Interview Date: 17/12/2018

Interview Location: Limerick Institute of Technology / IT Tallaght, Co.Dublin

(TIMECODE): 00:00:05:01

Interviewer: So I just need from the outset for the recording, that everything that’s being recorded is for this research only (okay). The only other people who would be looking at it would be myself, the supervisor and probably the final external examiner. If at any stage you feel you don’t want to answer questions, fine we’ll jump over it. If you feel you’ve made an answer you didn’t want that to go out we can delete it and so forth. And after the fact as well if you feel this, if you weren’t happy with anything at all you can contact me, and I can delete everything. You will be given a copy of the transcript once I eventually… (that’s all fine).

 So we’ll start off with just saying, can I asked you to explain your role in the institution that you are in at the moment?

Participant: Okay, so I lecture at the Institute of Technology in Tallaght, which on the 1st of January will become TU (Technological University) for Dublin, the Tallaght Campus. So, I lecture on two programmes; Creative Digital Media, degree programme and then Advertising and Marketing in a field called Media Production.

(TIMECODE): 00:01:06:09

Interviewer: Can you tell me about your journey and how you got to that position?

Participant: I was a practitioner in radio, initially. I would have studied in that field. I would have done a degree in the UK which was in media studies and production and then I followed that with a master’s in film and television production at Sheffield Hallam University. And I started work as a practitioner in radio at the same time, kind of working through which led to the first employment which was in radio, local radio and then I progressed to national. And when I was in national radio in RTÉ I was approached by someone to see would I go in and do some lecturing. It was actually here in Limerick at the HSI college originally and would I do some lecturing on their radio programme. It was a city and Guilds programme so I did it and I quite enjoyed it and I found that it was an area that I liked. And once I had started to do more and more in the industry, sort of jumping into television, I found I was getting approached to do various different private lecturing and when an opportunity came up at Dundalk institute of technology to do some part-time lecturing in a film and television programme. I went for it and I got it and I found that it became a duality to the career in a sense that I was doing production and I was also doing lecturing in a field I was working in and that’s how it began. And I transferred over to the Institute of Technology in Tallaght, sort of midway through the noughties because a lot of work I was doing was in Dublin. So it kind of made sense to be doing both of them there and it’s been that way ever since.

(TIMECODE): 00:02:55:08

Interviewer: And what type of modules do you lecture in?

Participant: So, I lecture in a fourth-year video module, which is about the creation of short films all through sort of two semesters leading to films that go into the film festival circuit and sort of travel and also sort of web series and the likes of that as well. So that’s one module that I lecture. I still lecture in radio. I do a third-year radio programme on creative digital media, which is a programme that is about producing magazine shows and documentaries. So, there’s a live studio element and there’s also post-production element to it as well and then the other module I look after is a module on media production. Which is on the advertising and marking programme at the college. And that is about getting advertising and marketing students ofay with practical production techniques that go into the structure of I suppose what we would call content now. Whether that be advertising for the traditional forms which is television and radio or also creating content for online in terms of how that side of it can facilitate their needs. And that has changed over the years. It’s gone from more just you know you were going to do a TV ad with this programme to how can we actually saturate the market by using social media. So, it’s become very active actually in terms of giving them skills they may not use going forward. They may be aware of them but it gives them that awareness because they’re not there, it’s not a practical programme until they get to this module, so.

(TIMECODE): 00:04:35:02

Interviewer: There’s a bit of editing in there so as well so… (lots, yeah) so did you formally train as an editor so?

Participant: No, I formally trained as a producer and a screenwriter when I did my masters. I would have been trained editing on the degree programme because at the time it was three machine editing. Mark in and Mark out and roll the tape (laughs), and then it was on the master’s programme, Avid’s had just come in. That was the mid 90’s and as a producer running programmes running you know I was responsible for putting short films and documentaries together. I was immediately having to engage with this new technology, so I was kind of a passenger always in the edit suites. And I began to take it in. I actually began to see the possibilities of how this technology was completely changing the way we were working and how we were doing things. So, I absorbed everything to it within a year of leaving the masters programme. I was directing my first television show again finding myself in the edit suite as Avids began to progress and progress. So that was kind of my training and it sort of became that way until I could get my hands-on equipment myself. Which wasn’t long after that till the sort of Mac revolution brought us iMovie and then Final Cut Pro and then suddenly before long, I was actually doing as a director what I wanted to do which was to start cutting stuff myself. So that I could showcase it to a commissioner or indeed even cut the programme if the budgets weren’t there. So self-taught in a way but watched a lot of good editors working on various different programmes.

