

Chris Brain: 00:14

Hello and welcome to the coaching podcast. I'm joined again by Ray Goodwin because we are on part two. We got Ray started last time and we didn't quite finish. There was so much that we still want to talk about. So, we've invited Ray back in for another round. If you haven't already listened to the first episode, I'd really recommend you went back and listen to that before, listening to this one. We chatted on the first episode about Ray's experience. How he coaches? What motivates him? And we got going chatting about how he manages fear when he's out there on the water during his sessions. So really useful podcast, for you to listen to, so hi Ray, Welcome back.

Ray Goodwin: 00:54

Hi again, Chris, I really, really enjoyed that first chat. Wind me up and let me go!

Chris Brain: 01:01

And that's exactly what I want to do again, if I can. So, let's get straight into it Ray and I know you've got so much experience between lots of different disciplines and disciplines outside of paddlesport as well. But, what technical skills do you think is shared between all paddlesport disciplines?

Ray Goodwin: 01:22

Well, the one that leaps out of me because of the influence on what I've done over the years and my understanding is eddy turns. Going out of the current into the eddy and vice versa. The reason I come up with that one, I would talk about forward paddling commonalities there, what I've learned from competition paddlers and maybe we'll come to that. But it's crossing an eddy line. And if you think that I've played hard in sea kayaks, I paddled class five in white water kayaks, I've paddled high volume in white water kayaks, I've paddled scrape ditching in kayak and in canoe. But it's still an eddy and it's still the river. And I think each boat has taught me something slightly different. And the fact, the biggest teachers, really were the sea kayak and the river kayak. Let's say you're doing a training session on the Tryweryn and I'm using the upper section, the graveyard and whatever. I used to go there, I live 10 minutes from it. I could get dressed at home, have a warm car. So, I'm nice and warm when I arrive at the venue, drop my boat drive the car to the end, jog back up. Yes, I used to jog

and run. I was talking something about my warm-ups were 25 minutes before I was ready to actually paddle anything hard. So, you can be dropping boats into incredibly precise eddies. And some used to talk about the fact that not only was I precise but very often I would use a paddle stroke within the eddy. The game for me, very good at paddle strokes and I still do in canoe so you have a precision with a kayak you're coming off the rock above and actually dropping into an eddy which you can do in other craft. So, I learned a lot about eddying with that, with a sea kayak it is an unforgiving beast when you do eddy. And I've seen mates absolutely munched on monster, eddy lines in sea kayak. In safe situations and rolling with laughter. It ended up in the boils and whirlpools, in a sea kayak I'm getting it right on an eddy line being so precise on your angle and being able to carve maybe through boils or whirlpools go deep into clear parts of the eddy is something different again, there's no forgiveness if your angle is too much across the current, you're going to turn into the eddy line, which is okay if it's simple. But if it's a big powerful eddy line, it's got boils and whirlpools. You don't want to be there, you want to be through that eddy line. And so, different craft have taught me quite different things about the eddyline. There's a commonality that each really wants their own precision if you like. And I think that's what I brought to my personal canoeing because I could bring that experience of those different disciplines and apply it within the canoe. And within the canoe, I still think one of the most enjoyable things. Is crossing an eddyline, and particularly going into an eddy, not necessarily because what is downstream is horrible, but the pure technique of getting it right, and I have little games that I play for me. So, one of my games will be to cross the eddyline appropriate angle speed and yeah, I can do all the paddle strokes but no paddle strokes, let's have a nice big eddy, flat eddy and carve into it. And then control the turn with a canoe by the amount of edge you get. So, I'll just play, I end up giggling. So going on, so a nice secure edge. So, I'm not gonna have any issue, but once I'm in the eddy, let's tighten it by dropping the edge even further. So, the boat tightens its curve just by you changing the shape of the boat rather than doing a paddle stroke. And then, with that, some boats. I haven't done it with my current boat yet. But I'll go in to an eddy. And if it was again, nice current, might only be a grade one, but it's got some strength to a nice clean eddyline, hit that eddy and then, drop the edge so much the water is higher than the gunnel. And like overfilling a glass there's that little bulge of water that curves down to the edge, and the idea would be to drop the edge so much, we've got the water over the gunnel but no water coming

