Interview Date: 26/03/2019

Interview Location: Limerick Institute of Technology

(TIMECODE): 00:00:00:13

Interviewer: Thanks for agreeing to do this, First off, I need to remind you that obviously this piece for the doctorate is solely for the research itself. It’s not being broadcasted or put up anywhere online and stuff like that. You also have the option to opt out at any stage, including at the end of this stage when we have finished everything and you're not happy with anything you said we can either delete some of the stuff you said or if you wanted to pull out of it completely, we can do that and it is all explained in your participant information sheet. Are you okay with all of that?

Participant: Yeah, all good.

Interviewer: Can you just explain so your role here in this institution?

Participant: So, I’m a part-time assistant lecturer, which basically means that I’m covering for one semester, semester two of video and sound programmes, its actually Creative Broadcast and Film Production. My role is I work with motion graphics and VFX with third years. So covering everything from green screen, implementation and composting in post-production essentially.

Interviewer: Can you tell us just briefly about your journey to get to that position?

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Participant: yeah fairly, fairly windy journey. I finished up school when I was 18 and I did various different works. Working in bars, bookies all this kind of stuff. I always had a passion for film but I didn’t really actually really get down to -going back to doing film or doing something seriously until about 2010 and in 2014 then I went back as a mature student to Limerick Institution of Technology. Got a degree and worked as a freelancer then. Since then and through connections I made in Limerick Institute… LIT, I got a call to cover one of the modules here and so, yeah.

Interviewer: Just regards to your education, I suppose to where you where, you were explaining some of the courses there, where you formally taught or did you do a lot of self taught stuff.

TIMECODE: 00:02:21:00

Participant : A bit of both, the programme itself in LIT is very hands-on so it does do all the natural implementation of creative thinking and analysing and stuff like that. But it also, everything is very practical based. So we would have our lectures and our labs. Our lectures would kind of cover whats coming up in the lab and then the lab, it’s a two hour session utilizing the tools. So whether be it editing suite, whether it be cameras or sound or whether it be post-production stuff like animation or VFX. Even in terms of coding as well. We do an awful coding when I was there as well, so Python and stuff like that too.

Interviewer: So would you consider yourself coming from academia more than industry?

TIMECODE: 00:03:15:08

Participant: I don’t know actually, I don’t know… I’m unsure, I’m very unsure about how I .. I don’t really see myself as an… I suppose I am an academic, but I don’t see myself as academia or industry. It’s a very strange one for me because I see it as the love for the craft or for the love of doing it. And someone asked me what I do like I tell them the technical side yeah. I’m an editor, I’m a video editor that’s what I do, that’s what I get paid for, but kind of like a storyteller, an artist at heart I suppose. I don’t know it’s a funny one like … yeah. I do an awful lot of teaching in terms of youth orientated teaching. And it’s more so in recognizing in kids their love for the craft and their ambition to do it as well. Yeah I don’t know if that’s the right answer sorry (laughs).

Interviewer: What experience, industry or otherwise do you think you have brought to your lecturing role?

TIMECODE: 00:04:31:04

Participant: I think there is two parts to it. So theres the passion in it, so theres a personal drive that I have in everything I do, so if its, if I get a job, like a corporate job or whatever it is, it’s a highlights reel for some event that covers over two weekends or what ever, I see what the client needs and I try to fullfill that. But I also don’t so a cut and paste kind of thing, this is what a corporate thing is. I give them just a very standard approach. I always have to find something about the edit that makes me passionate about it. Even if it is just a lot of talking heads and that. I have to kind of find that passion myself. So I try and instil that and I try to bring that towards the academia side when I’m teaching the kids or when I’m teaching the young adults in the institute. I would always kind of use the reference of the corporate side and I go okay, well here’s kind of the generalisation of what you might get in the workplace. So when you're out there as a freelancer, these are the type of things, type of gigs that you might so. These are the type of gig that you will always get because they are in high demand. But here are some of the things that you can bring, put your own personal stamp into it. Here are some techniques like for example, a couple of weeks ago I did a small tutorial on the TV programme, ‘Stranger Things’, and I broke that down to them, broke that down for them and got them to work on it. To describe all the aspects of what went into creating the original title sequence. And the implamentation of doing that for them. For me, my view on it was that they’re going to be using the same techniques, even though it’s quite filmmaking, its and it’s quite a big thing and but theyre going to be using those very same techniques and the same critical thinking when they are doing motion logos for a small company in Limerick or Ireland or wherever not I mean, so its trying to identity fairly standard enough gigs, I’ve been able to bring that personalisation into that as well.