(TIMECODE): 00:06:23:18

Interviewer: So I’m going to jump into the idea of craft and craftsmanship. Could you tell me your interpretation of those two words, craft and craftsmanship?

Participant: So crafts is for me I suppose the process of bringing together your creative interpretation and bringing everything I suppose that you have learned whether its facilitating the story that you have in mind. Bringing the techniques that you know you can use to service that story. I mean that’s the sort of craft the way I like think of craft if it’s in filmmaking. Craftsmanship, I suppose it’s to me, that’s a word I’d use in terms of surrounding myself on a project with people who are great at what they do so whether it’s a cinematographer or an editor and basically people who you know because it is such a collaborative medium that the craftsmanship of somebody is their skill set. Their skill set that they can bring to it and that you need to service the craft. That you know that you’re trying to do which to me is either the story. Tell that story, facilitate that story. And if it’s an editor who’s brilliant at taking structure or showing you structure simply because of the skillset that they bring to it, then that’s what you need to service the craft. That hopefully explains it.

(TIMECODE): 00:08:01:05

Interviewer: You might have answered this already; you do actually edit yourself outside of the academic environment?

Participant: Yea I do a lot on corporate productions, yeah I recently did a short film that I would have co-edited with somebody. And that has come about in a different way because obviously the access to the technology means that certainly if you want to work quickly on something you could end up cutting it before you then take it to somebody and then you bring in somebody whose skill set you truly admire and trust to say, ‘what so you bring to this?’ Bringing their craftsmanship to it I suppose.

(TIMECODE): 00:08:40:05

Interviewer: With Craft and craftsmanship so and your answer on that, do you consider craftsmanship to be an important element of your lecture or do you add it into you lecturing?

Participant: Um, I suppose I do. It’s a difficult one because they’re trying to separate myself sometimes because firstly, I find there is the technical aspect of trying to I suppose work with the students first off. And I find that they are getting that quicker now obviously because they are more digital literate than we ever had before so once upon a time there was a case of having to explain everything to somebody about the mechanics of it, of how this system works. That’s kind of a little bit there now with students. That you don’t have to go through that as much. They kind of they look at the page that is the editor and they get it. And element has changed over recent years. And so you get past the technical quicker and then what you get into is how they can use that technical to service the craft. So yes, you’re getting to craftsmanship quicker because what you're trying to instil in editors is now actually the true meaning of editor. I think it was probably quicker in the older days because if you're editing on a Stembeck and you're cutting, you had to know how to do it and so you would walk into a room and you’d first things teach you how to do that. Once you had that done you would suddenly be now going now let’s talk about the scene, lets talk about the story and so the process of it was so much more thought-provoking because you didn’t want to go through tut – tut (hand gesture of one side to another) to do that and say here it is. So now I think the fact you're getting through the mechanics of the digital side quicker we are getting places I think quicker with editors. To get them to focus on the reason why they’re in the room. And the reason they’re in the room is not to just put things into bins and to rename them. It is to basically be an extra collaborator to the director or the producer whoever’s kind of leading the project and bring a craft to it through their craftsmanship. And that is definitely something that is increasing over the last number of years in terms of my teaching with them.

(TIMECODE): 00:11:07:02

Interviewer: So, you consider… sorry so do your students consider editing to be a craft so from what you lecture?

Participant: Now I do, I’m not so sure in previous years.

Interviewer: And why is that?

