Interview Date: 22/10/2018

Interview Location: Carlow Institute of Technology.

(TIMECODE): 00:00:02:01

Interviewer: So every so often I’ll be jumping just looking at this and this but you’re talking to myself here and ignoring this. So just to point out again, at any point you don’t want to answer a question its quite fine and if you find you don’t like the way the interview is going, you can stop at any stage and pull out. Obviously, this will be all transcribed eventually once I get down to it and you’ll be entitled to a copy of that transcript and a copy of this if you want it as well at any stage so it’s no problem. Okay so I’ll just start us off by saying can you explain your role here in Carlow Institute of Technology.

(TIMECODE): 00:00:43:16

Participant: Okay so I started editing here…. (laughs) editing!... I started lecturing here about eight year ago so I’ll jump to bring you through…(yeah) so at the time I was working in TV3. I was cutting programmes and promos mostly and then I was offered a job lecturing here one day a week. So I negotiated with TV3 and they wouldn’t give me a pay-rise (laughs), so I negotiated a four day working week at them so I did four long days and I did one day down here then. And two year then they offered me more hours here so I decided to jump ship and take on more lecturing, so at the moment I teach, in first year I teach introduction to video production which is a bit of photography and a bit of camera work and then about half the module is editing so it’s very much beginners and we work on Media Composer 8.6 at the moment and then in forth year I teach advanced editing for graphics. So I teach the editing end of it and Roxanne Burchartz who teaches the graphics and so we teach… one of their assignments is to cut a music video for example or a corporate video with graphics in mind. I also teach media culture which is theory heavy and media technology to first years as well which is all about new technologies and advancements in the industry. (right) and I have just one more thing to add… (Sure)… We do Avid Media Certification as well, Media Composer Certification and in fourth year as well which is option for the students but I tech it throughout their module so they kind of have to do it.

(TIMECODE): 00:02:23:02

Interviewer: Speaking of which, I mean Avid Certification, do you fell that that’s something that they, you know, all colleges should be giving?

Participant: Not necessarily, I haven’t been delighted with how it’s run on the Avid end, so I can see why they don’t. and its quite expensive but I think that there are so many college teachers teaching media and teaching editing that its great to give the students one extra line on their CV leaving here, so its valuable from my point of view but I’m not sure that everyone should do it or should have to do it but maybe it’s a nice option for them to have.

(TIMECODE): 00:02:55:15

Interviewer: And obviously yourself, you have done the certification yourself?

Participant: Yeah the instructor certification yeah, so they flew an instructor over to teach seven of us to be instructors and I’ve kept it up then.

Interviewer: When you initially joined, did you find teaching, the role of teaching difficult?

Participant: Yeah, (laughs) I still do. The,… I was shocked because I think I was a bit naïve because I applied for a job as an assistant lecturer so I thought I would be assisting in lectures and then I started, I don’t know how I got mixed up but I started, and I remember them saying and what would you take up on this particular class, this theory class and I said yeah sure what do you want me to teach on it? And they said, ‘I don’t know you’re the expert’ and I got a shock. I’m not the expert but yeah I love it. It was difficult to get my head around it at the start but more because, not because I didn’t know what I was doing, because I was nervous about talking in front of the class and I thought I was going to be found out. Yeah (laughs) I really thought, oh gosh what am I doing here but it was more a confidence thing than anything I suppose.

(TIMECODE): 00:04:17:05

Interviewer: Obviously your editing background can you just explain how what type of editing you have done, and you just brush on it there with TV3 but I suppose how you got there, your initial training and editing and so forth, your schooling and that.

