Interview Date: 26/03/2019

Interview Location: Limerick Institute of Technology

(TIMECODE): 00:00:00:13

Interviewer: Just before we start, I just want to remind you that obviously the purpose of this is for academic terms as regards to the research and if at any stage you feel that there was question you answered, that you weren’t comfortable with or anything -we can stop I can mark it and delete it )ok) and get rid of it. (yeah) and even after the fact when we are finished and you have doubts about it or anything like that you can cancel at any time and all records of it are destroyed and everything else. It’s also transcribed at some stage and you are entitled to a copy of that as well as this material if you so wish, so all you have to do is contact me to have a copy of that (Okay perfect.)

 So we’ll start of fairly simply, can you explain your role here in this institution?

Participant: Okay, here is as assistant lecturer on the Creative Broadcast and Film Production Programme. I’ve been here for two years. This is my second academic year teaching here. And my teaching modules, primarily I’m teaching on the Creative Broadcast and Film Production programme, but I also teach on the Music Production Course. So, I’m teaching video post-production to fourth year music students but otherwise I’m teaching more filmmaking, hands-on photography. So, screenwriting and cinematography and photography and photojournalism are my main modules.

(TIMECODE): 00:01:18:08

Interviewer: Okay, how did your journey progress to here. What did you do first before academia?

Participant: Okay, my background is in documentary production, both television and radio production. More recently I’ve worked in radio production and that’s because of practical reasons where I’m working as a solo operator, if you like, outside of my academic schedule so it’s kind of it suits my availability. But in terms of my journey to here I studied communications in DIT in Dublin. So, I have a BSC in communications which is really broadcasting and my focus there was on documentary production. And following that I produced a couple of documentaries that were broadcast. Actually, my final year project in college happened to be broadcast in RTÉ so it was a great start if you like. But I worked primarily as a researcher for independent production companies in Dublin and so behind the scenes selecting suitable content and that kind of thing.

(TIMECODE): 00:02:29:01

Interviewer: You mentioned in fourth year you are doing post production modules, did you train as an editor? Did you do any training?

Participant: My editing education and training really was through my undergraduate study and my post graduate study. So, in addition to the undergrad BSC communications, I did post grad in Syracuse in New York State as well in television, radio and film. So, as part of that there wasn’t a specific editing training, but I edited projects, documentary projects and the programme I learned, the programme I learned on initially was Avid Media Composer in DIT and then in the U.S. we worked with Final Cut Pro. So, a lot of it was learning from, learning on the go you know (laughs) but am so that would be where my training has come through.

(TIMECODE): 00:03:20:22

Interviewer: Great, I’ll cross that one off… so what made you become a lecturer?

Participant: Gosh, ahem, honest answer? Well I was interested, so I’ve been interested in documentary production for a long time. I was interested in, I suppose I had an idealism around changing people’s perspectives on things, you know, and bringing a kind of social justice element into broadcasting cos that was what I was always interested in. And I found myself bringing my own projects around to a lot of different organizations. Talking about the content, I’ve done a lot of work in developing countries and showing how, actually learning for myself I learned how important a tool media content is for education and more so now because people expect to have those resources, visual resources and whatnot. And I just felt very comfortable in it so, addressing public groups or specific target groups. I just felt this is something I’m really into and so I just thought it would be interesting to see if I could combine teaching and production as well. And with a little bit of hard work I was working full-time and I was studying, I did a post-grad diploma in adult and community education in Maynooth. That was as it had copper fastened it for me as well. I was interested in and then bringing kind of trying to marry the two you know. So, I worked in further education for eight years here in Limerick. So that was literally, I hadn’t done much teaching at all apart from as a guest speaker, guest lecturer. So, I was thrown into a full-time teaching position there and I did that for eight years. I was working in the media department there and then very happily moved on to teach here at degree level course which I suppose has its challenges but positive challenges in the sense that you can kind of see the continuity but also develop relationships with the students as well.

(TIMECODE): 00:05:27:00

Interviewer: Probably on a related question, what experience industry or otherwise have you brought to your role? Have you brought a lot of what you were doing before and just transferred it?