Interviewer: I’m going to move onto two words; Craft and Craftsmanship, can you describe for me just in your own words, your interpretation of Craft and Craftsmanship.

TIMECODE: 00:07:10:07

Participant: Craft, I suppose, is the ability to work that it is something you are passionate about. So I have a load of friends that are very talented or very passionate about working with their hands, so carpenters, plumbers, electricians, all those kind of things. And I would see the same in terms of an artistic perspective. Even in editing or post-production or film making, obviously it’s the same thing. That it is about years of experience of finding how things work. Being able to break them down, figuring out why they work and why you're interested in how they work and why they work. And I think that the craft side of it is really being able to identity what it is you are doing, why you're doing it and what’s motivate you to… if I veer into the craftsmanship side of it, to make something that’s worthwhile for someone else. So if you, if you are editing something and I try to say this to the students as well, there is so many videos out there online, there’s so many little idents as well. There’s so much information out there in terms of the Internet of Things at the moment. And it can be quite daunting and even if you're working for, if you have to create a promotional for a company or advertising or anything like that, you don’t want ot be putting out work that is going to be thrown out into the wash of all the other videos that are out there. What is it that’s going to make it stand out, what is it that’s going to make it jump out and that is part and parcel of craftsmanship. I think it goes back to that personalisation of your passion for what you're doing. Being able to identify something in a fairly standard, a fairly standard piece of work but being able to instil some of that passion or some of those ethics into being able to create something that’s worthwhile for someone at the other side when they’re actually watching it like you know.

Interviewer: So I think you have answered it but, do you think editing can be described as a craft?

TIMECODE: 00:09:29:03

Participant: Yeah, a hundred percent, I think it can be,. Its funny because I I feel editing falls into technical and artistic and I think the two are 50/50 and some edits can be more technical than others but it doesn’t necessarily mean that it’s more, its always going to be 50/50 in my opinion. I think its always going to be, you still have to put in as much creativity into it as the technical know-how that you’ve built up over the years or whatever, you know.

Interviewer: So, you’ve mentioned this already but do you edit currently outside of the academic environment and if so do you consider yourself as a craftsperson within that field?

TIMECODE: 00:10:16:02

Participant: (Laughs) I do, yes I do. I work outside the college as well so my main work would be, as I was saying, it could be corporate events, I could be doing highlight reels, I could be doing promotional material for a lot of festivals. A lot of a day in the life as well so three of the main big kind of I suppose clients that I work with on a continual basis would be, there one that kind of called the laureate nog. She’s all about in sitting creativity in literature and art with kids through primary school to secondary school in Ireland. And an awful lot of that is very day in the life of. So they’re looking for these nice videos that arent just highlight reels per-se of what happened on the day but more the human element. What the kids got out of it. So even when the videographers are going to film it they have to try and find these little moments of insane creativity or a look from someone that just that when you see that shot everything is clicked into play with them which is really, really cool. The other side it is quote corporate stuff but then I also have a nice balance of creativity even as well so. I’m doing an awful lot of motion graphics, animations, music videos, short films, lots of that element of editing as well.

Interviewer: and the other part of that question, do you consider yourself a craftsperson?

TIMECODE: 00:12:04:04

Participant: (Laughs) Yes, I suppose reluctantly would say so and its not that I think the word is rong in any way its just that I just view myself, I don’t know, I’m quite an introvert when it comes to things like that. It took me a very long time to say that I’m an editor to people because I felt like it was I was not being a hundred percent honest or something just because I edit independent stuff or things like that. And I think it was after about three or four years of getting solely paid for editing I was like ah well ya know suppose I do have, that’s what I have to say. Yeah,, yeah the answer is yes I suppose.

Interviewer: So when you're lecturing, do you use craftsmanship or is craftsmanship an important element in your lecturing?

