RHETORICAL AND DEVELOPMENTAL ANALYSIS
OF A COMPUTER-BASED CORPORATE TRAINING
SYSTEM: FOUCAULT, BOAL, AND THE
CONCEPTUALIZATION OF A "DIALOGUE
TRAINING CONTINUUM"

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Rhetorical and Developmental Analysis of a Computer-based Corporate Training System:
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ABSTRACT

Virginia Polytechnic Institute and State University and Club Corporation of America collaborated on a multimedia-training project, *Board of Governors: The Cornerstone of a Fine Private Club*. This training sought to catalogue all existing support materials and articulate key philosophical and operational systems regarding relationships between Club Managers and the club's Board of Governors, which stands as the leading administrative body for philosophical and operational issues in individual private clubs.

This analysis operates on two levels of investigation: 1) a case study that provides a rhetorical assessment of the development and contents of this training system, 2) based on this appraisal, an introduction of theoretical options regarding the development of training applications. Moreover, the theoretical exhortations of Michel Foucault and Augusto Boal provide a language to encourage a different *modus operandi* in the field of corporate training.

By articulating the concept of a "dialogue training continuum," this elucidation strives to offer an alternative when rethinking training systems and their encoded discourses. By analyzing local and institutional knowledges and how those knowledges find shape in this project, this analysis argues that establishing a system where end-users may question and reshape the philosophical discourse of the company during the context of training, the overall milieu has the ability to grow and shape-shift through legitimizing and valuing the voices of all organizational constituents.

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On a personal note, my family's support has inspired me go much further than I ever believed possible. My mother has shown me the power of having a spirit of generosity and unconditional love. Alan spent at least a hundred hours in coffee shops and on golf courses listening to the trials and tribulations of this project, and his love and support was always felt and kept me going. Brian was the first person in my life to really believe in me, and without him I would never have even imagined I had potential in the world. My nephews and niece, Preston, Barrett, and Mary Kate, kept me young and inspired to figure out a better way for their future. Mother and Granddaddy have always hosted my haven of refuge, and they are role models for all that is good and pure in the world. Kara and Kristine complete our family with thoughtfulness and fun love. Finally, Mike has earned a place in this family with his generous and loving friendship.

In conclusion, the one person that holds my world together is Candi. She gives me faith in humanity, moment to moment through all the complexities of life. She listens when I have talked too long, holds me when I want to run away, inspires me when I lose hope, teaches me when I think I know everything, and loves me when I don't deserve it.

TABLE OF CONTENTS

Page

LIST OF FIGURES

PREFACE

During my first semester of graduate school, I was approached about conceptualizing, directing, and producing the first computer-based training application for Club Corporation of America, Inc. Two years later I look back across thousands of hours of hard work, grand successes and failures. I have grown so much through the course of this project, especially in ways that made this thesis particularly difficult to articulate. When I entered the process of developing this training application, I had very lofty goals regarding how many theories from my graduate program could re-conceptualize how computer-based training was developed and experienced. For example, the theories of Judith Butler, Michel Foucault, Elizabeth Grosz, and Adrienne Rich inspired me to rethink how the design and language of training could possibly shift away from an oppressive, didactic model into an open experience of communication across a diverse landscape of employee communities.

I must admit that my impression of how effective this training was in terms of the theoretical potentials is dubious, at best. First, this training application targets how Club Manager's and Board members negotiate through the complexities of operating a private club. This environment, given that all players are from the upper-middle to upper class of society, did not offer an appropriate model for how to conflate corporate hierarchies and empower all levels of the organization. Given that this training supports the "top" power structure of this company, feminist and post-structural theorists, alike, would find little merit in this analysis, although in writing this analysis, I seek to initiate a conversation regarding the ability of computer-based training to catalyze systemic corporate change. Admittedly, the most dramatic change will probably arise when companies that represent diverse employee communities from all class systems seek to recover employee voice and question their oppressive power structures. Hopefully, this investigation will mark the beginning of a larger conversation about the effects of training, the rigidities of existing power structures, and the complexities of allowing diverse voices to enter the philosophical conversations of a company.

INTRODUCTION

The recent boom in technology demands a reevaluation and revaluing of the approach to training systems. Databases, storage capabilities, multimedia platforms, and communication advancements (e.g. e-mail, chat rooms, and so forth) have the ability to capture and nurture the company's intellectual capital and employee proficiency in soft-skills: an ability to negotiate intangible relational and interpersonal skills on the job. With "on-the-fly" training, web-based potential, and interactive capabilities, the computer-based landscape allows for corporations to re-invest in employees' voices no matter distance or situation. Virginia Polytechnic Institute and State University and Club Corporation of America (henceforth, referred to as "Virginia Tech" and "ClubCorp," respectively) collaborated on a multimedia-training project, *Board of Governors: The Cornerstone of a Fine Private Club* (henceforth, referred to as "*Cornerstone*"), to embark on understanding the capabilities of computer-based training to enable corporations to educate its employees through internal dialogue and non-oppressive systems.

This training focused on the relationship between Club Managers and the club's Board of Governors, the leading administrative body for philosophical and operational issues in individual private clubs. The Board of Governors[1] stands as an elected group that represents all of the club members and operates in philosophical parity to the Club Manager, the person who carries out all operational decisions made for each individual club. Some of these decisions are made through complex negotiations with the corporate office, located in Dallas, Texas, and the Board of Governors. Subsequently, the successes of Club Mangers' jobs depended on their ability to negotiate the needs of ClubCorp's executives, club members, and Board members. In an attempt to deal with this problem of training and communication, ClubCorp looked toward computer-based training as a viable solution to critical issues within the context of the Club Manager's position.

This collaborative project offers an appropriate vehicle for evaluating multimedia-training design, corporate office and design team roles in development, and the practical application of a variety of theories and their benefits on design. During the development of this

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[1] They are also referred to Board members.

multimedia-training tool, the design team sought to create modules that encouraged professional dialogue regarding key internal issues, that offered comprehensive resources, and that sustained a relationship of equity between the corporate ideological presence and the end-user's experience during training.

Prior to *Cornerstone*, Frank Gore, the Executive Vice-President of ClubCorp, suggested that the overwhelming majority of training given by ClubCorp arrived in the form of manuals, videos, and audio scenarios ("Interview"). Given the training's linearity it had to state the corporate agenda to ensure clarity and consistency of information disseminated. Given the linearity of the media previously used to deliver training, the company's training systems did not allow for the corporate office to initiate a dialogue with their managers. Consequently, the company had no way of opening a constructive, internal training conversation between managers and managers or between managers and corporate office.

Designing a new approach to their training system was extensive and required forty-two design and production persons, and roughly fifty-seven employees from ClubCorp. A former Vice-President with ClubCorp and a PhD. student in Hospitality and Tourism Management at Virginia Tech, Candice Clemenz, led the content development, facilitated dialogue with the corporate office, and acted as Project Co-Manager. I, as a graduate student in English and through my knowledge as a theatre actor and director, filled the post of Creative Director/Producer and Project Co-Manager. The design teams that worked directly with the Creative Director consisted of instructional, graphic/interface, video, and audio professionals. The final project, from conceptualization to delivery took eighteen months in total production time. Furthermore, six months following delivery, the individual in charge of beta testing *Cornerstone* for ClubCorp observed that three hundred copies were being utilized in ClubCorp's international training program (Rich Lakers, "Interview").

This paper will perform a rhetorical and developmental analysis of the *Cornerstone* project by describing and analyzing the theoretical underpinnings which some of this training project was developed. This analysis seeks to investigate and document three aspects of this

project: 1) specific design decisions that were made in order to create the "Introduction," interface, and video components, 2) linguistic choices regarding the video scenarios, and 3) developmental and theoretical negotiations that lead to the final product. To incorporate all of the working components in the fluid system of this training model, I relied on popular theoretical constructs used in post-structural, language, and performance theories as axioms in which the design took shape, so an overall theory analysis of the project seems necessary and pertinent. Foucault's investigations of power and knowledge offer an appropriate language to analyze the rhetoric and relationships between corporations and employees. Augusto Boal, a theatre director and theorist, offers perspectives on oppression and social constructions that enabled a unique approach regarding the production and design of the video scenarios and components.

