Interview Date: 07/09/2018

Interview Location: Limerick Institute of Technology

(TIMECODE): 00:00:35:11

Interviewer: Okay just to let you know that at any stage you can stop the interview if you don’t like it and so forth, and it’s all explained in the participant information sheet, which you have a copy of. (okay) Okay can you just explain your role here in this institution?

Participant: My role in LIT is to mainly to lecture the first and second years in editing. And it covers the modules of media management and post-production for the first years and Broadcast editing for the second years.

(TIMECODE): 00:01:10:07

Interviewer: Okay and can you tell us about the journey to this position that you have?

Participant: It’s been a long journey really, I think, but I’ve always been interested in editing and its something I’ve wanted to break into for most of my life, but I never knew how to. I suppose like everyone I started teaching myself a few bits and pieces from the internet. Then I kind of went into maybe online courses. I was very fortunate that I passed a few professional exams for Adobe. That opened a few opportunities to work in on industry projects such as Killinaskully on RTE One where I was an assistant editor and I just found the mentoring on that from my colleagues really good and gave me a good kind of stable position to start from and to help me with my teaching at the time.

(TIMECODE): 00:02:09:01

Interviewer: You mentioned that briefly the training on Adobe and you tell me more about that and why you choose that?

Participant: I think I was using Adobe for some of my own projects and projects with clients and I just felt at that particular moment in time, it was hard to get across my level of expertise to others because everyone was proclaiming to be an editor and at that stage I and still to this day would call myself more of an assistant editor. So I was trying to put across my knowledge and expertise of not only editing but also this particular piece of software.

(TIMECODE): 00:02:45:22

Interviewer: Do you think that having your accreditation in Adobe, and I take it is Adobe Premiere, that its had an effect on your identity, your professional identity?

Participant: I think in regard to, definitely with my academic positions it has definitely helped me because the institutions where I’ve worked they’ve been using that piece of software or ones I’ve subsequently trained in like Final Cut Pro and it definitely has helped because there aren’t that many people in Ireland that have the qualifications so it does make you stand out.

(TIMECODE): 00:03:26:19

Interviewer: Can you briefly describe any main stream education or training you have received over the period?

Participant: I did a QQI level 6… sorry yes, I did a QQI level 5 in broadcast media and that covered TV and film and radio, and it had editing modules and Tv production modules and I’ve done my primary degree as well and other professional courses over my time. You know, I’ve done a lot of courses in Final Cut Pro, After Effects, Motion; a lot of industry standard pieces of software and you know, it’s been a huge benefit to me in my everyday work.

(TIMECODE): 00:04:17:11

Interviewer: Do you consider that you came from industry or academia?

Participant: I would say, my first role really was maybe academia and then broke into industry and then used my industry knowledge to the benefit of my students in academia now and tried to be a practitioner. So, what I’m teaching I take from my own experience and my current experience. Just to stay up-to-date.

(TIMECODE): 00:04:54:16

Interviewer: So, what do you think made you become a lecturer?

Participant: For me it was the challenge because I believe in lifelong learning and I was a TV and film teacher at a post leaving cert college and I really enjoyed up seeing that for 12 years but I thought the next step for me was more of a challenge and I thought lecturing was the role for me at that time as well as staying on as a practitioner in a TV and film as well.

(TIMECODE): 00:05:29:18

Interviewer: Obviously this is jumping a head a little bit, have you brought any experience that you had in the industry that you have brought to the lecture room?

Participant: Yeah definitely I think even mention in one of the modules there, media management and post-production, even from things, you know, setting up projects and how to manage all you know, the vast amount of files you get. I think now with digital media a lot of people are forgetting to review things, like simple things like dailies and you know, going back to grass root kind of basic stuff really as well and saying, you know, unearthing the story and going through all your footage rather than just piecing shots together that look good.

(TIMECODE): 00:06:23:07

Interviewer: I want to talk a little bit about craft and craftsmanship. Could you describe to me your interpretation of the words craft and craftsmanship?

Participant: I think, if you're a craftsperson you develop all your skills. You look at others that are at the top of their profession in your field. You ask questions of them. You take on board maybe some of their advice. You do your own ways of doing things. You develop your craft and you hone that over years and years and years of skill and knowledge and by practicing, practicing, practicing what you do.

(TIMECODE): 00:07:08:06

Interviewer: So, would you, and obviously you mentioned editing in that, would you think editing is or would you categorise it as a craft?