Participant: I think so. I mean I think what I’ve brought is the kind of the 360 view you know, of production so maybe I’m at an advantage in that while I’ve worked as a producer, director and a researcher, I’ve kind of seen both sides of production and I’ve worked with editors and I’ve worked you know, I’ve seen my own projects through professionally as well and so I take it all, I take it all of us I think has an influence and I suppose, even when I’m teaching editing, I think a lot about the whole process of production not just editing for the end product but I try to think about to try an encourage the students to think about what their target audience is, what’s their message and what are they trying to say with the ultimately with their work. And so I think that’s where there’s an advantage there and that for me anyway that I’ve done coming from the rounded view of production.

(TIMECODE): 00:06:30:03

Interviewer: I’m going to talk about craft and craftsmanship now, just to ask you, just to describe if you can your interpretation of craft and craftsmanship?

Participant: Craft and craftsmanship, ah, I would say the craft is the ‘nuts and bolts’ of editing, you know the kind of basic techniques of editing would be craft, I think. Being able to put a string of structure and assemble a piece ultimately that tells a story in a structured way. And craftsmanship I think comes from I suppose they’re having that more innate sense a kind of stylistic approach or even adding your own unique kind of style or approach to how the piece will look ultimately. But they are both interlinked, I think. It’s really hard to separate them both and so I think the craft is actually kind of the structure and not losing sight of let’s say a story, whereas the craftsmanship is about keeping it together and keeping your audience with you.

Interviewer: And you might have answered this, you think editing is a craft?

Participant: I do think that editing is a craft, yeah I do. I mean when I say craft, I suppose I’m thinking about skill and technique but I do think it’s a craft 100% yeah definitely. But I think it’s a craft that can be learned by anyone. I don’t think you have to be, have to have the capacity to kind of to dream up a film or have the vision for a film. But I think if with experience I think, and a good director and that the correct materials and supports, I think that that craft can be delivered by anyone who’s got the skills. But it is the craftsmanship that I suppose might take it in a different direction.

(TIMECODE): 00:08:19:19

Interviewer: Okay, do you currently edit outside of the academic environment?

Participant: I’m currently not editing outside but I have edit, I suppose the last project that I worked on was a radio project. So while it wasn’t an audio-visual project, it was all about the editing. And in a way its helpful to tune into that and its yeah, it’s in a way that’s a craft as well. But I don’t have any on, any current projects but its something that I’m conscious of and something that I’d like to work on a little bit more yeah.

Interviewer: And would you consider yourself a craftsperson?

Participant: I wouldn’t honestly…?

Interviewer: Do you bring that ethos that we just talked about (yeah) do bring that to your work.

Participant: …too my work, I think I do yeah I believe so. Because I think what I say to my students as well is that story, every story has been told but the way that you, that the eat that you tell the story hasn’t been told. So I think that’s where craftsmanship comes in as well. That its about your own kind of, your own unique way of telling a story. So I do, do believe that its part and parcel of it yeah.

(TIMECODE): 00:09:35:08

Interviewer: I don’t know if you have come across this but do you think your students consider editing to be a craft?

Participant: I think some of them do. I think that some of them can see that with the techniques, learning the techniques while they might not be applying it in the way they think that they could, you know but that they have the potential to do here. Particularly the students that I teach because they’re not media production, they’re not broadcaster film students. So I think if they learn the techniques then as a craft, then its something that they can apply to other types of projects, other styles of projects and something that they can then understand that they’re trying to communicate lets say. Even to filmmakers themselves and if they’re ever to work with cinematographers and what have you, that they can kind of communicate and articulate what they’re looking for as well. So I think that it’s a stepping stone for them here. I think that they could take it different directions. They could go commercial themselves. They could basically use it as a way to, if they’re looking for promotional material to be produced for their own work or whatever they can, at least communicate with producers.

(TIMECODE): 00:10:53:14

Interviewer: Do you think they form that interpretation from your lectures, do they get that sense of craftspersonship?

Participant: I think so. I try to, I try to give them the challenge. I suppose knowing that they are music production students I try to keep it relevant to their interests. And its only my second year so I’m not saying I have it down but this year I kind of explored. Have played around with that a little bit more. So they repurposed an existing song with found footage and archive footage and I think ultimately what they gain from that was production skills, making decisions, kind of writing up their paper edit even before they even started. So, I think I’ve forgotten the question… (laughs).

Interviewer: Its ok I think we can move on. The language of your module, do you use the words craft and craftsmanship in the language, how you communicate?