Participant: So in college I studied in Ballyfermot College of further education visa ve and I studied radio production because I wanted to do all things audio that was my thing at the time. Turns out I’m rubbish at audio and But I did radio production for two years and then went on to do a degree in media management, which was kind of more management than media really and then I went on and did a master’s in communications in DCU in communications and cultural studies. And that was just for me because I loved it. And then I went out and I couldn’t get a job in radio. At the time they wouldn’t pay me. So I went and managed to get a job in a TV production company and I was doing everything from making coffee to quality control and beta tapes. I was watching through tapes of Rachael Ray from 9:00 to 5:00 to see if there were any glitches in the tapes and you know watching films to see if there were any shots of peoples private areas. And then from there I went into, I really liked editing so I was terrified of all things technical but I got on well with the editors and they trained me a bit by bit and I got a job as an assistant editor in a company called Tangerine and then I went from there into, I was for those two years I was working on Final Cut 7 and I met a friend who said he could get me into TV3 for two days training on Avid, so I said I’d do that and I ended up there freelancing for a year in the newsroom and then I got a job in the promos department, cutting promos and then they opened up their IPU, their Inhouse Production Unit and so I was cutting programmes for them and I kind of edited everything I could possibly edit for TV3 and I kind of felt I was done with it and then the college job came up and so from there. Once I started here in IT Carlow I took on freelance work outside of here so I got into the RTE newsroom and since I’ve gotten into RTE programming. So it’s anything from sports to European championships to nationwide, to whatever it needs to be edited comes across my desk. So I do that, I’m in there twice this week so I’m in there pretty regularly. About four, five, six times a month depending on what’s going on in academic land.

(TIMECODE): 00:06:50:12

Interviewer: Okay, this research is into craft and craftsmanship and craftspeople and so forth, can you describe to me your interpretation of craft and craftsmanship?

Participant: What with regards to editing? (Yeah) I suppose anybody can edit. Anybody can pick up a paintbrush and paint a picture and I suppose that’s one of the fears of editing software, it’s getting cheaper and anybody can do it. Anyone can pick up a pencil and draw a picture, that doesn’t mean they’re going to be good at it. I suppose the you can have both, first you learn the technical side of editing, where the button is for this and how to do A, B and C, how to create an effect and if that’s as far as you go then that’s fine. I suppose the craft of editing comes in into the pacing, into where to bring in the music and its more of a feeling than a technical… its I don’t want to be poncey about it, but I suppose the arty end of it. You get the feel for whether or not something is working, and you might have to try three or four different ways and you have something in your head, I might vaguely worth this way, vaguely work that way but you don’t know whether or not, it’s like an intuition I suppose. The Craft is more of an intuition that a technical skill. And it’s hard to describe because it’s intangible.

(TIMECODE): 00:08:18:07

Interviewer: Taking that into account, would you consider if I said that craftsmanship would be an important element to your lecturing?

Participant: I think to be honest, its less important to my lecturing than it is to my editing (laughs)…

Interviewer: Why so, do you mind me asking?

Participant: Well in that, I’m in first year especially I’m teaching them how to turn on, how to start a project and how to put something on the timeline and all of that. And that’s more or less as far as we get in first year. And then in second and third years because I don’t have them in second and third year, so they bring that in themselves and then fourth year I’m very much teaching to the Avid course so it’s back to technicalities and that way I see it is a lot of them will have it naturally they naturally kind of have that feeling for what works and what doesn’t and we do talk about it a bit in class but I tend, because it’s not and I suppose because I have them for first year and fourth year and I’m trying to get them to a standard where they can go into a company and they can say ‘I can work Avid’. And I want, even if they’re going to be a producer or whatever they only need to do a rough cut, I think the craft of editing comes with time and I’m not sure that in the classroom it’s the first one I suppose it’s quite difficult to teach because it’s so intangible and we do go through what works and what doesn’t and certainly we give them pointers on you know, don’t put this type of shot and that shot together, don’t cut face-to-face and I suppose its more kind of basic than that end of it I think I kind of feel like that experience, I’m not sure within a class with 20 people, I think maybe it’s something that they’re better going off cutting something and bringing it back saying, ‘why doesn’t it work, why doesn’t it work (yeah) it’s more of a conversation I suppose than a tangible thing to teach you now. Learning outcomes sometimes hinders a little bit.

(TIMECODE): 00:10:26:21

Interviewer: So you kind of certainly think that the crafts or craftsmanship of editing is not such tangible… it it more of a culture of this…

Participant: I think it’s more of a talent than a skill (okay) you know and I think some people have it naturally and they know what works and what doesn’t and I feel like if I can get my students the technical end of it then the rest they can figure out, you know. Their first job is going to be an assistant editor if they’re lucky. And the first job there’s a good chance that they will be making coffee and but the assistant editor needs to know technically how to do things. And I’m not saying that they done get that already through their assignments and I’m not saying I don’t teach it at all, I just think I’m trying, I’m constantly trying to get them to technically understand what they’re doing and how to do it and then the rest will come with experience if they want to go on and be an editor, you know.