Participant: Definitely, I think so, and I think it’s one of the things that… I think every kind of art or craft faces at the time where people feel it falls out of favour and I think there is really now a renaissance in editing because it takes a lot of work to be at the top of your profession and everyone can edit I believe but not everyone can be at the top of their profession, and I’m still striving for that.

(TIMECODE): 00:07:55:10

Interviewer: You might have mentioned there earlier that you were editing outside of the lecturing, if so, could you explain just a few bits of what you do but, what context would you then consider yourself within the field of editing?

Participant: I think within the field of editing I would strive to be a craftsperson whenever I take on a project. I’d go above and beyond what is asked of me and I always tried to add value to that project. I don’t just do the project, I try to maybe always do what the person asks of me and some I might give two alternative versions and say well look this is maybe what you could have as well. And even the ways things have gone with social media, I do a main project and then maybe chop up the project, so it can be used on all their social media sites as well and a lot of the time people are amazed that you can do it for the budget and within the timeframe they’ve asked for the deliverables.

(TIMECODE): 00:08:58:00

Interviewer: So, would, and this is another extra question I’m thinking of now, would you have an idea of what the values of craftsmanship in editing would be, the values that would make editing a craft?

Participant: Editing, I think a part of a craft that is very important as well is you pass on your skills to others. For me its one of the biggest things in craftsmanship and if you don’t pass on your craft to someone else then the craft is lost. And I suppose if you think, maybe not the best comparison, but there are fewer and fewer people now that can thatch a roof, a specialist in that area and if you don’t pass on your knowledge and skills to other editors it might be a profession that dies off if we’re not careful.

Interviewer: Ok, by dying off would it be…

Participant: It could die off maybe, I think it would be kind of watered down. Die of because of technology or watered down whereas the skill and the artform might be lost and as we say maybe earlier that the perception would be that sure everyone can do, everyone can be an editor which I don’t believe is the case. Everyone can edit but not be an editor.

Interviewer: Ok and that probably goes back to identity then as well (yes) which somebody identifies themselves as an editor. Would you consider then craftsmanship an important element of your lecturing, or considered it an important part of your lecturing?

(TIMECODE): 00:10:42:00

Participant: I think it’s primary really. To be a craftsperson is probably the major thing because if you don’t love, and you don’t have a passion for what you do then it is very hard to get that across to other people. Also, as well if you're not practicing your own profession, you could be like a doctor still putting a leech on cuts, you wouldn’t have kept up to date with modern practices, so I think, if you're not keeping up today and you're not being a practitioner, you won’t be a craftsperson really.

(TIMECODE): 00:11:14:20

Interviewer: Do you, and this might be difficult to answer as its difficult to assess your students, do you feel your students consider editing to be a craft?

Participant: I think it’s a mix really, I think it depends on a number of factors. I think when people come in primarily you do have a number of people who they know they want to be an editor. Then you have other people who come in and they’re unsure, or they know maybe they want to work in the film TV industry but they are still finding their feet and want to try everything and I think sometimes when they’re given an introduction to editing and the importance of an editor is outlined it’s a role they definitely consider and a lot of people move towards either editing or directing straight away.

(TIMECODE): 00:12:06:20

Interviewer: Just finally on this section, on the language of the module or modules, would the words craft or craftsperson or craftsmanship ever come into it, into the language or the dialogue or discourse of the module?

Participant: Ah, maybe not as clearly as that word but through the words like broadcast, you know, it’s… well we expect this level (shows hand flat in front of face) maybe but maybe it needs to be interpreted in simple plain English that you’re going to be a craftsperson.

(TIMECODE): 00:12:52:01

Interviewer: Just to move onto the lecturing then, would you think that if you were lecturing in editing that the person, either yourself or anybody else, would you think it would be more difficult to lecture in editing if you didn’t come from industry, in your experience?

Participant: I think sometimes if you have no experience you come through either teaching yourself, you’re self-taught or you come though academic courses. The focus sometimes is how do I use the piece of software. It isn’t ‘why do I cut?’ what is the decision here, what’s pacing even simple things like that. It’s more if I press this shortcut it will achieve a ripple delete.

(TIMECODE): 00:13:44:21

Interviewer: Obviously you have explained your experience before becoming a lecturer, would you have changed any of that experience, if you had the opportunity to do that?

Participant: I think I was lucky enough when I was younger and even when I was in school, I was involved in you know making short films. I suppose at that stage I was in plays and I was more kind of on the acting side. I would maybe get more into the technical side earlier and I think with the availability of technology now you know its really helpful to anyone who wants to get in to do it. Cost shouldn’t be a barrier to entry because you can borrow equipment as well.

