COHORT CULTURE AND THE STUDENT VOICE IN CREATIVE AND MEDIA SUBJECTS IN UK HIGHER EDUCATION

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Marzenna Irena Hiles

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ABSTRACT

Within Higher Education, the specialist versus generalist discussion is dominated by discourse around the merits of acquiring in-depth specialised skills (BIS, 2009; BFI, 2017). Here in the UK, we are told that students care most about outcomes and future employment (HEPI-HEA, 2015) and that HEIs are well placed to fill the gap between education and industry. Within film production degrees, Cohort Specialisms provide a vehicle to teach these highly specialised skills; enabling groups of students to attain industry-based expertise through parallel pathways that negate mobility between them. However, existing research into cohorts, also known as learning communities, stems from North American studies based on undergraduate Liberal Arts degrees, or adult post-graduate courses, and may have little relevance to our own HE system. With mounting pressure upon academics, particularly through initiatives to assess teaching quality (UK NSS and TEF), there is clearly a need to understand the impact of this distinct organisational pedagogy, from the student perspective. In response to the UK NSS, this study offers another platform for student voice and explores undergraduate experience on a UK film production degree that utilises Cohort Specialisms. Applying Q Methodology to elicit students' subjective views, provided unexpected findings that challenge our understanding of student needs. Despite being enrolled on a highly specialised course, not all students welcome the opportunity to gain specialist skills; many yearn for a more general education and to pursue knowledge for its own sake. This questions government rhetoric that drives employability agendas into the curriculum, submerging the student view that welcomes learning in its own right. Hence, this thesis opens up a discussion around the role of highly specialised organisational pedagogies – Cohort Specialisms – within Creative and Media degrees, and other subject fields. It posits a definition of cohorts that promotes exclusivity and is more aligned with UK Higher Education.

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Glossary

Bi-polar Factor – the factor will contain both positive and negative loadings from participant Q Sorts. Whilst participants will share a common viewpoint; agreeing on what matters to them, one or more Q Sort(s) will have loaded in an opposing manner, highlighting a conflicting view.

BFI: British Film Institute – an organisation set up specifically to advance and protect filmmaking and television production in the UK.

By-person Factor Analysis – correlates study participants' viewpoints, through Q Sorts, then uses factor analysis to bring together groups of participants sharing similar opinions on a topic or phenomenon. This is known as By-person Factor Analysis or Inverted Factor Analysis, whilst the more common R method looks for similarities across variables; correlating variables such as the study participants' genders or occupations, and then drawing the variables, not the participants, together through factor analysis.

Centroid Factor Analysis – a data factor extraction method that can also use hand rotation.

Cinematography Cohort Specialism – a film production degree sub-cohort where students learn about the practical aspects of using cameras, different lenses and rigs, but also the aesthetics of composing and framing shots etc.

Cohort – represents a group of students beginning, proceeding through and completing a course, together. The UK definition supports exclusivity, in that the cohort is closed to non cohort members. Within UK Higher Education, a cohort can refer to a year group.

Cohort Specialism – within a UK Film Production degree, the term 'cohort specialism' represents a sub-cohort where students within a year group are sub-divided into smaller long-term cohorts to acquire highly specialised skillsets aligned within professional drama filmmaking. Cohort specialisms can embody Cinematography, Sound, Directing, Producing, Production Design, Editing and Post-production; although some courses have also included Screenwriting and Documentary filmmaking.

Condition of Instruction – this is a set of instructions, devised by the researcher, defining the parameters that the participant will use in sorting a set of Q cards, in order to rank order them relative to each other, placing them onto the Q Grid.

Correlation Matrix – within a Q Methodology study, the correlation matrix presents the first stage in factor extraction. Following the intercorrelation of Q Sort data, the Correlation Matrix identifies the levels of similarity and difference between each one of the Q Sorts in the study. Hence, it represents all the possible viewpoints, or factors, held within the Q Sort data.

CPD: Continuing Professional Development – provides a record of professional development, both formal and informal, and becomes a means to plan and track career progressions.

Creative Skillset – a body that was set up to implement and co-ordinate skills and talent development within the UK's screen-based creative industries.

Crib Sheet – devised by Simon Watts, it provides a template for organising large numbers of factor statements in a consistent manner. Statements from each factor are processed in a systematic way – this helps the researcher with interpreting factors and provides a more holistic analysis through a methodical approach.

Directing Cohort Specialism – a film production degree sub-cohort where students learn together specifically how to direct a drama production; elicit performances from actors, plan out coverage etc.

Dissertation – the final assessed assignment created by undergraduates as part of their degree. More usually, this involves a written essay or thesis, but within film production degrees this can take the form of an individual or collaborative film production project.

Distinguishing Statement – a Q Set statement that has been ranked significantly higher or lower in relation to other factors. Its use within the interpretation of data helps to avoid reliance upon statements ranked only at the extreme ends of the distribution scale. Distinguishing statements

provide the researcher with a more holistic view and understanding of *what is happening here?*

Documentary Cohort Specialism – a film production degree sub-cohort that can include learning about cinematography, sound and editing. Documentary filmmaking requires small crews to document real-life stories and events. Some film production degrees include Documentary as a specialism in its own right although others would argue it is a genre, not a specialism.

Editing and Post-production Cohort Specialism – a film production degree sub-cohort where students learn together about editing; different styles and techniques utilising industry-based computer software such as AVID.

Eigenvalue – is closely related to a factor's variance and forms part of an equation that provides an indicator of a factor's statistical strength. Eigenvalues can be used to signify how much shared data each factor holds in common and offers the researcher another criterion for deciding on the final number of rotated factors.

Exemplar Q Sort – each factor, or viewpoint, represents an exemplar Q Sort, a single Q Sort based on the amalgamated statistical scores from all of the Q Sorts that have loaded onto that particular Factor.

Experimental Filmmaking – also known as avant-garde cinema, provides an alternative to traditional story-based filmmaking, as it explores non-narrative forms and different ways of working.

Factor – is the product of correlating Q sorts, reducing them down to a smaller number of factors. A factor represents a shared viewpoint amongst study participants and brings together those Q sorts that have the most in common.

Factor Analysis – the statistical technique used to look for patterns among data. Within Q Methodlogy, the focus is on the actual Q sorts – not the population of participants as used in studies using Likert-based scales and R methodology. Q Methodology factor analysis correlates and draws together those Q sorts that are closely related and have the most in

common, and presents them as a Factor depicting a shared participant perspective or viewpoint.

Factor Array – provides an assimilation of the views held in common by all the participants associated with that particular factor through an idealised exemplar Q Sort; providing Q Sort values for each of the statements. Each Factor Array can be compared with other Factor Arrays to identify both consensus between factors and points of difference.

Factor Loading – factor analysis of participants' Q Sorts identifies different shared viewpoints, or factors; these can range in number from just one or two, to several factors. A participant's Q sort will statistically align more closely, or 'load' more strongly onto one, more than one, or none of these emergent factors. This is known as 'factor loading' and identifies the Q Sorts that have the most in common with a particular factor(s). Q Sorts loading onto more than one factor are described as confounded, whilst those not loading significantly onto any factor are called non-significant – both types are normally excluded from factor interpretations.

Factor Matrix – a Factor Matrix highlights how strongly each individual Q Sort has aligned with, or 'loaded' onto, each of the rotated factors. Q sorts meeting the statistical criteria for loading onto a particular factor can be 'flagged' either automatically by the software or manually by the researcher.

Factor Rotation – once Q Sort data has been correlated and factors have been extracted, factors are rotated – either by hand or automatically through Varimax Rotation – to provide further perspectives onto the data and help the researcher to find the solution that will best represent all the viewpoints through a definitive number of factors. This technique of Factor Rotation draws out and identifies the Q Sorts that have the most in common with each other.

Forced Q-sort Distribution – during the Q Sort procedure, participants are required to place Q cards exactly according to the distribution grid; one card on each available space.

Freelance – many of those working within the film industry are freelance and self-employed; working for different companies on shorter term, project-based contracts.

Free Q-sort Distribution – during the Q Sort process, participants are not restricted by the Q Grid design and may place Q cards outside of the designated spaces on the distribution grid (also known as an unforced distribution). Some columns may even have no cards, while others have more cards than available spaces.

FT2 – Film and Television Freelance Training, a scheme developed by Creative Skillset in partnership with the film and television industries to provide training opportunities for new entrants. It has now been replaced by Trainee Finder.

Generalist – within the context of film production, a generalist has a wide range of filmmaking skills, but is not an expert in just one. Generalists more often work in documentary and small-scale independent productions.

Humphrey's rule – provides an equation used to calculate a factor's significant loading; based upon 1, divided by the square root of the number of items in a Q set. Multiplying the sum of the equation by 2, gives the minimum statistical criterion for a significant factor loading and can help determine the number of rotated factors.

International Society for the Scientific Study of Subjectivity (ISSSS) – was established to provide a resource for those interested in Q Methodology; providing a website and forum (QMethod.org) along with regular publications and an annual international conference.

Kaiser-Guttman – a criterion for factor extraction that posits that only factors with Eigenvalues over 1.00 are significant; it is widely used by Q Methodologists.

Likert-type scale – named after psychologist Rensis Likert, is commonly used in questionnaires and invites respondents to specify levels of agreement or disagreement according to a five or seven point scale.

NVivo – is a computer software package designed for qualitative and mixed-methods researchers to help organise and classify both small and large amounts of data.

Operant Subjectivity – was invented by Q Methdology's creator, William Stephenson, and borrows from the psychological view that utilises

behaviour as a unit of analysis. Operant Subjectivity expresses how a person's viewpoint exists through engagement with an object, through an activity. Applying 'operant' to 'subjectivity' deems that it produces an effect, has a function, and can be understood in relation to its impact on its surroundings.