Participant: Just that I think it was more difficult to get them use to the technology first off. Depending on the type of students I might have had a more creative literate student in sort of creative digital media who were doing it for four years. With advertising they were doing it in one year and now I mean I would have had a recent class and just to give you an example, would have at a recent class who were doing a TV ad for the first time. And when they brought their footage in, they were going, ‘this is amazing we can sort of do anything with this when it’s here’. And when you’re hearing conversations like that you're going, ‘yes we can and let’s talk about that’, and then you're beginning to understand. You're getting to teach them things like pacing and that you know a structure and a scene that can really have an impact on an audience. And I never got there before with students like that, simply because it was like, ‘you have to put this on the timeline and you have to put that there, are you just working to script?’. And they were like ‘yes’. And then they were happy and then they were finished. But now they’re getting there quicker that you’re starting to at least give them the example that they can be creative with this process as well. I suppose that’s why and that’s it’s leaving me a bit more scope to not be someone who’s trying to teach them about the engine but we’re trying to talk about performance.

(TIMECODE): 00:12:40:15

Interviewer: Most modules have a descriptor, what’s in it and everything else. Does your module have or does your module or the course use the words craft or craftsmanship in it?

Participant: Um, I think it does. I think it does in creative digital media. I’m not so sure it does in advertising. And I think it’s there because I would say for example the fourth year creative digital media that I’m working on I try to create that notion across everybody. I want to create a skill set amongst everybody. It’s… what you get is an arts degree that sort of caters for if you want to do multimedia, if you want to do photography, you can get sort of skills in all those fields. But what I want to do for anyone who chooses the video film module is that they are coming out with the confidence that they can make a difference in that craft. So try and encourage people if they are doing sound on a short film that they take that on completely and become creative in it and same with directors and so what they end up, and the same with editors and what they end up doing is they decide to edit maybe three films over the course of the year which traditionally they would have just done one and now they are starting to work on different genres. They’re starting to explore different avenues themselves and that’s definitely where the craftsmanship is becoming, and it is facilitating where it’s mentioned in the module descriptor.

(TIMECODE): 00:14:10:13

Interviewer: You mentioned short films there and advertising, (yeah) where do the students get their content to edit with?

Participant: Ah, they shoot that themselves. Yeah, they shoot that themselves so they would go, and they would design a brief and then they would shoot it themselves. I suppose the notion behind that is, in advertising is to give them a sense of the translation from page to screen. And if they are going forward to be working with budgets and accounts. If they’re handling a production company that they have some sense of what it takes to do things either on a production schedule basis or even on a practice you know. If you write internal spacecraft on your script, the realization of that has implications across all of the production schedule and that is I suppose just to give them a brief introduction to that world.

(TIMECODE): 00:15:02:10

Interviewer: Ok lets get onto the tools. The hardware and software. What hardware and software are you using?

Participant: We are using, ah we are using Final Cut Pro on the advertising course and we are using Avid and Premiere Pro on Creative Digital Media. The reason for the difference is I suppose they both would have had different paths through different schools originally and we switched over from Final Cut Pro a couple of years ago to Avid on the Creative Digital Media Course and the reason Premiere Pro is there is that I was finding that a lot of students were using it themselves and they were preferring it to Avid so I kind of initiated a process where I wasn’t too particular about what they were editing on as long as we could facilitate it. So, I encourage them to use Premiere Pro as well because a lot of them had it on their laptops and stuff. And I wanted, you know, down to facilities as you would have in ay institute, I didn’t want them to be all scrambling for one edit online suite. It made sense that they could work off-site if they needed to as well and premiere pro kind of facilitated that.

(TIMECODE): 00:16:15:22

Interviewer: With Premiere Pro and the majority of students are using Premiere Pro, would you foresee in the future that they would have a difficulty in getting a job using that piece of software compared to Avid for example?