(TIMECODE): 00:14:29:22

Interviewer: Just briefly about the course if you can, how is it setup or how is it designed and how have you managed to setup your modules in the past?

Participant: I think with the modules now and in the past it’s as much practical hands on experience as possible. Yes, we go through theory but once you explain a small amount of theory it’s straightaway putting it into practice and working on real-life films, real-life projects just so… everything I’m kind of doing in industry. I’m taking over into the classes. You know backing up your work, you know even though, you know small things like that.

(TIMECODE): 00:15:12:04

Interviewer: What kind of content do you use to show how you edit?

Participant: Well it would be a mixture of, kind of, real projects that we’ve worked on with permission from directors and going through different scenes. It might be you know, cut this scene, how can you put this scene together and its very interesting to see a different group and how everyone has their own take on a different scene. Then you might show them the finished scene and of course they’ve got the script, they’ve got all their notes and everything else when they are cutting the piece as well.

(TIMECODE): 00:15:52:12

Interviewer: Tools and spaces. Can you describe the hardware software and space you have available to teach with?

Participant: Yea I think that LIT is, it’s fantastic in the respect that it’s you know it’s an Avid Certified training centre, so very lucky to have leading kind of industry software also it’s a Blackmagic Training partner and we have the Adobe Creative Suite including Premiere Pro and you know After Effects. Everything we need is at our disposable and students’ hands. It’s great.

Interviewer: And the teaching spaces?

Participant: The teaching spaces are really good. Very spacious. The workspaces are setup very similar to industry. We have dedicated edit suites, six dedicated edit suites. Even down to the detail of having you know a window in each edit suite. It’s great working environment for the people using the spaces.

(TIMECODE): 00:16:50:22

Interviewer: Would you see any limitation in the equipment, software or spaces that maybe impacts you, you’re teaching or your students?

Participant: I think the hardest thing sometimes with software is it’s always….

INTERUPTION DUE TO BACKGROUND NOISE

Interviewer: Interview resumed after sound interruption.

(TIMECODE): 00:17:15:20

Interviewer: Just to go back on that last question before you were interrupted there... with the space the tools and the hardware and software, are there any limitations that impact positively or negatively on the equipment and resources you have to teach with?

Participant: I think the students are respond very well and I think you know once you go through the importance of learning Avid and also Blackmagic and Adobe, I think it’s really really positive. One thing with education that you have to keep an eye on is you have the latest versions of the software because sometimes if the students come in, they have a more up-to-date version and it’s not back compatible, it can cause minor issues as well but that would be it really.

(TIMECODE): 00:18:09:10

Interviewer: this next one is a tricky one, it’s to do with how you lecture. Have you ever found using the processes of editing or the thought processes of editing as tools to teach?

Participant: I think you do the whole time if I’m honest… because I think you use the processes of editing the whole time because in editing you’re always thinking about there’s time management for example and your thinking at the end of the day I have to deliver this this and this by this day and this is the timeframe and you kind of reverse engineer what all the steps are to get to that point and I think it’s like every piece of work that you have at college it has… in my modules have 100% continuous assessment so I use all of those that would be one thing I use. I also use some of the processes I’ve used for editing and different software that I primarily start off using for editing, I’m now use in the rest of my modules and form my own work to prepare lectures. Yes definitely.

(TIMECODE): 00:19:22:15

Interviewer: Am going to talk about ‘self’ and presenting yourself to people. How would you consider you present yourself to students you teach or train?

Participant: I suppose, I would call myself a practitioner, assistant editor that’s an assistant lecturer, trainer that’s you know the kind of main things I would describe myself as.

Interviewer: And why would you describe yourself as that?

Participant: I think it’s important that the students know that you’re actively involved in what you’re teaching them because I think this… to have an element of respect is a two-way process and it has to be earned, but you also have to say to students, you know, this is what I do. I don’t think you have to lay down this is what I do, and this is how good I am and that’s not what I would be about but I think it’s nice say well look I’ve worked on this project and I’ve worked to this level.

(TIMECODE): 00:20:29:17

Interviewer: Would you consider this to be a true representation of yourself or is it a version of the true you?

Participant: I think at this moment in time it is the true me. I can’t ever say I wont swap professional career and I might be a craftsperson in a different area but at this moment in time it is yeah.

Interviewer: And When you are presenting this self as a practitioner as you are today do you think that the students accept that?