PCQ for Windows – dedicated Q Methodology, Windows-based, computer statistical software.

Post Interpretation Interview – once Q Sort data has been correlated and factor analysed, and each factor has been interpreted, the researcher may carry out further interviews with those participants whose Q Sorts most closely match each particular factor, or Exemplar Q Sort. In this way, it is possible to explore each of the identified viewpoints in more depth and gain a greater understanding.

PQMethod – dedicated Q Methodology statistical software that uses a DOS operating system and offers both Centroid Factor Analysis (CFA) and Principal Components Analysis (PCA) for data analysis.

Principal Component Analysis – a data extraction method that also uses Varimax rotation.

Producing Cohort Specialism – a film production degree sub-cohort where students learn together how to plan, organise and produce a drama film production. This can involve production management skills such as scheduling and budgeting.

Production Design Cohort Specialism – a film production degree sub-cohort where students learn together how to design the 'look' of a film whether studio and/or location based. The work involves designing sets, working with the director's vision while being aware of practical limitations such as lighting rigs.

P Set – these are the study participants who will be sorting Q Cards and placing them onto the distribution grid; described as conducting the Q Sorts. Study participants, the P Set, represent a specific population with an interest in, and/or experience of, a particular phenomenon or topic. Their responses will help to answer the research question and it is their opinions and viewpoints that are of interest to the researcher.

Q Cards – a set of cards, each depicting one of the statements taken from the Q Set. Each Q Card can be given a random number to assist the researcher with statement identification and data-input.

Q Concourse – within a Q Methodology study, the Q Concourse is made up of the 'conversation'; the existing opinions and views surrounding a particular topic or phenomenon. It can include texts, pictures, sounds and even smells. The researcher can use a variety of sources, relevant to the participants and topic being explored – such as interview data, focus groups, policy documents, newspapers, journals etc. – to generate the concourse.

Q Grid – is a symmetrical grid in the shape of a bell curve (normal distribution grid), representing a scaled distribution range. It can be used by the researcher for face-to-face Q Sorts with participants, where Q Cards are laid out onto a large piece of card or vinyl placed in front of the participant. Equally, Q Sorts can be conducted online using dedicated Q Methodology software and a virtual Q Grid.

Q Methodology – was developed by William Stephenson, a physicist who then became interested in psychology and found a systematic way in which to study subjectivity through by-person factor analysis. Stephenson considered Q Methodology to be both a methodology and method for conducting qualitative research.

Q Set – the chosen number of statements, or images, that have been extracted from the Q Concourse for participants to use during their Q Sorts. These can be placed onto cards to be sorted manually or can inform a virtual Q Sort that uses online tools such as VQmethod or FlashQ.

Q Sort – the process used to gather data, whereby study participants are required to rank order statements (the Q Set) in relation to each other and place them onto a scaled distribution grid (the Q Grid) according to the researcher's specific 'conditions of instruction'.

Q Sort Interview – during the Q Sort data gathering process, the researcher may ask each participant to elaborate on their card placement choices. These conversations can be recorded during or immediately after each Q Sort; the aim is to explore the meaning behind a card's position on the distribution grid. Sometimes, once Q Sorts are completed, the

researcher will use a short questionnaire to seek further information on participants' Q sorts.

Q Statements – statements that best represent diverse views and emergent themes are extracted from the Q Concourse in order to be used for participant Q Sorts. These Q Statements are reduced in number to capture the essence of the Q Concourse. The statements are relatively small in number and typify the range of existing opinions on the topic being explored; all points of view are included since it is up to the study's participants to rank order them, not the researcher.

SIF: Skills Investment Fund – is funded by a film industry production levy and is managed by Creative Skillset to support the training needs of the next generation of industry entrants.

Sound Cohort Specialism – a film production degree sub-cohort where students learn together how to design sound for a film; record sound during filming and be responsible for incorporating sound during the post-production edit.

Specialism – within professional drama film production, each member of the crew has highly specialised skills and expertise, and works within a recognised department that can include, but is not limited to, Directing, Producing, Editing, Cinematography, and Sound and Production Design. These form the basis for cohort specialisms; organisational pedagogies for teaching these specific industry-based skills. Within HE film production, these specialisms can also include Screenwriting and Documentary filmmaking.

Specialist – within the context of drama film production, specialists are those with highly specialised filmmaking skills, such as directors, editors, cinematographers etc.

Sub-cohort – a smaller group of students studying an industry-based skill, together, known as a cohort specialism.

Subjectivity – a philosophical concept contrasting with objectivity. Knowledge is impacted by the world around us; understood from the subject's perspective. According to William Stephenson, subjectivity can

be understood through an activity; a participant's engagement with an object that can be studied scientifically.

Variance – reflects the extent to which there are shared meanings within the study's Q Sort data. In effect, statistical levels of variance account for the strength or weakness of each factor – the factor's ability to represent views held in common, described as the common variance, between the study's participants' Q Sorts.

Z Scores – form part of a calculation for 'normalised factor scores' that are used to compare pairs of factors with each other. Z Scores provide the data to identify the Distinguishing Statements that highlight more detailed levels of difference between each of the factors.

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I dedicate this work to the memory of mum and dad, 'Myszka' and 'Waldy', such courageous and extraordinary people – they are very much missed.

Walery Henryk Rozanski (1924 – 2015)
Maria Helena Rozanska (1936 – 2016)

DECLARATION OF AUTHORSHIP

I, Marzenna Irena Hiles

declare that the thesis entitled

Cohort Culture and the student voice in Creative and Media subjects in UK Higher Education

and the work presented in the thesis are both my own, and have been generated by me as the result of my own original research. I confirm that:

- this work was done wholly or mainly while in candidature for a research degree at this University;
- where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- where I have consulted the published work of others, this is always clearly attributed;
- where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of help;
- where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
- parts of this work have been published as:

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Signed: ……..

Date:……

1. Introduction

On the topic of UK Higher Education, there are many voices clamouring for attention – some louder than others. Among growing interest into Creative and Media subjects (Yorke, 2014), Film Production degrees have attracted criticisms

> "British Universities don't generate enough students with the right skills for us" (Sir William Sargent, CEO Framestore, cited in Parsons, 2018).

According to the government's Select Committee on Communications (House of Lords, 2010), film production in the UK is well placed to make a significant contribution to the economy but a serious lack of skills training needs to be addressed. This is also voiced in the recent British Film Industry report (BFI, 2017) and we are told university students are particularly worried about having the right skills to secure employment (HEPI-HEA, 2015; BIS, 2016a; HEFCE, 2017; HEPI, 2017).

Having listened to these viewpoints, I want to hear directly from film production students and understand their thoughts – our reliance upon conventional sources of student feedback, such as national student survey instruments, may be totally misplaced (Porter, 2010; Buckley, 2013).

This project takes as a starting point, a distinct course structure popular within some film production degrees: cohort specialisms. By asking undergraduates how they experience this phenomenon, the study will provide another platform for the student voice and open up further discussion based on the student perspective – what really matters to them.

In this chapter I begin by explaining my interest in different types of film production degrees. I will then present the background to this research; locating it within the UK Higher Education, Film Industry and political landscapes. I will demonstrate why the project matters in light of current developments and present a rationale for this thesis.

1.1 UK Film Production degrees

Over the years, I have lectured on many different film production degrees and witnessed differences in student attitudes and behaviours; prompting prompted a curiosity about the types of courses available.

On some degrees, students are taught a wide range of filmmaking skills in a larger year group, learning together over the duration of the course. Whereas on other courses, following an introductory year, students are placed into smaller cohorts specialising in traditional areas of film industry practice such as directing, editing, producing etc. These 'cohort specialisms', or sub-cohorts, embody compulsory core modules that are inclusive in nature and exclude students studying within other cohorts.

Little is known about this organisational pedagogy – particularly from the student perspective. How do students experience these cohorts? What is that like for them?

As a lecturer and former film industry practitioner, answers to these questions matter to me and others working in this research field such as Sabal (2009b), Ashton and Noonan (2013) and Greenhalgh (2008). Equally, findings will be of interest to those researching issues around employability within the Creative and Media industries, namely Blair (2001), Randle and Culkin (2009), and Bechky (2006), UK Higher Education policy makers (BIS, 2011; DfE, 2016) and the UK Film Industry (BFI, 2017).

Given that scholars such as Blair et al. (2012), Yorke and Vaughan (2012) have already identified a lack of research into differences between HE subject fields, findings from this project will have relevance for their work and those teaching outside of film production. Yorke (2014) in particular seeks to understand why certain Creative and Media courses receive better UK NSS student satisfaction feedback than others.

Since teaching and student satisfaction are increasingly measured and evaluated, I want to know how a cohort organisational policy can impact upon student experience. The UK National Student Survey provides an annual platform for student voice, seeking undergraduates' opinions during their final year – summarised through 'student satisfaction' ratings. However, it uses mostly quantitative methods, inviting students to self-report on predetermined topics through a tick-box questionnaire. The UK NSS provides one way in which to gather student feedback and points to the need for further platforms for the student voice. My research project will introduce another methodology and methods into this arena.

1.2 Setting the scene: the Higher Education landscape

Higher Education is undergoing unprecedented change at an extraordinary pace. In his book, Giroux warns about the impact of Neoliberalism upon society and education (2014); holding its policies responsible for an 'economic Darwinism' that supports the survival of the fittest. Across North America and now the UK, Higher Education is increasingly "harnessed to the needs of corporations" (ibid:36) where

> "The dystopian mission of public and higher education is to produce robots, technocrats and trained workers" (ibid:31).