Participant: Yeah, potentially, I mean I do encourage them to get a good sense of all of them in a way. I remember a particular example of that happening to myself. I had a lot of Final Cut Pro experience and I had the older Avid experience from college when I first started and would have done a first project and then getting absorbed then into the ‘oh my god I can get this piece of software for cheap’ world, which was Final Cut Pro in its day. And I became a whizz on Final Cut Pro. And I got a job in RTÉ Belfast, and it was a three machine edit with a Panasonic system. And I thought, ‘why aren’t you using non-linear’ and was like, ‘well we’re cutting for news and we’re cutting for the week in politics and this is what we use’. Okay so I was well able for that because I had done it years back and a opportunity came up for freelance editor in TV3, and they were all Avid. And I applied and I went for the interview and in the interview they and of course they put the words in my mouth, they said, ‘of course you can use Avid can’t you?!’ And I said of course I can. Having not had it for years and I went in on the first day I was in there I just stood looking at the machine going, ‘wheres the on button for this?’ (laughs) Now it came back and I suppose from that point of view I’ve always brought that into it saying yeah you may be using premiere pro now but go ring that organisation and ask them what they are using? And you can go and download a free version and actually I tried certainly in forth year to incorporate if anyone starts to show signs of wanting to be an editor and taking it from a varied course and saying this is going to be my career path, I actually take time out to assist them with whatever piece of software they want to enhance so they can go forward. So yeah, premiere pro is a difficulty because there’s not great opportunities if unless they want to run their own company or do their own stuff. Avid is across the board. And Final Cut is limited as well so that’s why Avid came into our course two years ago.

(TIMECODE): 00:18:39:19

Interviewer: So, we’ve mentioned about the limitations of those tools, obviously is there any limitations of using Avid or Premiere or Final Cut Pro within IT Tallaght?

Participant: No, I think you're limited a little but perhaps with Final Cut on one side of the house and creative digital media because it’s just not it’s just not on any system anymore. And I don’t see students using it themselves to the same degree. We have a curiosity in amongst our students because they’re doing a lot of multimedia so that’s what introduces them to the Adobe software. Whereas they have to totally engage with Pro-Tools and Avid if you’re doing video and radio. Which they would do for you know three years of the programme anyway. So we have to make sure that they I suppose that they are well aware of the limitations to one and the other and the limitations to Premiere Pro is it’s not in the industry as much as the others. So, no problem with Pro-Tools, that remains throughout for any of the students, but Pro-Tools has its own limitations. Like Pro-Tools is not used in RTÉ so like we don’t have Radioman, which is the main software running across RTÉ system. So, I think each of them have a difficulty. If you want to get into high-end post-production, great if you get a good starting block with Pro-Tools. I don’t think, it’s like choosing a camera for a course. I don’t think you are ever going to hit it right the nail right on the head. We’re getting it but I think if you can give them the skill set and going back to the craftsmanship that you spoke of, if they can develop those skills, it’s like giving any paintbrush to a painter. They will figure out the way to go and they can learn the technical in a short space of time.

(TIMECODE): 00:20:35:06

Interviewer: Just moving onto space, we have talked about the equipment, what type of spaces do you have?

Participant: We have a MAC lab for the advertising students, so there’s twenty-two machines in one room. Which they have the ability to edit on all of them. Not ideal but great for teaching large groups which there isn’t in advertising. And creative digital media they would have three machines through first year, second year, third year and then only one machine in forth year. So it’s quite limited. The one advantage though about the one machine that I find is we have our own suite so I’ve kind of designed it in a way that it minics a kind of online suite, if you use the phrase ‘online suite in a post-production house’. So that’s a comfortable space and it’s their space. And once they’ve booked it, it’s there for the project and so that in a sense gives you that sensibility that you’re here to create something. And I like that because I don’t really want them to have to go out to a lab space because you’re not getting the intimate time then as a facilitator or educator with them, to even have proper review sessions to go in to be in their space that they have for however many weeks that they’re in there. So I’m happy with that. We could do with maybe about five of those spaces but for the moment we have one. It’s not ideal.

(TIMECODE): 00:22:10:23

Interviewer: So have you very much, and you mentioned you designed that online suite, have you very much designed that onto something you experienced from the industry yourself?

Participant: Yes, completely, completely because I suppose the sense that it gives you is that while you’re here it is important to work in a professional manner. It’s not a space that you can hang around in. It’s not a space you can mess around in and this where you basically craft what you’re working on.

(TIMECODE): 00:22:43:10

Interviewer: Here’s an interesting question, have you used any elements of editing as a teaching tool. Any kind of processes of editing and you have mapped those into teaching?