(TIMECODE): 00:11:32:11

Interviewer: I’ve been reading through course literature about colleges, including yourself, does the word craft come up at all through the literature or anything like that, in the prospectous?

Participant: Not a lot to be honest with you, now they do fantastic short films, in second and third year they do fantastic work so that craft is there and we do talk I suppose. When I’m standing in front of a class we’re talking about different types of effects and advanced effects and how to export and different codec and all of that kind of end and I feel like it would be great to talk about the craft of it a bit more but I feel I’m kind of limited in time and how much I’m trying to get into them before they leave. (laughs)

(TIMECODE): 00:12:21:01

Interviewer: Interesting you said that, I mean do you feel that it is ‘time’ that stops you from teaching maybe some of the craftsmanship and the culture of it? Because there’s so much pressure to get them to be able to know the technical side it?

Participant: Yeah, I feel like there’s a bit of pressure on my end because I’m the only editor on the course, so I feel like they do have a limited time with me to ask a lot of the technical questions. In second and third year they worked with Eamon Cleary who is primarily cameras but he does an awful, he gets great work out of them, you know, he does… he lets them spend time on the edit in the class and goes through what works and what doesn’t. And they do get quite a bit of that already and I feel like they are coming back to me in forth year to get, to hammer home that technical stuff, ‘how exactly do I do this better’ you know. And we have had a couple of editors leave here and they’re quite good so theyre getting that along the way. In my classes I try to get them to technically understand what they’re doing, how their workflow works and how to kind of get them to that professional level rather than editing stuff at home on free software in the bedroom you know.

(TIMECODE): 00:13:37:08

Interviewer: So could you, if you could change anything about that experience for them to maybe enhance that (She Laughs)… is it something you would like first or if it…

Participant: I would like to teach cameras and editing separately. And that’s not done in the first three years of our course so in first year, so I teach cameras and editing in first year and that’s grand. Second and third year Eamon takes them for my location video production which is a lot. It’s a very wide range, I would love if they could shoot in one class and edit in the other, you know that would be fantastic.

Interviewer: A separate module as it were? An editing module. Okay.

Participant: yeah but then you know I’m sure the scriptwriter wants that, everybody wants more of their own stuff in the course so maybe that’s unfair. But I feel like that cameras and editing are lumped in together and so my strength is editing in first year and I try to get that technical end of it into them and then second and third year Eamon focuses very much on camerawork and editing is a bit of an afterthought a little bit in that the technicalities of it and then they come back to me again and back into the editing.

(TIMECODE): 00:14:48:14

Interviewer: Do you feel that there is more emphasis put on camera work and directing and editing is almost like an afterthought?

Participant: In second and third year yea. Not so much an afterthought just there’s more time spend on the camerawork end of it you know.

Interviewer: And as an editor, how do you feel about that?

Participant: I feel like I have to play catch-up so that’s why I’m trying to get the technicality into them you know. Trying to get them to work with keyframes, how to bring in, to use frame flex to bring in bigger resolutions and how to kind of work the machine of it because I feel like they’re getting quite a bit of time in second and third year to get that, spending time on their edit and that’s all very nice but they’re coming into forth year and their workflows a mess and I feel like I’m tidying them up and trying to get them away from that hobbyist end of working, into the professional where they could walk into an end stage, into a professional edit suite and understand why you have to call things a certain name and you just can’t have untitled sequences everywhere. So I feel like I am trying to squeeze them into a box where I can go, ‘you are employable’.

(TIMECODE): 00:16:05:18

Interviewer: Would you feel that that would have a slight decrement to their experience of entering the industry, you know, with everything squeezed into a little bit rather than a dedicated module?