Chapter One: DESIGN ANALYSIS

The design team of *Cornerstone* realized early on in the conception that this training model needed to relate key concepts, incite questions and dialogue, entertain end-users, document the existing intellectual capital regarding Board relations, and have at least a seven year "shelf-life" (Gore). First and foremost, this training, even though it was developed a thousand miles away from the corporate office and even farther from many sites of implementation, needed to resonate as a project born out of the "voices in the field." In such a way, the process and final product had to look like, feel like, and live as a collaborative effort between the design teams and the experts who work in the private clubs around the country and the world. Needless to say, the on-going conceptualization of *Cornerstone* relied on this collaboration; moreover, the final design of the project needed to convey this relationship as the touchstone for all training.

The four-minute and eighteen-second "Introduction," the launching pad for the training program, allowed the design team to establish a variety of philosophical and aesthetic concepts. Conceptually, the "Introduction" needed to accomplish four major goals: 1) create a sense of recognition and comfort for the end-users, 2) celebrate diversity in the company's milieu, 3) introduce the content and purpose of the project, and 4) establish credibility of the product. The design needed to accomplish all of this, in addition to communicating necessary information to preface the purpose and goal of training. The following analysis seeks to uncover some of the design components in the "Introduction," to explain the development process and to describe the rhetorical features.

The first section of the "Introduction" comes in the form of credits. The credits give recognition to all of the people at ClubCorp who worked on the project. The design team, purposefully, did not include any mention of persons not employed at ClubCorp who contributed to the production and design. With the ClubCorp logo darkened in the background, the "credits" roll across the screen in cinema fashion. This animation recognizes people from the company and visually aligns their names with the corporation's logo. Figure 1 shows a single frame from the rolling credits.

Fig. 1 Introduction to *Board of Governors: The Cornerstone of a Fine Private Club*. This figure demonstrates the rolling credits.

The design team decided that the first image of the project should portray the representation of all levels of the organization that spent time in the development of the project, from the Chief Executive Officer to Administrative Assistants. This image sought to build a foundation of trust and parity in which the employees could experience the training. This opening also introduces the "look" of the entire project, a look born out of the font styles that ClubCorp used in their logo and print materials. These fonts were supplied by the Graphics Department at ClubCorp. From these fonts the design team was able to distill an atmosphere that reflected the "look" of the company; this aesthetic atmosphere was carried throughout the project. One interesting usage of a font occurs in Figure 1, where the scrolling names and the logo have the exact same font styles. This design choice was meant to subtly reinforce the importance of the employees and their contribution to both the project and company.

Fig. 2 "Introduction:" example of diversity design choices made.

Diversity was another major objective for this training model, even though this issue was not the central focus of training. Thus, the graphic design, as demonstrated in Figure 2, relied on the intangible components of photographs and spatial relationships to reinforce an environment that was accepting and fluidly inclusive regarding gender, race, and age. In such a way, the graphics and also the diversities of actors in the videos were an implicit training facet.

Figure 2 cannot fully represent the video montage, including five three- to five-second video clips, presenting the philosophy of inclusion and "pride of belonging" central to the design. Our initial meeting with Frank Gore set the standards including such intangible philosophies as "pride of belonging" that would permeate the context of training: diversity, employee and company parity, and employee pride (Gore, "Interview") These components would not be an overt presence within the training. Instead, the "essence" of these intangible qualities was represented visually in the training design. For example, in Figure 3 the screen capture limns the

status structure in a boardroom scenario. By having the actor in the middle, playing the Club Manager, framed by two Board members, the design team sought to demonstrate the board table as a shared space between the Club Manager and Board members.

Fig. 3 "Introduction's" video montage that demonstrates the use of spatiality as a tool indicating status and equity.

The video used in the "Introduction" does not overtly demonstrate framing by the actors, because only the shoulder of the actor on the left takes up space in the cropped shot; however, this particular video clip was taken from a larger video clip inside the project where the framing of the manager stands out clearly. The male and female actors playing the Board members were positioned in such a way to delineate the appropriate equality of shared space with Management. Since the power structure of boardroom dynamics creates much anxiety among managers, this part of the "Introduction" intended to ease managers' tension and encourage a positive attitude toward the training system. Further, the spatial presence of the female actor in the video clip, forefront and anchoring the balance of the shot, sought to foster an environment where

stereotypical presumptions about the role of women on Boards could be debunked. Because, according to a conversation with the corporate liaisons Bonnie McCloud and Kathy O'Neal, the tradition of the company confirmed that women had much less presence on Boards, the intangible element of this particular shot was to encourage equity, both conceptually and visually (O'Neal and McCloud).

Theatrical design concepts were used heavily in determining all visual design decisions. Using some philosophical principles in theatre design, the construction of the project's interface evolved into a flexible, exciting, aesthetically appealing, and comfortable environment for the end-user. Serving as a conduit to all sections of the training, the Main page (Figure 4) acted as an anxiety-neutral, yet aesthetically charged, space. Once the trainee has arrived at the Main page, the content of the training system has been explained. This allows for the Main page to live as an intuitive space[2] where end-users feel free, even compelled, to explore the program in their own way.

As seen in this screen capture, the ClubCorp logo appears twice on the interface: a small-animated globe version located on the top left and a backdrop muted logo only visible through the horizontal white bar. The design team needed to position the presentation of the project to specifically suit the "look" of the company; to do this the team redrafted this twelve times (see Appendix, Fig. A-1) before the negotiation and combination of several concepts came together as the Main Page seen in Figure 4.   One major problem with all versions leading up to this final draft was the overwhelming presence of the corporate visual-ideology, in the form of their logo. In analyzing the presence of the logo, I decided to suppress the presence of the logo and open the space in order to offer the end-user's imagination space to digest graphic and linguistic content. The other designs centralized the logo, colors (green and gold), and icons (bells) of ClubCorp and could have appeared overwhelming to an end-user. Given that one of the objectives of this training was to encourage employees to "engage in further dialogue regarding critical areas of interest," the designers eventually simplified and downplayed the visual ideology of ClubCorp

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[2] During the project, the design team sought to create an "intuitive space." For the designers this meant that all design decisions made needed to allow for the end-user to access information in a logical way, feel comfortable regarding where they were in the project, and control their own journey through the training.

(O'Neal and McCloud). Clemenz decided that the content should be divided into three major sections: "Art," "Science," and "Resources," distinguishing the intangible elements of relationship building, operational "nuts and bolts," and source material to support all aspects of board relations. These areas of content are obviously distinct and needed to graphically and aesthetically resonate given their content areas.
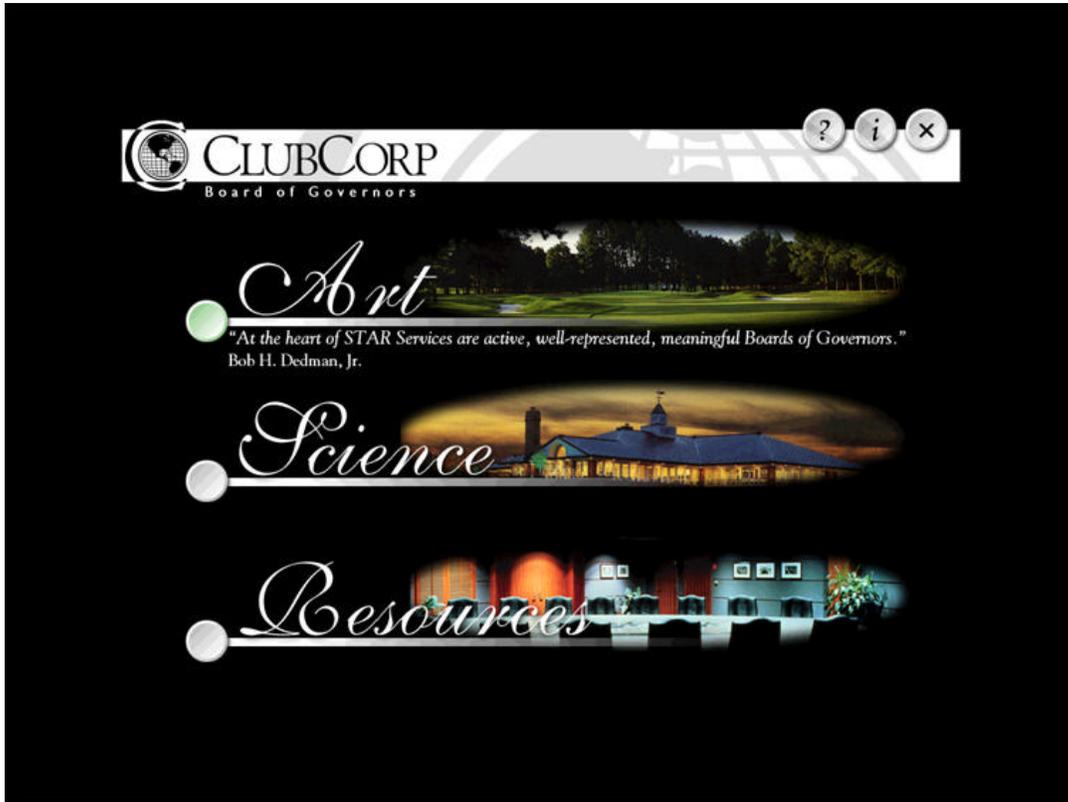
Fig. 4 The Main page of *Cornerstone*, describes the breakdown of the content and a neutral "theatrical" space.