Participant: I think so. Can think about… something…an example. I suppose cuz you’re certain, you know, you start with a large group and you’re teaching them from the ground up how to execute a perfect short film. At times you’re definitely using scenes form films and looking at the editing of them. I think that becomes even more, for an editor or even a director when they come back with footage and you’re able to strip out stuff in the edit. Or even salvage movies in the edit. I think there’s a massive learning curve for people at that stage. Because I think with that type of student as well, they’re kind of making their dream project for their first time. And everybody makes mistakes. And you really need guidance at that point from someone who has attempted to craft their own work. Because there is no better advantage than sitting in that room and being the executive who gives the note. And a student needs to learn how to take the note at that point. And the note may be,’ you have to get out of that scene quicker’, and so you could do a lecture about pace and structure and how to put scenes together but the reality of being there in the edit suite with somebody and saying, ‘ why don’t you move that scene to there, cut that down, take out that… but why take out that piece of dialogue, that’s in the script!’. It’s like lets just do it and the director fighting with you for all of those particular reasons or that absolute shot that they love that they want to stay in because it’s the one Steadicam shot that we have and your saying, ‘but what does it do for the pace, where is taking you in the scene. Is it adding to the conflict?’. When they start tackling things like that, that for me is when the actual education makes sense because they are seeing the results on screen.

(TIMECODE): 00:25:10:06

Interviewer: Okay I’m going to move onto something called presentation of self, how would you present yourself to your students that you lecture?

Participant: I present myself definitely as a practitioner. An active practitioner. Because every year I walk into a lecture room or seminar with students, I’m walking in with a completely different project. Either in production or just completed. And that particular project has changed something in me. And I think that’s vital because if I look at it and go, ‘how many years am I lecturing now’, the industry has changed, the techniques have changed and the technology has changed. And so it has been vital for me to be active in that and actually the distribution methods have also changed so the demand for the content has also changed completely. So that is how I present myself because I think that year on in that makes it completely relevant for the student in front of me and I think that the way I can get across the information to them is it takes on a new validity because they’re actually seeing the results themselves, either on TV or at a film festival or a screening and I think it helps. Because they tend to listen to me a little bit more because of that. With and I bring faults to that as well. ‘Here’s where I went wrong, here’s where the critic told me where I went wrong and you know what, they’re right etc, etc.’ so I think, pluses and minuses.

(TIMECODE): 00:26:52:19

Interviewer: So they certainly accept that presentation of self and as probably as you pointed out that is validated more because you bring the errors as well that you are not infallible?

Participant: Absolutely. Absolutely and in fact in probably in some cases I bring the errors more because that has informed me certainly outside the arena of production to pass on that type of knowledge to people sort of say it’s so easy to make mistakes and you don’t see them happening at a certain time and so I’d believe it to be as important. I remember responding to that myself. I remember some of the great lecturers I had were people who are in production or who had been in production on major series. Think about it this way, we in the industry constantly go to seminars with other writers, producers, Q&As everything. Why? Because every project throws up a different set of problems and we want to learn from those people and we want to get examples from them and I think that is great in what is a massively, massively practical area.

(TIMECODE): 00:28:02:07

Interviewer: Has your identity in teaching changed over your time there?

Participant: God! No. ahem, probably has, gosh… this was the more you do the more confident you get because the more experience you have on a variety of stuff gives you a wide sense of examples or areas that you can bring to the room. Don’t know if it has changed massively but certainly, I think the business, like for instance I’ll give you an example. The last film that I made was the first film in a long time that I got to do a role that was more accepted traditionally in the industry, right. It had a budget, so we didn’t have to make tea for everybody. It had a crew of vast experience and I could, if there was a chair, I wouldn’t accept a chair, if there was a chair I could be in the directors chair and call the shots. Now that was a very different experience to a previous film that I had made. And if you are talking about best practice in the industry, that is now another angle that I could bring to a classroom. It’s all hands on deck with student productions but at the same time if you even want to express to people what it feels like to be on a set where it’s run correctly, where it’s run with people who have vast amounts of experience in comparison to yourself, what a brilliant new dimension to do. And so yeah it has changed probably without me knowing simply because each experience sets you up in a different way.

(TIMECODE): 00:29:56:15

Interviewer: Can you describe your lecture preparation? Briefly, how do you prepare yourself, do you look at learning, at work space cultures or craftsmanship of it? How do you put that together?