(TIMECODE): 00:11:49:14

Participant: I haven’t but I’ve talked about editing in a creative way. I mean I’ve talked about, I’ve introduced editing as the invisible art you know. And I’ve drawn their attention to editing I think where they might not have really thought about editing before. The role that editing plays in the crafting of a film or the crafting of a music video or whatever the format may be. So, I think that’s something that they are learning and are engaging with, through the different formats that they’re working with so the music video format and they did this kind of news online, news editing format as well. And they’re currently shooting a trailer. So, I think they are building up a repertoire of craft that they can look at what’s the most appropriate way to approach a project in the future.

(TIMECODE): 00:12:35:15

Interviewer: You were saying there obviously you are sourcing footage as they are music students and haven’t been filming, what are they currently using…

Participant: What tools for…

Interviewer: … for editing yea.

Participant: Avid Media Composer and yeah that’s the primary tool.

Interviewer: and Do you feel that there are any limitations using that?

Participant: In some ways I do in that the limitations might be that there are more **templates** available, lets say, on other programmes and that, you know, for titling and things like that. But they’re all there, they are all available to the students all right. That’s what I would say to them is that they can do pretty much anything that Final cut Pro can do or that Premiere Pro can do. But there’s just a different approach and in a way they’re learning, I think they are learning about the process in a more, you know, in a deeper way and so its not about kind of, we can do editing on your phone and you can put a nice graphics and what not but I think they’re really thinking about what they’re doing, what they’re trying to achieve as well. So, it’s probably more challenging for them to think, ‘well what do I want, what’s the effect I’m looking for?’ So, the other disadvantage would be that it’s difficult I think for them to think, it’s hard for them to access the programme outside of here. So, I know that there’s the free. So the Avid One downloadable but I’m not sure a lot of them have accessed that for various reasons. So, that might be seen as a disadvantage as well, whereas maybe with the Adobe Suite they can, you know, its part of the Adobe Suite or what have you, yeah.

(TIMECODE): 00:14:26:12

Interviewer: This might be a good follow-on question (yeah) do you feel the students respond positively or negatively to the tools and spaces provided?

Participant: I think positively, yeah, yeah. I feel that most of the work, a lot of the work they do is within the class and the lab times as well and that’s just being mindful of the demands on them. They’re fourth-year students and they’re not necessarily bringing in their own content, so they’re encouraged to do a lot of work on the projects during the lab time so that we’re on hand that the lecturers are on hand to support them. Having said that they are expected to do work outside of that time also. But in a sense, they can use the excuse of not having enough access, so I think it’s a balance of like making the time available to practice the different techniques but also being realistic enough not letting them take advantage of that.

(TIMECODE): 00:15:25:02

Interviewer: Have you used any elements of the craft of editing and adapted them to your teaching?

Participant: Yeah I think so, just setting up I suppose an approach to teaching that I’ve in the second semester so this module is symmetrised, and the second semester in a sense they’ve got the initial skills down so I’ve taken craft and craftsmanship into the project so the work, the structure of the semester is based very much around the project, kind of the ultimate outcome of the project. So this again, so working with the project around the found footage and my repurposing material for a music video, I think there is a degree of craft in that kind of imagination because and it’s kind of a needs basis, because they’re not shooting and you know I could send them out with cameras and they can shoot but what the content ought to be of decent quality. So, I think there’s a kind of practical element there and also they are learning how to source archives, learning how to identify good quality over poor quality and consider timelines, considering the bigger production aspects to it. So that might be how my approach is different and other editing lecturers perhaps and that I’m thinking about the production process more rather than just working on the outcome as the main thing. They’re actually thinking about it from kind of pre-production. It’s almost like, a production.

(TIMECODE): 00:16:58:18

Interviewer: Do you feel it’s works with them, do they respond positively?

Participant: They have been, they have been yeah and engaging with it. And I think its by getting them to also to research the format and to look at how it’s how its done in a sense, it’s there’s a template. There again for the second project the news, the online news project which is something that’s just emerged, I just noticed it myself and I was like, ‘ that’s really interesting maybe I’ll try that with them’, and it is about just using basic shots text graphics, shots stills graphics, editing it and then thinking about the soundtrack as well. And I think that is a strength that they have too as music students and I’m trying to kind of emphasize that and in a sense to keep them engaged as well and keep them on board by emphasizing that.

(TIMECODE): 00:17:43:13

Interviewer: Am going onto a topic called, professional identity and how we present ourselves. So how do you present yourself to your students?

Participant: I might be open with them about my background, my production background as a documentary maker. And that I have produced, that I have edited but I would be very honest with them about how that I’m coming from a more kind of rounded kind of perspective lets say in production. So…

Interviewer: Why do you do that?

