gary Reiss.

The clip was filmed in front of a green screen, with special green lights used to allow the background to be changed in the edit suite. Chromakey is a wonderful technological invention commonly used in weather forecast broadcasts where the presenter appears to be standing in front of maps, but is in fact standing in front of a blue or green screen. Different images can be superimposed on the area covered by blue or green. I believe the technology will lend itself to many projects that attempt to show something of the Dreamland level that is going on for people as they go about their daily lives. With myself in the foreground, a range of images were then downloaded from the web and/or created at the editing stage that illustrate what I am saying as I go into an inner work exercise.

In order to put this clip into a context it needs to be framed both in terms of levels of interaction and levels of reality. Conflicts occur in all levels of interaction, in the individual and in relationship, in the group and in the world. When we spend time

doing inner work we are attempting to bring a deeply democratic perspective to the diversity of our own viewpoints. We can also work with all levels of reality:

sentience, dreamland and consensus reality. In the clip I present two parts of myself:

1. a friendly embracing energy that wants to make time for people and their differences;
2. a more precise energy that is concerned with facts, figures and getting things done.

I play with these two energies until something deepens and they become the forces of nature and in doing this I start working at a more sentient level. To represent the precise energy I become some particular rocks in a location that is very familiar to me. To represent the more embracing energy I focus on the ever-changing weather in that location. In doing this I am getting some detachment to be able to work on the polarity. The rocks become the facts and figures, with the weather becoming the changing, feeling states.

Another earth-based approach I might have used would be using vectors (e.g. the exercise described in Mindell's *Earth-based psychology* (2007) p196) in which readers are invited to try their own inner work by walking various vectors and finding the big U.

When I worked with Gary on what I had produced I went into the inner work once again and took the images one stage further and found an energy that was free of polarities. I relaxed and allowed myself to move a little without resistance. I then brought this sense of freedom from the movements back to the earth spot that I had

imagined myself in. I continued to do the dance between the rocks and the weather a third energy emerged that represented an energy at the sentient level. By playing with the image of the rock structures and the feelings generated by the weather I became the energy at the eye of the storm, energy that can destroy, energy that can create. As I went further into an altered state I became the energy of transformation, like a whirlwind. It was an incredibly powerful sensation that was neither good nor bad, neither structured and solid nor ever-changing and fluid. It was just raw energy with incredible transformative powers. This energy expressed something that unified the dreamland images and felt really exciting. I did not feel I needed to judge the transformative power, it just was. This is what is meant by the sentient level. On watching the clip, I can now see how the clip ends with me making movements with my hands that are the shape of the whirlwind that I went on to describe when I had an extra session and got in touch with my essence level. With the addition of the whirlwind at the end of the clip, the exercise completes by working directly with the processmind.

A further example is provided in Mindell's *Process Mind. A User's Guide to Connecting with the Mind of God* (2010)). Exercise 16, p209-10 invites readers try out what Mindell describes as "The Quantum Entanglement Theater in Relationships", relating inner work to quantum physics. Subject to permissions, this exercise will be available on the e-learning resource.

Section 9 – using the video clips to develop signal awareness

One of the wonderful advantages when working with video is that it is possible to pause at any point and catch some of the flickering signals that we may miss when life runs at its usual speed. By adding special programmes into the sequence filmed it is possible to pause and discuss and to catch some of those moments that would otherwise be lost to us. These secondary signals show themselves in the unoccupied channels, the channels our attention is not usually drawn to. Noticing them gives us the opportunity to bring out the marginalised elements in our communication and the new information can then help us to understand the interaction better.

The point of learning about signals is to develop skills that can help to bring out the double signals, the signals that are incongruent and that form part of the secondary process. A metaphor would be that it is like fishing for bits of information. By tuning into the different channels (visual, movement, hearing and proprioceptive) we can learn to become more aware of the signals and the secondary processes present during any interaction. As described in *A Path Made by Walking* (2004):

“Intended and unintended communication consists of numerous “signals”, or pieces of information. Signals may be easily perceptible or hard to detect. Those that are perceptible to the senses are called “nonflickering” or steady signals because they persist long enough for perception to occur. Signals that barely cross the threshold of perception are called “flickering” signals, “flirts” or “pre-signals.” ”

In discussions about how to represent the different channels, we discussed the parallels between the different channels in the editing process and their relation to the different channels in Process Work theory. The visual channel has a clear parallel. It is easy to switch off the visual channel in the editing suite and just hear the sounds.

Likewise it is easy to switch off the auditory channels and only see the images without any sound.