"Art," "Science," and "Resources" made up the three major sections of the training, with "Art" and "Science" acting as the primary components of content. Clemenz, as a fifteen-year veteran of the company, acknowledged that the previous rhetoric surrounding the philosophies of board relations were formulaic and approached this relationship as perfunctory and universal. As a result of this philosophical view, ClubCorp's training surrounding board relations had traditionally relied on the operational aspects of this relationship, or the tangible elements:

agendas, meeting structures, financial statement preparation, and so forth. The training, therefore, overlooked the intangible qualities of establishing relationships with board members: trust, honesty, and interpersonal skills, such as writing and verbal communication, even though, according to Frank Gore, the intangible elements of relationships resonated as the most important aspect
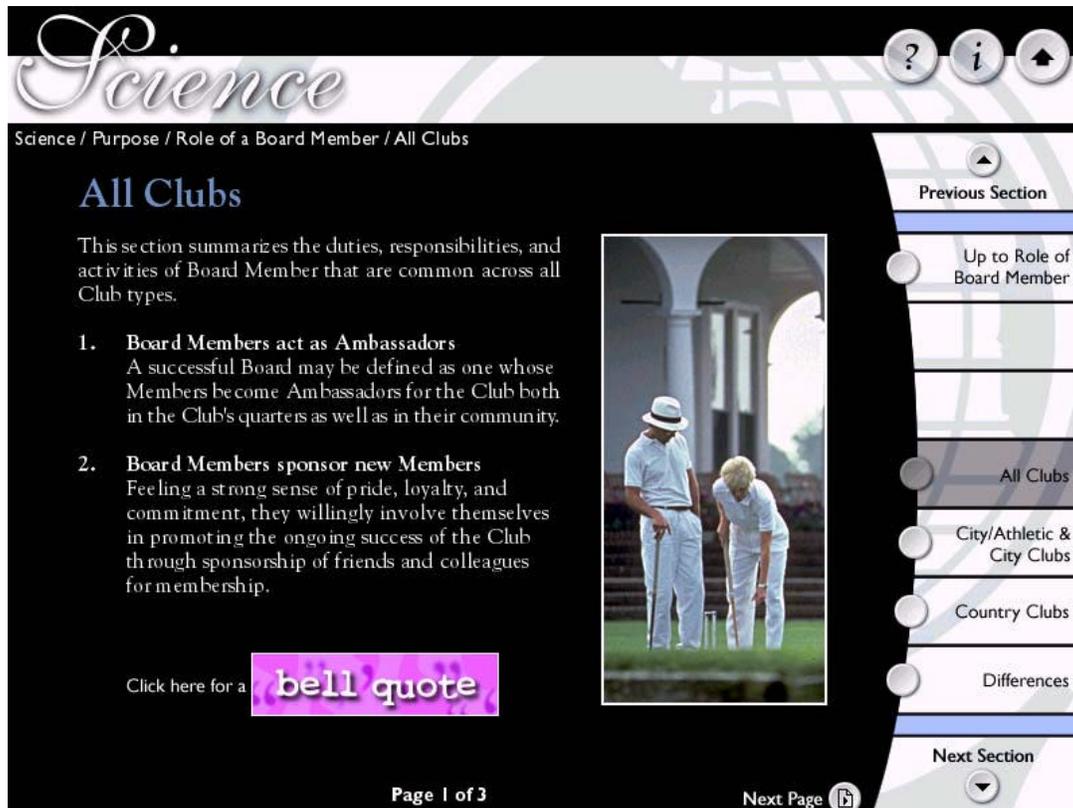
Fig. 5 Demonstrates the navigation components embedded on the internal interface, how the specialty components were displayed, and all features available on each page.

of ClubCorp's private club endeavors. The "Science" section substantiated the tangible aspects of training. This portion of the project included six divisions of content: Purpose, Orientation, Recognition, Record Keeping, Structure, and The Meeting. The addition of the "Art" section reflected the need to address the intangible elements of board relations; the major divisions of content were Communication and Relationships. By adding the section "Art," the content revered the qualities necessary to accomplish efficacious relationships with Board Members, and raised the bar on the design team to create an environment of training that supported this

ideological shift. Acknowledging this shift early in the process, the design team worked copiously to integrate a complexity of elements: simulated dialogues, open-ended video components, and equity of time spent on dialogue in accomplishing successful human relationships.

The "Resources" section of the training was designed to offer a variety of support information to the end-user. From financial statements, thank you letters, and party invitations, the Resource section provided these items in the form of .PDF files accessed through Adobe Acrobat Reader®. The Resource section encouraged end-users to print off these resources and utilize them in the context of their positions within the company. [3]

Once the end-user entered into one of the major sections the interface evolved to allow for negotiation of travel through the contents. Being able to access any information in the training at any given time was an objective of the internal interface design, for the democracy of travel through content re-affirmed the goal to have the end-users take control of their learning. As shown in Figure 5, the internal interface comprises several components: buttons for key devices (Help, Index, and Home, as represented by the icons in the upper right-hand corner), navigational system, and entry into specialty sections ("Board Brainers," "Bell Quotes," and "Magic Words," as represented by the "Bell Quote" icon in the bottom center of the screen capture). The navigation construction was meant to give the end-users as much possible control over their complex and fluid journey. The design team was limited by two major factors in making all content available at all times: 1) the amount of material present in the training, 2) the limiting programming abilities of Macromedia Director® to allow for non-linear navigation. The solution evolved into a conceptualization of the Index section that was available on every page throughout the training.

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[3] Interesting to note, the design team had created a feature in the training so that the end-user could print any page of content, yet the corporate office, afraid of other companies stealing the information, decided to delete the component. This decision was shocking and disappointing to the design team, because the company made so many progressive decisions during the development process that suggested employee trust and de-centering of their own power for the betterment of the corporate whole.

Fig. 6 Screen Capture, Index Section

The Index section (Figure 6) was designed as a catchall hub of information and navigation. Therefore, this section constructs a matrix of departures into any section of the training, credits, and direct navigation to videos. This multi-purposing of the Index allows end-users to tailor their experience of the training. For example, if Club Managers needed sample letters to generate ideas for thanking Board Members for helping out during an event, they could go directly to the Resource section under the heading of "Thank you letters." In the same respect, if a regional meeting wanted to encourage dialogue regarding particular issues, the facilitator could show all of the videos back-to-back by accessing the videos through the Index. This approach was meant to be practical and empowering to end-users and facilitators alike.