TIMECODE: 00:13:01:21

Participant: Yeah, I suppose it again personalisation. It is about what you are putting into the work and what is your, a piece of you that is going to make the work valuable in terms of unique, unique in the sense that there’s nothing out there that is quite like it. That has your flair to it. I think that’s part of it aswell and it probably does go back to the craftsmanship of experience, I think Tiger Woods his, everyone uses that 10,000 hours and I think its probably more. I think its probably infinity. There’s no, I think if you really love the craft of whatever it is you are doing, you will just stay at it but you’ll never see what, from my point of view I don’t think you will ever see yourself as like putting yourself up on a pedestal or something like that or… whats the kind of analogy I’m looking for… the be-all and end-all. I think like big editors like Walter Murch for example. He is a God to some but I don’t think he would see himself as that. I see him as ‘oh he knows a few things’ that are like ground-breaking and that really do once you understand what he is talking about, do really change your view on how an edit works and tone and beats and all of those things which really do affect you as an editor once you understand that. But I don’t think he views himself as that, like you know what I mean. I think he’s still trying to get that 10,000 hours even though he’s well past it.

Interviewer: Do you feel your students consider rifting to be a craft and if so, do you think their interpretation forms may be from your lectures for example, or other sources?

TIMECODE: 00:15:16:15

Participant: Yeah, that’s actually a very good question, some do, and some don’t, I think. It’s very up and down. It depends on what the student is looking to get out of the course. I always, at the start of every lecture I always go, ‘how was your week, how are your other assignments going, how are the few bits and pieces?’ and try and back up that conversation. It is about interpersonal skills as well and its being able to identify certain things with students. So, if students are falling behind or if they are not vocally engaged or they don’t see, they seem quite distant, that, I try and find that out at the start of the lectures. Some just aren’t really, I suppose they’re looking for something, but they haven’t found exactly what it is, and some know exactly what they are looking for. They might not know what role they fall into, so they might go, oh I know I do want to work in film or I do know I want to work on TV or broadcasting but I’m not sure if that is vision mixing or editing or camera ops or sound ops. So … repeat the question back to me again sorry?

Interviewer: do you feel your students consider editing to be a craft and if so do you think their interpretation is formed from your lectures or other sources?

TIMECODE: 00:16:48:00

Participant: so the ones that kind of don’t engage with the editing side of it, they are there to figure what or where their role is. I try not to make it in laymans terms for them but try and see the opportunity that you can get from it. The ones that do see editing, they see it as a craft but I don’t think they fully understand it. It does come back to the whole thing of the artistic expression in editing and also the technical aspect of it. Sometimes they might just see what the technical values are in the class and if because editing software is so readily available and you can edit on something relatively cheap for next to nothing that it actually trains people quicker or it gets them up to certain level quicker, but it doesn’t necessarily get them to the understanding. So when I have a student who is very, very, capable of using the software and the programmes, I try and spend a little bit of time with them to bring out that Walter Murch idea of the beats and tone and why. Why are you making a specific cut here and getting them to actually critically think about what the other person is going to see on this video at the other side. And I think that in doing that it is slowly making them understand that it is that craft craftsmanship type deal.

Interviewer: Okay, so we will just move onto the tools you are using, so what tools do you use to lecture with your students, you know, hardware and software?

TIMECODE: 00:18:44:19

Participant: Okay, so in the VFX one when we are sitting down in class it is, we are working off of Imax and we’re working off the Adobe Suite, somethings like Premiere Pro but mainly After Effects. They’ve done a little bit of Maya as well in semester one and so 3D modelling and stuff like that. I’m more so in the compositing side so I’ve been able to take those 3d models and put them into a full realistic environment or being able to generate photo realistic aspects and putting them into the environment. So they use a awful lot of that. Outside of the software and the computers, we use lighting techniques, we use green screen techniques and a little bit of camera work but not a whole lot because if they’ve done that with other modules for the first couple of years and they’re continuously doing it as well this year, but a bit of sit down and a bit of moving around and kind of activity as well you know, using hardware.

Interviewer: What if are there any limitations of those tools and if so why?