Some of Giroux's strongest words are left for the UK's *Browne Report* (Browne, 2010) described as

> "One of the most flagrant examples of how the university as a place to think is being dismantled" (ibid:58).

Here in the UK, the introduction of university tuition fees in 1998, followed by further funding recommendations (Browne, 2010) has left universities facing dwindling government support and relying heavily upon student revenue streams. In tandem with these developments, the earlier *Cooke Report's* (HEFCE, 2002) call for greater transparency, open access to university data and student feedback, led to the 2005 launch of the UK National Student Survey, followed later by the UK NSSE pilot study and further modifications in 2017. We now witness unprecedented interest into the 'student voice', articulated through course satisfaction ratings that, alongside Key Information Sets (KIS), contribute to UK HE comparison web-sites (UNISTATS) and university league tables..

Situated in an increasingly competitive climate, HEIs are held accountable for driving up standards and contributing to building the economy (BIS, 2009). Whilst the commodification of Higher Education and a more marketised approach rewards students with a new found consumer status (BIS, 2011).

Many of the key tenets within the aptly named white paper *Students at the Heart of the System* are admirable (BIS, 2011), particularly the government's recommendations to improve teaching and assessment, increase social mobility and widen student participation. However, its advent signified a major shift in power relations embodied in the concepts of student experience and student satisfaction. Increased competition, combined with calls for heightened transparency and accountability (BIS, 2011; OFT, 2014), have culminated in the new public regulatory body: Office for Students (BIS, 2015: 2016a: 2016b) and the Teaching Excellence and Student Outcomes Framework (TEF) (DfE, 2016), renamed October 2017, previously Teaching Excellence Framework.

The Office for Students (BIS, 2016b) has replaced the Higher Education Funding Council for England (HEFCE) and Office for Fair Access (OFFA) and is charged with representing students' interests. It will assess overall standards through benchmarks for undergraduate recruitment, student retention and completion, degree outcomes, employment and postgraduate studies, entry requirements including UCAS data, UK NSS results, TEF scores and numbers of complaints (BIS, 2016a). Some HE providers may become economically unviable while new ones could emerge through industry partnerships (BIS, 2015).

The OfS will administer the TEF and encourage competition to drive up quality. It will address the government's concerns (BIS, 2016a) that students are particularly worried about the quality of their courses and teaching, citing the HEPI-HEA (2015) survey as evidence that what students care about most are outcomes and future employment. Part of the OfS's mandate will be to address employers' concerns regarding skill shortages; helping them and prospective students to understand how HE courses differ in their skills and knowledge provision (ibid).

The Teaching Excellence and Student Outcomes Framework (TEF) was developed in recognition of the importance of teaching within Higher Education, particularly as we already have a tool for valuing research: Research Excellence Framework (REF). The TEF's aim is to "deliver better value for money for students, employers and tax payers" (BIS, 2015:7). It measures teaching quality through a framework that gathers data on student satisfaction from the UK NSS (HEFCE, 2016), along with information on retention and employment.

Currently, the grading system can award an institution a Bronze for 'meeting expectations', Silver for 'excellent' and Gold for 'outstanding', and a favourable result will permit a university to raise its student fees (BIS, 2016a). In Jo Johnson's address, the then Minister of State for Universities, Science, Research and Innovation, laid out further TEF

initiatives to provide data on teaching intensity, as well as individual subjects – not just institutions (Johnson, 2017).

Earlier in 2009, Ramsden was openly advising caution, suggesting a seismic shift would be needed to reconsider the relationship between universities and students; the student is not a customer but a collaborator. Giroux agrees and criticises the fixation with "student choice" and a "consumer model of pedagogy" (2014:58). Equally Tomlinson (2014) recommends a move away from discourse that valorises the mounting consumerist approach, placing students as partners rather than policy makers. Although he recognises how students today expect value for money; they appreciate good quality teaching and learning. This is confirmed in HEPI's (2017) report into university applicants' expectations of Higher Education. When asked directly, 72% of questionnaire respondents stated that a Gold TEF rating was important to them; the quality of teaching matters.

Nevertheless, the TEF has attracted criticism and not everyone welcomes the new initiative. In a move designed to sabotage TEF ratings, namely to block increases in course fees, the National Union of Students advised its members to boycott the UK NSS. Given that the TEF relies upon several metrics, the intended disruption may have been negligible (The Times Higher Education, 2017).

In his recent commentary, Scott (2018) refers to the TEF as yet another surveillance instrument. While Ashwin (2016) also writing in The Guardian, presented a more rational response, urging that we draw upon four decades of research into what works within learning and teaching in HE. None of the TEF metrics systematically evaluates what has been proved to be effective, e.g. how students are transformed by learning or tutors' expertise (ibid). Essentially, the TEF does not measure teaching directly but relies upon associated metrics for evidence, such as students' perceptions through survey feedback (BIS, 2016a). Andrew Gunn, quoted

in The Times Higher Education puts it more succinctly when berating the misuse of student satisfaction surveys

> "It's quite possible that a student could really enjoy a class that was actually totally awful in content terms" (The Times Higher Education, 2016:6).

Central to this on-going discussion, is the TEF's (un)suitability as a metric for measuring teaching quality, particularly in terms of student satisfaction. The impact of different organisational pedagogies upon student experience and hence survey feedback needs to be taken into account.

As I will demonstrate later in Chapter 4, the TEF's dependence upon UK NSS data is questionable. Not only have survey instruments been shown to have flaws, but we cannot rely upon the UK NSS to compare different subjects, particularly Creative and Media. Whilst we claim to want to know students' opinions – at best, survey instruments can only record answers to predetermined topics and rely upon the participant's ability to self-report. There is therefore a need for another platform to vocalise students' views.

1.3 Why this research project and why now?

As a film production lecturer at a UK university, I have a vested interest in this research project. Developments around the TEF and OfS, outlined above, impact upon me directly. Over the years, not only have I witnessed changes in pedagogies, organisational structures and student intakes, but I am now increasingly visible and accountable to a growing number of government bodies.

My research project will enter this arena and present another way in which to gather feedback on student experience. It will address a need to explore differences in courses since the government's remit to gather data on

university teaching ignores the effect of diverse organisational pedagogies. Little is known about the Cohort Specialism phenomenon and its impact upon film production degrees.

This study will explore the UK undergraduate experience, but in doing so will refer to the existing body of literature into cohorts; much of which is based on North American Liberal Arts Higher Education and studies involving graduates. There, cohorts are viewed as efficient organisational pedagogies that manage larger numbers of students and streamline administration (Unzueta et al., 2008; Goodsell Love, 2012). Known as the Cohort Educational Model (CEM), cohorts, or learning communities, are believed to play a vital role within educational reform by providing a more unified student experience – improving well-being and a sense of belonging.

Yet the North American concept of cohorts is ill-defined and lacks consistency; being totally different from our own UK understanding. This project will question the cohort definition and reveal fundamental problems with relying upon findings from an educational system far removed from our own. My project will provide a rare UK-based cohort study that brings to light these discrepancies, demonstrating our misplaced reliance upon international research.

Within North America, cohorts are presented as the antidote to a Liberal Arts Higher Education – designed to provide a more unifying experience for students studying unrelated subjects. Yet conversely, although we do not share the same concerns since UK degrees are already more specialised, here there is a growing trend to introduce the Liberal Arts tradition into universities juxtaposed against traditional single honours degrees. My study will feed into discourse around the merits of a generalist or specialist Higher Education and will be of interest to scholars on both sides of the Atlantic. (From herein I will use the term *generalist*, to describe a more general film production degree educational experience).

1.4 The UK Film Industry voice

In addition, the film industry has joined the conversation; bringing its own agendas and voice (BFI, 2017).

Earlier in 1998, the government's mapping document for the creative industries threw a spotlight onto the film industry; noting considerable future training needs (DCMS, 1998). In 2003, the then UK Film Council set up a five year education and training strategy for filmmaking in the UK. The project's final review, *A Bigger Future,* was devised to address industry needs and was overseen by the British Film Institute (2008) – an organisation set up to advance and protect UK filmmaking and television production.

Funded by the UK Lottery funding and industry levy – the Skills Investment Fund (SIF) – courses and initiatives incorporated Film and Television Freelance Training (FT2) new entrants training, careers advice, Continuing Professional Development (CPD) and key Skillset accredited courses ie. Screen Academies (ibid). [Skillset is the Sector Skills Council for broadcasting, photo imaging, audio visual and publishing sectors now known as Creative Skillset and working with the UK screen based creative industries].

The BFI report (2008) also noted problems within the film industry arising from an ageing workforce and a lack of skilled workers. Conflicting reports acknowledged that there had been relatively little improvement and an overreliance on nepotism continued (ibid). There was a "need for greater diversity to be reflected in pedagogy, course content and staff" (ibid: 41). The later audience focussed government report on the future of British film production confirmed its potential input to the UK economy (DCMS, 2012), one that in 2011 made a direct contribution to the Exchequer of £490 million (Oxford Economics, 2012), with export revenue far surpassing inward trade.

The BFI's most recent review of skills shortages provides an upbeat picture citing "a great UK success story" (2017:5) and a burgeoning film industry that contributed a total of £3.7 billion to the economy in 2015, including £2 billion in export revenues. The Film Skills Industry task force consisted of senior members of the BFI and Creative Skillset, and produced a five year strategy: BFI, 2022. The UK film industry now represents one of the fastest growing sectors; from 2009 to 2013 employment has grown by 21.6% (ibid).

Rates of graduates employed within the film industry have also increased from 56% in 2010 to 76% by 2014 (Creative Skillset, 2014), although Oxford Economics reported a benchmark figure of 58% in 2010. According to Creative Skillset, film production in 2015 was made up of a workforce of well over fourteen thousand (2016); current estimates signalling that by 2020 the film industry alone will need another 10,000 new entrants – not taking into account allied sectors such as television and games (BFI, 2017).