Participant: …because I don’t consider myself an editor you know. Ahem, maybe I should rethink that (laughs) in light of what I have been doing here but yeah so in a sense and in a way for them to understand that there might be things that I don’t have an answer to as well and that I’ll do my best to find out. But I would also emphasize that editing happens whether you’re, like its different obviously but whether you’re writing a proposal or whether you're writing a proposal for a radio documentary or film television documentary, you’re thinking about the edit in your head when you’re shooting. Because I shoot as well. I’m thinking about the edit. But my professional identity would be more as a broadcast producer, yeah.

(TIMECODE): 00:19:06:02

Interviewer: And do the students accept that version of yourself that you put across to them?

Participant: I think so, yeah, I believe they do. So I share this module as you know with you. And I think they probably, they probably do differentiate between your expertise and where I’m coming from. Definitely I’m not saying that they’ve said anything but in a sense I think they understand that what you’re offering is the professional kind of identity if you like and what I’m offering is more kind of the creative. I can give them the kind of creative encouragement if you like and throwing out the problem-based projects and getting them to respond to it. So I think they have responded pretty well. They know I’m not a musician either so (laughs) but I know, I understand the value that inextricable relationship between music and editing.

(TIMECODE): 00:20:06:02

Interviewer: Do you reckon your identity in teaching has changed much. You mentioned that you were eight years teaching in the field previously. How’s your identity of teaching changed over that time and if so, what were the factors that have formed that change?

Participant: Oh, that’s an interesting question, gosh, I think it’s changed. It’s a very different environment working in further education. PLC is different to working here in a degree level course. And I think the main thing, the main difference is that, I was teaching students for one year, maybe two. So there was a very finite kind of time frame and in a sense it was almost like a preparation for third level. Whereas here, teaching here it’s the long vision, it’s the long view, so I think that my approach is, whereas in further education I would have felt like I have to cover everything in one year, here at least in this context; with the music students it’s the first time they’re learning editing… (drumming starts in background) … will that work?...

(Interview interrupted) (and restarted)

(TIMECODE): 00:21:17:03

Interviewer: Ok we will resume there. (I was talking about further education) yeah and you teaching identity and how it might have changed.

Participant: Yeah, Yeah, so the main differences there was a sense there kind of preparing the student for third level whereas teaching in third level its more, there’s more of a sense of the organic kind of development of each student and I think that… I suppose with the forward… since I’m teaching fourth years, editing, I know they’ve done some work with the audio-visual editing before. So, they are not coming in with no skills whatsoever but in a sense, they are still, they are learning the craft of editing from scratch. But in terms of my identity I think there’s more of an onus put on the students as well. There’s more of a sense of, ‘here you are, you are adults, you're not going to be spoon-fed’. Whereas there might have been more of an attitude of like a continuation from school environment in the PLCs so its getting them to engage more actively with the skills as well and if they don’t know how to do something, I’ll get them to, I’ll ask them have you looked it up? Have you googled that you know? If there’s a problem before you know coming up to me or contacting other lecturers whatever, can they try and troubleshoot it themselves. So that’s definitely a change in expectations as well, that I would have different expectations of the students and being more kind of self-directed you know.

(TIMECODE): 00:23:02:02

Interviewer: Can you just describe briefly you lecture preparation?

Participant: Yeah, ahem, a lot of the lecture preparation would be, depending on the technique or the skill, I would look up tutorials myself and familiarize myself with that the different tools particularly with Avid Media Composer if I haven’t used the skill in a while. I would look, I would use Lynda.com as well. I’ve used the exercise files from Lynda.com for the first semester as well. I have used those for the student projects, ah not the projects but just getting them to work with the different techniques. Otherwise I would draw from my own experience and trying to find examples from film television and just to demonstrate what skills I’m talking about. And to encourage them to look at things and themselves as well. So that’s basically it so the techniques but also put it into context.

(TIMECODE): 00:24:08:18

Interviewer: Do you think that the role of university or institutions such as this, do they have any role in professional identity development for students? Do you see a role they could have?