Participant: No because, well the course that we are on at the moment, the course that I teach on, it gives them a bit of everything, so we do a bit of radio, we do a bit of audio production, bit of graphics, the script writing, a bit of web development, cameras, editing, production and so that’s like, they’re all huge areas and we are all trying to teach them as much as we ca so that they go out… that’s the way it is. I mean if you have a nice rounded student who can kind of… if someone says that we’re stuck for a camera op today can anyone do it… ‘yeah I can’… that’s what we are aiming for. That they do a bit of everything and then go ahead and decide what they actually want to do because I think the media industry, you have to be flexible. You know yourself, you go in on day one and you have to be able to jump into the graphic, that’s how I ended up winning a shark Award because the editor was sick and they said, ‘can anyone jump into the edit today?’ and I said, ‘yeah, I’ll give it a go’ and not having a clue and I won a shark award because the girl was sick that day and then I went back into my reception job where I was. The editor was disgusted (laughs) but you know I think that by doing that way we are giving the students more freedom in the jobs they can apply for when they leave here. So I don’t think it actually limits them. It limits them if they want only want to be an editor and only want to edit or only want to be a camera person, but in Ireland -the market is so small that they have to be able to adapt and I think that’s valuable.

(TIMECODE): 00:17:55:06

Interviewer: The course content and without going into all the content where do you take your content from? Is it from say pre-sets and content that comes with manuals and stuff out of it or so you get some of your own skills and knowledge across to them?

Participant: Sorry I don’t understand the question.

Interviewer: Okay, so I’ve spoken to some other lecturers and they’ve said I teach but I mainly teach using the examples from a text rather than… (ah okay) so where do you get the footage or just the way you teach that as well, you know sometimes lecturers might just follow what’s in the text and not actually teach from industry experience at all, (yeah) do you are…

Participant: Well in first year I don’t use a textbook at all, I just literally just go from my experience and we go from scratch. I’ve done up a manual myself for them in the top ten things they need to know to start out… if I’m not here and you want to open up a project, here’s ho to do it. So I…

Interviewer: Sorry would there be any industry tips and tricks in there as well yeah?

Participant: Yeah it’s all industry tricks… that all I’ve got (Laughs)

Interviewer: And do they like that?

Participant: Yeah, so for example, I will bring in footage for them from a promo I have cut, for example, and I’ll show them the finished promo and I’ll ask them to cut that promo or I’ll bring in a news piece that I’ve edited and I’ve brought in the raw footage from that and then I’ll ask them to go out and shoot their own stuff. So we might do a promo for the college and ask them to pick a piece of music and I’ll give them ten pieces of music and I would say pick a piece of music that you like and cut it around it and write your script. Or I might give them a script sometimes to cut to or depends what mood we are all in I suppose. (Laughs) But yeah its all industry related particularly first year and I feel that doing the Avid curriculum limits that in forth year. I would love to do the Avid curriculum outside of the classroom.

(TIMECODE): 00:20:03:24

Interviewer: Okay so not to do the Avid certification during the classroom (yeah it would be great to have it as an extra) have it in a night course or an evening course maybe an intense course is there.. okay

Participant: yeah but they’d have to pay for that. At the moment it costs them a hundred euro and I can do the entire thing through the year and some of our students sign up to the forth year of the course because it’s an optional add-on year. Some of them sign up to do the course just to do the Avid Certification. You know they are quite into it so ideally I would like to run my module as I would like and then do the Avid Certification as a week or two at the end but it doesn’t seem to be the way it works around here.

(TIMECODE): 00:20:46:16

Interviewer: We were recently earlier we were in one of your editing labs, can you describe those spaces for us that you have available for you students for your lecturing and your students for everything?

Participant: So we have two editing labs here. One has 25 macs I think, 24 plus one for the lecturer and the other one (lab) I think has 29 plus one for the lecturer so they’re basically long banks of computers and they also sit beside each other and put on their headphones and edit in that way and I’ve a projector. It’s there, the machines are decent and they’ve got… one of them is a little bit older but they still work very well. And the other mac lab has about 32 gigs of ram and its well spec’d up. So the machine are pretty decent but I would like proper lighting and monitors on the wall, there’s lots of… I have a long wish list (laughs).

(TIMECODE): 00:21:47:07

Interviewer: IS that so the wish list is more about maybe the space, the environment – the space they are sitting in…

Participant: Yeah I would love individual editing suite so that if they are cutting a project they can book into an editing suite for a week and I would love them to, I mean we had that in college in Ballyfermot we had individual rooms, we even had like four of them and but it would be great if they could get some private space so three of four of them can sit in there and go through the footage and see what they wanted to do with it and a lecturer can in and sit and go through a viewing. At the moment we’re limited. If I want to do a viewing with the student I’m limited to going into the Mac lab to watch it through with them. It’s a bit awkward, it’s fine, we work, its fine but it’s a bit awkward… not ideal.