According to Adrian Wootton, chief executive of the British Film Commission, the British film industry is booming; generating more revenue and employment opportunities than UK pharmaceutical companies – it could double its size within the next decade (Parsons, 2018). Although Wiseman (2018) cautions that much of the success can be credited to considerable inward investment, as our own home-grown independent filmmaking is on a steep decline. Conversely, since a global outlook makes film production vulnerable to the forthcoming exit from the European Union, this helps to validate the need for more home-grown expertise (ibid).

We now have a situation where increasingly, universities are seen as failed – but still having potential – providers of the skills training needed by new entrants to the film industry (BFI, 2017). An identified lack of suitably skilled graduates adds muscle to government strategies aimed at harnessing industry to Higher Education.

Regular industry training provision, whilst broad, has been fractured at best and there is little continuity among the many bodies: Skillset, UK Film Council, BFI, Screen Academies, FT2 (now replaced by Creative Skillset's Trainee Finder and Apprenticeships schemes) etc. Universities risk becoming yet another round in the government's scattergun approach.

This project will provide a platform for the student voice – those targeted by the film industry and government as the solution to a much wider economic and political problem.

1.5 Study parameters

The study has specific boundaries; it is relevant to this moment in time and these students. It does not claim to represent the wider Creative and Media subject field but draws upon related research as appropriate. It seeks participants' subjective views on the cohort phenomenon – based on the film production degree sub-cohort – their feelings, what matters. However, findings may still be applicable to other subject fields.

The aim is to explore how undergraduates experience a cohort organisational pedagogy on a UK film production degree. The project will adopt a multi-level design, drawing upon data at group and individual levels. It does not treat each cohort separately, but will gather data from all individual participants; being open to any intra and inter-cohort similarities emerging from the data analysis.

I want to provide a platform for students to express their views as a supplement, or alternative, to more traditional student survey instruments. This becomes even more important when government policies present an increasingly loud voice. While the newly formed Office for Students aims to address student needs – it gathers evidence from many different sources that attract scrutiny and may not always be applicable.

Also, the study will not seek opinions from other actors directly involved within Higher Education, such as tutors and faculties. The study's participants will be the students on the cohort-based course, although two tutor focus groups will contribute towards some of the preliminary data and could inform further research. A pilot study will gather opinions from undergraduates enrolled on non-cohort based film production degree, it will trial the methodology and methods and use qualitative UK NSS data in a new way.

1.6 Conclusion

During a Radio 4 interview, Sam Gyimah, Jo Jonson's successor and newly appointed minister for universities, placed students firmly at the centre of the Higher Education experience; his statement sums up how the focus on teaching has been taken to a new level

> "In the age of the student, universities will no longer be able to hide if their teaching quality is not up to the world-class standard that we expect" (Busby, 2018).

By 2019, Gyimah plans to have the last phase of the TEF in place – one that awards Gold, Silver and Bronze rankings purely at subject-level (DfE, 2017), drawing upon the UK NSS, student dropout rates and graduate outcomes (DfE, 2018).

The UK NSS does not recognise the impact of different organisational pedagogies upon undergraduate experience – hence feedback and satisfaction ratings. Since these metrics will be used to inform national teaching quality rankings through the TEF, it becomes imperative that we recognise how an organisational pedagogy, such as cohort specialisms, impacts upon student experience.

In this thesis, I will demonstrate for the need for another platform for student voice; one that vocalises student experience of a cohort-based film production degree. I will challenge existing cohort research, drawing attention to the lack of a transferable 'cohort' definition and the potential risk of cross-nationalising research without thorough evaluation.

This study becomes highly relevant to HE policy makers, the UK Film Industry and those directly affected by the new TEF ratings; particularly lecturers within Film Production and Creative and Media subjects.

As stated at the beginning of this chapter, we hear much about the training needs of the film industry and government expectations of HEIs to help boost the economy. In enabling film production students to vocalise their concerns, my research will give them the opportunity to speak out and be heard amidst the current government and film industry narratives.

2. Conceptual Framework

In the introductory chapter I explained why this project matters and its relevance to UK Higher Education and current government policies. Although this research began as a UK-based study into cohorts, its trajectory was modified upon the realisation that film production cohorts, known as sub-cohorts, were essentially organisational vehicles for teaching highly specialised filmmaking skills. Data analysis provided unexpected findings that reframed the cohort phenomenon; *cohorts* became *cohort specialisms*.

This chapter will demonstrate how the study grew from originally seeking to find ways to elicit students' opinions on cohorts, to becoming a research project depicting how students experience learning specialist skills within a cohort based pedagogical framework. Cohort Culture on a film production course embodies many different influences and belief systems; the most prominent being the film industry itself. This marrying of industry with Higher Education impacts upon research findings – particularly as it becomes problematic to isolate the cohort experience.

This chapter will offer an overview and clarify how the project developed, making sense of its initial focus on cohorts and student voice in light of findings discussed later.

This Conceptual Framework has to serve many purposes, providing a map of how my research and ideas have evolved. It also explains the views I hold, even my biases, within the context of my personal, academic and industry backgrounds. It offers a boundary and a focus to revisit as this project grows (Smyth, 2004). After I have introduced myself, I will share my earlier thoughts; particularly three texts that helped propel me in the early stages of this research project. I will then explain my interest in cohorts, what motivated me to conduct this research, and how the focus changed from cohorts to cohort specialisms.

2.1 Introducing the researcher

Many things have happened to change me over the passing years; my innate curiosity now has an outlet within scholarly research. I no longer talk of 'them', but 'us', having transitioned from film industry practitioner to lecturer and researcher. Nor do I miss my former career as a Film Script Supervisor. Like many creative industries, the glamour is illusory; the chance to hang up one's stopwatch becomes increasingly attractive.

My experiences growing up led me to believe in the existence of multiple 'truths' and perspectives. I am the daughter of World War II Polish refugees. My mother became a secondary school science teacher while my father rose from electrician to gaffer on large scale government projects. He taught himself English by going to the movies; clearly an interest he passed on to me.

The 1980s and 1990s saw me carving a freelance career in feature films and television dramas, then in 2008, an invitation from a local university led to further opportunities and a new career path. When I first came to lecturing I wanted to support the film industry; being very dismissive of a perceived lack of skills training within undergraduate courses. Gradually, not only did my views change but I began to appreciate the need for young people to develop as critical thinkers in their own right.

As a guest lecturer at several institutions, I became aware of differences in student attitudes. One film production course particularly stood out. Here, students were taught in cohorts that mimic industry practices and were placed into smaller long term groups to learn about just one aspect of film making. These students behaved differently from those I taught elsewhere; without my professional practitioner background, I may not have noticed the tensions between student expectations, academia and industry.

This teaching experience sparked my curiosity and eventually led me to explore cohorts through this study.

2.2 Joining the cohort discussion

In order to open up the cohort topic, first, I take a step back – my approach needs to be explorative and inductive. I am asking how cohorts are experienced by students and I need to apply a framework that positions cohorts as the centre of interest. Equally, I want to use a methodology that seeks to elicit the student voice from within a cohort setting; one that recognises their individual views.

Put simply, I begin by asking "how can we know what is it like to be in a cohort?"

The study does not draw upon an *a priori* theoretical framework but starts by gathering together existing discourse around cohorts. How have others investigated long-term groups, learning communities? What has been learned and how do we draw out the student voice, how do we gather feedback on student experience? I used research from several fields to explore the cohort phenomenon. To begin, I share three texts that started me on this doctoral journey.

I came across Jocey Quinn's (2010) work early on in my research; her views on learning communities challenge the dominant positive rhetoric. Although her work is rooted in feminism and examines issues of inclusion and exclusion, it still has significance to this study as it introduces a fresh perspective. She posits that students are able to ignore imposed pedagogical boundaries in favour of their own learning communities. In common with Quinn, I believe that learning communities, known as cohorts, do not necessarily provide constructive experiences for students.

> "Education should mirror the flux of our being rather than trying to subjugate it with rigidity" (Quinn, 2010:28).

And here lies my concern; how are organisational pedagogies, such as cohorts, experienced by students?

Quinn critiques how educational policies seek to create homely communities, epitomised by the populist American view that a learning community impacts positively upon student identity and sense of belonging. She refers to the work of Iris Marion Young who views organised communities as oppressive; suppressing individuality and excluding people for being different. She also proposes that we wrongly assume that education liberates the student voice and 'coughs up identity' (2010:16) and puts forward the idea of the 'unself'; epitomised by a state of being that experiences continuous change.

> "There is no such thing as identity, nor a discrete moment of transition – only subjectivity and flux" (Quinn, 2010:28).

Two other texts also inspired me in the early stages of my research; one was a research paper written by Jerusha Conner (2009) where she explores engagement levels between two cohorts of school-aged pupils. Unusually, she made direct comparisons between cohorts and found opposing peer influences. One cohort was led by a highly motivated learner; the other by a group of disruptive students. She believed we have overlooked the influence of a sub-culture upon student engagement.

Conner proposed the existence of a Cohort Culture; encouraging new theoretical considerations and bringing a fresh dynamic to research around student engagement. Whilst student engagement and achievement can be viewed on many levels, peer influence has been largely ignored and I return to this in the following chapter. Her study struck a chord, particularly as most university based cohort studies had compared cohort with non-

cohort experiences. My own observations suggested that cohorts may have their own distinct personalities and modes of operation.