However, it is harder to represent the movement and proprioceptive channels. Perhaps using animations and imagery it would be possible to exaggerate these signals. For instance, one of the women in conflict with each other in the dealing with accusations section describes feeling sick. It might be possible to bring in some animation of the body with arrows to the stomach causing a feeling of nausea. In the inner work clip I describe the movement of the clouds in the sky and the wind and the rain all in terms of their movement. This is an example of being in the kinaesthetic channel. All the imagery is about movement. When we focus on the movement a door to the dreaming process may be opened.

Section 10 - Challenges of creating clips for an e-learning resource and the limitations of both the project and the medium

1. The project as it shapeshifted

This project took various shapes on the way to becoming additional material for a bigger project. My original submission was to create a stand alone film using lots of special effects. The final shape did not materialise until John Mulligan and I had sat underneath our tree in Couch Park, Portland and agreed a plan for the clips I would create.

Interestingly, I had a sudden onset of a painful condition (calcification of my shoulder joint) the day before I had marked out time to really get going on the filming of the sequences to be included in the e-learning resource. If I were to imagine into my painful shoulder it might be saying “be more like a rock!” Hard, rock like, in resistance. I dream into these signals and remember my own hardness and my ability to persevere in the face of adversity, resisting being worn down. Inner work helps me remember I can and will finish this project.

Throughout this project I held on the idea that it had to be fun. I did not want to spend months of my life labouring over something I was not enjoying. So, building in humour and opportunities for socialising with people I enjoy spending time with was included in my plan. I had the idea of a mass laugh in as a way of showing atmosphere. In the end I used a far more ordinary social situation with people sat around a table, but a part of me is still a little disappointed that I did not find an excuse to set up an afternoon of planned hysteria – perhaps that is something I can still do in the future!

10.2 Entries from my project diary

Since the last residency in September I have kept a diary of thoughts, ideas, discussions about the project. This has served as a reminder of many of the different stages I went through in creating the video clips. Here are some of the notes I made along the way:

- I was discussing the section of the project about accusations and how to escalate situations with Maciej from my peer group. He found a handout from Jan Dworkin, translated into Polish. Maciej then provided me with an instant translation back into English. There is something I love about the circuitous ways that information gets passed around. It was from a handout about how not to resolve a conflict and came in very useful in constructing that section.
- Also writing up as a funding proposal and using to develop prospective work with International Centre of Participation Studies, Bradford University. Inspired about its applicability for their MA programme after attending a seminar with them. Starting to think about how I could use the resource in my teaching in the future.
- Starting to also think about the ambitiousness of creating a resource in two languages that would be culturally appropriate in Latin America. Discussed nuances of words in English, let alone nuances across a whole continent. E.g. mood of a film would be atmosphere in PW. What mood was someone in at the end – did it meet their expectations? Would their mood reflect a high dream or low dream? Also different meanings that the same word can have in different Latin American countries.

- I have just woken out of a deep sleep following latest session with John. Dreamed of making space for my grandmother at the house that my mother and brother share. Got distraught that I could not remember where my grandmother lived. My aching shoulder felt better when I woke. The dream represents the dreambody. Dreaming of making more space for my grandmother and the energies of acceptance she represents eases the pain and brings more space back into my shoulder.
- Realised that I have a resistance to working with my previous editor. Although I greatly value the creative result, I feel I do not have the energy for the number of edges I face when working with his creative process. Had inspiration over breakfast regarding an alternative editor.
- Met with Kerri a few days ago. She mentioned that she and Gina are excited about the idea of working together with me on something creative and fun....that gave me a lot of encouragement to take the next step.....so I just sent them both an email to get the ball rolling.
- One month later from last entry and I have made so much progress. Weekly supervision with Rhea, conversations with peers both on Skype and here in Sheffield. I've now filmed 4 clips (mainly with my inspiring Sheffield peer group participating), and edited three (yet to see the final workings on the third, but had a wonderful day's creative editing playing with green screen effects).

- Today was touch and go whether the filming would happen. I had planned to borrow someone's office across the road from a weekly conversation club which refugees and asylum-seekers go to. Then heavy snow fell on Sheffield bringing most activities and transport to a standstill. My son's school closed for 4 days. My daughter's stayed open but with short days. Most of the buses stopped running. Our car sat under a huge pile of snow along with everyone else's in the neighbourhood. I was thrown off all my usual patterns. Our city is not equipped for such heavy snowfalls, they have been so rare.

3. Embracing technology

I have never been particularly attracted to working with technology. However, I am continually attracted to what can be done with technology and so I keep getting involved in projects that include a large element of technological expertise. I have acquired a reasonable level of technical skills relating to filmmaking over the years, but always remain dissatisfied with my level of skill. I compare myself with people who use and develop their skills on a daily basis. As practical filmmaking has always been a part-time activity for me I remain relatively amateur in my technical skill level and always veer towards the non-technical roles when I have the opportunity.