(TIMECODE): 00:22:32:12

Interviewer: Obviously, coming from industry then as well the days you’re not here, I mean how does that compare, I mean does their work environment mirror in any way what it is like in RTÉ or…

Participant: Their software does yeah, they have the same setups that they have the same version of Media Composer that RTÉ are working on and TV3 I think. We updated before they did so we have the ISIS system down here we did in the process of replacing it and so we have all of the same systems so they can jump into RTÉ or TV3 and it’ll all look familiar to them. We also, by way of the actual environment of the edit suite it’s quite different in that you know in RTÉ I sit in a small dark room on my own all day (laughs) sometimes suits me, and they’re not getting that experience here at all but the machines are good and they can do the same job on them, they’re just not in a private room.

(TIMECODE): 00:23:37:07

Interviewer: So you feel if they had their own edit suites that they might gain that little kind of experience of what it might be like in industry if they had the edit suites?

Participant: Yea, you know they might go in there and drink cans of coke for the day but some editors do that I suppose too, yeah I think that they would… putting them in a room and have someone sit back and watch their work it’s a different thing. It’s a very different experience to sitting in a mac lab all together and feeling like students you know and I think that there are small things you can do in lectures in the lecturing environment to make them feel like they’re being in a professional environment and it makes a huge difference so for example one of the assignment that we do in first year is to make a travel show. So we emulate ‘travel man’ from channel 4 and we do 24 hours or 48 hours, they do 48 in Amsterdam, 48 hours in whatever, we do 48 hours in Carlow and one of the things that they do, we break them up into small groups, so four or five people to a group and they produce a VT. They do all the preproduction all the location releases for ahead and shoot it, find their talent, find their interviewees and come back and cut it, then they hand it over to a final editor who strings it all together with the links and they do opening and closing titles and then we sit down at the end of the year and we watch it together and they get such a buzz from that. That I think that if we had a small edit suite that they can all go in and watch this stuff it makes them feel important and it makes them feel like their work is more than just student work and I think that that would be very valuable to them.

(TIMECODE): 00:25:13:01

Interviewer: Okay so its not just the edit suite but maybe the feel of actually working on something that could possibly go to broadcast, you know that type of feel?

Participant: You know yourself you put together an edit and then the exec (executive producer) comes in for a viewing and it’s a thing, it’s an event and you get a bit nervous from you know ‘God what’s gonna happen for this’ I think that is just as valuable to them as learning how to do effects, so the experience of being in that environment I think would actually give them something that we’re not, it’s not necessary again not necessarily tangible.

(TIMECODE): 00:25:53:20

Interviewer: Okay, might move onto yourself now and away from the course. How do you present yourself to the students? Do you present yourself as an editor or a lecturer or a bit of both?

Participant: Ah, a bit of both I suppose, I introduce myself as an editor on the first day and I go through my experience, my education and I kind of reiterate that I’m still working in the industry and…

Interviewer: Is that important to you to get that across to them?

Participant: Yes, it is. I have a fear of becoming outdated (laughs) if I’m not in an edit suite I’ll get rusty you know, I think everybody has that fear and it’s a fear that the college don’t understand. They keep asking me to go full time and I keep saying ‘I will be no use to you if I go full time’ if I go full time I’ll lose something you know and I’ll lose having that toe in the industry and that’s, that would be a huge loss.

(TIMECODE): 00:26:56:23

Interviewer: And do you mean that that presentation, was that accepted by students, obviously do they take it on board, do they look you up, check you out?

Participant: Probably (laughs) I got a fright when one of the students walked in on the forst day having never met me and said ‘Oh we have you at two o clock’ ‘who are you?’ (laughs), I’m not sure if they look me up. They tend to look everything up. That’s the generation that they are so I expect them to so I would control my online presence for that reason.

(TIMECODE): 00:27:34:13

Interviewer: So you would introduce yourself as an editor to them, do you maintain that persona when you are working with them in the lab, so you still… are you the editor in the lab or are you a lecturer in the lab?

Participant: I suppose that depends on what I’m teaching and so when I’m teaching for example photography and camera work I don’t have professional experience of them and so I’m the lecturer and we’re going through examples and we’re going through slides and its quite lecturey for want of a more professional word. But when I’m teaching editing I kind of go back into my editor persona I suppose and explain why they’re doing things a particular way and I’m just more comfortable in it. I’m not really sure how to describe it I suppose.