The third text, Ronald Barnett's (2007) book, *A Will to Learn,* opened my eyes to the intricate workings of the student psyche, yearnings and needs. His philosophical perspective draws on the phenomenological works of Heidegger; focussing on the student's insider views of the educational experience and argues for the existence of the lone student voice. He presents the student as a fragile being, driven by a will to learn, needing to find courage to overcome obstacles. He refutes current economic-facing educational policies and champions student voice,

> "Educationally, the idea of a valid act on the part of the student residing purely as an outcome not just obliterates the process leading to the outcome, but it obliterates the student himself. The student as a human being is occluded and the student as creator is neglected" (2007:80).

My own thoughts were drawn back to my experiences teaching on a cohort based course. Could cohorts impact upon student development, even to the point of obstructing learning and self expression? Certainly Barnett points to the struggles students face as they strive to discover a sense of 'self' and a unique voice. He counsels that students need space within which to grow; leaving me wondering about the implications of adopting organisational pedagogies such as cohort structures.

Then while exploring the cohort phenomenon I became aware of Chickering and Reisser's educational theory (1993) proposing how student culture impacts upon student identity. I did consider a theoretical framework based on Schein's (1997) Organisational Culture theory. He posits that culture represents the set of values and behaviours drawn from the fundamental beliefs shared by a group's members. This cultural knowledge, learned through external adaptation and internal assimilation, is passed on to new members as the accepted way to see, think and feel

(ibid). Cohorts may persistently reinforce specific cultural beliefs and views, and I was interested to learn how a cohort culture can materialise and ultimately affect student experience.

This links with Goffman's (1990) work into presentation: the 'front of house' and 'backstage' perspectives within an organisational setting.

> "The cultural values of an establishment will determine in detail how the participants are to feel about many matters and at the same time establish a framework of appearances that must be maintained, whether or not there is feeling behind the appearances" (ibid:234)

I was curious whether the way in which students project of themselves, for the benefit of the cohort and peers, may not match the reality of their subjective, "backstage" experiences.

These were my preliminary ideas. In all, I was left with a strong conviction that cohort culture merits further investigation. Whilst openly acknowledging my prior thoughts on the subject, I wanted to put aside any hunches and devise a research project that is both inductive and explorative.

2.3 My initial aims and objectives

I want to understand how undergraduates on a film production course experience being taught in cohorts – what is it like for them? I began my research with preliminary questions to provide a focus and starting point.

<u>Film Production organisational pedagogy</u>

- How do film production course structures present students with different experiences?

- How do film production students experience these differences?

As the study progressed, the focus changed and these were developed further to include:

Cohort pedagogy

- How do film production cohort specialisms impact upon student experience, outcomes and learning?
- What matters to students taught in specialist film production cohorts?
- How can the student voice find expression from within a cohort specialism?
- How do students feel about a specialist versus generalist education?

How others assess student experience, outcomes and learning has relevance. Gibbs (2010) states that students bring such a wide range of prior experiences to university that, in order to evaluate student learning, we need to measure educational gain – the difference between input and output. Ramsden (1992) highlights the intrinsic difficulty in evaluating learning; how well students respond to being formally assessed does not necessarily equate with how much they understand. Whilst Yorke (2014) points out that institutions and courses vary considerably and this needs to be taken into account when seeking to make any such assessments.

Whilst outcomes can be represented by student employment prospects and the effect upon learning, student experience is often depicted through student surveys and satisfaction metrics that Porter and Whitcomb (2005), and Bowman and Hill (2011), argue are erroneously conflated with output.

Certainly, the current approach within Higher Education is multi-layered and many do turn to students' self-assessments. For example, the UK NSS provides feedback on student experience through self-reported course satisfaction metrics, whilst the Teaching Excellence and Student Outcomes Framework (TEF) (DfE, 2016) also uses student feedback to measure teaching quality, hence learning. The Office for Students (BIS, 2016b) uses UCAS entry data, UK NSS results and the TEF to evaluate student outcomes while including data on student retention and completion, employment and post-graduate studies. According to Richardson

> "Standardised examinations are designed to find out whether a student learned specific knowledge or skills, but the assessment of outcomes goes well beyond that. It is for this reason that satisfaction is such an important concept. If students have a positive assessment of their learning environment and experience, they can be expected to have been better students, which is associated with better learning outcomes" (2005:388).

As an example, in their NSSE based study assessing learning outcomes between cohort and non cohort members, instead of using student grade outcomes, Beachboard et al (2011) sought 'students' perceptions of the extent to which their institutions contributed to their learning' (Ibid:870).

My interest into student experience stems from the premise that there are many different ways in which students can experience cohorts. This could also impact upon how they acquire new knowledge and skills, and future outcomes such as careers and post-graduate study. Acknowledging the UK NSS perspective, I believe these matters can be explored in other ways; providing students with a different platform to vocalise their views.

Cohorts, or sub-cohorts, on film production degrees provide a distinct organisational pedagogy, yet little is understood about the phenomenon, particularly from the student's viewpoint. The potential impact of cohorts upon teaching and learning needs to be addressed; this becomes even more important as the TEF will also focus on teaching intensity and

individual subjects (Johnson, 2017). Cohorts may present a wholly different experience from other course structures; affecting how teaching is evaluated and comparisons are made between similar degrees at other institutions.

2.4 The literature review

To grasp what is already known about cohorts, the initial literature review needed to encompass many fields. It embodies a myriad of voices, each one using its own particular lens through which to view the cohort phenomenon, yet none appear to communicate with each other. However, my project unearths some common threads. It draws them together and provides a single narrative that defines cohorts and then focuses on the student's subjective experience from within a sub-cohort, or cohort specialism, on a film production degree.

To investigate cohort culture through students' own experiences of the phenomenon, the literature review needed to represent two pathways. One focussed on the key words 'group', 'cohort' and 'learning community' and the other explored methods to gather student feedback and utilised 'survey instruments'; leading me to discourse around 'student engagement' and 'belonging'.

2.4.1 Cohorts

Cohorts are essentially long-term groups and group work provided a preliminary introduction to the topic. I explored theories and research that use a socio-psychological view of group work (Lewin, 1943, cited in Forsyth, 1999; Pennington, 2002) and related issues around group dynamics (Forsyth, ibid), leadership (Pennington, 2002; Van Vugt and Ahuja, 2010) and status and identity (Teitel,1997; Maher, 2005; Berger and Webster, 2006; Gordon, 2007). The works of Brown (2000) and Hogg (2006) introduced intragroup and intergroup power relations and bias,

whilst Goffman's (1990) interest into role play within groups had particular relevance for cohort specialisms that are based on industry working models. This links later with research into professional film crews (Bechky;2006) adding to discourse around role enactment within an educational setting and the use of industry practices that I discuss in Chapter 9.

I began by looking at learning communities and Wenger's social theory of learning (1998) along with post-graduate studies into cohorts such as Teitel (1997), Radencich et al. (1998), Lawrence (2002), Maher (2005), McPhail et al. (2008), Greenlee and Karanxha (2010), Scribner and Donaldson (2001), and Small's (2002) study into a Puerto Rican community. None compared cohorts with each other, focussing instead on the cohort versus non-cohort experience. Although Conner's study (2009) found differences between two cohorts of school-aged pupils; highlighting the need to investigate this further.

But while evaluating cohort studies I discovered a disproportionate number had originated from North America, highlighting differences between the UK and USA Higher Education systems and the wide variations in cohort meanings.

It was Beachboard et al.'s (2011) cohort study utilising student survey instruments, that brought to my attention two fundamental 'errors' within cohort research. Firstly, that the cohort definition lacks consistency; secondly, that our understanding of cohorts stems mainly from North American based studies that utilise a Higher Education system quite different to our own.

Within North American Liberal Arts, in order to provide cohesion and improve levels of student engagement, learning communities and cohorts are actively promoted as solutions to a system that has historically provided

a ‘pick-and-mix’ undergraduate degree experience (Reynolds, 1997). But there is some confusion in how cohorts are classified. Beachboard et al.’s study into cohorts (2011) is a good example of this, demonstrating the interchangeable and ubiquitous use of ‘learning community’ and ‘cohort’.

Indeed, throughout this thesis I employ terminology common to cohort research studies (see chapter 3). As I move between *faculties*; *cohorts* and *learning communities*; *programs*, *degrees*, *courses*, *modules* and *classes*; *teams* and *groups*; *pathways*, *majors* and *minors*, Higher Education terminology grows increasingly bewildering. UK HEIs, now adopting North American Liberal Arts, are also incorporating this language into their curricula.

2.4.2 Survey instruments

While evaluating existing research into cohorts and associated themes, I also needed to explore how we elicit the student voice. Although there are many ways in which the student voice can find expression, I was drawn to discourse around formal student survey instruments, in particular the UK NSS and UK National Survey of Student Engagement (UK NSSE) Pilot Study, American NSSE and AUSSE. For me, this proved to be significant, as recent research into the UK NSS had opened up questions around its suitability for students on Creative and Media degrees.

Richardson (2005), Yorke (2009) and Ramsden et al. (2010) all support the use of student survey instruments. However, I discovered considerable debate around student survey instruments; are they fit for purpose and can they authenticate the student voice? Many conflate increased satisfaction scores with improvements in student outcomes; concerns are raised by Porter and Whitcomb (2005), Porter (2010), Bowman and Hill (2011).

Questions are asked surrounding the UK NSS’s competency in representing the Creative and Media student voice (Vaughan and Yorke,

2009; Blair et al., 2012). Trials to improve the UK NSS had focussed on improving student engagement and there are many different perspectives (Crosling et al., 2008; Kuh et al., 2008; Ramsden, 2009). Importantly, the UK NSSE pilot study resurrected interest into Baumeister and Leary's Belongingness Hypothesis (1995), notably through the works of Cashmore et al., (2012), Yorke (2013) and Pokorny and Pokorny (2013).