One goal entering into the development of this multimedia-training module was for the employees to have fun. Although this was a component of the training, the demographic of
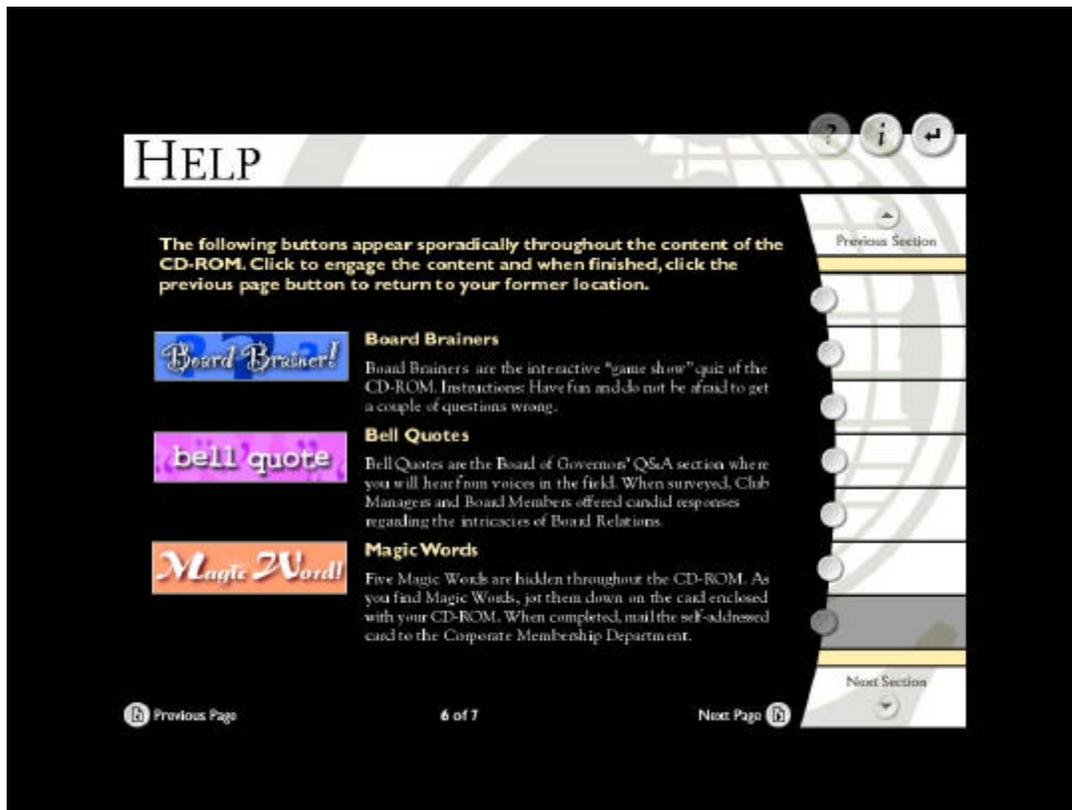
Fig. 7 Screen capture from the Help Section, this page shows the different buttons the end-user might encounter throughout the project and the function of each component.

the Club Managers, college educated and in their forties, gave the design team the challenge of deciding what was too much fun and what was not enough. So they looked to the Advisory Board, comprised of seven Club Managers, to conceptualize the components that would break the potential monotony of the training material. With several brainstorming conversations, the Advisory Board and the design team agreed on four critical needs: 1) virtual scenarios that would incite dialogue, 2) non-testing quiz mechanism, 3) articulation of voices from the field, 4) incentives for trainees to complete the comprehensive training.

The virtual scenarios were shaped into video, the development of which is discussed in Chapter Two. Concerning the presence of a "non-testing quiz mechanism," the designers developed a "quiz show" called, "Board Brainers." The concept of "articulation of voices from

the field" inspired a component of the training called "Bell Quotes." And the "incentive section" of the training took shape in a virtual scavenger hunt for "Magic Words." The dialogue and brainstorming between the Advisory Board and the design team concerning how to make the training accessible and enjoyable became invaluable to the process. As shown in Figure 7, the designers conceptualized separate environments in which each of these components played themselves out.

The following explains the three "specialty" sections of the training module: 1) "Board Brainer is the interactive "game show" quiz section of the CD-ROM. Instructions: Have fun and do not be afraid to get a couple of questions wrong." 2) "Bell Quotes is the Board of Governors "Q and A" section, and this is where you will hear from real voices in the field. Club Managers and Board Members offered candid responses to the intricacies of Board relations." 3) "Five Magic Words are hidden through out the CD-Rom. When you find all of the Magic Words, note them on the "Magic Word Game Card" enclosed with your CD-ROM, and return the self-addressed card to the Corporate Membership Department."[4] When designing these "specialty" categories, the designers sought to "break-up" the aesthetic feel of the training, to maintain longevity of interest. For this reason, each of the "specialty" sections has a distinct and whimsical feel. Yet beyond simply these reasons, "Board Brainers" and "Bell Quotes," more so than "Magic Words," were created to support major philosophical goals of the project.

"Bell Quotes" evolved into a touchstone experience for the developers and, eventually, the end-users. By tapping into the "voices from the field," the developers found a conduit between this strange world of cyber-training and the real-life workplace. Essentially, this challenge of connection resonated, as a mantra during all of the conceptual conversations of *Cornerstone*, for the design team instinctively knew that the end-users would view the training with high expectations and sophisticated tastes.

Given the end-user expectations, the "Bell Quotes" were designed with two vital goals: 1) to establish credibility of the product, 2) and to initiate a virtual dialogue between Board

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[4] Examples of these specialty pages are located in Appendix, Fig. A-2.

Members and Club Managers. These participants were solicited from a large pool of managers and board members, and the final contributions were demographically (age, tenure, and gender) and geographically diverse. The following analysis seeks to demonstrate how this simulated "primary-dialogue" was established in the design. As the verbiage "primary-dialogue" suggests the "Q&A's" were contained in static form, yet format of the Q&A's sought to encourage similar questions and dialogue in the workplace.[5] The following "Bell Quote" was solicited from a Board Member when asked the question, "How would you describe your role as a Board Member?"

> My job is to be the Club's ambassador at large in the community. Through my associations and contacts I am able to assist the Club in its efforts to recruit new Members. I am also expected to provide guidance, support and encouragement to Club management where business matters are concerned. I believe when you serve on a board, three rules apply: give, get, or get off.
>
> (*Cornerstone*)

This quotation, in particular, captures the "rough-edge" that comes from using real voices from the workplace as a benchmark for expressing concepts and ideas. Given the end-users were the Club Managers, these "Bell-Quotes" looked to incite thought regarding core values of their jobs. Another response, solicited from a Club Manager, answered the question, "What is the greatest benefit of nurturing good Board Relations?"

> I think two-way communication is the greatest benefit because from there all other benefits flow. When there is good communication between management and Members, relationships have a chance to be created and grow. From good relationships comes credibility. Advice and council can then be offered to and from management from a position of mutual respect resulting in Member participation and representation. A high level of mutual trust naturally evolves, tensions ease, and Member pride, Member loyalty, Member traditions and all the

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[5] For a complete listing of the Q&A's used throughout the project, see Appendix, Fig. A-6.

elements of "clubbiness" have a chance to flourish. Nurturing good Board

relations creates the benefit of two-way communications, which is the

fountainhead of all other benefits. Without it, there are no true gains between

management and the Board or the Members they represent.

("Bell Quote," *Cornerstone*)

Although a critical analysis of the language used in the responses appears necessary (e.g. using binary constructions to express modes of communications, analysis of the words "pride," "loyalty," and "traditions," to name a few), for the sake of this argument, the focus of critique will revolve around how "Bell Quotes" were constructed as virtual dialogues: admittedly, static, yet fluid in their placement within the training. The need for dialogue in the company was a central concern of the designers; therefore, the design team employed the device of "Bell Quotes" as a resonating and candid dialogue between two groups that had particular difficulties communicating: Club Managers and Board Members (Gore, O'Neal and McCloud). When the end-users watch the video scenarios they are offered a model of dialogue that is echoed and reinforced through the reoccurring "Bell Quotes." So, by internalizing a pattern of dialogue, the design team attempted to offer an opening for the end-users to engage in "Q&A's" inside and outside the context of the training.

"Board Brainers" functioned quite differently from the "Bell Quotes." During the course of the training the device of "Board Brainers" sought to create interest, excitement, and educational value, with questions solicited from the advisory panel regarding growing interest and concerns in the field. This gave the design team an opportunity to construct a whimsical environment in which competency questions could be asked, yet responses were not monitored. Moreover, the "quiz show" encouraged the end-user to get the questions wrong, because incorrect answers resulted in berating responses. Although some research indicates that "poking fun" at the end-user's incorrect responses could act counter-productively, the design team thought that the positive effects of the "fun" environment established would heavily out-weigh any negative responses.[6] Given the overwhelmingly positive response from Rich Lakers, the

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[6] After several months of use in the field, no negative responses have been reported.

head of the beta-testing group for the company, and the project managers' reception to "Board Brainers" at individual training sessions, the design team felt that the gamble paid off. The end-users looked forward to the "Board Brainers," and, therefore, were excited to continue through more arduous sections of the training, such as reviewing philosophical rhetoric in board relations (Lakers).

One very unique component about "Board Brainers" was the music. The music was jazzy, upbeat and supported the whimsical atmosphere the design team sought to create. Music functioned as a complex and integral component to the training. At any particular moment, music was used as a background to the training, a metaphor of the company's commitment to "pride" among its employees, and a cinematic device during the "Introduction." The New York based composer, John Nuhn, began collaborating with the design team early in the development process. This collaboration was established initially to compose all original music for the training project, yet after the first major on-site visit with the project managers, at the corporate office in Dallas, Texas, plans changed.