(TIMECODE): 00:28:28:04

Interviewer: Okay, Has that identity changed over time, your time here, I mean have you seen kind of, okay, you introduce yourself as an editor but has that identity for you changed over your time here?

Participant: Yeah it has and my identity outside of here has changed as well by way I suppose because of what I’m cutting now. Because of what I’m editing. I used to edit programmes and promos and kind of shiny things for but because of the way I work, I’m here at three days, I cant take down a six-week project anymore so I’m limited in what work I can do outside of here so I would consider, between me and you, I would consider news at a lower ab than what I was editing. So there are kind of steps and stairs, you go from use to promos to programming and to documentaries to film. You know, I was higher up the ladder but now because I’m lecturing I’ve had to step take a step I suppose a little bit of a step down but I’ve had to stay there and that feels strange.

(TIMECODE): 00:29:37:11

Interviewer: I was just about to ask you, how does that make you feel like,

Participant: Yeah, ahem, sometimes a little frustrated, sometimes a little lazy because I feel like, oh I should be doing, I should be working on something more, you know I should be editing documentaries I should be looking to work on X, Y and Z. but the way I work, my freelance work enables my life and I suppose I have put that priority in place and I put that boundary in I suppose, in that, now I can’t edit documentaries… anymore. I used to and I loved it but I have made that choice so I can spend more time at home with my baby so I don’t know if it’s a gender thing, or a lifestyle thing, I don’t know.

(TIMECODE): 00:30:28:07

Interviewer: Okay, the university, sorry the college, the institute of technology here, what do you think their role is as regards to professional identity development, you know how they put across, do they… you might have mentioned earlier they don’t know what you do,… (they don’t understand it) they don’t understand it. Do you think they have a role, or should be a role in the college that they should understand it maybe?

Participant: Not really no, I mean… (why is that) …because I’m a lecturer to them, and they understand that. And they so, I think they appreciate that I work outside of here and they appreciate that I bring industry experience in. I don’t think they have to understand it, what I do on a daily basis. They know here I work for RTÉ and that brings with it a certain reputation. ‘Oh RTÉ’ (laughs) and they introduce me as, if they’re bringing guests from outside they always, its all very casual, but if they bring somebody in they’ll introduce me as, ‘this is our editing lecturer who also works in RTÉ’ you know.

Interviewer: They use that identity Okay.

Participant: Yeah very much so and consciously and they did a survey recently to see who still works in the industry or not and I think they do show respect for that. They do appreciate that you know but then I went to the Union about something a couple of years ago and the Union guy, don’t know who he was, he know you should be working towards full-time hours and he kept telling me I should get full time hours and how I could apply for full-time hours and I explained to him that I didn’t want full-time hours, ‘you media people are the only ones who don’t want full-time, everyone else is fighting their way into full-time hours, I don’t understand it.’ (laughs) you get that a bit.

(TIMECODE): 00:32:32:03

Interviewer: Again I’m still on identity at the moment, can I ask you whether you see the students as just students or are they multi-community members or are they pre-accredited professionals or how do you see them?

Participant: I suppose it depends on which student we’re talking about you know. I like to see them as my future colleagues and I hope that I’m going to be working with them someday. And that’s the way we work together, that I give them as much scope as I can in their assignments so they can show me what they can do.

Interviewer: Do you tell them that? Do you tell them that ‘I hope to be working with you in the future?

Participant: Absolutely,…

Interviewer: And how do they respond to you to that?

Participant: Ahem, I think they like that, they get a lot out of that… I respect the students a lot… as long as they are putting in the work. I respect a lot of the students a lot.

Interviewer: Do they respect you in return?

Participant: I think so yeah, I get on very well with the students and there is very rarely any angst between us and I set out very clearly on day one and I reiterate it as we go along, ‘we’ll have a good laugh in this class, it’ll all be very casual, at the end of the day I’m not giving you marks because I like you, I’m giving you marks based on the work that you do for me.’ And it’s a very, very clear boundary and a very clear contract that we have and I think that once everyone knows what we are doing and whats expected then everyone can relax.