TIMECODE: 00:20:08:00

Participant: There are a couple of limitations, it might be just down to, it could be the equipment. It might be a little bit behind. So they mightn’t be as up-to-date. So for example, the computers sometimes might slow, a choke choke, choke. But I kind of use that to an advantage as well. So if a computer starts to slow down and we are editing or compositing, I try and instil the patience side of the craft as well. Because obviously you need as much patience as God can willingly give you (laughs). I try to get them to think about what they are actually doing and saying that I know it’s a frustrating couple of minutes waiting for the thing to spin up, but to spend that time and actually thinking about why we are trying to put a sign on the wall. Why are we trying to cover up that? Why are we trying to cut that scene in a very specific way? What is it about the lighting that we can see? You actively have to think. Its not about just being in front of a computer and doing this, you actively have to think about the shot you are going to composite stuff, the stuff you are going to put green screen elements of people, to put live played elements of people into it. You have to match lighting, you have to match the exposure, you have to match the grain, all these different things. For example; we identified two films that we are going to implement students into those scenes and one of them said an 87 for example of Craddock it besides… that’s brilliant because that’s old film and now you’re going to have to work a little bit harder to actually to make that sit in there. Just thinking about the blur and focus and the focal length of the lens that they might have used. The texture quality of the film as opposed the actual texture quality of when the post-processing was done, so all these different layers. So when the programmes fail slow down, I use that time to try and get them to think about actively what is going to be needed to go into it. That’s probably the only side pf that I suppose slows down progress in class for me. We did a little bit of green scree stuff and the studio is quite small, it’s quite a small space and its hard to light so its very hard getting the amount of lights that you need to light the green screen first of all and being able to light your actors and being able to have them far awauy from the green screen itself. So there isn’t spill coming on the sides of their outlines, and stuff like that. But again, I use that to my advantage because I’ve shown them what works and what doesn’t work, you know when there are wrinkles and stuff on fabric. When there’s torn discrepancies on the green screen, blue screen. Why we’re using green screen, why we’re using blue screen and if we were to stick to a space like this we were very confined to it. What are the key aspects that you could use to still get a really really good picture. So, they are kind of negatives, but I don’t see them as total negatives I see them as, here are things that you can actually build from.

TIMECODE: 00:23:59:20

Interviewer: You just mentioned there, as I was just moving onto spaces, obviously the green screen little studio that has got limitations in it, as regards to the other areas where you lecture, can you describe those spaces and if there are any limitations with those?

Participant: One of the rooms, one of the, lecture room that we have has a fairly decent furniture, software and iMacs and that but the actual projection, the board, it’s a digital projection board, I don’t know what you call it, but you cant see it because the whole place is being flooded with natural light and theres no like, the ceiling is kind of a glass ceiling so. Like sometimes I put video references up on the board and you cant see anything on it like so – that I find probably the trickiest things so I have to try and work my lectures around that and that can be kind of tricky in trying to figure out. How am I going to get the content to them in such a way that theyre not gonna be just liking at a board and not being able to see whats on it and stuff like that.

TIMECODE: 00:25:24:14

Interviewer: And do you feel that the students respond positively or negatively to the tools and spaces you have just described?

Participant: Sometimes, yea sometimes, sometimes quite negative but then I still use that as an example of, look its not always perfect, its not always perfect. For example, I have done a couple of jobs were I was D.I.T. or Data Wrangling and you're there on set, you might be in a small little room or you might be just off the set or whatever. And you're confined to the tools that you have or you’re confined to, you know, you are very limited in your space, even out there in the actual industry or the world outside of college so it is about getting you know students to understand that, yeah. It might not be perfect in college but college is where we fail and where we learn how to fail and no one gives out to us for failing but the real world is a completely different place like the real world you're kind of on your own, you know.

TIMECODE: 00:26:38:18

Interviewer: Am going to move onto another topic now, presentation of self – how you present yourself, so how do you present yourself to your students you teach or train?