Participant: I think when you show them work, they feel at ease in the respect that they realize you are going through the same struggles they are and you have to come up with the ideas. You have to put them into practice and you have to complete the work as well for deadlines. You know, you're not just giving out deadlines on a brief or an assignment. You're actually saying, I did this myself.

(TIMECODE): 00:21:30:04

Interviewer: So that’s obviously important so, are you suggesting then that if you identify yourself as a craftsperson, a craft editor that you nearly have to show them that you are a craft editor by demonstrating to them?

Participant: I think you do yeah, I think the example I would give, for me if I was going to start my own business course, I would much rather be taught by a person who’s had a number of businesses, because they’ve gone through, they have the battle scars that they know what to do and what not to do. Even simple things like how you register for tax. You know it would be the equivalent to that. If you have someone… the first day of lecturing here I said you know I’ve been doing this for X amount of years. I’m going to condense that into one year for you. Is there any possible mistakes or errors you know, I’m going to make it quicker for you. I’m going to give you all of that knowledge. I asked the students, ‘why do you think I’m going to give you all of that knowledge?’ and discuss it, then I went around and I said the reason is I want to be a lifelong learner and if I give you that knowledge, I have to go away and learn more and I enjoy learning.

(TIMECODE): 00:22:43:09

Interviewer: So, do you think that your identity, your teaching identity, has that changed over time?

Participant: It has, because I think thankfully, I’m more specialist now in the areas that you know I really enjoy, and I think when you specialise you can really develop, and you know aim to be a craftsperson You know how to achieve that status. I have been offered roles where I would be more edging towards more, in the long run you could be a manager but I’d rather, I’ve always said I’d rather a craftsperson than a supervisor of craftspeople.

(TIMECODE): 00:23:25:09

Interviewer: And would you feel the same about your students, would you like them to be craftspeople? And not just editors or is it more complex than that?

Participant: I think it comes down to the individual, I don’t think… I would like all of them I suppose to be craftspeople, if that’s what they want to do, but I think some people will, again it goes back to the nature of employment. They might be an editor for a certain amount of years and it depends on the type of editing they do as well because if you're really enjoying it and passionate about it, if you have someone who is doing kind of corporate work they really want to be working on feature films they may not see the benefit of the corporate film and how that might get them up each rung of the ladder at that moment in time we’ll say.

(TIMECODE): 00:24:19:03

Interviewer: This university or the college, do you think they have a role in developing professional identity within the students?

Participant: I think they do and I think L.I.T. is very good and the reason I say that is because from day one, the first day the students are met, it’s kind of outlined to the students, you’re here for yourself and this is to develop a professional portfolio that you can show future employers or they have if you start up your own company. You’re not here to do assignments, you’re here to develop a portfolio.

(TIMECODE): 00:25:00:13

Interviewer: Ok, reflection, does reflection feature in your lecturing and if so how?

Participant: (pause), I suppose it does, and even, I suppose even something as simple as plating back a piece you’ve just after, you’ve just edited, you’re reflecting on the process of how you have come up with this first pass, second pass or whatever you have to have done. You also might have things like peer-to-peer review where the students are you know given their comments on each other’s work and you know give them positive feedback to each other on… see you are reflecting on what you’ve done I feel.

(TIMECODE): 00:25:48:06

Interviewer: That is interesting on the peer-to-peer. Can you just describe how that works? How did you implement that and how did they respond to it?

Participant: I’ve found it very good over the years. What I’ve done is I’ve gone through it first of all and explained what peer to peer review is with the class and just kind of outline that we’re going to give positive kind of constructive feedback to each other and then we’d watch the films or watch the edit or the sequence, whatever it happened to be, and just give feedback to each other and I found it worked well.

Interviewer: and did the students respond as well?

Participant: I actually found it very good and it’s probably one of the better things I think I’ve done. I haven’t found them that apprehensive where sometimes you throw up on a question in a discussion you might have more apprehension.

(TIMECODE): 00:26:40:16

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

Participant: I think, yeah, I’ll always give a lot of resources and things they can be doing, books, everything else that they can be looking at themselves. In recent years I’ve done my own videos and try to base that around the course and say look here’s some additional help that you can playback in your own time. It’s there if you want it… it’s not part of the course. It covers part on the course but it’s up to you and it I just find it helpful.

Interviewer: I know that industries have what is referred to hidden curriculum, these are things that might now be in books and stuff but are picked up from experience. Do you, are there any types or examples of types of formal or sorry informal hidden communication or… that you would pass onto your students?