(TIMECODE): 00:34:06:17

Interviewer: I’m crossing stuff off cos you are answering some as we go, and ok don’t have to ask that one. (laughs) we are on the last page now as well, there’s a few things that I see being an editor myself that I’ve certainly not created, that you pick up knowledge and pick up skills from your colleagues in your agency as an assistant editor, trainee assistant editor and you pick up things that your head editor is doing and you pick those up and they’re hidden curriculum as well. That sort of stuff I’m referring to, do you teach any hidden curriculum to your students, you know little hidden things that are not necessarily in the textbook?

Participant: I teach, the way I teach the avid course is there are certain things that aren’t in their book that I know they need and so I put more emphasis on that and there are certain things in their book that I don’t think deserve to be there or don’t deserve quite an entire chapter and… do you want an example? (yeah if you could please) … I suppose the colour grading would be one of them. Avid would have recently taken colour grading out of their curriculum so they’ve changed curriculums about a year and a half ago, two years ago. And they used to teach you how to use the colour wheels and the curves, the HSL and all that stuff. They’ve taken that out now and they only teach you how to put in a pre, like a pre-set colour grade and just apply that to everything and I just think that’s ridiculous. So although the course doesn’t teach it, I teach it. Because I think that’s the stuff that they’re going to need to know. There’s other stuff that’s in the book that they spend a bit of time on and that they’re not going… I mean if they need to use it, they’ll look it up. I might have come across it once in ten years and they are handy to know but they’re not going to be using it a lot over time. So I follow the curriculum in that we sit the exams at the end but I use it, a lot of the time I use it as a jumping off point and show them, ‘okay this is how Avid is going to teach you to do it, here’s a better way here’s a quicker way. Why don’t you show that, put that bit onto your keyboard’ Even assigning keyboard shortcuts, there isn’t that much stuff about it and stuff like that so yeah as much as it is a curriculum I have plenty of time in the class to go through, to go off on a tangent. Which I think is healthy.

 (TIMECODE): 00:36:45:17

Interviewer: Okay, we are just on the tailend of everything now and I’m going to dive back into craftsmanship again. Do you think say an editor who has been assigned an editing role or sorry a lecturing role in editing, do you feel that they should come from industry or is it possible just to be an academic and teach it.

Participant: No I think you can call yourself an editor and be an academic. I think that it is vital to come from industry because if you read up on editing and try to read up on it and try to teach from a book there is just so much. It is like a person who doesn’t speak English tryng to speak trying to learn English from a book. You just, it’s a conversation. The craft of editing is something that you don’t learn from a book and it’s very hard. That’s what I mean about teaching it is quite hard to get that across. To teach how to pace your edit and all. And we do some of that but I suppose the formal on paper what I teach is the technicality but I suppose they do learn the craft throughout the classroom through… I think that anybody who has read, learnt from a book, should be let near an edit suite (laughs) or a lecture theatre or anywhere else (laughs). Yea I think its not really possible.

(TIMECODE): 00:38:23:05

Interviewer: A craftsperson obviously has control of their identity, their crafts their culture, they are immersed in it, do think that educators have possibly this similar control? (In what way?) So, you being an educator and you’re teaching editing, do you have similar control obviously we have already touched on your identity and so forth, do you think you have control of how you can teach that craft in editing.

Participant: I don’t know about other colleges, but we certainly do here. I oversaw my module, rewriting my module for the programmatic review and we can change it for up to 10 percent each year and we can change it retrospectively so if I think something works really well I can teach it that way and then write it into the module later so yeah there is a lot of freedom in this college about how we teach X,Y and Z. We are expected to meet the learning outcomes but how we get there isn’t really monitored or guided and maybe it should be I’m not sure. That’s a whole other conversation and but no we’re not, we’re not managed in that way. Our teaching isn’t managed in that way.

(TIMECODE): 00:39:33:18

Interviewer: Okay, obviously your students are learning from you. Do you see them, do they replicate your work in your style or do you see them taking their own style in regard to editing?

