**Transcription of Interview with Participant 3.**

**Date: 11th March 2017 (2pm)**

**Location: Pallaskenry, Co.Limerick**

Key:

Q = Question from Interviewer

R = Response from Participant.

[00:00:00] [Interview begins]

Q: So first of all because of the rules of the college of Bournemouth

University I just have to check that you have read the participant information sheet

and have understood everything in it and you're aware that at any stage you can pull

out of this your participation out of the pilot study and you can also ask me for all of

the content of the actual interview as well as the video observations and anything

and any copy will destroyed. It is only going to be shown to the supervisors of this

current pilot study under my own name and it is not going to be broadcasted.

R: No Problem.

Q: and obviously at any stage you're also entitled to the full transcript of the actual

ah interview as well as every bit of footage both in its raw state and edited state in

the video essay artifact I will be creating from this.

R: i understand all that thanks.

Q: so first of all can you tell us what you do?

R: Ok I have my own independent production company here

in Limerick in Ireland and ah basically we have two strands, we have the broadcast

side which involves producing programmes and inserts for programmes for

broadcast television and the second strand will then be production of we'll say

corporate video presentations. My main role would either be camera on line editor.

That would be the main roles I would play.

[00:01:34]

Q: Ok ahem, so can you tell us what you currently use for professional editing as

regards to your equipment here?

R: In this suite here, we have two suites, ah, at our base here in Limerick. And in this

suite here i would use Avid Media Composer. I forget which version but its up

around 6 or somewhere like that... 6. sometime. So all the offline would be, all the

the post production would be carried out on the Avid Media Composer but then I

would use plugins like Photoshop would be associated with that and I can't think of

the other one now, there is another one that I use and I'll think of it in a while... (Q:

After Effects?).. After Effects...Adobe After effects that’s the one so ahem there are a

few little things like that. Ah I also would operate for FTPing material when I'm

finished cos I can send directly from my Avid Suite to my client whether it be RTE or

TG4 or TV3 or UTV or whoever. So I can FTP it from here using filezilla.

Q: Ahem obviously you have more than just the software side of it you have have put

a lot of hardware in each edit suite, can you just explain I suppose your reasons for

all of this extra equipment that maybe sometimes we don't see in other people's

spaces?

[00:02:52]

R: Yea because its interesting, if I want to purchase Avid I basically need to by a

laptop and then get the software and put the software on the laptop and it works or

so you are told. But when you come to broadcast level especially you need more

power. You need more protection; you need... more plugins that type of things. Yes I

would have started when I purchased this suite for example I said 'Ok, I need the

software media composer, but I’ll need twin screens because I’m using a lot of

windows on the one behind me here, so I could be moving windows around an awful

lot so I need twin screens, that’s two monitors I’ll need as opposed to one. Then I

need a broadcast monitor, I don't trust the laptop monitor so then I pay a lot of

money for the broadcast monitor which is in the centre here. so I have developed a

little bit more, then I'm going to input, how am I’m going to input, well I,

unfortunately because I'm freelance, I need to take in form disc, from tape , basically

anything I am given you know, and that honest to god it ranges from VHS, like to

XDCAM to IMX 50 files and things like that. I now have to purchase a reader for

XDCAM for example. Play my DVCPRO tapes I need a player for that, ah only last

week I was given 24 SVHS tapes... that was the one machine I had that wasn't

working so I had to go and get that. But I have facility in the build to answer your

question, that I have a lot of machines that feed into the system. Now the other thing

I have to be careful of is damage to the system. So ah for example, if there was a

power outage here now straight away, I have back up genera.. its not generator

power its a UPC type of thing, in that it will kick in for fifteen minutes to protect my

equipment and my projects like that. That was an extra expense that had to be

brought in then. Then because of the fact, I'm doing at the moment fourteen projects

ok, that’s a lot of media. One of them is holding twenty four hours of tape so I need

to buy ah raid drives and things like that and backup drives ah so its now getting

bigger and bigger. The space I’m in at the moment as you can see here is quite a big

space because I could, I bring clients in here. So then what I did was I put in a TV

monitor, a very large screen TV monitor off my system so they can sit and relax

rather than gathering around a small screen. So its not getting bigger and bigger.