The year before the *Cornerstone* project began, the corporate office commissioned a piece of music called, "We are the Pride!" for use during company related functions, so the project managers thought that this music, if re-orchestrated, could resonate with the end-user. The design team sent "We are the Pride!" to John Nuhn, and he re-orchestrated this song into three continuous music loops that played in each major section of the training – "Science," "Art," and "Resources" –, inspired the "Introduction" orchestration, and influenced the "Board Brainers" background music. The music loops acted as identifiable background music to the content areas, and flowed seamlessly into the video sections. The "Introduction" was scored like a "mini" movie, where the action inspired the mood and motion of the music. "Board Brainers," because as a device it aspired to break up the journey of training, utilized a "spicy" sounding jazz loop. Thus, music resonates as the one media fusing all sections of training, philosophically aligning the company with the end-user's experience.

The negotiation of the design was not without controversy and deep philosophical differences. ClubCorp is a paragon in the private club industry, an industry with a history of discrimination and exclusion with very hegemonic representations of women, and little ethnic diversity. Much to the credit of the company, the executives were open to the concerns of the Project Managers to question issues of diversity in the context of their company. In embarking on this design challenge, the Project Managers knew the philosophical culture of the company would and could not change overnight; therefore, many design decisions were made because they were as radical as the company could accept. For example, in the following analysis on the videos, the scriptwriters and director sought to represent women in the roles of Manager or Board Director, but the company thought that such a drastic shift in how their company was internally represented would incite end-user criticism and inability to identify and relate to portrayed positions in the videos. Of course, the implications of this particular hegemony was problematic in production, yet the design team sought to have an open dialogue with the company in terms of these key issues and question the power structures whenever possible.

Unfortunately, intricate theories do not translate effortlessly into the every day world; as a result, theories that inspired the critical investigations of diversity offered a vital litmus test to gauge success and failure inevitable in all endeavors as complex as changing and evolving a corporate ideology. Instead of examining this training as a model of excellence with respect to gender and ethnic diversity, this design analysis seeks to engage in the critical dialogue necessary to activate the catalysts of change.

Chapter Two: VIDEO ANALYSIS

Three major versions of the video scripts reflect back on the revision process. These versions resonate as particular benchmarks throughout the design process, where each acted as a touchstone to discover the following version. For the sake of clarity in this analysis, the three major versions are named "Writer's Cut," "Corporate Office Negotiation," and "Final Product." "Writer's Cut" represents the very first copy received from the scriptwriter, Barbara Carlisle. The "Corporate Office Negotiation" denotes the resulting copy following intense revisions and conversations with the corporate office. Once the production team had this working copy, they "workshopped" the script to add another level of fluidity to the relationships and dialogue in the scripts, which facilitated the "Final Product." The "Final Product" signifies the version used and represented in the delivered product to ClubCorp.

Because the video component required the most unique process of negotiation, and evolution in the entire project, this section of the analysis will investigate the process of script revision as it reflects the socio-political dynamics of corporate training design.

Most of the changes to the script reflect only small shifts, deletions, or minor re-shaping of the language used. With one exception, no structural or "goal" changes were made during these negotiations.[7] Therefore, language acts as an indicator of the progression, and at times the regression, in socio-political negotiations between designers and the corporation. By analyzing the journey from "Writer's Cut" through "Corporate Office Negotiation" to "Final Cut," this study seeks to clarify what political and, consequently, structural systems operate in the final product.[8]

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[7] An addendum was proposed to the design staff as a "sixth" scenario for the project. This scenario had very little to do with Board relations; instead, the scenario's main objective was to communicate a selling idea for membership packages. Fortunately, the corporate office listened to the design staff's concerns regarding this thematically unrelated scenario, and allowed them to cancel production of that particular addition. To the credit of ClubCorp, they realized that "preaching" to their employees was at best a counter-productive undertaking, because this training package needed to rely on empowering the voices of the employees, and encouraging dialogue.

[8] Structural systems refer to the design decisions made and constructed because of the socio-political negotiations needed to finalize the text of the video scripts.

When the production team commissioned writer Barbara Carlisle, the role of the script seemed clear. First, the script needed to wrestle with key philosophical questions about Board relations. Next, given the power of multimedia – and the desire to utilize the flexibility afforded by the technology – the design team expected the scripts to encourage either on-line or in-person dialogues among employees. Finally, the design team wanted the training to offer two scenarios, one good, one bad, which unpacked particular philosophical complexities in Board relations.

Carlisle, a playwright and theatre director, created a script that relied on believable relationships as the framework for the training investigations. All of the characters, throughout five different training scenarios, retained consistent personalities. Because each character had a distinct personality a variety of relationships, even personality conflicts, could be realized. For example, the character "Felice" was a professional, opinionated, and out-spoken person who had no problem questioning the authority within the club; these character traits never waned throughout the different scenarios.

In one instance the character "Felice" precipitates a managerial dilemma when she ignores club policy of submitting board agenda items by a deadline prior to the meetings. Instead, "Felice" goes behind the manager's back to other club members with a petition to fire the club's chef for preparing a California cuisine rather than her meat and potatoes choice. As Candice Clemenz's goal statements make plain for each of the scenarios (from which Carlisle constructed the "Writer's Cut" of the script) there is an option. For example, in the Felice scenario, Clemenz identified a "Wrong Response" and goal statement and a "Right Response" and a goal statement.

> **Wrong Response**: Considering the short amount of lead time, and the fact that the Manager isn't sure how many Board Members may be involved in this ambush, he decides not to let any Board Members know that he is onto the scheme. He spends the available time preparing a strong rebuttal to the upcoming attack.
> Goal: Show how the Manager appears defensive and dictatorial if he chooses to fight the battle alone. The Manager may think he has won this battle, but he has lost the war in terms

of an effective working relationship with his Board.

<div align="right">(Writer's Cut, 2)</div>

Right Response: Although the time is short, the Club Manager manages to contact the Board Chairperson and two Board Members. He shares the information about the "surprise" planned for the meeting, and seeks their advice.

Goal: Shows how pre-selling/involving Members is an effective tool to help diffuse problems. Members can get away with saying things to other Members that a Manager can never say (and still maintain a good relationship). Members are much more likely to challenge a Manager than they are to confront a fellow Member/peer. Therefore, a Manager can most effectively communicate his opinions through the voices of other Members. Above all, the Manager should not appear defensive and closed-off.

<div align="right">(Writer's Cut, 4)</div>

Originally, the right-wrong construction was meant to encourage dialogue by establishing a didactic binary. This very structured approach was the backbone of the scripts until the very last version of the scripts. This structure and the consequent style of the "Writer's Cut" resulted in a very "theatrical" feel in the first draft.

In the "Writer's Cut" version of the results of a manager's "Wrong Response," Tony, Chair of the board, allows, Pam, a board member, to voice her reaction to bad management response.

Tony: Pam?

Pam: I seconded the motion because, I mean, we should talk about things. And, actually, I like the new menus, and the cooking. But, I mean, really. This is not a discussion. He just flushes us down the toilet. I like to think I am here for a reason. Not to be treated like children. I always know when someone starts out "in the first place…" I'm going to be put down. I really hate that. So are we going to discuss this or not?

<div align="right">(Writer's Cut, 2)</div>

This piece of the conversation reflects the "real" sounding qualities of the original script. Although, "real" should not suggest that this sort of conversation would ever take place in a boardroom environment; instead, this clip stands as a theatrical representation of reality. This portrayal, therefore, exists one or two notches higher in intensity than reality. By utilizing this hyper-reality, the scripts had a greater potential to educate and entertain within the same context.[9]

The "Writer's Cut," in all actuality, served as the fundamental structure on which all of the other scripts were based. Because the liaisons at the corporate office took offense at some of the language in the "Writer's Cut" and, ultimately, had a very difficult time reconciling the "theatrical" sounding nature of this version, the corporate office, specifically our liaisons Bonnie McCloud and Kathy O'Neal, assumed the task of significantly re-writing some sections of the script. This re-write produced the version "Corporate Office Negotiation."