Participant: I put that together, I mean firstly I would watch a lot and so I try to stay current with examples. So, I want to be showing them examples of stuff they are probably watching themselves and that they want to… because they’ll probably respond to that. I would have the legacy stuff that I would use as well obviously from down through the years. In terms of prep, yeah, I constantly evolve. I like to take obviously projects that I have worked on and literally show them under the hood of how that worked. So, I would engage with other people I would know. I would ask them to give me samples of stuff or breakdowns of stuff so that they could see how things were done. And that’s constantly evolving, and I would constantly try to get the stuff. If there’s any major shift in technology they don’t get hugely in the institutions, you know you get a set of equipment and you have it for years because you don’t have enough money to do it, you’ve less stuff there to kind of upskill on until there is new equipment to come in. So, a lot of it is the theory-based material that you’re trying to be current. So, I’d read a lot. I would attend a lot myself. I was at the Torino Film lab on Friday. So, I was at a great kind of story structure that, they’re talking about people who were show running for TV series. There was stuff I learned on Friday that I will immediately bring back into the classroom. And there are students who were starting out but they’re the next storytellers, so why not.

(TIMECODE): 00:31:54:21

Interviewer: Speaking of storytellers, that leads onto my next question. (Yeah) do you see the students as just that or are they a multi-community member or a pre-accredited professional? How do you see them and how do you treat them in a classroom?

Participant: I treat them as, there’s a side of you that wants to treat them completely as collaborators and I try to do that. I mean that and that has manifested itself as well in that I have hired an awful lot of them on productions that I’ve done. Feature films, short film, I’ve tried to give them traineeships. I try to introduce to traineeships and broadcasters etc. So, I see them collaborators to a degree. You then also have to facilitate as well and does take you out of it a little bit. So that they’re getting the complete benefit of I suppose your teaching experience throughout. So, there is a fine line and trying to do that. But I suppose I do see my role very much as like the greatest executive producer you could have on a project in that I’m constantly there to support encourage, throw the grenade into the edit suite when I need to so that they react to it. And know that their story is not quite there yet, and I’ll be the one to tell them that. They can dislike me for two hours and then when we’re at a screening they can go, ‘actually that worked or whatever’. And I do always kind of leave that. I’ll give them my thoughts, but they can act how they want as storytellers. They don’t have to change based on my note. I might be slightly be slightly different to other people that way, but I will certainly tell them if I think it’s wrong and it’s up to themselves to change it. And they usually do, so.

(TIMECODE): 00:33:47:07

Interviewer: so, reflection would feature so.

Participant: Oh yes, big time, yeah. In reflection post screening event so even when we kind of finish which I would like, so if we have a degree show, which would be the end of May, we are at the end of a semester at that stage, we’d still have a reflection based on how the audience reacted to the screening as well. But in terms of their continuous assessment they would be doing reflection modules anyway so there’s a constant reflection throughout a semester but even just in terms of that collaborator aspect there’s even reflection afterwards.

(TIMECODE): 00:34:22:00

Interviewer: How do they react to that. Do they, your students, find it tough to take criticism?

Participant: I think everybody finds it tough to take criticism. Yeah usually what’s interesting at that point is it possibly doesn’t have to come from me. The audience are the responders at that stage so you do come full circle because you could start a year talking about you’re making this for an audience and yet the only voice they’re hearing for that year is yours and then suddenly a year later when they’re in a screening room with forty, fifty people, even more, a different voice comes into the equation which is the audience and that in a sense brings you the full circle. So, where something might not have clicked in March, it’s now clicking because they’re there with an audience. And that what your trying to do, you’re trying to establish that that contract as storytellers is what you’ve been trying to give an overall sense to which might make up the craft that they then begin to realise. And so, the techniques they’ll bring to the next one may be now based on how the audience responded to the other one and the craftsmanship comes into play then because they know how to do it.

(TIMECODE): 00:35:39:24

Interviewer: Have you constructed any self-directed learning approaches with your students?