in the boat, and when I do that, I'm just smiling thinking about it now, it's just such a joy, just playing that edge out so well. So bringing all those skills in with clients, one of the things I do particularly with canoe because I no longer have coaching sea kayak or river kayak, I have heart problems and it's being sat in a tight confined space puts pressure on the abdomen, doesn't help I've put on weight and I'm not comfortable anymore. That's a real big deal. But let's say in canoe, one of the concepts I tried to get over to clients is that it's not about the strokes. What it's about is get the boat in the eddy and you want to get it in a productive angle. So that the you've created the energy or coming out to the eddy. I talk about the strokes being a modifier, the stroke is there to modify the turn. So, you might do a low brace, the modification there is you're giving support to it and you may find the turn of a bit of a ruddering combined with that. Or you might throw in a bow rudder or a cross bow rudder, which will tighten the turn, because the eddy is not very deep or you might put power stroke on the inside of the turn to open the turn out, but they are all modifiers. So this goes back to me playing with eddys myself and loving crossing eddy lines and with the client getting them to understand that it's about getting the boat to the eddy, that's the key. Boats, going to turn. So what do we now? If we want to, we can now modify the turn whereas there's a lot of emphasis on the strokes to do the turn, but they're not the basis of the turn, the boat's going to want to turn. So let's make the boat want the turn, and then we help it, so then our strokes become more powerful because the boat's gonna do it anyway. So, let's just increase. So, I've suddenly got on to one of my philosophical things about eddys. Strokes are to modify a turn that should be happening anyway, and that could be in a sea kayak, it could be in a river kayak, it could be a canoe, but if you get very good and I think my eddying prowess came from sea kayak and river kayak, and then was applied in canoe. Now I'm not advocating that people should be multidisciplined. Because people like you, people like me are positive proof of multidiscipline and its positive impact, but in the days of British Canoeing, there was a big emphasis in the coaching scheme at one point that people had to be multidisciplined. And at that point, I gave up doing Star tests with my clients. Because although I saw its benefit, my clients did want to be in a kayak If they were in a canoe, they had come because of the dream of the canoe. They weren't paddlers, they were adventurers and canoe paddlers who wanted to learn to canoe, and so saying that you have now to sit in a kayak really went against everything they felt about why they were joining in. So actually, I've gone off track there a little bit. Because it's very easy to look

at people like me and say multi discipline is the way to go, and I don't believe that's true. It's a massive benefit to somebody like me and yourself but there are other people who are single discipline and are equally if not more skilled than we are. And we still forced people down that route. But we've got on to something philosophical there, really! It's very easy to think of it as paddlesport whereas actually, a lot of people, I meet and it was in sea kayak, or particularly in canoe, they have a dream. They are inspired to do something. So, the courses, that Paul Kirtley and I run in the Lake District, which are expedition canoe. They would feed people into our courses like the Spey or Canada or whatever. But we have people go from those courses who'd already booked to go to Algonquin and do a wilderness in Canada. So we were teaching people for their dream. What relevance was a kayak to them? And so I couldn't give out star tests anymore. Because I wasn't gonna take a kayak along for them, that wasn't why they were paddling. And it's embracing all that stuff across the board I think but those days are gone, we go through phases with all these things. Blimey I've gone off on several tangents there Chris.

Chris Brain: 11:16

That's okay Ray, this is why we've got you on to share your knowledge, your wisdom and your experience. I really like that idea of modifying the turn and I suppose as a coach myself, I'm thinking the question I have is, if we're trying to modify that turn, but my students aren't really aware of how they might modify that turn. And I really understand your point of not focusing too much on the strokes, but if they're not aware of the strokes that they could use. How do you explore that with them?