One major point of discussion at this juncture was the discourse used to illuminate the conflicts of the scenarios. Because of the theatrical nature of the scripts, the conflicts had a "real" edge, yet the liaisons thought that the scripts were not pointed and didactic enough to function efficaciously in a training environment (O'Neal and McCloud). As an example of their revisionary methods, the following depicts the first speech of the scenario as it existed in the "Writer's Cut," followed by less "theatrically" real, and more didactic, corporate version:

> Greg: I have said over and over – and everyone agrees – that we have to have agenda items a week in advance. There are materials to prepare – Tony, our Board Chair, hates surprises. Me, too. So, I show this month's agenda to Tony, and fine. And then, the day before the meeting, I'm walking through the dining room and Don stops me.
>
> (*Writer's Cut*, 1)

> Greg: I have said over and over – and everyone agrees – that we have agenda items a week in advance. To really have a good working Board Meeting, we need

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[9] As shown in Fig. A-3 through Fig. A-6, this section of the dialogue was cut in the subsequent version.

to have good communication with all Board and Committee members prior to the meeting. All agenda items should be researched and thought through prior to the meeting – so there are no "surprises" for the Board Chairman, and the Club Manager or the rest of the Board Members! As the Club Manager, I try to stay on top of what's going on in the Club. After getting the Board Chairman's approval for the agenda for this month's meeting, I get stopped in the dining room by one of our Members who has a surprise for me!

(*Corporate Office Negotiation*, 1)

This shift had major implications for the sound of the script. Further, it compromised certain design team goals, such as creating high entertainment value, establishing employee trust, and demonstrating product credibility, because this version included too much information, and presented that information as unrevised training manual propaganda. Even though the design team acknowledged that the scripts were not in final format, this revision functioned as a significant setback to the overall goals. Many subsequent conversations took place to ensure the corporate office that other portions of the training would facilitate this level of rote learning; therefore, the videos could operate from a different, more sophisticated language base that relied on dramatic action, not corporate training rhetoric, for its structure. Further, this structure allows for the end-user to negotiate intellectually through the scenarios.

Although there is definitely an attractive element to having training clear-cut and non-negotiable, this system of training sought to engage the end-users, to encourage them to trust their opinions regarding the subject matter once they were engaged. As the following two versions of dialogue demonstrate, lost in the revision was the theatrical element that encouraged spectator entrance, even participation in the dialogue:

Greg: A petition?
Don: She asked me to sign it. I didn't. You'd think I just spit on the flag.
Greg: You believe she's planning on bringing it up tomorrow.
Don: I know she is.

Greg: Oh, Lord.

Don: She's got about fifty names. The Kill California Cuisine Support Group.

Greg: I know every one of them. They really are a minority, you know.

Don: Not to hear her tell it.

(*Writer's Cut*, 1)

Greg: A petition?

Libby: She says she knows she has at least fifty members who don't like the new "California Cuisine" the chef put on the new menus.

Greg: But according to the last member survey, the members really like the Chef's cooking. They said they like the new menus.

(*Corporate Office Negotiation,* 1)

Arguably the "Corporate Office Negotiation" segment reads clearly and more professional than the "Writer's Cut." However, the "Writer's Cut" allows, even encourages, the end-user to enter into the action of the scene. By "entering into the action" I mean that the more theatrical presentation of complex challenges in the workplace empowers the end-user to identify with and talk about the critical issues at hand.

The time lapse and production effort between the "Corporate Office Negotiation" and the "Final Cut" was significant. Production staff and artist's read through, continuing dialogue with the corporate office, and structural reconfigurations needed to take place in order to facilitate the rendering of the "Final Cut." This stage necessitated an on-going collaboration with the corporate office, production and artistic staff, and the project managers.

On three separate occasions, the actors read through the script with the production staff. The actors were encouraged to add their personalities and language to the scripts; this process sought to create another level of believability in the scripts, because without the actors incorporating their personalities and voices into the scripts, the end product would have appeared monolithic in its delivery. The production staff recorded the last read-through and had the entire session transcribed into a usable script format.

    The continued dialogue with the corporate office resulted in a number of compromises. The "Final Cut" lives as a collaborative effort representing a synthesis of the "Writer's Cut" and the "Corporate Office Negotiation" scripts. As a result of this collaboration, the design staff reanalyzed the structure of the videos construction to optimize the ability to create a dialogue system. These analyses led the design team to rethink the binary structure in which the good-bad scenarios were configured. By simply "baiting" the responses of the end-users, the design team concluded that having a binary system setup to portray challenges of infinite complexity would only act discordantly.
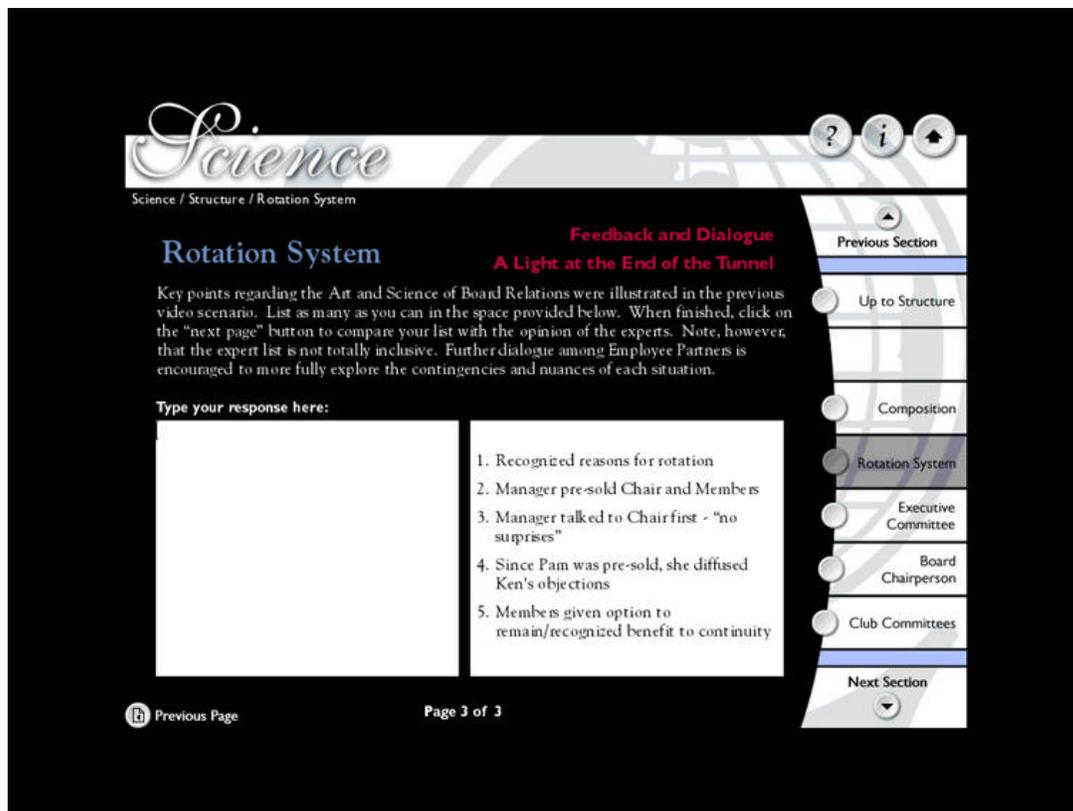

Fig. 8 Screen-capture demonstrating the "Feedback and Dialogue" feature.