And then of course I have the issue of doing broadcast where do I record my voice

over. So what I had to do then was build a voice over suite. Where you can go in, its

sound proofed and you can go in and you can work there. Then I had to say as well

that I had ten years of tapes and where do they go. I had to have a library and I have

to have a system built into this I can literally go onto my system now type in a

search and go into the room opposite here and pick out that has that file on it. So

that type of thing. But I also find that when I had that built someone said well only

one project could be done at a time and I'm involved in training people. Ahem, I

qualified through the Circom training the trainers at the BBC so I built a second suite,

and in there I have a second lower spec suite in there but its still Avid so I can have

two people in editing suites in two different suites. And I also bought a mobile one

because now in broadcast I could be asked to go on site somewhere, shoot, edit and

feed directly for them. So in my setup where it looks like I’m sitting at one desk here

its all confined even my sound booth connects to both suites so you can do a voice

over from both suites that type of thing. And that’s basically what my setup looks

like.

[00:06:53]

Q: Obviously I think you have already answered this but I was going to ask about

you know the particular design and the way everything is layer out is this your

particular or did you take that from you experience working with the broadcast

companies or did you find that this layout something you experimented with over

the years?

R: It is over the years, i mean from when I started as a camera man I would always

be visiting ah edit suites around the country, and it had a kind of feel to it or look to

it type of thing. Now in the good old days you had a couch and everything and then

you could relax and maybe a drinks cabinet or what ever... they are all gone but

basically it’s the same process you have and it starts with the table. What can the

table hold? Now you can see mine, mine has keyboard, it has my laptop, a laptop a

separate laptop. It has a raised section for the two screens and a little mixer

underneath. I have an audio mixer to the right. You will see down to the right

underneath the table you will have the drives and the raid and all that type of thing

and I have my main PC up on top if I need to load keys and all my card players and

all those on top. So basically I its like as we call it 'the SS enterprise of all of it' I'm

here and I can drive it from here. I may have to walk away and do and things like

that but I have full talk back here, so if there was somebody in the edit suite, in the

sound booth or next door I can talk to them via coms as opposed to. So what’s

happening when I'm sitting here, now ahem, the big space that is all around here

allows me to have other people to be in here, where as an editor I'm here but I don't

feel confined either, do you know what I mean, and I have behind me here I have a

window looking out into the fresh air. But I think its very important a lot of people

came here for training and were based.. we’re in a rural area here in Ireland and

what they love was when this thing was frying your head you could literally go out

the door and get your space and get your time and come back in and you weren't in

a small box. It was interesting on the number of people said that to me about it.

Editing in this type of space.

Q: Coincidentally is that something you do. If you get fried and I'm assuming that

you do a lot of editing into the wee hours and everything else. If you get fried do you

go off do you take your own medicine as it were.

[00:09:12]

R: I would indeed because ahem one project I’m involved at the moment I have to do

twenty four videos. Now they are all only about four minutes each. But there is a lot

of repeated stuff in there and there’s a .. it its very high end corporate type stuff so

there are a lot of effects and ahem to give your an example off hand, one thing I had

to cut a moving person out of a picture using after effects and put it into another

picture so you your focused. And I would say to be honest with you to answer your

question, every hour hour and a half, I get up and walk out and walk around or what

ever it is just to... you need it, you need it you know. I could stay here but as you well

know ahem you hit a wall and you start making serious mistakes and that’s when

your product suffers.

[00:10:04] ---

Q: Ok, ahem, so lets come back to yourself so as well, do you feel that your tools and

your space help you with your craft?