Ray Goodwin: 11:51

The problem is, and from my perspective is the coach, I will have explored that with them. So for instance going back to the last couple I was coaching I knew I was taking them onto white water. That was their objective for the day. So, therefore, I had to look at the turning strokes at the front of the boat. How the stern paddler would integrate with that. Make it a whole I had to look at edge, make sure their edges were solid. And it's like the last couple of trips I've led down the Spey. In recent years, I've had nobody fall over on an eddyline. Because I beasted into them and it isn't just a case of coached into them, I beasted it into them that you edge the boat to make the turns. And if you don't, you're gonna swim simple as. And that seems to work. I mean sometimes on

day one, what we do in training, we might get some swimmers and that's generally a good thing because it proves what I'm saying, but when we go down the river, we do have swimmers but I've not had anybody fall over on an eddyline for a while now, it will happen. Nothing's perfect. Yeah, the strokes are really important because you're gonna paddle up the bank or do this or do that or you could turn too quickly. But the fundamental concept is getting the eddy. And getting that productive angle for the eddy is going to work for you. You learn the strokes. Largely, I feel in a flatwater environment and then apply it into that white water environment, but I will coach them in that white water environment. But the last trip I had down the Spey, two guys, and the guy at the front was keen, nice guy worked hard on the banks and everything worked hard in the boat. Used the wrong side of his blade for most of the trip whenever he did a bow rudder or a cross bow rudder. And I do a little coaching session with him. I did that for the first couple of days and went, he's actually managing to turn. I'm going to leave it because his objective is to get down the Spey, not to be the best paddler. I told him at the end, you need to get this sorted. So again, it goes back to the stroke is a modifier, but we need those modifiers, we need to go control it. So, the first thing is with eddys and I think is this thing of, we start off with block practice for the convenience of the coach very often. We use a couple eddys that are easy to get in and out of. That can be dangerous because going out the top of the eddy might be clearly defined as they're coming into the bottom of the eddy, it's not. So they can learn quite sloppy technique at the bottom of the eddy. So we might have a static site, few eddys and use them. But as soon as possible afterwards, we need to vary the eddys. I'm talking to somebody who knows this. Absolutely. But it's explaining my thinking behind this so we can get on to varied practice the better. The sooner where it is safe, to give them control of the practice. So, look down the river. I know there aren't any big tree issues at the back of eddys here. You choose some eddys. And you take your own eddy. So they start to see where the eddys are. They start to see the angles and stuff and keep feeding back on that. The fundamental game is the angles. Then I've already would have introduced the paddle techniques and I can start really reinforcing those and we might need to use them right from the word go because otherwise they're just hit the bank every time if it's a small eddy. So, the fundamental is the angle speed edge and then the paddle stroke is the extra, but I would have probably taught almost 99% I would have taught that stroke work on flat water first and they'd be applying anyway, but then we can start concentrating on it and we can start varying how they use stroke