Participant: I just try to be myself, yeah I just I’m quite… I would like to think that I’m quite open to students. So at the same time that theres a kind of personable feel to the lectures that they’re not just stuffy kind of ‘this is what we are learning, take it down form the board and in a couple of week you're going to have to go through it for the exams or what ever’. I just try to be myself. I don’t try to be anything else. I don’t know how to be anything else (laughs). But I think an honest approach I’m always and sometimes I like I would say I’m brutally honest but to the point where I’m aware there’s another person in the room so there’s a level to that brutality like (laughs). But theres a bar to it but I’m as much of myself as I possibly can be.

TIMECODE: 00:27:56:14

Interviewer: And is your presentation of self, is that accepted by the students? Do they accept you for who you are maybe as a lecturer, sorry assistant lecturer and an editor? And if so why do they accept you, the presentation that you put up?

Participant: Yeah, I would kind of say they do. It’s kind of hard because its late in the day as well so they’re all quite sleepy when they come in so I’m kind of like an introvert and an extrovert at the same time. So, when I need to be an extrovert, I’m an extrovert but I’m like well quiet outside of that but I find that I have to be really energetic and really lots of movement and lots of hand gestures and things like that. And I’m kind of constantly scanning the room and just making sure that everyone is kind of engaged and if they’re not engaged this a very, it’s obviously… I was describing it to someone, like it’s like not like stand-up the way you’re delivering the material but it’s like stand-up that you have to be (clicks fingers multiple times)… so one little thing might bore someone but you have to be able to identify that one little thing that you’re talking about or if you go on a tangent a little bit too long you have to kind of be able to identify that the students aren’t engaged with that and being able to flip it around. It worked great for kids I think it works really really great for kids. Lots of hand movements, lots of gestures, there’s lots of like, when I’m teaching the kids some of the filmmaking aspects, so example we did a small little exercise a couple of weeks back on shot types. So being able to identify shot types. So watched a quick short film and they loved the short film, it was a little animation and then I gave a little bit of a presentation of different shot types. Long shot, medium shot, close up, extreme close-up, all those kinds of things. And we watched the film again but I got all the kids to stand up because I knew that once they watched the film they were engaged and about half way’s through the presentation they were kind of starting to fall off but I knew that by the time I was finished the presentation I would get them all to stand up and I got them to do gestures like long shot close up (using hands to signify these) and they were watching the film and as they were watching the film they were doing close-up, extreme close-up, long shot. So, I suppose it is about identifying the material and identifying the engagement level from that material as well. You're not going to be able to reach everyone. That’s the thing. You’re never going to be able to reach everyone in the class but being able to identify why you're not going to reach everyone is a big thing, I think. I’m not so worried about how the material is delivered but how its incorporated for each individual person. So how does the individual, if there is low engagement in class. I won’t just go straight over to them and say ‘ how’s everything going or whatever’ I would kind of give a little bit of breathing space but then come back to them later on and might give them a task to do or might give them something to identify from something else. To see where that is or where the engagement or lacking in engagement might be.

TIMECODE: 00:31:33:06

Interviewer: for them to understand I suppose work place cultures, maybe professional socialisation, into the industry you're introducing them to, do you prescribe anything specifically to them, you know, in regards to well …here’s my industry?

Participant: Personal skills, the interpersonal skills of being able to chat to people and that it is a community that has to work very on communication but also on empathy because see it’s a huge thing to be able to go into an industry or even if it’s something like a short film and there’s 20 heads. If there is one person that’s not feeling it or is quite abrupt it changes the mood of everyone. So like part of the lecturing or part of the teaching for me is that interpersonal, you know, the outcome to, the honest kind of nature but being able to keep that in check but then to be able to kind of how them that it is about engagement and it is about communication and it is about how you talk to another person. No I’m not saying that like you know someone is getting fobbed off or someone is getting chewed out of it. But there’s ways of dealing with patients as well because it’s a very, it’s a very quick environment and if you don’t have those skills or if you're not open to those skills you won’t stay with it long enough. Not that you will get pushed to the side or you won’t get anywhere. But you're engagement with it, you won’t be able to understand why you’re not here or you're not working and that part of the engagement or industry.

TIMECODE: 00:33:46:12

Interviewer: Does reflection feature in your lecturing?