R: Well I think its very important that when you are designing your editing suite that

you make it suite you. Cos I would nearly bet where’s I said there’s a common theme

going through it with the bench and the raised piece and the monitors and things

like that if you go to anyone else's suite you will spot differences. If I go to someone

else's suite, I would go 'wow, that’s unusual to have that there' why would you not

put it here. "The reason I want it to go there is because it suits me and I think that

the tools I’ve designed here really suit me. And I think the proof of this is when I

come in in the morning, if I walk in the door in the morning I’m comfortable and I

feel that nothing here is going to side wind me. And if something goes wrong which

is the horror time, I can very nearly pinpoint it very very quickly. and as you're

aware if you go in the back of this suite you will be lucky to come out with the

amount of cabling and stuff that’s in there which is one thing I learn from as well

when I moved to this place here, I color coded every cable because a number of

hours I spent under edit suites and said, 'where does this go and where does that go'

and I think good house keeping is very important when you are doing it cos as I say

when things go wrong you need to be able to pinpoint where the possibilities of the

errors. Or even just to find what area has gone wrong for you.

[00:11:29]

Q: Obviously with every tool there comes the learning side of it. Do you feel that the

tool you are using which would be Avid Media Composer ah has helped you

understand your craft better?

R: That’s an interesting question. When I started I started very very slowly, because

I was... ok my background was onto machine to machine editing... the good old days

where you clunked one bit onto the other and if you made a mistake you started

again; you couldn't fix it. But then this non linear thing came in and for me it was the

same as star trek.. like I didn't really get it at all. But slowly, and slowly and slowly, I

actually got to grips with it but I did it with suck and see system, where I made the

mistakes and went around and asked people, 'there was a much quicker way to do it

is to go and do a course or stuff like that. But I found that by me doing that I learnt

things more... that other people may not know. For example I worked for a year as a

broadcast engineers in TG4 where I.. and there was about four of us and they had

gone to college and done the college strip I was the guy who fell over the stones and

stumbled along and got there. But it was very interesting when we would sit down

and we'd be talking about it and I would say 'well have you tried this' and oohhh, I

never came across that where dya learn that?' And that... I'm not sure where I learnt

it so ahem whether you meet media composer like I started on something god what

was it...media 100 I think it was called. It was the online thing and I had an absolute

nightmare with a thing called Edit. It was a thing that I had, basically it was a thing

that was off more than it was on like you know, but at the time it was leading cutting

edge when it did turn on but ahem I find the Avid and I suppose the FCP people its

not intuitive. I slag them when its what its not hard like..(laugh) but I think Avid it is

difficult there are a lot of things you have to learn but I think that the nature of Avid

and to understand Avid my system here is basically the same system as in most of

the broadcasters in the country. And most of whom around the world certainly in

Europe would be using Avid so it made live real easy for me. like I'll give you an

example, two years,.. four years ago, four or five... the last general election I got a call

from the studio in TG4. Would I come up and cut these funny little things at the end

of the news you know these kind of amusing things. I was able to walk into the

studio, sit-down at a thing like this and I had no problems. I had a couple of little

things that they had twigged differently. So I suppose to answer your question yes

once you know the avid a lot of doors are open to you especially in broadcast.

[00:14:29]

Q: Right, and the opposite side of the coin, has it hindered you? Has it ever Hindered

you in the sense the way it works and so forth?

R: I don't think that the avid system you see here has hindered my in any way but I

certainly had my eyes opened when I went to ABC in new York and I think when I

went to TG4, cos I got in through the back as I call it. Avid is more than a laptop or

more than software,, Avid you've got Avid ISIS and all this type of thing and I... it

connects up to a bigger framework that I can edit here but I can link in to...for

example to explain it a little bit better. When I was working with RTE if I need

pictures form Cork or anything like that I can just go in and drop it into my system,

co they are all iNews, everything is all connected up in broadcasting. That kind of

blew my mind when I saw that and I didn't really fully understand that. Like I

thought I was the master of Avid when I got this thing up and running... and then I

said are you joking my this is the tip of the iceberg for Avid the whole vid world as I

call it is huge. So I was a little bit hindered that there is an awful lot to learn and it is

very technical and very engineering speak and that type of thing. This system... no I

don't think it hindered me.