work to make it more complete. So, I certainly go with that and little things. I'm just gonna throw this in because I need to get this out here because its eating at me, I very often when I've got groups that are paddlers, but are relatively inexperienced. I talk about, where do we go into an eddy? And so often they talk about "you go in at the top of the eddy", if you're in the current you get out, you hit the top of the eddy. And two things there, one it's not true. It depends on the eddy, eddys are like people they could be psychopaths, I talked to people about eddys on the Spey in flood where the eddy is 30/40 meters long and the centre is lower than the outside edges, it's traveling round so fast and we've all seen it and you don't go into the top of those eddys, because the waters coming back out at you, at speed. So, the only place you can go into those is right at the bottom, so where we go into the eddy varies. And in the first instance, if you're telling people, to go into the top of an eddy, generally, they cannot achieve that with the correct angle for going into an eddy. So, you get them doing U-turns into eddy to get to the top. So, I'm really anti giving them a target too soon. The angle is my target. Once we got the angle then we can start with where we hit the eddy. Jay Cooper was brilliant on this. He used to use coloured buoys and coloured ideas that on eddy line. this is this. I want you to go in at this part of the eddy or this part of eddy. So people would vary their practice according to the outcome of it. So yeah, I want to get want get that one out there so eddy's is a huge thing that comes across all the disciplines. Some of the ideas come across really nicely, kayakers don't check and set. In canoe we've got a defensive technique of check and set, slowing the boat down and effectively doing a reverse ferry glide into an eddy which requires a lot of skill. You go to other countries, some places in Canada, some of them are phenomenal check and set and wonder why we paddle forward so much in rapids. Other places like, Danish padders in Finland, a lot of them with phenomenal check and sets, slowing the boat down and I'm reverse setting into an eddy. So yeah, there's one really big thing I think comes across between all the boats and then just bouncing the ideas out - there you go.

Chris Brain: 18:58

Wow, there's so much to think about there, I think when I listen back to this, I'm gonna have to replay that bit and pull out some of those gems as well really useful for us. Could I chat to you about sailing? And how in particular, you introduce that to people when you're coaching?

Ray Goodwin: 19:16

Firstly, I want to acknowledge Rob Eaglestaff. He was one of the people introduced me to sailing a canoe and we had a proper sailing rig because it was Rob that came up with the concept of paddling around Wales in a canoe. He came up with the concept of padding around Wales and his initial concept was he'd done a trip from Chester up the river Dee. And then there's only a small gap and there's a stream called the Perry. I'd say a small gap you've got to use the Llangollen canal for part of it. Down the river Perry into Severn to Gloucester. So, we've done that transit, on the Eastern Border of Wales and he was one of the people who was quite inspirational in a canoe to me. We were having a meal and a drink and at the start of our evening, he was thinking. Are you interested, Ray? And the idea was, we do the inland section in canoe and then we do the coast in sea kayak and no one had done it in a paddlesport boat at that stage. As the evening wore on and back in those days, I was a drinking man, my body is aged now. It's a rare day that I have a drink. I've got so many bottles of good whiskey. I don't think I've got time left in my life to actually drink them all but back in those days I would quite happily have a drink with a good friend. And as the evening went on we were inspired by Bill Mason and his films, and his books, and particularly some of the stuff he filmed on the Great Lakes, in huge seas. Now that's very different to being on the Welsh coast in tide races. But as we drank more and the evening progressed, I think both came to a realisation and I don't know which one of us said it, but one of us said, we could do the whole thing in canoe. And I don't know which, but it was Rob's concept of around Wales, but I don't know who made the first leap, but we were both at that point. So immediately one of us said it, the other was yes! So, on that trip, we sailed some of the way. So that was part of it, then, two years later, with Dave Howie I sailed across the Irish Sea in a canoe. Now that's only been done once since. So that sort of takes it to where it grows up in a flat calm. With the right boat, the right partner that, I mean, probably too old for it now, but I was thinking about another go but in easy conditions, I've done it in sea kayak since I've done, the Irish sea kayak and in canoe. And we sailed across the Irish Sea. So, you've got all that and like, these are proper rigs and with lee boards, and there's the open canoe sailing group, and there's some awesome people in that. Who do incredible sailing adventures. My sailing generally is a step below that. I'm really pleased they put my video up on their site because they are proper sailing people that are highly skilled and it's very easy to