Participant: I think probably one of the most important things that I’ve learnt over the years was when I have been fortunate enough to work in industry on projects, just speaking to kind of senior colleagues in the editing department even over a cup of tea, they’ll talk about past projects they’ve worked on and how they like to do things. Each individual is different. For example, someone might like their clips setup in a storyboard view, some people might like it in a list view and it’s just appealing to your editor if you’re an assistant. What do they like, and even small little things like that I think a really good kind of editor or assistant editor will kind of know those small things. Will be interested in people not just computers.

(TIMECODE): 00:28:27:15

Interviewer: Do you, and you mightn’t be able to answer this, do you students get real world practice in editing and if so can you explain what and if not why that is so?

Participant: The students do get real-world practice, they actually get five days of work experience. So, they can choose to go out and work for a production company. They have to have an industry mentor which I think is essential if you do work experience. There’s no point going out working for someone who’s not industry based. You might be designing a project for them but you’re not, it’s not a two-way process so the small intricacies of the industry can only be learned I think from their mentor.

(TIMECODE): 00:29:14:16

Interviewer: Do you reckon, and we are finishing up now, we’re just going to the tail end of it. Going back to craftsmanship, do you think that the lecturer in editing should have the skills, knowledge and culture of the craft in order to ass that onto students. You know, I think what I’m trying to say is, is there an importance to it?

Participant: Yea I think definitely culture in any profession is really important because if you don’t have an understanding of the culture it’s very difficult to pass that onto others. And it is one thing to feel you're an editor but to be a good editor is a different matter. I think a really good example is Walter Murch has a five-point scale which he says maybe these are the five things that would be if you want to be an editor. And… but if you want to be a good editor this is what you need and there are a number of points outlined in there. And it does it makes a huge difference.

(TIMECODE): 00:30:24:02

Interviewer: Again, I suppose a craftsperson would have control of their identity, their craft, their culture in some form would contribute to it, do you think educators have the same control when I suppose informing the students of culture. Do you think that’s the case as well with control?

Participant: I think with education sometimes it can be, it can be mixed in the respect that sometimes you have a student kind of teacher / lecturer relationship and I think that’s where the craftsperson is important because if you do have the craft element, students will sometimes listen. Feel at times they kind of perk up their ears – ‘oh that’s what you actually mean there it’s not just an assignment. It’s not just about finishing something for your college, it’s about actually what I want to do and what I’m passionate about.’

Interviewer: Do you think, the teaching of craft, do you think its possible in higher education? I know you're teaching editing but do you think craftsmanship is possible to be taught?

Participant: Definitely, and I think the way you know a lot of colleges do it including L.I.T. is really good bringing in people from industry on a regular basis I think that’s essential. In past colleges I’ve worked with mentors from industry and I found those ideas and initiatives brilliant and I think they’re essential to have people coming in, just to add to the education of the students. It’s not taking away from the lecturers or teachers, their skills, they’re brilliant, they’re craftspeople but it just adds a different dynamic as well.

(TIMECODE): 00:32:18:04

Interviewer: Finally, Is there anything that has been missing that could help, I suppose, you as a lecturer to teach craftsmanship, to bring it out. Is there anything we are lacking?

Participant: I suppose my appointment to my present position is recent enough but I think if you're in a position where you are teaching a craft you, you need to have flexibility in your teaching hours. That you can be going away, you can be going to things like master classes. You can be taking part in workshops. You can be upskilling in different courses. You have access as we do to various online resources where you can be learning different software in keeping up to date with new versions. Not only within your area but you should be able to go off to different conferences, summits, whatever it happens to be within the film and TV industry so you’re keeping up to date with the whole, from preproduction through to post-production. I also think that you know, going to different countries is of great help, but I think sometimes even closer to home is really good. You know you could go to Galway or you could go to Dublin and find something you might not find on a trip, you know tens of thousands of miles, sometimes close to home you get the best ideas.

(TIMECODE): 00:34:05:12

Interviewer: That’s about it, the last thing, do you have anything to add that we haven’t talked about that might be of interest?

Participant: I think, just with the area of being a craftsperson, the one thing I’ve learnt over the years is you’ve got to really stick with it and I wouldn’t call myself a craftsperson. I think it’s an endless journey and a lot of us would never ever call ourselves a craftsperson. Some people will call you that. But I think you’ve just got to practice, practice every day if you are really passionate about the thing. You’ve got to educate yourself at every opportunity. You’ve got to take on projects sometimes you might stretch you, that you are not capable of. Don’t over estimate your ability but sometimes you have to step out of your comfort zone. If you want to call it a stretch zone. Some people call it where you’re just stretching yourself but you’re kind of fearful but you achieve you know what’s asked of you. They are the projects I’ve learnt most on. Sometimes the projects I’ve taken on I haven’t been paid for. I just like the people, or I just like the finished idea or the scripts. They are the projects sometimes I’ve just really got the most from and learnt the most from and you got to be open.