[00:15:57]

Q: Ahem, wood you consider the technology, being ah key to the craft of editing or is

the practice, or has the practice lost anything to the technology or is the practice still

the main point to the craft?

R: I think the main thing about the craft of editing is the procedures not the

technology, absolutely not the technology. I like to encourage people and students I

would have to get windows movie maker and tell them to shoot a news package, edit

a news pack.. cut a news package for me on that, ok. Now I will obviously tell them

about cuts, ins outs and that type of thing and I’d say ' now you can do that I can give

you final cut pro, I can give you Avid I can give you movie maker 2, movie maker 3

what ever. But if you have the basics of it, of how it works I think that’s the key. Now

afterwards you can say to me, do you know what I like, I would like to do a bit of

slow mo. there, Ah right I'll show you the buttons for slow mo. and you go and play

with that. What about color correction? Yea I can do that for you but I think you

need the grounding of what are proper cuts because I mean you've see it and a lot of

people watch a lot of programmes, and I won't say what, on broadcast television and

you wonder whether they were using a butcher's knife when they were cutting it

like. Its just horrendous. And you now the person who did it doesn't understand

what they are doing cos they didn't have the basics of editing,... what are good cuts...

what are... you know the basics of it and I also said to students if I had them, 'learn

those and go away and break them whatever way you want but know them and

know you're breaking them.

[00:17:41]

Q: I think that you may have already answering maybe not directly but indirectly. Do

you think that the tools or the technology has affected your passion for the craft and

if so why?

R: Its certain has, ok my grey hair is not a fashion statement, am old really old, (Q:

that seems to be a reoccurrence with editors [points to own hair] [laughs]) (laugh)

that’s a fashion statement for editors...like only six months ago I did my last course,

not my very last one but the last one that I did, I continually believe that the

technology is opening new things for me, I mean even the adobe after effects... I

thought that was a bag of Taytos of something cos I wasn't sure of what it was. And I

went and looked and said, 'Oh My God, I will never be able to do this,' I did two days

and I came away and I said I don't know what they are talking about, but I stuck

with it and they gave me the book, the book, I got the book, and I went though it and

then I found myself 'how on a second' and I did more and more. As I said if I go back

to what I said I started with two machine like which I thought was the height of

space technology when you think about it like. But now I'm sitting here with this

and I come across tricks that I say, ah that’s nice, now how can I apply that here you

know what I mean. Without being absolute gaudy and type of thing, but being gaudy

what the hell be gaudy if you want but I think that my passion this type of stuff, the

more buttons I’m given ya I’ll have a go at that you know and I think that makes it

more fun and make it exciting and things like that and makes it different.

[00:19:13]

Q: Do you think if that type of attitude was injected into a classroom might be third

or second level do you think the students would react in the same way if they were

allowed to play with you know that type of attitude and approach?

R: I think so, and I’ll give an example. I was working there a few years ago at a third

level,,.. second level school and the age range was 13 to 15 ok. and I bored them to

death with ahem close ups wide shots all the time and everything together. And they

sat there, most fell asleep like you know and kids as well are very good at

technology and I had them bored stiff. Ok lets have a look at motion control, and

they went ballistic. I just showed them the button and said 'this can do this' and they

started doing stuff, back motion forward motions and their excitement levels lifted.

and I said hmmm. Maybe more technology... do the basics I keep saying that lets lets

throw it out there lets show them color correction, lets see what they can do with

this amm you know. And I think that she, it can enthuse people.

[00:20:26]

Q: Going on that because of your experience with that second level school do you

think that maybe students are missing out of parts of the craft because lets say

policy or the way stuff has to be thought?