look at me in that light. I just use what I like and these are these small sails that a number of companies produce. Generally, I don't use the lee board with them though they would be more effective. But the issue with them, they're quite small and they're not cut by a sail maker. So, they're not so good to windward, whereas the Open Canoe sailing group folk have really properly cut sails and lee boards they can sail to windward. So, my sailing is generally across wind broad reach or downwind and I've had some incredible sails with these small rigs. If you look on my video channel, when we do the round of Mull we do, 24 miles in one stint on a broad reach and it just an incredible sailing session and the sail became a real auxiliary to us, the rest we pretty well, we paddled. But we did get some good sailings, so teaching it. this is an interesting one because if you were teaching beginners in dinghy, you would be in a safety boat as an instructor generally, that means you can get round, you can help people, it means you get around and you can coach easily. whereas we've stuck with, we still coach in a boat, like them. And I think that's a reality of our system of us. But if I have safety boat available to me on a windy day, that makes life safer and easier. So going downwind is easy with a rig like that and they're small sails using you half your pole is a mast, half is a boom or a gaff rig I think it is towards the top of the sail. So going downwind is easy. The skill is then teaching them across the wind. As ever, it's about venue. And now because I'm not coaching very much at all. Somebody asked me. I want you to teach me sailing. Now I'm in the luxury of saying, how many days do you have free? how easy can you get off work? What we can do is wait for the right day. and we can choose the correct wind because we want to wind around force two to three. A wind around for force 4 to 5 is where you do it safely but it's not really the learning environment. It can be if you just have the wind behind you. But I love it. It's just another aspect to the canoe. I think it's the versatility of the craft the fact that I can stand up and pole it. The fact that I can sail it, the fact that I can paddle it down, white water or cross big open lakes and just part of the love affair that I have with the canoe so sailing yeah, and it's becoming more common amongst British paddlers to have all these small rigs. But we're nowhere near as good as the proper canoe sailors in the open canoe sailing group. What else do you want to know?

Chris Brain: 26:03

I'm just wondering whether you just get people set up and let them loose with it or how much do you prep them and introduce them to it before you let them down the wind?

Ray Goodwin: 26:16

That depends on how many there are. If you've got a group, your prep better be pretty damn good because they're gonna be all over the place. And this goes back to, if you were a dingy instructor, you would have a power boat out there and you would spend a lot of time in your power boat going after people and sorting things out. If you let a group loose, the spread is probably beyond what most people would accept if you were being assessed! I've had this before now with things, you get a big spread of people so your positioning as the coach or, more importantly, the rescuer if need be, has to be pretty spot on and you have to have people well briefed where they're gonna stop. Going downwind is pretty simple, they obviously need to be a paddler of some form, but as long as they got a good stern rudder, and they're prepared to swap sides, then we're pretty good for going downwind in maybe even a four in the right venue. Crossing the wind, then what I tend to do is break it up, I use Llyn Tegid, Bala Lake a lot and that's a nice width. So, what I can do is get people set up, we can practice on the bank, the body positions, the paddle positions, because very often once we've got it going, I want them to use a paddle on the downwind side as a jam. So as a surrogate lee board to actually stop some of the sideways drift of the canoe, dinghy would have a centreboard. But we'll use a lee board, something on that side. And get them really sort of looking at that how control it. With the boats I provide nowadays then because it's a small number. I actually have jam cleats in there so we can drop the ropes into the jam cleats. So, they have their hands free. The problem is they've got the rope plus a paddle plus this plus that, it's too much, so simplifying it with a jam cleat but with the knowledge that just knock it and knock the rope upwards in its out and the powers off the sail. They need to know that. So, we can practice on the bank. And very often what I'll do is I'll stand in the water and set them up in the water in position if they're going to go across the wind, if the wind's a little bit more than easy and just set them off. But then the idea is they're gonna sail across and stop on the other side. Then I'll reach them and then we'll go back the other way. Because unlike the open canoe sailing group folk would go to windward quite happily so their ability to go about and tack is really important. As a person who uses it on a journey, I tend to have wind in the one side of me the whole day or good chunk of the day. So therefore, the ability to go one way is the important thing. The speed of the turnaround isn't so we've got all the way across the lake. They can get out or stop at the shore. We all gathered

again and set off in the other direction and I've done it before now on Llyn Tegid and we've done 15 crosses in the lake. By the time, we've got to the end, we just gone cross after cross, after cross. And of course, going acrosswind is faster than going downwind because the sail's beginning to work for us going down when we've only got the push of the sail. So, it's one of those days where I feel that as the person in charge of safety, I'm probably working at my hardest because my group naturally spreads out, Yeah, it's interesting times.