Participant: I absolutely do. I mean I think that students should be thinking about their professional identity from the get-go. You know even from first year, if it’s putting your signature on your email, you know (laughs), so, and also seeking work experience but also for the students to have an idea of what their trajectory might look like. So, I think it’s not just about the institution, I think the students have to see themselves as professionals or entry professionals. And I think the institution does have a role to play in that, just by explaining what the industry is like. I mean the students that are graduating from here, are more than likely working as freelance operators. So that’s a , it’s a very challenging environment and I think their identity is critical and I think it’s even basic things like spelling, literacy in an email. You know I heard that feedback from people who have received requests for work experience etc, so I think that professionalism is not just about what they can do but I think it’s about how they present themselves. And it’s a first impression and it could be, they could be in the door, you know.

(TIMECODE): 00:25:50:12

Interviewer: Do you, sorry does reflection feature in your editing(lecturing) and if so how?

Participant: It should, it should reflect more, critical reflection is something, I get them to write a report for the projects. So they do have a , there’s an element of a critical evaluation in their report. So getting them to think about what the challenges were, what worked well what didn’t work well and what they would do differently so I think that’s absolutely critical because that’s where a lot of the learning happens as well. I will also view drafts of their work as well and ask them to explain why, you know give a justification for various decisions so I think that the reflection is not just at the end when you’re submitting but it’s a process I think they have to critically reflect yeah, one hundred percent.

(TIMECODE): 00:26:40:16

Interviewer: Do you see students as just that or do you see them as multi community members as pre-accredited professionals, colleagues or how do you see them?

Participant: I mean its hard not to come in with that, with the kind of the perceptions that you have of the students you know, but I think its really important that us and them, and just from our culture and I think its really important that students, you’re not on a par, you’re not on a par with them. I think it would be reasonable to suggest that like you know we’re equal, it’s 100% that’s not the case. But I think it’s pretty important that you see each and recognize these as each individual and encourage each individual and I think you’re always going to have bit of a spectrum in a group where you’re going to have some individuals who will be in a sense can be more, can be exceptional. But that’s not to say that the ones that aren’t as, are a bit weaker or perhaps it’s no their strong subject. I think they need as much encouragement. So, I think that can happen when you are under pressure and you understand that you’re looking at a deadline and you’re like “where’s you work and why weren’t you in?” you can kind of forget that there could be a bigger picture out there as well for these individuals and that could happen that could be a personal issue or it could be a family event or something like that. And I think it’s important to kind of like sometimes stand back and remind yourselves there, this is not the only module. They’ve probably got six or seven modules. Not saying that I always do that but I think it’s a really good question. I think it’s a really good thing to be reminded of. I don’t feel like I see them as professionals yet but I see them as a …. (pause) I think its really exciting to see potential, particularly for students who you know can see that they might not be what be see themselves becoming editors but they see a real-world application for the skills.

(TIMECODE): 00:28:55:10

Interviewer: you mentioned earlier self-directed learning, what process have you constructed and what types of conditions you have setup for that then?

Participant: Well, self-directed learning is kind of, it’s a bit of a trust thing. You’re gonna go, you know you should read, these are some more links you should look at after. Here’s some tutorials that you should look at. And I suppose projects are self-directed in lots of ways as well. I suppose you’re seeing the evidence of self-directed learning in the material you’re receiving, because and I think it’s, again it’s a kind of a shift in kind of pedagogy as well but I again coming from that culture of being spoon-fed at the leaving cert, spoon-fed in PLC and then you come into third level and your, there’s a degree still of being kind of given the material that you’re expected to study outside of that. I think its hugely important. I think its critical and I wouldn’t be sitting here if I hadn’t kind of explored that myself, even self-directed learning but also self-directed production as well.

(TIMECODE): 00:30:05:03

Interviewer: Apart from yourself, I mean do you feel it’s something that should be concentrated more, in regard to learning and getting students more proactive?

Participant: I think so, ahem, see, you can get it like if you start looking to try and kind of measure self-directed learning, then it turns into assessment. Whereas I think I think there is a good degree of self-directed learning in the modules here, because a lot of the work is practical. A lot of it is team-based, so that demands self-directed learning in terms of even organising as groups and things like that as well. But I suppose it is a bit of a buzz word and active learning and engaged learning and those kinds of buzzwords can be bandied about but what does it actually mean unless there is time given. And then in the format, I suppose, of the structure of the lecture, there’s not a lot of space and there in that structure for self-directed learning, unless you are working with smaller groups. Maybe the larger groups are at a disadvantage as it goes in that it’s harder to work.

(TIMECODE): 00:31:23:13

Interviewer: We’ll move back to craftsmanship so as we can look at these last few bits… here is an interesting question to put to participants, do you think that the lecturer in editing should have the skills, knowledge and culture of the craft in order to pass that onto the students? And if so why?