R: I definitely do. Like I mean ahem, I was very lucky because when I went to the

school I said I want Avid. In a school they would say well why would you need it you

can do it on your phone and things like that, and I said no I want avid. I want to train

them on Avid and then they can do it on their phone and they bought me ten of them.

So I had ten, I had two students per unit, which is really good in second level type of

thing you know. So what I thing that in schools at the moment, how do you do it,

how do you get in there without the technology, you know, its very diffic.. very very

difficult. Now to go back to what I said when you could use Microsoft movie maker

and all those things, ya but its not really getting you into the multi layering the audio

mixing that type of thing. Should it be in second level? I designed a programme for

junior cycle based on production and vid was a bit part of that. I believe schools

should be given the money for this type of thing. Its very important, its story telling

its visual story telling its not just playing with machines type of thing. I don't think

the political will would be close to being there in this country in terms of providing

those types of resources. I mean third level where you are at the moment like you

have resources there but not the ones you really want, you could do with a lot more

I think you know I fought for a year and a half to get the second level one and it was

basically scrimping and saving and everything like that and I think I annoyed people

and they would say 'give it to him and get him off our backs' and everything. I would

say though if you do provide resources for schools especially for editing and post

production you will develop very nice ahem enthusiasm within people and young

students. For example, one of the things I did I had fourteen students and they had

to produce something and notice the word something, using Avid or using no using

Post production and visual and sound. And the variation of what I got between video,

between ah little vignettes type of thing I even got a silhouette type of thing. I didn't

suggest but I had given them the skills and technology for a year and they said, 'do

you know what I like this' type of thing you know. Up to one guy was working on

games, designing games and shooting his own video to make video games. A thing I

hadn't even covered in the course. So I think that the the technology you have to

give them the technology, you have to give them the tools. If I put it that way,

whatever the tools are, if you give them the tools you will get good results.

[00:23:26]

Q: Ah again you have already answered this again but do you think your space as in

your edit suites and your tools and the way you set it up gives you a sense of

identity?

R: Absolutely I feel that this space particular space here gives me a sense of identity.

As I say when I come in here in the morning I’m comfortable with the space, I know

the space work or doesn't work and if it doesn't work I know where I have to go and

what I have to do. There’s also a sense of.. I built it. I built it I designed it.. it works

and I can sit here for eight hours and ten hours and I can go down the corridor turn

on the telly and watch my work coming out of there and say ya. and this is my space.

Now I do respect the fact that I have to leave the space sometimes and things like

that but I would for example I would look after it. It can get messy with tapes all

over the place. I would nearly clean it up straight away because respect for the space

as well as space respects me so I think that really really important.

[00:24:25]

Q: thats an interesting point, you respect the space and it (R: ...it respects you)

respects you. Ya, very good.

R: The one thing I have to point out to you, as well. I don't know if you can look

down to your left there you see a hole in the wall. This is a private residence right,

that I have, that I part of it... its very hard to explain why I drilled a hole in the wall,

you know. and a couple of holes I drilled here and there and you are, what are you

doing... you're creating a new space from an existing space. (Q: retro fitting almost)

yea and its interesting to know, that this was designed, this space was designed for

residential. People sleeping, having a bathroom having a wardrobe type of thing and

I when I walked into this space, firstly I said wow edit suite there, telly there, archive

there, sound booth there. Hole in the wall wire through there. I had it all down in my

head do you know what I mean just because I saw the space. Not because I saw the

design or saw a drawing, no I saw this space and i had everything placed... and my

poor wife suffered after that then, she lost all half of the ground floor. (laugh)

Q: I'd say your poor wife now has to suffer, suffer this is the other wife is it

(gesturing to the edit suite)

R: Yea ya , I keep saying to her look I made you famous out of the space. (laugh)

Q: you answered the last question I was going to ask about the ...(inaudible) thank

you very much.

R: No problem.

[Interview Ends. [00:25:54] ]