Chris Brain: 30:08

It sounds like a real challenge for sure.

Ray Goodwin: 30:11

Yeah, it's lot lot harder than generally dealing with boats with paddles. A lot harder. But then you look just look at dinghy sailors and how quickly they spread out. but it's a lot of fun I can remember on an advanced leadership course, I've got a certain expression and I've set them up. We've done some sailing in a slightly more controlled situation than we've coming down the lake. I said we're going to cross to that beach over there. And one guy looked at it and he said, "I'm not happy Ray", He said, "Can I paddle across?" "Of course, you can paddle across". At that level you certainly don't want to be pushing somebody into something, that's not right. Their performance will be less than it should be because they don't feel they should be there. They've been pressured to be there. So, I will have decreased their performance anyway and morally I don't like that. I'm happy to force people when it's safety, I've been out in the sea where there are no choices left. But a lot of things people still need to have their choices there. And so, we let him off because he was gonna be slowest. And then I set the other two guys off and it's just one broad reach across and they were going. And then I went last and I was laid along the length of my boat, my head towards the middle. and that makes it very stable, being laid there in the boat. screamed across good waves going and I loved every moment I got the other side. And when the guys looked to me say "You're grinning" and I just had this wide grin and manic look about my eyes, that was good! And, a lot of times when you're paddling as a coach, you're so well within yourself and I was within myself there, but it was using my ability and I was just having a hoot. I think one of the things that clients like being out with me, I still have a joy for some of things I do on the water. It's not just routine, it is a job. And

it's been a job for years and lots of elements of it are mundane and the same. But there's still a joy to it for me. So, there you go

Chris Brain: 32:29

And that joy comes through loud and clear to me, for sure, Ray. Something that I think is really interesting is that you have a YouTube channel and you've been really quite prolific, putting videos out there skills video really well produced videos showing lots of different techniques, lots of different aspects of paddlesport and I'm interested about why you've chosen certain videos and what people are looking for and why you think some of the videos are maybe more popular than others. What is it that people going on your YouTube Channel for?

Ray Goodwin: 33:01

I think it's a variety of things. So, the most popular video out there is the one I've done on sailing. Because if you put into YouTube, canoe sailing my video will come up in the first two or three videos the key is that. It's started to actually earn money, whereas most of the videos I mean if I was doing it for money, it's a joke of the first order. I could go and work in a shop and earn several times per hour than I can from videos because you've get a small amount unless you're getting big numbers. And my channel's had over a million views, but you need individual videos that are getting hundreds of thousands or a million views to actually earn money from it properly. I have supporters who, have a link to the thing called, "Buy me a coffee" People go really "like, what you doing, Ray will buy your coffee" and it's a donation to me. So I'm sticking that in Chris really quickly. I do it out of love and I do it out of wanting to remain relevant for as long as I can. As I said to you on the first podcast, there were insecurities and one of the things I love doing, I've just been to Scottish symposium. I walked in to register, and there's somebody, I don't know. He looks at me and says, "Love your videos, Ray." So, I can still feel that I'm relevant to what's going on nowadays as I have to let things go. So, I've let go of the mountaineering, I've let go of the sea kayaking, river kayaking. Now it's not for me. And with the canoe, I no longer run the advanced courses and things. So, for somebody like me, letting go is really, really hard but I'm also a creative person. So, I wrote my book. I'm really pleased I did that if I hadn't written a book in my life, I think I'd have felt a failure. Put my ideas out there, and then it became obvious video was the way to go. and this goes back to