Yet despite interest through the Higher Education Academy's 'What Works?' initiative (now renamed Advance HE following a merger with the Equality Challenge Unit, the Higher Education Academy and the leadership Foundation for Higher Education), a key area within the Belongingness hypothesis is ignored. Baumeister and Leary (1995) posit a relational theory that also encompasses the impact of group work; students need to belong to a small group. This is of particular interest to my own project, as group work is often used within Creative and Media pedagogies, a sense of belongingness may be mediated by student peers.

2.5 Methodology

Having evaluated these studies for their content and research methods, what did I now want to achieve and how would I go about it? My interest is in how cohorts, or sub-cohorts that I later name cohort specialisms, are experienced by undergraduates on a film production course. It is important to evaluate the platforms they use to speak out; the means by which we gather students' opinions.

As I explain later, many studies maintain that they represent the undergraduate view but erect boundaries around feedback. Government and HEI surveys seek answers to questions framed within the context of their own agendas (Soilemetzidis et al., 2014). Emerging data from UK survey instruments claims to embody student views but fails to establish what really matters to students outside of predetermined topics. The assumption that a survey-based research method can, on its own evoke

the student voice is deeply flawed (Bennett and Turner, 2013). Students have been known to succumb to elevating feedback scores to boost their own image (Porter, 2010) and that of their HE institution (Yorke, 2009). Eliciting student voice is a complex matter (Quinn, 2010) that challenges how we know what it is to be a student (Barnett, 2007). There is a need to question what exactly we are trying to discover and from whose point of view.

I need to state that my epistemological view is not based in realism or positivism, but is interpretivist; knowledge is subjective (Bryman, 2008; Matthews and Ross, 2010). I believe there is no absolute truth and knowledge can be understood from many perspectives. My approach is inductive and explorative and the project is not guided by a particular theoretical viewpoint. Past experiences inform my own subjective views and persuade me that everyone has a valid opinion. I do not believe it is possible for me to be objective; I recognise how I, too, see and present data through a filter made up of my own experiences – hence I need to be transparent (Pring, 2015).

Initially, my methodological stance was phenomenological (Heidegger, 2010); I am interested in students' subjective viewpoints and how they experience a particular phenomenon (Langdridge, 2007). But unlike Husserl (Macann, 1993) I do not believe it is possible to isolate or 'bracket off' a phenomenon, particularly as my research will explore individual experience within the context of cohorts.

At first, I wanted to adopt an interpretative phenomenological approach, supported by Heidegger (2010), as I believe that we cannot be detached; our experiences are located within a world we are already familiar with. It is not enough to describe student experience. My role as an 'outsider' is to report and interpret 'insider' student feedback on how they experience cohorts. But I then came upon a methodology that was better suited to my project. So while my research is underpinned by a phenomenological

perspective (Macann, 1993), it embodies Q Methodology (Brown, 1993), based on William Stephenson's work into Operant Subjectivity (1993).

The concept borrows from the psychological view that focuses on behaviour as a unit of analysis: Operant Behaviour (Smith, 2001). Q Methodology applies this to subjectivity and demonstrates how subjectivity is not something that exists only in one's mind but is related to the real world. Operant Subjectivity expresses how a person's viewpoint exists through engagement with an object, through an activity. Applying 'operant' to 'subjectivity' deems that it produces an effect – it has a function. Q Methodology posits that subjectivity is an activity 'best understood relative to its impact upon the immediate environment' (Watts and Stenner, 2012: 26) and can be studied scientifically.

Regarding my lecturing experience, I could have considered utilising a theoretical perspective based, perhaps, on Critical Inquiry (Mertens, 1998; Bronner, 2011) with an emancipatory focus on bringing about some form of change. But my ontological view dictates my phenomenological approach. First and foremost I want to explore students' subjective viewpoints; to understand how they experience the cohort phenomenon. Only then may it be possible to consider a more interventionist form of research.

My project does not use a theoretical framework, unlike, for example, Beachboard et al.'s (2011) study into cohorts that tests Self-determination Theory (Ryand and Deci, 2000) and asks if cohort membership leads to higher levels of academic attainment. Seeking to understand a person's subjective experience of a phenomenon can provide unique insights that could then lead to theory construction (Garcia-Murillo, 2012b). My research instrument needs to explore, and may even compare, the impact of different cohort specialisms upon student experience. Hence, it needs to gather students' subjective experiences; their individual viewpoints.

2.6 Research Design

During the initial reading around existing research into cohorts and group work, I became interested in Astin's (1970a; 1970b) work involving students and institutions. He admonishes studies that generate data and correlate findings without a thorough evaluation of the research design. To avoid errors, his I-E-O model considers student input, the HEI environment and student output. He criticises studies that compare universities as they ignore the effect from different student inputs (Gibbs, 2010). Although Milem's (1998) findings differed and were subsequently opposed by Umbach and Porter (2001), he did use the I-E-O model to investigate peer groups at the institutional level.

Importantly, Umbach and Porter's (2001) study went on to identify three problems based around units of analysis, highlighting another potential dilemma within cohort culture research design:

- Research looks at data in groups/organisations but ignores the impact of an individual's membership of that group;
- It examines data at an individual level and disregards any group impact;
- It builds models that attach group level characteristics to individuals

Umbach and Porter (2001; 2002) propose that sub-units can produce different influences on student development and believe that major theories overlook the influence of academic departments. Interestingly, within education this view is also supported by Kuh et al. (2005) and Yorke (2014) as they too posit an institutional effect.

This project seeks to address some of these criticisms by investigating subjective responses at the individual and group level. Comparing cohorts

from different institutions can limit findings; my research explores cohort specialisms within the same institution and film production course.

Later in Chapter 5, I present Q Methodology in more detail; essentially, Q Methodology identifies individuals that share viewpoints and beliefs. It allows individual expression, recognising similarities and differences between all participants. Whilst the focus will be on the individual student, the research design will also allow me to identify if there are any similarities within, or between, specific cohort specialism groups.

To summarise, the research project constitutes a multi-level design that utilises individual and group units of analysis, exploring homogeneity within and across cohort specialisms (Garcia-Murillo 2012b).

Early in the literature review, one particular study into survey instruments proved to be significant. Having based his work on Ramsden's Course Experience Questionnaire (1991), Scott's (2005) study utilised CEQuery computer software and applied a systematic analysis of survey data. Although student surveys predominantly favour quantitative 'tick box' feedback, they often include open text boxes inviting comments on any other issues. Scott's Australian study used this qualitative data to determine what matters to students outside of the usual pre-determined topics. His quantitative analysis of emergent themes established that course design and the personal qualities of staff were most important to students. His findings are also supported in a later study (Palmer and Campbell, 2013). I consider this in more detail in Chapter 4.

However, Scott's (2005) use of this important, yet frequently ignored, data was pivotal to my own research design. As I did not have rights to the same government owned software, I needed another way to mine this information. I had been granted access to two university's UK NSS open text box data. A colleague introduced me to his own research using

aspects of Q Methodology and I realised this could be my answer as it offers a tool to analyse qualitative data but in a systematic way.

Having identified the methodology and research, I trialled Q Methodology in a pilot study, applying it to qualitative open text box data from students on Creative and Media degrees (see chapter 6). Pilot studies are often used to test research methods (Mertens, 1998; Bryman, 2008; Matthews and Ross, 2010) and it was conducted primarily to familiarise me with the methodology, although they can also illuminate unexpected areas of interest that deserve more in-depth attention (Van Teijlingen and Hundley, 2001).

My project is exploratory; I am gathering information on a phenomenon that is little understood. Although this type of research is rarely based upon a specific theoretical framework, findings from the pilot study could lead to subsequent theory construction (Garcia-Murillo, 2012a) and have helped to inform the conceptual framework. Pilot studies can also play a greater role within research projects; some feel that they are largely "under discussed, underused and underreported" (Prescott and Soeken, 1989:60). Van Teijlingen and Hundley (2001) believe they should be fully documented as researchers have an ethical responsibility to make use of all gathered data.

This is especially relevant to qualitative studies where pilot study data can have significance to the overall research project (Van Teijlingen and Hundley, 2001). Reporting on subsequent improvements provides transparency and valuable information for other researchers. Pilot study findings have been disseminated through a peer review journal (Hiles, 2016) and conference presentation (Hiles, 2015).

The research project utilises new participants and a completely new Q concourse to provide opinions and views around a particular topic. I wanted to focus specifically on the cohort specialism experience. As

anticipated, the process of carrying out the pilot study also helped to test my research methods and refined how students will be interviewed during the next Q sort process.

Although the pilot study film production course did not offer specialisms, student participants still had strong opinions on being able to specialise. This led me to re-name cohorts as cohort specialisms, especially as lecturers and students in the subsequent research project all regularly used the term 'specialism' to describe their cohort experience; referring to the editing specialism or cinematography specialism etc.

Having started the project with research questions around film production course differences and student's experience, findings from the pilot study narrowed the focus further – my aim now was to discover:

- How do film production cohort specialisms impact upon student experience, outcomes and learning?
- What matters to students taught in specialist film production cohorts?
- How can the student voice find expression from within a cohort specialism?
- How do students feel about a specialist versus generalist education?

A larger study of students on a film production course based on cohort specialisms would enable me to address these questions.

2.7 Ethical considerations

According to Schein (1997), any research into an organisation carries risks. So whilst I understand issues regarding confidentiality, consent and the invasion of privacy from a researcher's viewpoint, I also need to see these

through the participants' perspectives; they bring their own interpretations to my research (Langdrige, 2007). It becomes imperative that neither the institution nor course can be identified. But it is just as important that tutors and students feel able to provide feedback without attracting negative repercussions. As such, finding the best course for this project took considerable time and effort.