The good-bad model oversimplified the complexities of the "full spectrum" of the end-users' jobs. Thus, the product did not actually beckon the end-user to enter into dialogue regarding better systems for operations and approaches to their Board relations.
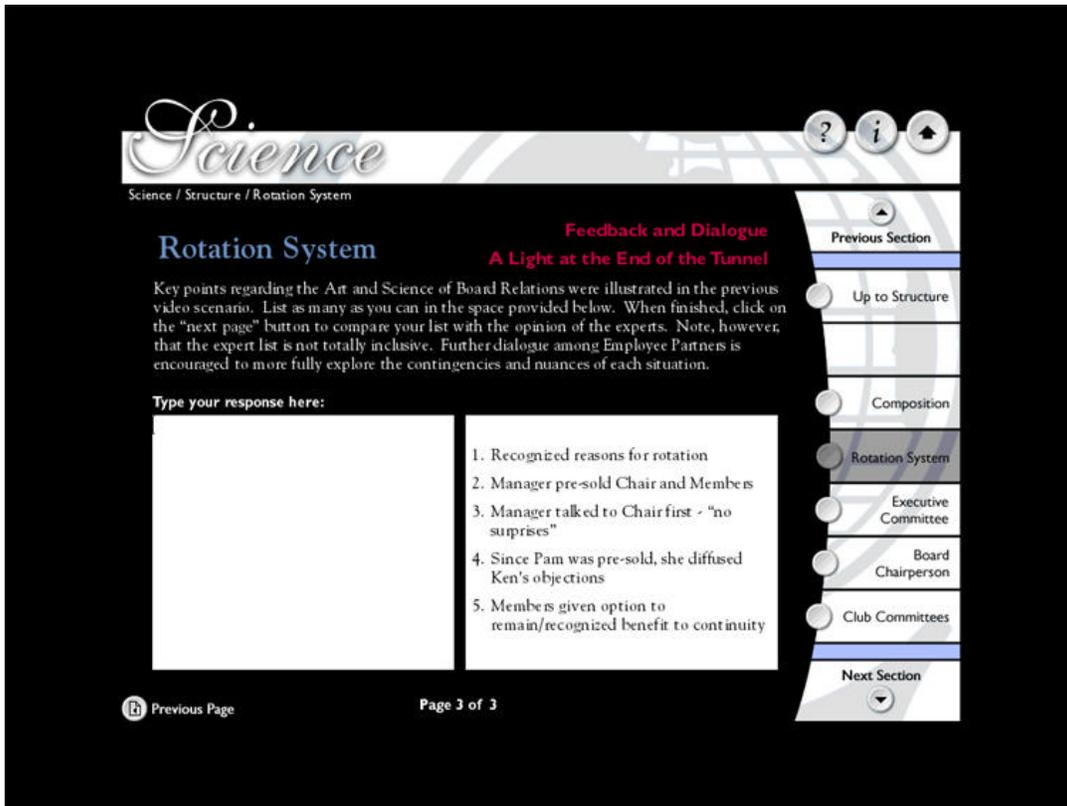
Fig. 9 Screen-capture demonstrating the "Feedback and Dialogue" feature.

At this point, the design team conceptualized a feature called "Feedback and Dialogue." This feature would appear after the end-user watched each video scenario in its entirety. The following screen-captures, Figures 8 and 9, reflect the process the end-user would take through the video scenarios: On the "Feedback and Dialogue" page, the design team built an environment that represented the end-user on par with the corporation's espoused ideology. Apparent equity was reinforced visually. For example, the box designated for the employee to write responses to the video was designed exactly in the same size as the box with the "expert opinions." Further, once the video finishes playing, the end-user has an opportunity to freely write a response to the video before the "expert opinions" are revealed. This allowed for groups of managers or a single manager to ruminate on the nuances of the videos and discuss other options to the proposed challenges before seeing what the "experts" think. Chat rooms were then established to further a formal dialogue regarding the philosophical questions proposed, with the intent of integrating these dialogues into later training packages.

This "dialogue training continuum" as I designated the various dialogic filters embedded in the training has three major reflexive steps. Its first objective is to establish and communicate existing philosophies. Once these are established, the secondary objective is to open formal and informal dialogues regarding existing philosophies. Finally, it is hoped that these newly empowered employees will re-invest the new philosophies attained by dialogues into training applications. The videos in *Cornerstone* not only operate as an appropriate paradigm for this continuum, but also this analysis of their creation explicates the recursive strength of dialogic negotiation.[10]

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[10] Dr. Margaret Downs-Gamble espouses this notion of "dialogic negotiation" and its recursive potentiality in her book "Inscribing the Renaissance: A Textual Intercourse and the Procreation of the Body."

Chapter Three: THEORETICAL ANALYSIS AS CONCLUSION

In a perfect world, the design team and project managers would sit down at the beginning of the conceptual stage and agree upon a theoretical construct for the entire project. But in a project that involved multiple committees and many levels of production, theory operated and negotiated its way through the process in very nebulous ways: at moments opaque, at others visible. So reflecting back on the process, it is impossible to distill any particular theory that maneuvers cleanly through the project. Moreover, theory negotiates as if behind a theatrical scrim, where depending on various elements of illumination, structure, and information, particular theories would reveal themselves. So instead of shoving a circle through a square, this chapter seeks to recover existing theories that had a significant influence on the outcome of *Cornerstone.* In addition, this chapter aspires to open a dialogue regarding how non-traditional (to the corporate world) theories could incite meaningful change in training applications. In particular, how do theories operate in ways that shape local languages, global institutions, and the relationship between these often-separated systems? Two consequential theories shaped *Cornerstone*: 1) Michel Foucault's theory of power and knowledge, and 2) Augusto Boal's theory of language, theatre, and performance.[11]

The theories of power, genealogy, and knowledge, as touted by Michel Foucault, initiated a dialogue with the design team regarding the role of classical training models and what effects those rubrics have on the ability to change and grow as an organization. In the book *Power/Knowledge (*1980*)*, Foucault discusses his theories of how power operates in institutions; the design team did not desire an application that simply recoded all existing knowledge into self-perpetuation. Foucault's conceptualization of the term *genealogy* as "the union of erudite and local memories, which allows us to establish a historical knowledge of struggles and to make use of this knowledge tactically today" offered a useful shifting point to enter the conceptual stage of *Cornerstone's* design, for this training sought to capture all existing knowledges on

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[11] Both Foucault and Boal position their espoused theories and ideologies within a Marxist context, so to support a kinder and gentler Capitalist endeavor, as this analysis does, works against their theories' intended uses. Accordingly, this analysis respectfully utilizes these theories in order to initiate a higher understanding regarding how training and language operate in relation to hierarchal corporate systems.

Board relations and open a dialogue to continuously re-configure those knowledges (83).
Foucault further elucidates *genealogy* as something that can,

> entertain the claims to attention of local, discontinuous, disqualified, illegitimate
> knowledges against the claims of a unitary body of theory which would filter,
> hierarchise and order them in the name of some true knowledge and some
> arbitrary idea of what constitutes a science and its objects. (83)

The design team saw the end-users constrained within the context of the "local, discontinuous,
disqualified, illegitimate knowledges," so the ability to reshape the discourse of the training
through dialogue systems acted as a basis for the design. To create a fluid relationship of
knowledges out of the normalized hierarchy, second nature in most corporate climates, resonated
as a significant challenge to the designers.

Foucault's theory of genealogy and knowledge operates effectively with my notion of
"dialogue training continuum," because dialogue created through the "Feedback and Dialogue"
component sought to challenge the illusion of truthful knowledge that substantiates most
corporate rhetoric. As discussed in Chapter Two, the design of this "continuum" allows for
training to simultaneously espouse, question, and re-shape the philosophies of the a corporate
ideology. The process of developing the video scripts, specifically, allows for a critical analysis
that dovetails appropriately with Foucault's theories.

The evolution from the "Writer's Cut" to the "Corporate Office Negotiation" offers a
working example of the potential and coercive institutional apparatuses that find shape in
training discourse. When the project managers received the revised copy (Corporate Office
Negotiation), they had to decide whether to simply go forth with production to save time and
money or engage in a critical dialogue with the corporate office. Of course, critical dialogue was
the route that the project managers took, and this path enabled us to discover that our positions
were implicated inside of the "training dialogue continuum," as much as the end-users. Thus the
design of a training system includes the responsibility of maintaining the capability for the end-
users to play an active role in challenging and changing the language that encodes their daily

activities in relationship to their jobs. By accepting the "Corporate Office Negotiation" revision as the final copy, *Cornerstone* could not have been a catalyst for dialogue in a localized milieu. As Foucault espouses, the support of a "unitary theory" disables the ability to, systemically, hear the articulation of "disqualified" voices on local levels of operation. Our objective was to include those voices.

Re-examining the example given in Chapter Two of the revision from the "Writer's Cut" to the "Corporate Office Negotiation" elucidates the struggle between a "unitary theory" and "disqualified" knowledge. One of the added sections in the "Corporate Office Negotiation" was stated as, "To really have a good working Board Meeting, we need to have good communication with all Board and Committee members prior to the meeting. All agenda items should be researched and thought through prior to the meeting…" To link this shift in discourse to Foucault's theory, this particular revision was distilled from a pre-formulated linear training manual; therefore, the rhetorical structures of the language codified the experience of the employees in such a way that the end-user had no space to question and re-shape the discourse. This way of presenting the philosophies of the company re-enforced the insinuation that the end-user's opinions and voices were not "legitimate" or "qualified" to engage in a conversation to re-configure the philosophical underpinning of their professional lives. Therefore, the dialogue between the "Corporate Office Negotiation" and the "Final Cut" sought to revalue the voices of the end-users inside this particular training context.