learning styles. That's a good subject in its own right, generally a load of nonsense. People talk about being this type of learner. Well, it depends on what you're learning, I think, and it's good to vary things and when they divided it up into four types of learner. I always said there was a fifth, and I'm a stubborn bastard learner. And I think a lot of people are that amongst other things. So, I started doing the videos on iMovie which is a simplistic program to do it, quite intuitive and I knew it wasn't enough and COVID hit. And I knew I had to up the game, so I moved to Final Cut Pro. If you wanted joy in your life and pain, you should have watched me trying to learn how to use this editing suite. It was appalling. I think I put on a stone in weight. because the only thing that gave me comfort was second breakfast, first lunch, but I knew what I wanted to achieve, and I think that's actually something about me. Very often. I am objective based. I have an objective. So, what do I need to do to achieve that objective, I wanted to produce the videos. So, what do? I need to learn this editing software and program and because it's COVID, I couldn't invite people round who knew what they were doing. I've tried YouTube and whatever. I got there, so little things like setting up a video, took me three days to learn how to do it. It takes me three minutes now to actually set a video up and on my way and I'm still learning and I'm still making mistakes but it only needs to be this good. and I just thought, one of the things I can do I've got a small reservoir about 350 metres from my garden. And so that was a really good venue. Because it's got fir trees round. It looks nice. I could go there and I thought, let's get out some of these basic videos. So, the sailing on separate that was on Tegid, so that's outside. But J strokes C strokes, all these sorts of things I could do on my little reservoir and I sometimes will go to Bala or whatever to do stuff. And I think the.....oh, dogs barking, Chris can I just halt you for a second?

Chris Brain: 37:36

That's okay.

SILENCE WHILST RAY ANSWERS THE DOOR

Ray Goodwin: 37:43

It was the postman.

Chris Brain: 37:45

Do they paddle?

Ray Goodwin: 37:48

No, no. I love the postman. Really good. Rural communities, they are part and parcel of it.

So, it's a bit like having done the book that really helped, but the thing about it was when I coach, I might ask people to look at a particular aspect of what I'm doing. Or look at the motion of a part of the boat. So as a coach, I knew what I wanted people to see. So, then the trick was how do I position a camera to get that view that I want them to see? And that the classic one was looking at reverse paddling and I wanted people to understand how the boat was in the water affected things and the motion of the water from the boat pushing the boat off because the boat's plowing backwards. And so, I could position the camera to film that, exactly that. Or I want the camera to concentrate more on, what the blades doing or on white water. I want them to see what I'm seeing. So, there's a video I want to do at the moment. I really need to get this one sorted about where we look. and so, if you think of an eddy, the first thing that looks to the eddy is you. But then your boat's looking that way and the different relationships between your head, your chest to boat who's looking where and what. So, I can film that now I already know, I want it filmed from the bank, so we can get an overview of it all. Love it to be filmed on a drone, but I'm not sure that will happen. Then I want people to see where I'm looking and one of the things to think about that. There's a point where you can see me looking into the top of the eddy. So first one, looking at the eddy line where I want to cross it, but then I'll be looking to the top of the eddy because I'm going to pull my turn and I know I'm crossing the eddy line. So, I need to know I need to see where I'm going. So, camera on the head and get where I'm looking at all times. I have to think very carefully about that because you have to exaggerate the movement slightly with the head to get the experience. But then I can have a camera on the back of the boat so you can see where the boat's going and then a camera on the bank to get an overview of it. So, the thing about those videos is I have a very clear picture in my head what I want the person to see, at any given time and then the explanations that so many people comment on is the fact I've been a coach for donkey's years. I've had to organise it for a book. I have to organise it for people that I'm coaching. So therefore that point of view, now that was amusing. When