Participant: Ah, at times yeah, possibly more in the podcast world where you know kind of if I see a student is developing something, I would give them a task to do a series or that had little to do with the course. But because they were showing signs of wanting to do it in a particular world, yeah I would do encouragement with them and then I’d find peers to review it for them, even outside the course. So definitely that. I have at times, it doesn’t happen as much as you would think it does in this digital age where you’d find a student who’s doing their own web series and things, and so there is encouragement in certain levels like that. Depends. It doesn’t happen as much as you which you would like or you would think, considering the access to technology.

(TIMECODE): 00:36:32:15

Interviewer: Is there anything you could suggest that could help that?

Participant: It’s probably difficult considering the type the course they’re doing because they’re getting pulled in many directions to know they’re to do film and videos only. They’re not there to become online creators. So, I’m not so sure in the current setup that you could do that. It, I suppose they are so busy as it is trying to facilitate the needs of the course that to see them going off to create more stuff, certainly on my encouragement, might be difficult for them. But there’s always space, I think there’s always space. Maybe in the writing field could be an area where that could happen.

(TIMECODE): 00:37:16:23

Interviewer: Just last few questions there, do you think, that the lecturer in editing should have the skills and knowledge in the culture of craft in order to pass onto the students?

Participant: Yes, I think so. I don’t think… so interesting…. I think the person who’s in there may not need to be the best technical editor, okay, so I think there’s a lot of information available now. For instance, if I wanted to do something on an edit timeline and I didn’t know how to do it, there’s plenty of ways I can find that information of how to do it, outside of a classroom. So, taking that on board, I definitely, and this is what I was referring to earlier, I’ve definitely been less about the technical aspects of the editing, more now about how it becomes a craft in itself within the whole production process. And do I lament that, no, because that sort of suits me more. I prefer to be more creative in there. Will some of the students suffer because of that? Potentially because some might like complete and utter technical A to B, ‘here’s how you do this’. But I think you could have a director in there who could see something in a timeline and that could be just a beneficial. So, it’s just about finding the balance between the two. And I don’t know how you sort of separate that from being a complete and utter, ‘I am an editor. I’m in there. If you have a storyteller in there, they can be just as worthwhile.

(TIMECODE): 00:39:18:05

Interviewer: How do you see both the course and yourself developing or changing?

Participant: I think, yeah, we will have to change. I think everybody has to change as it goes forward. If you look at the landscape as it is now, there are absolutely no guarantees. If you take our national broadcaster, their place is going to be a difficult one, even in the next ten years. In terms of what they do so where does on position themselves as a course training people for the industry if the industry itself is not quite sure where it’s going to go. So, I think we’ll all have to be reactive and ready for that. Like prime example, you know go back seven years ago, a student produces a short film, what did they do with that short film? They followed a traditional model of it’s gotta go into that festival, it’s gotta go into that festival. Flash forward to now, and they’re probably not even thinking about a festival because they know there’s an audience there and they could target them instantly themselves without anybody’s permission. There’s a small example of how it can totally change your process from beginning to end and I think as a college and as a course and as guardians of people who are out to be in the creative industry, I think we have to change and constantly evolve and that’s why it’s really helpful to have a practitioner who’s still involved being there to some degree because they’re having to respond themselves. And rather than leaving something stay the same they’re saying I’m irrelevant to telling stories if I stay the way I am. And so, you can bring that back into the classroom and I think that’s why evolving and changing is part of the creative process.

(TIMECODE): 00:41:23:06

Interviewer: Finally is there anything else that we haven’t spoken about that you think you would ike to add to it?

Participant: No, I just think that creative industries are very hard to, are very hard to put into boxes sometimes. I think you could bring, as you are doing, many different practitioners together, and they’ll all have different styles so I think getting the voices from everybody and like that’s the ideal isn’t it that you had, imagine you had six people all form different fields of creative endeavours, looking after students and educating them. What a wealth of stuff they’d be getting. So, I think you know, and all with different techniques. You find it in directors, you find it in cinematographers, you find it in editors, all going with different processes for what? One end result. And I thin as many as you can get in terms of getting their opinions and their voices, then that is the best way forward because you’ll shape other people’s minds and voices.

Interviewer: Brilliant

Participant: Was that helpful?

Interviewer: Lovely.

Participant: How you go through any of that and figure it all out? (Laughs)

END.