During my initial research I had approached several universities and film production courses. The research process required formal introductions and on-site visits at HEIs; I became acutely aware of sensitivities that could impact upon my project. These cohort specialism courses attracted a diverse range of UK NSS satisfaction feedback scores. My aim was to gather views on the cohort experience *per se*; not to expose wider organisational shortcomings and I would need to tread carefully.

Following a positive reception, one university then declined to be involved as the course was in a state of flux and undergoing considerable change. Another felt that the course was not suitable. A third course presented me with mostly negative feedback from students and staff. This challenged me to reconsider their participation in the research project. The aim is not to highlight best or worst practice, but to take a snapshot of cohort specialisms as seen through the lens of students' own subjective experience.

Regrettably, I also had to turn down some very supportive academics. Their course would provide dual pathways but not the specific cohort specialism experiences I was seeking; making the HEI easy to identify. Two other HEIs expressed interest. In the end I chose a course based on its relevance to the research and the positive relationships with key members of staff; the gate keepers. In all, I see my project as a starting point and much ground work needed to be covered to ensure solid foundations were laid for future research.

As explained, for the pilot study I utilised participants from a general film production course at a university in the south of England. Much later, for the research study I had access to a course at a university based in the north of England. Content for both Q concourses came from several sources that included data from both of these universities and two others based in the south of England.

During this process I was greatly guided by Schein's counsel (1997). Drawing upon organisational culture, he supports a phenomenological approach stating

> "One's main concern must be the discovery and accurate depiction of the phenomenological reality as experienced by both the outsider and the insider"(1997:187).

Schein (1997) believes that any organisational research is an intervention and ethics should reflect this. I have a professional obligation to ensure that no harm comes to the institution or participants. Potential consequences must be explained and understood, particularly as sharing data carries possible risks. Therefore research participants and institutions have been anonymised. Only the most essential information on participants is included (Morse and Coulehan, 2015) and I have purposefully omitted more detailed demographic data.

Schein also warns that the final research analysis could be incorrect; errors can occur if culture is defined at too superficial a level (ibid). Equally, results could be correct but those within the culture might not be ready to receive feedback or may over-react. Research findings will become open to the public on completion of the doctorate and I will present my findings to the HEI at the centre of the research project.

Student and tutor participants received Participant Information Sheets (informed by Bournemouth University guidelines) regarding the purpose of this research and timescales; consent procedures and how to withdraw consent at any time, along with my contact details and how their data will be stored. They were all required to sign consent forms. My research aligned with Bournemouth University's ethical procedures; I attended the University's Risk Assessment training and completed the online ethics modules – Ethics 1: Good Research Practice, Ethics 2: Working with Human Subjects.

My project seeks to present participants' subjective views. I have a visible role in this research. In order to explore how participants experience the cohort specialism phenomenon I have followed ethical guidelines to minimise risks.

2.8 Summary

The project uncovers many issues around HE and industry, particularly the film industry's impact upon student experience. It calls for further research into organisational pedagogies, the 'spaces' between HE and industry, and opens up discussion around *specialist* versus *generalist* Higher Education.

The term *generalist*, as used within Higher Education, can describe a broad educational experience synonymous with North American Liberal Arts degrees where students can study many, often unrelated subjects. Whilst *specialist* can represent a typical UK subject-specific degree with students studying just one subject field, such as maths, economics or psychology.

In the context of my research into film production degrees, *generalist* signifies a course where students remain together in their year group, to learn how to make films – direct, record sound, edit etc. – throughout the duration of the degree.

Specialist refers to those degrees requiring students to become highly specialised in one or two aspects of filmmaking at the exclusion of others. This is epitomised in the use of cohort-specialisms where students are divided into smaller groups, or sub-cohorts, and taught highly specialised skills over a period of one or two years.

In later chapters, comparisons are made with other cohort studies and research design is assessed, particularly its ability to provide a platform for the student voice and both individual and group level analysis. Cohort specialisms do not always generate cohesion and a collaborative environment. Findings also show that some students want a general education, some want to specialise and some value learning for its own sake. In light of the new Teaching Excellence and Student Outcome Framework, tutors need to be made aware of the impact of different pedagogical structures upon student experience; there are wider implications.

The next chapter provides the first strand of the literature review and explores the cohort phenomenon in more depth; demonstrating how my interest began and developed. It is only later, following data analysis that further themes are introduced and cohorts become known as cohort specialisms.

3. What is a Cohort?

In the conceptual framework I explained how this project had developed and the need for my initial literature review to follow two distinct paths – one explores cohorts and the other considers how we elicit student voice through survey instruments. In this chapter I focus on existing research into cohorts and demonstrate how our understanding is derived largely from North American studies based on Liberal Arts Higher Education and graduate experience.

My research provides a rare example of a UK undergraduate cohort study, but this makes comparisons problematic since the body of literature to draw upon is based on an educational system quite unlike our own. My work addresses this problem and draws attention to the potential risk of cross-nationalising research without thorough evaluation. Within existing cohort research there is also ambiguity around the cohort definition; findings from the research project support a closed cohort classification and introduce a new definition: cohort specialisms.

3.1 Setting the scene

Much has been written about the benefits of cohorts (Radoncich et al., 1998; Lawrence, 2002; Greenlea and Karanxha, 2007; McPhail et al., 2008). Taking one study as an example – Beachboard et al.'s (2011) work into how learning communities affect educational outcomes – we discover how cohort membership may produce increased levels of a sense of 'belonging' (Baumeister and Leary, 1995) that, in turn, are associated with better outcomes.

In Beachboard et al.'s (2011) study utilising data from the American National Survey of Student Engagement, participation in some cohorts is linked to higher feelings of relatedness that are connected to improved academic achievement . Although Beachboard et al. are critical of

contradictory studies that highlight detrimental cohort outcomes, they acknowledge that a cohort's success can depend upon the dynamics between its student members. This stance supports their hypothesis that membership of a learning community, or cohort, enhances bonding; students fare better if they feel connected both to each other and their tutors (ibid).

Unpacking the components of this study I was struck by a deep rooted problem: how findings from American universities may not apply to our own UK Higher Education system. Beachboard et al.'s (2011) study is not unique in this but highlights some concerns that I wish to raise.

The first is their definition of a cohort.

The second is reliance upon student survey instruments.

In chapter 4, I will look more closely at student survey instruments, but for now, begin by considering North American Liberal Arts Higher Education – whilst not wishing to add confusion, I will use the appropriate North American HE terminology.

Among the many varied types of North American HEIs, some students opt to study at colleges favouring four-year Liberal Arts degrees that offer a broad range of subjects, taking them from Freshmen to Sophomores, then Juniors and finally Seniors. Undergraduates are offered an assortment of compulsory and elective subjects; they can choose from across the different faculties and even join in with classes (equivalent to UK modules) from later and earlier enrolment years.

Students can study a major subject along with minor ones that may be related to their chosen specialisms or could as easily come from the opposite end of the subject spectrum. For example, alongside a chosen Major such as Biochemistry, a student would select minor subjects from a wide range of subject modules. These could be as diverse as Film Appreciation, Modern Japan from 1860 to present, Art and the Creative Imagination (Bradley University, 2017). The system is designed to provide a broad educational experience that aims to integrate disciplines.

Certainly one criticism of UK Higher Education is that it is too specialised and encourages too narrow an academic experience; choices appear to diminish at every stage of a UK student's education. Beginning with a wide range of school- based topics; this reduces to a single BTEC or just two or three Advanced Level subjects. The process culminates with universities offering prospective undergraduates a single honour, or occasionally dual honours, degree. Over time, students have to discard subjects that may still hold their interest.

Paradoxically, Higher Education in North America can be criticised for not being rounded enough. Jacobs (2013) addresses this further and I will return to this in more detail later in Chapter 8.

Increasingly we witness UK universities adopting the North American Liberal Arts approach; the universities of Exeter, Surrey, Kent, Canterbury, Bristol, Birmingham and Warwick all promote new interdisciplinary degrees under the Liberal Arts banner

> "Warwick offers a growing number of interdisciplinary and transdisciplinary courses. This means our general approach to teaching correlates with the Liberal Arts strategy of delivering innovative teaching and learning that crosses traditional subject boundaries" (University of Warwick, 2017).

> "Students choose optional modules from those offered across the three faculties of the University to suit individual interests and career trajectories" (University of Kent, 2017).

Interestingly, in the light of UK NSS student satisfaction ratings and UNISTAT university league tables, these HEIs are introducing an organisational pedagogy that has been criticised for fragmenting the university experience (Beachboard et al., 2011). Although credited with offering an education that has breadth and depth, the impact of a North American Liberal Arts education upon UK student experience may not be fully understood.

While this adds to discourse around the future of our UK Higher Education system, Beachboard et al.'s study (2011) has particular relevance to my own research. Their work explores the possibility for a more cohesive Liberal Arts educational experience. They ask if student feelings of relatedness and belonging can be enhanced by utilising a learning community, or cohort model, and does this lead to improved learning outcomes. Taking data from the 2005 USA National Survey of Student Engagement, they compare student cohort feedback with non cohorts. To do so, they must first identify those students participating in cohorts or learning communities. This is central to my argument for the need for further research into cohorts.

In the UK, a cohort is often defined as a group of students entering, studying and completing a course together (Maher, 2005), as for example a school year group or a new cohort of first year university undergraduates.

In Beachboard et al's American-based study (2011), a cohort is understood differently. The cohort concept is viewed in tandem with learning communities. In response to a somewhat fragmented Higher Education experience, the cohort model represents a move to bring students together

through a shared experience that enhances a sense of belonging and impacts upon academic achievement.