I decided I had sufficient skill to do all the filming myself, but was aware that I was also directing, producing and providing the meals for everyone. So I asked someone to be my filming assistant and this arrangement worked very well.

I struggled to decide who to ask to edit the video clips. I never try and edit myself as I am very aware of the wonderful things that can be done with people who develop

their specialist skills in this area. I found myself delaying and delaying phoning the person who had edited the last film I worked on. After doing some inner work I realised that I did not want to work with him on his project. However, this then left me with a dilemma about who to ask as I am aware of how important the relationship between me and my editor is when I am working on a creative project. In the end I took a risk and phoned up someone who I had only met briefly. He was unavailable on Mondays (the day I had available to edit) and referred me on to someone I had never met. I was very nervous about how this might work. However, after meeting him, I decided that I was willing to give it a try. He surpassed all my expectations and I am delighted with the creative discussions that ensued and how they improved the final clips. He drew in a team of people to discuss different special effects that I wanted and they offered invaluable advice on how I should film them. We worked on the editing quickly and efficiently and I am very pleased with the results.

I returned to the edit suite for a further two days once I had completed discussions with tutors and peers and decided exactly how the clips will be utilised within the limitations of the software programme they are being embedded into. I have relied on John Mulligan's advice regarding which software programme to use for the e-learning resource. I am grateful that this partnership has encouraged me into an area of resource creation that I may not have otherwise engaged with. I am thrilled with the future possibilities this project may open up as well as being excited about this project as currently designed.

4. Encouraging students to start using Process Work terminology

E-learning will never be the same as sitting in the same room as a tutor. I am well aware of how much learning I have gained from attending residentials with tutor input and all the interaction with peers in my learning journey. However, I am aware of how effectively I have been able to study an awareness paradigm from my own desk, using books and Skype. Students may be tempted to put their explanations more in terms that they are familiar with. John and I have spent a considerable amount of time discussing how to develop a method to encourage students to put their explanations in Process Work terminology. More discussions ensued as we started to place the clips up on the e-learning resource. A tutor supported programme will work best as there is the possibility of individual feedback and assessment. However, as a cheaper alternative, students may be able to gain a great deal from working with peers to develop their learning. We also aim to provide a learning resource that is unsupported and therefore has no costs once it has been produced. However, even the process of putting students in touch with each other and moderating the site may take a considerable amount of time. These are all details that affect the final design of the resource. I am limiting my input to a few sections of a much larger resource, but even so, these questions arise and need discussion.

Section 11 - Conclusion

Throughout this supporting essay I make references to ways in which the project could develop. I also mention some of the research that could be conducted to gain greater knowledge about the validity of creating e-learning resources for an awareness paradigm. As Arnold Mindell (2007) articulates after describing an inner work exercise that he entered into with his partner Amy Mindell, “no description of such processes can suffice. You must try it to understand.” p207. At the end of the day, trying the exercises and developing the metaskills through daily practice are the only ways to really understand the value and richness of the Process Work model for working with conflict.

The project has been a learning experience that, as intended, has helped me to refine my understanding of the concepts that I have learnt over the course of the past three year's of study. The project has also taken me into a new avenue of technical learning that I have appreciated. I can see many possibilities for both extensions of this project and new projects creating e-learning materials.

I am well aware that the five video resources that I have created are just a beginning of what could be a project that could grow and grow. Although there has been a natural flow to the order in which I created them, I could have chosen any one of a great number of Process Work concepts and/or techniques to illustrate. Time will tell whether these clips succeed in adding an important dimension to the greater e-learning resource on conflict that John Mulligan is creating. Time will also tell whether the e-learning resource is successfully accessed by people from economies

that currently can only access Process Work trainings with great difficulty or infrequency.

Section 12 - References

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Appendix 1 – Release form

CONFLICT ZONE

An interactive international e-learning resource on working with conflict.

RELEASE

For good and valuable consideration, the receipt of which is hereby acknowledged, I hereby consent to the photographing of myself and the recording of my voice and the use of these photographs and/or recordings singularly or in conjunction with other photographs and/or recordings for advertising, publicity, commercial or other business purposes. I understand that the term "photograph" as used herein encompasses both still photographs and motion picture footage.

I further consent to the reproduction and/or authorization by Yorvida Ltd. to reproduce and use said photographs and recordings of my voice, for use in all domestic and foreign markets. Further, I understand that others, with or without the consent of _____ may use and/or reproduce such photographs and recordings.

I hereby release Yorvida Ltd, and any of its associated or affiliated companies, their directors, officers, agents, employees and customers, and appointed advertising agencies, their directors, officers, agents and employees from all claims of every kind on account of such use.

If Model is under 18: I, _____, am the parent/legal guardian of the individual named above, I have read this release and approve of its terms.

Print Name: _____

Signature: _____

Date: _____