Participants: I do think they should. Well I think to be, you are, you're providing a service so you need to be able to, you need to have the skills, the knowledge and the experience I think, because otherwise I don’t think it’s fair to the students but even to quality education. I think it’s really critical that, I don’t think it well in my case I haven’t worked as a professional editor but I still have experience editing projects, editing work and having done the training and that is sufficient you know. I don’t think it’s, I wouldn’t consider myself as I said an editing lecturer as my only identity, but absolutely I do think you need to have that knowledge base.

(TIMECODE): 00:32:39:03

Interviewer: A craftsperson obviously has control of their identity in the craft and culture, how they present themselves and so forth, do you think educators have that same control? Do you have control of your identity and do you think teaching of the craft is possible in higher education, teaching craft and craftsmanship, is that possible?

Interviewer: I think its possible, I think I mean the framework we are working with is the module descriptor and the learning outcomes so I think you know taking those learning outcomes, it’s absolutely up to you to and that’s where the craftsmanship can come in. I think I believe. And so in achieving those learning outcomes you can actually, you can apply your craft. You can apply the creativity and to the requirements for your projects or what have you and then I think incorporates that.

(TIMECODE): 00:33:31:10

Interviewer: How do you see your module developing or even your teaching developing in the future?

Participant: Well, oh I forgot to say sorry, I forgot to say I’ve done training in DaVinci Resolve so maybe you can add that in there, I did the training in DaVinci Resolve here on campus last May…

(INTERVIEW INTERUPTED)

Interviewer: How do you see your module developing or even your teaching developing in the future?

Participant: I mean I would be keen to explore, there are other programmes in addition to Avid Media Composer because it’s a module, sorry it’s a symmetrised module and I think there is scope for learning different programmes. At the moment, well the way I’m teaching is it’s working with Avid Media Composer, but I think there is time and there is scope for working with different other programmes like DaVinci Resolve and Premiere Pro perhaps as well. So that’s something I would be interested in doing I think would be interesting for the students as well, to see they train, they do maybe the first semester with Avid Media Composer and then using the other programmes than to kind of delve a bit deeper into the craft and I think that’s where maybe the craftsmanship will come in as well because they can make decisions on whats the best programme for them to use on the project.

(TIMECODE): 00:35:10:20

Interviewer: How do you see yourself developing and changing in the future?

Participant: Gosh, a good question (laughs). Well the so the idea of further qualifications has crossed my mind and so this is my second year teaching at this level so I think I need another year to kind of get it down. That’s what people kind of say you need the three years. And I think after that point I think I would be ready to focus a little but more again on my own kind of personal development around education as well and training so I’m interested in the PhD in the future. I haven’t really looked into it in terms of what shape that might take but I’d love to do something that has a kind of production element to it. I’m interested in media literacy as well so it might be something that would involve that. But more than likely it would be a documentary kind of approach and that’s as far as my thoughts go. But I’m, I mean I’m still developing as a professional at this level. I’m still, I’m just learning to understand the context and the institution, the culture that is here as well.

(TIMECODE): 00:36:22:19

Interviewer: Great, is there anything else you wanted to talk about or add to it as well? Anything we may have missed?

Participant: No, I mean I think teaching editing to the music production students, I think one of the things they can learn about is relationships, or even kind of professional relationships so again how to work with other members or other production personnel so talking to, communicating with a director, communicating with a producer. And also being able to evaluate kind of material as well so I think they’re all valuable skills not only in learning how to edit but also learning how to work with other professionals so I think that’s another outcome.

Interviewer: If we brought, and lets say industry came in and they got to work with an industry professional during their time here, would that help?

Participant: I think that would be great yeah, yeah, I think they’ll be really interesting. I mean one of the things I would, with the music production students the external examiner asked me last year ‘ would it be helpful if they had done editing before they get to forth year?’ and I think it would and so it means that maybe in if they were to do a module in you know as an elective in third year and then they go onto do editing, they could do editing at a higher level then and maybe do more collaboration with the creative broadcast students perhaps. So that’s something that, I don’t, I haven’t been here long enough to really to really kind of you know to make a kind of a call on that but I think, for them, if they were, if they wanted to see themselves as professional editors I think they might, more time editing might be of benefit to them.

Interviewer: Brilliant

Participant: Cool.

(INTERVIEW END)