I first started doing this, people said I'm really good POV and I think what's POV and its point of view and that's what it is. That's what I'm doing with it and over the time my kit that I use for getting that is more sophisticated, things cameras have improved, the Gopros have improved and the latest ones having a horizon lock which is just phenomenal, because otherwise it tilts with the boat. sometimes you want it to tilt with the boat. So again, it's that clarity of being the coach. And understanding what you want to show and what you want to be seen and why we want people to concentrate and allows me to get that clarity within the videos. So that's where it comes from. And what amazes me is, I look at the films of Bill Mason, the Canadian author filmmaker, makes just phenomenal ones and he wasn't a coach but he caught great instructor of coaches but a phenomenal observer. and some of his stuff he was putting cameras on his head. In the days, where you had to put a counterweight on the other side, balance the camera out because he wanted people to see what he saw in the rapid. So yeah, there's lots of inspiration on that. So, there you go. It's the clarity as a coach of understanding what made up the good technique what was important. and then, as a filmmaker learning to get those things filmed so I could explain them. Yeah.

Chris Brain: 42:17

And it sounds to me like it's actually had a really big impact and you reflecting on your coaching and working out what you want people to see and what you want to show and it sounds like it's benefitted you filming the videos as well as putting them out there for everybody else to benefit from online.

Ray Goodwin: 42:32

It benefits me in gives me a further clarity. I'll go back to the book. I think on the book, I was lucky I did it when I did because I got it, I think pretty well right. I would stand by most of what I said in the book, and I'm going to throw one at you here on the book side of things, most people don't notice this. And I made a massive effort. There was a really good book on white water kayaking in terms of its technique. I used to always a trick question when we used to do written papers for some of the coach awards, I'd say "13-year old girl been going to the pool sessions at the club. Can you recommend aDVD or video tape." I can't remember how long ago it was. "And a book for her." And it was the best book on technique at the time by one of the Masters. But what he done is take done it from all these photographs, he'd taken over the years rather than gone

out and got them. And there wasn't a single picture of a woman in the book. And yet, when I asked coaches to recommend a book for 13-year old girl, they would almost invariably recommend that book. That horrified me of a phenomenal coach and he did other things that were much more inclusive and I think it was because the clarity was phenomenal. He's one of the people I massively respect in the game. And it was the result of him using really good photographs. But from all his experience with the people he paddled with. When I did my book, I did everything I could to get as many women in there as possible and that required effort. Now, I was very lucky. I'd started going out with Lena and Lena is a very good paddler, so I could use it when she could do it well enough, she still learning a lot of stuff. When she could do it, good enough I would put her in preference to me. But also, if I was working with young instructors and we were doing some tandem stuff, and they were doing it well, because of age old white guy syndrome. Then, if there were young instructors who were doing it well, I would want the younger person photographed, and their photograph in the book and if it was female instructors doing it, they were getting in preference to the lads. And that was a very deliberate policy that I had in trying to get the photographs for the book because it was a World I believed in. And most people don't notice that with the book, they don't notice it because I did it well enough that it looks natural and normal. And I am so proud of the thing that most people don't notice. Yeah, and I think it's a fact that it seems so normal. So, there's another philosophical one for you.

Chris Brain: 45:28

Ray, you should be proud of yourself because you've contributed so much to paddlesport and continue contributing so much to paddlesport. and I just want to say thank you from myself from my heart, to say, thank you for everything you do and continue to do. And I know everybody listening will be thinking exactly the same that you have a massive impact and a huge input in paddlesport. So, thank you very much for coming on the podcast Ray, really appreciate you sharing all your wisdom with us.

Ray Goodwin: 45:59

I've loved being here Chris, loved talking to you. You're one of people, I'd loved watch paddle and to coach. Paddlesport and paddlesport coaching, it's a rich environment, so many good people out there, yourself included but a real privilege to be able to talk

to and be able to spout some of this stuff and I really enjoy doing it. Thank you so much Chris, thank you very much indeed.

Chris Brain: 46:24

Thank you, Ray.

END.