(TIMECODE): 00:35:27:06

Interviewer: I just want to talk about the stretched thing there, the element of failure there is massive (massive) do you think now maybe that students today react to failure in different ways to maybe what was before?

Participant: I think it’s quite difficult now. Say for example years ago when I was young you had a VHS tape and you might have shot something, and you put it into a recorder at home and you watched it and your friends, family might have watched it, see you have you know 10 people may have watched it. Now people put it straight up onto YouTube. Potentially we’re told you have millions watching it. I think then sometimes people are put off by comments and various different bits an pieces. What you have to remember is it’s an art. You’re making this for you. There’s a great word that through my reading practice I found and it was autotelic you’re basically you are doing it for yourself, you’re not doing it for anyone else. It’s lovely if people like your work and it’s great if it something with other people but you’re doing it for yourself and you're doing it for your own development and if you truly believe that I don’t think, you’ll be knocked and failure happens to all of us and you do, people often talk about the imposter syndrome. We all get that no matter how long you’re doing it but I do feel if you keep going, it is a grind and you’re doing it every day but if you really do enjoy it you’ll stay going which… you’ll get knock backs like everyone else but you will stay going to achieve what you feel in your head that you’d like to achieve.

Interviewer: It nearly sounds like you are nearly comparing to what it was like for your time when you were your student’s ages and obviously there was no social media and other …. So social media, the internet, YouTube, the different mediums and stuff like that… are you saying to me that it’s almost like a negative thing that students have to deal with today?

(TIMECODE): 00:37:33:00

Participant: I think its positive and negative. I think it’s a really good kind of stage to show your work and its excellent. I don’t think it’s necessarily negative. I think sometimes it can detract from deep work where you are doing projects because you could be very distracted and even over the years I’ve seen a lot of people editing and then they are getting Facebook kind of messages or social media flying across the page. I think if you’re doing a craft or an art, sometimes you just need to block out distractions, that’s the way I feel and I feel sometimes you know to be a craftsperson is like a professional sports athlete. You’ve got to make sacrifices. You’ve got to give up things, you’ve got at times. You’ve got to live kind of you’ve got to be disciplined you’ve got to have routines, gotta have successful habits. There’s a lot of these things are kind of forgotten about. You know you could be up at seven o clock, you could be up at five o’clock and you know to fit in what you need to do before a day even starts for a lot of people. You could stay up late, depends on how you wok but there’s a lot of those elements.

(TIMECODE): 00:38:39:20

Interviewer: I’m going to continue the conversation as its interesting, the likelihood of a student throwing up the end product to YouTube and everything else, could they be doing something better than that do you think because obviously you’re holding craftsmanship in a, it has higher values for you, should there be a bigger audience rather than maybe not so much in number but in display? Do you feel that it should go back to the students, editing for big screen rather than the small screen, the internet screen, the phone?

Participant: I don’t think its very difficult, I don’t think it’s a right or wrong answer. I think it depends on the individual. I do think if you spend maybe a year making a short film, hold off, put it into festivals. Do the festival circuit then you can always put it onto YouTube as well. I think sometimes its more of a case of immediate, the immediacy of publishing. People feel if I do something I have to put it out straight away. Whereas if you think back to maybe writing a book, you’d proof read it, you’d edit, you’d go through, you’d make sure it was what you wanted to put out. The other side is yes if you’re doing vlogs and you’re doing work you know work that is appropriate for, put it out straight away because if you were doing news it would have to go out so it depends on the style and nature of the work you are doing.

(TIMECODE): 00:40:15:01

Interviewer: Finally so would you consider, you talked about the high end, the vlogging and everything else, would you consider it all craftsmanship in that sort of way?

Participant: Yeah definitely, and I think again I’ve said it depends I think if you’re doing it you would probably do all areas. I don’t think anyone now just does one or the other. It’s quite rare and I think sometimes the social media side of things will actually add to if even you are releasing a film… there’s different beliefs, there are different perceptions on it, everyone has their own way of doing it. I don’t think you have to follow anyone’s prescribed route. Have your own way of doing it.

Interviewer: Ok we’ll leave it there, thanks very much.

Participant: Ok.