Participant: Yeah, a little bit yeah so the size, I was saying earlier the reflection two ways. So, I would kinf od chat to them at the start on how their other studies are going and engage with them then in terms of film and TV programmes and silm that you’ve watched lately that you know we could apply to this. And then at the very end of it I try and give enough, like maybe five or ten minutes, I try and do short bursts of maybe 15 or 20 minute kind of grouped exercises or yeah in or round 15 or 20 minutes kind of exercises where their engagement are going to be a peak and then quickly change and then try and get them to reflect after the 20 minutes or 25 minutes or whatever it is and try and get tehm to be able to incorporate that so sometimes if I find engagement quite low I’ll get everyone in the class to give me what they think, if it is relecting on the actual technical aspect of what we are doing in terms of, where do you think you could use that?. Or where do you think another film or another TV show or another design element out ther ein the world has used the same technique. So that is coming from the craft side of it. But reflection then in terms of how they are personally with the tools and how they are personally with engagement with other people and in classic sources and that sort of thing.

TIMECODE: 00:35:30:21

Interviewer: Can I ask so whether you see students as just that, just students, or do you see them as maybe a multi-community members or pre-accredited professionals or, how do you see your students?

Participant: A bit of everything really. With students I see them as people that are going to go straight into, yeah, pre industry, pre-accredited industry professionals yeah for sure. I kind of see all of them like that I suppose but I also see that like they’re obviously gonna take something that they’ve learned either from the modules that we are doing or the modules they’ve learned throughout college and be able to incorporate that into their locale or you know, be able to pass that on. An awful lot of what I like or probably me personally is the passing on. Like that aspect of being able to pass on something that’s worth while. So, even if it is craft related being able to pass on that idea. You know someone might finish the course, they might go work in a factory or they might go and work in retail for three or four years after the course. They might decide to do it. Might just want to take a break. And then they might get an opportunity where they joining the industry whether it be public broadcast or whether it be industry studios or whatever, studio spaces or whatever. Or smaller marketing firms whatever the case may be. That they’re able to take something that they have learned into that and being able to possibly pass that on then. Because that’s part of it, that’s part of craft and craftsmanship is being able to identify things that do work and being able to bring that onto the next person then.

TIMECODE: 00:37:37:24

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

Participant: Ahem, I’m not sure (laughs). How do you mean?

Interviewer: So, self-directed learning, where they are working under their own initiative without instruction. Is there anything that you have setup in place that doesn’t require instructions, they can create something themselves?

Participant: Ah yes, a little bit but sometimes a little, yeah there’s a couple of examples that I have tried . Sometimes it doesn’t work well fortunately. (can you give us one of those?) so just even talking about eh stranger things exercise was first of all, getting back to grips of learning the software. Then learning the techniques that you would use for these motion graphics. So, we covered a lot of little things in that like masking null objects and applying different expressions to like Python code to different parameters and different properties of the objects within the project. So, we had two or three weeks of working on this project and each week was a little bit different. They were learning different techniques, but it was a continuous project. Then for one of the lectures following those, I brought up an example from The Hollywood Reporter, and variety actors and actors. It was a simple exercise where I knew it was going to take them the bones of fifty, forty to fifty minutes. And the idea was to identify the tools that they were using in the industry, the big Hollywood industry that we were using for the previous three weeks. And I gave them a couple of pointers but I said look, just cut this part of the video. That’s the only bit you are going to be working on and identify what’s happening. So, we did ten minutes at the start of identifying, oh that’s moving, that’s being marked out. But nothing too in-depth and I just let them at it and then see how they got on. Some of them took to it like a duck to water but others were, they found it difficult because they didn’t have the step by step process that they were kind of use to, but yeah.

TIMECODE: 00:40:14:24

Interviewer: Have you used any informal I suppose curriculum that you would have passed onto your students that you wouldn’t read in books?

Participant: Ah, books or YouTube or Lynda.com… I’m trying to think…

Interviewer: I’ll word it in another way… is there anything you have learnt out there in the industry that you have used in the classroom?