Participant: Well what I try to do is teach them my style and then let them use it or not. So I will show them a piece from my showreel for example or a piece that I have submitted that I really like so for example at the end of ‘Xposé’ they recut fashion shows. So they’ll take in a five-minute fashion show and ask you to cut it down to one minute and you have half a day to do it. And you add on effects and you bring in different music and you make it more interesting just with editing and so I’ll show them a version of that that I’ve done and I’ll show them the techniques that I’ve used to get to there and then I’ll ask them to use similar techniques in their assignment but they can use it whatever way they want and I might give them three or four different techniques and they can choose which ones to use. So, for example I use an effect called ghosting for we layer three or four different layers of the same shot up, turn down the opacity and resize it, and have t coming in and out of shot and make cuts in it and so it’s flashing up a little ghost of the same piece of footage. And so, I show them how to do that effect and then they can use it or not. But in learning how to do that effect they learn layering, they learn nesting, they learn colour grading, the learn all about the 3D warp and why would they use that as opposed to resize and as opposed to picture-in-picture. So, in doing one task I’m trying to teach them the techniques to get to there and then they can take that and use it or not later.

(TIMECODE): 00:41:24:00

Interviewer: Finally, we are finishing up now, how do you see yourself developing and changing as a lecturer in the future?

Participant: That’s a tough one, because sometimes you feel like you’re on a hamster wheel and with lecturing you feel, I can see how people feel like you’re just repeating yourself every year. What I’m trying to do now, because I’ve been lecturing for eight years, and I’m getting bit bored and I can feel it in my lectures and I can feel it seeping into my lectures so I’m trying to, this year mix up my assignments, ask them to do different things. At the moment I’m trying to learn how to bring technology into the classroom a lot more and to have prerequisites that they’ve have before they even come into the class and so I’m trying to run the class better. So I’m not going to reinvent what I’m teaching because they need to know how to open a project, how to import, how to export or whatever. So there is only so much room around that that you can really have, when they need to I need to hit certain points and certain learning outcomes. But certainly I think my teaching could improve and for example I teach, it’s outside of post-production now, I teach media culture and that’s vert theory heavy so I’ve started up a discussion forum so on our blackboard software user. So instead of me giving them readings or giving them something to watch and coming in the next day and saying so what did you think, the idea is that I’ll already know what they think and we can use it as a discussion platform so I’m not going in blind. So there are small things like that and I think to advance my lecturing I have to advance my editing in post-production. And that’s one of the reasons I’ve joined up with there, we’re trying to start up the screen editors guild now next year and I think keeping my contacts going, networking with other editors all of that is valued, valuable to bring into the classroom. That’s something I don’t want to let go. My greatest fear is becoming a freelance, outside becoming a staff lecturer, letting my freelance go, and sitting in this lecturing bubble, becoming outdated and even with technology it happens so quickly so quickly its scary and so I think continuing to work outside of here and continuing to advance my editing contacts and my network and my people and it’s all about knowing yourself, its all about who you know and so I need to still know people (laughs) yeah so I think that I suppose your question was ‘how am I going to advance my lecturing?’ I think by continuing to edit in continuing to get to know people and keeping those contacts up outside of the college and trying to run my classroom better. I think there are certain things I do well. I get on well with the students. They respect me as an editor and a lecturer. They know where I’m coming from and so there’s a lot to that but there’s an awful lot more I can still learn. And I think as long as you know you there’s an awful lot more to learn as a lecturer, I think then, you know, you’ll keep going. You don’t want to just sit there and die an academic (laughs).

(TIMECODE): 00:45:02:09

Interviewer: Is there anything you feel we haven’t touched on that didn’t come up?

Participant: Yes, I feel like if, I feel like I’m doing an injustice to the craft and that, sorry in the interview, and I’m saying that I don’t teach the craft of editing but I don’t think you can teach editing without teaching the craft of editing really. It’s not something that I necessarily say ‘ok this week you were learning about the craft of editing you know’ but it is something that runs through all the lectures and its something that runs through, especially through their assignments and through bringing back a version and saying ‘okay why doesn’t that work?’ you know, where as keeping an eye on the story arc, keeping an eye on the amount of information the emotional aspect especially on documentaries and that and trying to juggle all of those things and have it technically look good. You can have the best technically looking documentary in the world, the best technical piece of anything and they’ll watch it and so I suppose the craft of editing is intrinsic in every lecture that I do but I don’t, what I aspire to so is try to get them to know where that button is and that’s the first thing, that’s our priority is, how to work as a professional and then the rest of it is kind of its in there somewhere. It’s kind of woven in. So I don’t think its fair to say that I don’t teach the craft editing, the craft end you know.

(TIMECODE): 00:46:34:11

Interviewer: Thank you very much.

Participant: Thank You.