The revaluing of the employee's voice necessitated space within the discourse of the training script. The "negotiation dialogue" between the project mangers and the corporate liaisons, hopefully, carved the space for further dialogue regarding the philosophical issues brought forth during the scenarios. The previously analyzed example provides a clean model of the evolutionary system of discourse that arose from multiple revisions and conversations. The "Final Cut" version of this particular lineage suggests that the "negotiation dialogue" transformed the "Corporate Office Negotiation" version by reintroducing and interpolating the open structure of the "Writers Cut." The "Final Cut" version suggests this exchange,

> All topics need to be researched and thought through prior to the meeting – so
> there are no "surprises" for the Board Chairman, the Club Manager or the rest of
> the Board Members! I try to stay on top of what's going on in the Club…
>
> (*Cornerstone*)

This analysis demonstrates how designers and corporations must pay attention to training language on a local level to ensure that the end-user's knowledge operates in the continuum of the valued, qualified, and legitimate discourse.

So far this analysis conceptually sought to unpack how power operated in respect to the language flowing locally through training systems, yet the institutional role in codifying this discourse provides problematic challenges to overcome. Foucault speaks of this perpetuation of a *genealogy* in relationship to discourse and knowledge and the specific obstacles as a:

> contrast to the various projects which aim to inscribe knowledges in the
> hierarchical order of power associated with science, a genealogy should be seen
> as a kind of attempt to emancipate historical knowledges from that subjection, to
> render them, that is, capable of opposition and of struggle against the coercion of
> theoretical, unitary, formal and scientific discourse. It is based on the reactivation
> of local knowledges – of minor knowledges, as Deleuze might call them – in
> opposition to the scientific hierarchisation of knowledges and the effects intrinsic
> to their power: this, then, is the project of these disordered and fragmentary
> genealogies. (85)

Cornerstone, on a very small scale, hoped to "emancipate" the voices of the end-user, not in spite of the organization but in a collective, multiplicity of working relationships and dialogues *within* the system of the organization. And through this freeing of a systemic voice, this project hoped to serve as a catalyst for the employees to generate a fluid discourse to reform the philosophical structures of ClubCorp.

Unfortunately, the resistant energy to this change exists in the power structures embedded in the history of corporate training rhetoric. Foucault, in his text *The History of Sexuality: An Introduction, Volume I*, provides an applicable language which to discuss the relationship and dynamics of power. He couches the system of power as,

> the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization; as the process which, through the ceaseless struggles and confrontations, transforms, strengthens, or reverses them; as the support which these force relations find in one another, thus forming a chain or system, or on the contrary, the disjunctions and contradictions which isolate them from one another; and lastly, as the strategies in which they take effect, whose general design or institutional crystallization is embodied in the state apparatus, in the formulation of the law, in the various social hegemonies. (93)

Cornerstone, in some respects, had the odious task of attempting to work against the "institutional crystallization" that codifies all of the previous training applications in the organization, and, ultimately, in *Cornerstone*. The "state" and "law" structures are unavoidable, but the training did not seek anarchy in the organization. Moreover, the designers wanted to begin a conversation that could potentially reconfigure the organization's communicative strata. Training cannot remove power structures from an organization, but it does have the opportunity to reconfigure power out of a hierarchal stratum into a matrix of relationships that seeks knowledge from all levels of the organization. *Cornerstone* did not achieve revolutionary change, however, but initiating a model that has the ability to quicken "dialogic negotiation" exists as a major philosophical step for corporate organizations.

Using the control of language as a *modus operandi* to dictate the actions of employees serves as standard fair in corporate economy. One player in the project identified the goal of corporate training as attempting to unify the actions of the employees (O'Neal). By espousing this discourse, ClubCorp and most (if not all) companies seek to control the bodies and minds of

employees, who dutifully spout the highly touted philosophies of the corporate ideology. Although it may seem a bizarre connection, sexuality and corporate training can have similar systemic patterns. Foucault talks about sexuality as "necessary to subjugate at the level of language," and to "control its free circulation in speech," and "expunge it from the things that were said" (17). And further illuminated in the theatre and performance theory section below, the power of dialogue and communication has the ability to revolutionize these ideologies and systems.

Chart of Various Languages

Communication of Reality	Substantiation of Reality	Transformation of Reality
Language	*Lexicon (vocabulary)*	*Syntax*
Spoken-written	Words	Sentence (subject, object, predicate, etc.)
Music	Musical Instruments and their sounds (timbre, tonalities, etc.), notes	Musical phrase; melody and rhythm
Painting	Colors and Forms	Each style has its syntax
Cinema	Image (secondarily, music and speech)	Montage: spiking, superimposition, usage of lens, traveling, fade-in, fade-out, etc.
Theatre	Sum of all imaginable language: words, colors, forms, movements, sounds, etc.	Dramatic action

Fig. 10 Source, *Theatre of the Oppressed*, by Augusto Boal (156)

The theorist on the forefront of theatre and its power to revolutionize existing systems is Augusto Boal. His book, *Theatre of the Oppressed (*1985*)*, outlines his perspectives on theatre, oppression, language, and the power of performance. Figure 10, titled "Chart of Various Languages," presents the discursive modes of language, and its shifting representation, as presented by Boal. The analysis of language and its intrinsic value through different media and expressions was needed to understand the implications of a hypermedia milieu.

Boal suggests that language has the ability to change and formulate our realities in a way that provides access to knowledge:

> There are many languages besides those that are written or spoken. By learning a new language, a person acquires a new way of knowing reality and of passing that knowledge on to others. Each language is absolutely irreplaceable. All languages complement each other in achieving the widest, most complete knowledge of what is real. (121)

The design team sought to create ways to give ClubCorp, through *Cornerstone*, the ability to discover and reshape the discourse that was embedded in their training applications. The "dialogue training continuum" provided a tool to investigate this challenge. With the discourse that erupted from the dialogue systems created through the project, ClubCorp has the facilities to reshape the power formations of their company and allow the voices of their employees to re-craft the discourse of the company's philosophical matrix. Only then can the new founded philosophies of the company discover the "widest, most complete knowledge" that Boal articulates. It is this knowledge, as Foucault might suggest, that could operate out of the oppression of a systematic institution that disciplines employees' minds and bodies.

To return to the chart momentarily, what Boal could not have accounted for because of his book's publication date, was the dynamic of hypermedia and hypertext. These concepts certainly belong as the next row in the chart. For these "communications of reality" provide another level of investigation regarding how language operates through "realities." *Cornerstone*, and these analyses, offers an appropriate venue to discuss the role of "hypermedia" as a

"communication of reality." Hypermedia resonates uniquely in relationship to this chart, for it slides effortlessly across the boundaries of the chart's codifications, and defines itself as integration across most of the chart's "communications," "substantiations," and "transformations." Dialogue acts as the conduit in which these "realities" interact. But, ultimately, the ability to interact and understand language through all of the "substantiations" located in the chart enables the end-users to negotiate and reformulate language through their particular systemic experience. The "dialogue training continuum" relies on this specific empowerment of the end-user to keep the rigidity of hierarchal power and stagnant language appropriately de-stratified. In some respects, this chart sought to position the language of theatre in this malleable condition. The explanation of theatre as the "sum of all languages" suggests a discordant and stagnant relationship between the languages represented in this chart. Hypermedia, as it potentially operates inside and outside of *Cornerstone*, allows for the moment-to-moment summation, subtraction, division, and multiplication of all languages operating inside of Boal's chart.[12]

Understanding Hypermedia conceptually within the context of this project allowed the project managers to engage in a more sophisticated level of dialogue with the corporate liaisons. By articulating the potential, often theoretical, capabilities of Hypermedia to encourage a useful dialogue that can reshape the philosophical growth of a company, the project managers came to a mutual conclusion with ClubCorp that investing in the intangible capital of their employee's voices was investing in the growth of the company's ability to change. This reconstruction of language rests as a significant challenge to all companies making their way through today's fast-pace and shape-shifting economy of discourse.

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[12]   Previous individual training applications for ClubCorp, such as video and audiotapes, failed to allow for this complex use of language that can ultimately result in meaningful dialogue among employees, boards, and corporate executives. The inherent linear construction of these past applications did not allow for these constituents to have an on-going conversation regarding key philosophical issues that arise during training. Furthermore, Hypermedia permits the communicative systems of the company to react synonymously to that of the language in Boal's chart. For example, diversity does not simply arise as a visual and linear additive to a particular training application, it has the ability to become a central conversation across hierarchal boundaries within the company.

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