Participant: I suppose it’s more, rather than the technical aspects, it is more the interpersonal stuff. Its more about trying to get them to listen and to listen to others. That’s a big thing, that’s a huge thing, I think. So, that’s something, it’s not really, there’s no real handouts for that kind of stuff, there’s like there’s a million YouTube videos about how to take green out of a background like but it’s the, the more valuable things like that are the human to human kind of interpersonal skills. That I would say would be a big thing. In terms of craft the… no coz that’s passed on as well… yeah, I think it’s more on how you relate to a person and being able to critically analyse things. I’ve been able to understand the audience of the consumer at the other side of it. I’ve been able to think about them not just make something to trout out to fill whatever gap that needs to be filled but actually to actually inform someone you know.

TIMECODE: 00:42:04:00

Interviewer: we are at the tail end now, we are on the home straight. Do you demonstrate any skills of craftsmanship to your students or do you use any say for example in editing ypu don’t actually show them something, maybe might show them a metaphor or something that might relate to editing? Is there anything that you use or any type of, I suppose your interpretation of the world to demonstrate a skill.

Participant: Demonstrate like as in, if in terms of editing. So, if there was a scene… yeah it’s not like I would always try and break down the fundamentals of what is happening in that scene. I’d always try and get them to think about… yeah we might know about how the character is feeling and though analogue and through expression and stuff like that. But how do we refine that to the point where there are certain things you can do bring out that tone of complexity within a scene. And there is, there’s a certain thing that takes a while to understand but beats and idea of beats driven or not in terms of pace but in terms of how the audience is going to perceive a section of this overall picture whether it be a short film or advert. Whatever it is that everything is my new beats and when beats work, they affect how someone feels emotionally. So I always try and incorporate that into every beat. Or every time that we see something that its emotionally driven to inspire is emotionally or affect us emotionally. So, I try and break down beats and break down the aspect of being able to get the audience to… long after that shot of that one person standing looking in a certain direction thinking about a certain person, that the audience is still there and that’s them two beats as well to ebing able to come away from that at a certain point.

TIMECODE: 00:44:13:23

Interviewer: I’ll put this question out there, do you think that a lecturer in editing, it could be with your skills or visual effects of whatever and should have the skills and knowledge and culture of the craft in order to pass it on or is it possible for them to be just academics and do you feel that they have to be a craftsperson within the industry in order to lecture?

Participant: Yeah, I definitely, definitely think so. I did yeah… like hands down 100%.

Interviewer: Why?

Participant: Because its not the sense that you, from someone who works in the industry its not the sense that oh I have worked in the industry and this is how the industry works. It’s not that. It’s the sense that there’s knowledge that they have instinctively form working in that. But its not like, if you're reading from a book if its an academic and its saying this is how industry works and this is how a person within that industry does certain things. You can tell the difference between someone that is doing, you know, reciting from wrote or you can tell someone that is honest and just kind of ‘oh and here is a certain technique or here’s a certain thing here and they would explain it a certain way they would explain it with passion and with that insightfulness that you could only get from working in industry I think. I don’t know has that fully answered your kind of question or

TIMECODE: 00:45:49:10

Interviewer: its your interpretation I’m looking for, so finally, how do you see yourself developing or changing as a lecturer in the future and yeah I’ll just ask that one first. Is there anything you see… how do you see yourself developing and changing in the future? Do you see any path there?

Participant: Yeah, I’m a person that likes to see, knows what’s happening for the next two or three weeks just with how I work, I suppose. Just with my trade or my how I generally work with life outside of the actual work environment. And I just take every week as it comes so, I do like it I do like that aspect of it and it is that interpersonal skills and it is that passing on that advise or you know the golden nuggets I’ve picked up along the way as well but I get something from it as well. I get a sense of enthusiasm from it then as well. If I see in a student or if I see in a student that they have done something and I’m like., it kind of it makes me want to do better as well which is great once you have someone that’s passionate about the way they’re going in life that can drive you as well, I think. Yeah, I take it as it comes and goes you know.

TIMECODE: 00:47:20:23

Interviewer: Finally, is there anything we haven’t spoken about that you wanted to? Was there anything on the previous questions you wanted to add to?

Participant: I’m not too sure, I don’t know, I tend to waffle, or I tend to kind of like think about this thing and I’m off over here for ten minutes. No, I don’t think so I think, yeah I think I’ve covered it.

Interviewer: Okay, thanks very much

Participant: You're very welcome.