Beachboard et al. describe a cohort as a group of students that take multiple classes together. Utilising quantitative NSSE data, they sought to compare students identified as being in cohorts with non-cohort students. Cohort members were defined by their self-reported past, or future, participation in

> "A learning community or some other formal program in which groups of students took two or more classes together" (2011:859).

Forming a key aspect of the NSSE questionnaire, involvement in a learning community is viewed as an HIP – High Impact Practice – that enriches the student experience. Hence Beachboard et al.'s (2011) interest in students responding positively to this question. However, within the context of a Liberal Arts Education, the criteria for cohort eligibility is at odds with cohorts as we understand them in the UK.

Using the USA NSSE model, students enrolled together on two different classes would qualify for cohort status. Students from the same, or another degree program and attending only one of these classes would not constitute a cohort and their NSSE feedback would provide data for a comparative non-cohort group.

Students are able to attend classes unrelated to their main program (equivalent to UK degree) of study. As an example, a student studying a Major subject such as Psychology could take a Minor class on Film Appreciation. In this way, students majoring in Film Studies could find themselves attending the Film Appreciation class with students from totally unrelated degree courses as they seek to meet course credit quotas.

This demonstrates the complexities of the North American Liberal Arts system; students from a wide range of programs can end up taking classes in totally unrelated subjects. While the system provides educational breadth it fosters a scenario where students pick and mix classes and rarely study with their peers on a regular basis.

Beachboard et al.'s (2011) study posited that when students are able to attend any two, or more, classes together, an increased sense of belonging impacts favourably on their educational experiences and outcomes. However, a class could be made up of both 'cohort' and 'non-cohort' students. Equally, in evaluating feedback from individual 'cohort' students, the data does not differentiate between these students' cohort experiences of a class and their non-cohort experiences on other classes.

Whilst the NSSE asks for individual feedback on every aspect of the university experience, it does not distinguish between a student's report on cohort and non-cohort classes.

Beachboard et al.'s study (2011) focused on self-reported cohort students and then analysed their individual data from within the whole university experience; ignoring that classes can be made up of both cohort and non-cohort students. This illustrates Umbach and Porter's (2001) criticism of cohort research design, particularly one that applies group-level characteristics to individuals. So while Beachboard et al. evaluate feedback from students attending together on two or more classes, they do not look at the experiences of the other students on those same classes (ibid). Equally, the NSSE provides feedback on a cohort student's experience of all the classes attended, but does not isolate data to reflect experiences of a specific cohort class.

The UK understanding of a cohort supports exclusivity, in that a cohort is made up of the same members participating in a mutual experience over a

period of time. I believe that research into North American university cohorts may have little relevance to UK Higher Education.

3.2 Unpacking Cohort research

Discourse around the division of disciplines and specialist education feeds into my research and I will be returning to this later in Chapter 8; but for now I want to illustrate some of the largely North American based literature into cohorts that currently informs our understanding of the subject.

There is sizeable research into how groups function, based around a psychoanalytical view of their structure (Bion, 1974), but less is known about long-term groups, or cohorts. Wenger's (1998) early study into communities gives us a social theory of learning that embodies the cohort experience – learning is viewed as a social phenomenon where participants construct identities that relate to their communities. Central to learning is our ability to be social beings; engagement and belonging are seen as relational concepts, built on a history of shared activities and experiences through a 'community of practice' or cohort (ibid).

Indeed, the cohort learning model first emerged in North America in the early 1980s and has been gaining popularity, particularly in schools (Conner, 2009); within teacher-training, post-graduate and doctoral programs (Reynolds, 1997; Teitel, 1997; Radencich et al.,1998; Saltiel and Russo, 2001; Scribner and Donaldson, 2001; Lawrence, 2002; Maher, 2005; McPhail et al., 2008; Unzueta et al., 2008; Greenlee and Karanxha, 2010; Kawulich et al., 2016) and more usually within professional and social communities (Small, 2002). Recognised for playing a key role within educational reform, under the umbrella term 'Learning Communities' (Goodsell Love, 2012), the Cohort Educational Model (CEM) is embraced unequivocally by universities; credited as a cost-effective vehicle for improving student retention, supporting learning and facilitating more efficient faculty administration (Unzueta et al., 2008).

Within an educational setting, a cohort can represent a learning community defined by a small group of students who begin, proceed through and finish a program of study collectively (Maher, 2005; McPhail et al., 2008). While group work involves students coming together on a specific project for a short period of time, cohorts can involve collaborative learning over a longer time scale (Pennington, 2002).

But crucially, more recent opinions differ on what constitutes a cohort.

> "The word cohort has multiple meanings depending on the context in which it is used and is often ambiguous and 'loaded' with additional meanings" (Wathington et al., 2010:226).

In Reynold's American study comparing cohort and non-cohort post-graduate degrees, she defines cohorts as

> "A group of students who begin coursework in a degree or certificate program together and remain together for at least two-thirds of the classes in the program" (1997:3).

While Greenlee and Karanxha go further; presenting three different types in their study into graduate cohort group dynamics.

> "In a closed cohort, a selected group of students takes all of their courses together in a prearranged sequence. The open cohort essentially remains intact for core courses, but students take limited coursework on an individual basis to fulfil personal needs or university requirements. The fluid cohort is more flexible, allowing students to enter at different times and select courses based on their needs" (2010:358).

For the purpose of their qualitative study into learning communities, Wathington et al., (2010) divided cohorts into either 'structural' or 'communal'; the latter providing individual students with a supportive

learning environment. Whereas structural cohorts represented small groups of students enrolled together on two courses; a view shared by Beachboard et al. (2011) in the research highlighted earlier.

Lawrence rather enthuses about the cohort teaching model, describing it as

> "a small group of learners who complete an entire program of study as a single unit" (2002:83)

and according to Saltiel and Russo

> "The structural feature that most distinguishes cohorts from other educational programs is the closed membership and impermeable boundary that defines the cohort and differentiates its members from other students" (2001:3).

They believe that cohorts provide adult learners with intense learning experiences that embody membership of an exclusive club. Students prefer to follow a structured program devoid of external choices; avoiding the anguish of taking lots of irrelevant classes (Saltiel and Russo, 2001). Cohorts are positioned as an organisational pedagogy that is the antithesis of a Liberal Arts pick and mix education. Within curriculum development, cohorts provide stability as predictable student numbers enable more efficient resource allocations. But there can also be unexpected challenges; departments need to respond to students en masse, rather than on an individual basis (ibid).

Saltiel and Russo present the cohort model as somewhat of a "culture shock" (2001:46) stating that "most cohort programs are designed for adult learners" (2001:53). They identify some potential hazards: a cohort's shared experiences and memories can empower students. Although heightened collaboration can impact positively upon student learning it can also leave tutors helpless when facing a unified, demanding class. There

are also greater risks of “intellectual inbreeding” (2001:59) as cohort members act as one body and shun external influences. Ultimately, Saltiel and Russo promote cohorts in response to the needs of a growing population of adult learners. Cohorts become vehicles for shared learning experiences among students for whom a more Liberal Arts approach is isolating and confusing.

Unzueta et al. (2008) also support these views and within their doctoral study they define a cohort as students enrolled on a program where most of the classes are taken together.

A moment to pause – many cohort studies involve post-graduates and doctoral students, and utilise the closed cohort definition where students start, progress through and finish a course together. This definition becomes problematic within undergraduate Liberal Arts provision as I demonstrated earlier in Beachboard et al.’s study (2001). Equally, the term cohort can be utilised in the broadest sense, for example in referring to a year group, and is often applied arbitrarily. For researchers and those working in academia, this is compounded further by bewildering terminology that includes cohorts, teams, classes, courses etc.

Clearly the cohort definition has attracted many overt, and at times more subtle nuances. Leaving behind, for the moment, the many iterations of the cohort definition, I want to present examples of existing cohort research, designs and findings. It is significant that the majority stem from North American studies into post-graduate education and involve smaller numbers of more mature students.

3.3 Cohort studies

Having been made aware of differences between preservice teacher education teams, or cohorts, Radencich et al. (1998) were motivated to

conduct further research into cohort culture. Their study utilises a mostly female focus group made up of leaders from three teams combined with other data. Cliques were identified, as were issues around leaders, group norms, group assessments, power and scapegoating. Despite some negative observations, students overwhelmingly reported support for the cohort model. Whilst these findings support theories around group dynamics, the study fails to isolate the three distinct teams, presenting findings drawn from across the whole year group. Results point to the need to understand team, or cohort culture, but present a missed opportunity; the study ignores each team's unique characteristics and appears to merge findings across all three (ibid).

Scribner and Donaldson's (2001) case study of a single sub-cohort of a cohort of professional education leaders on an EdD in Education Leadership, addresses their concerns that while most cohort studies look at satisfaction rates, they ignore the pedagogical impact. Students brought their own, strongly defined, roles and experiences to the sub-cohort, but as they were already working in professional leadership roles this may explain how they tried to manoeuvre themselves into leadership positions (ibid). However, this study could have implications for my own project. Focussing on the types of learning that occur within an educational cohort, they conclude that very few students take risks (ibid). A lack of risk taking may be significant; opening up the possibility that a cohort model may hamper individual Creative and Media students. This study ignores the opportunity to compare sub-cohorts; focusing on just one. But it does consider the use of role-play which I revisit in the discussion chapter 8.

Returning to Lawrence (2002), she draws upon adult-education literature to build upon her earlier thesis using hermeneutic phenomenology to elicit the lived experiences of adult learners at American universities. She asserts that the cohort model affords opportunities to

> "...develop skills in communication, accountability, respect, love, conflict resolution and commitment. Cohorts foster collective

> knowledge and wisdom that sustain us as thoughtful and active participants in our world" (2002:91).

She notes that cohort members rotate easily through roles and nearly everyone has the opportunity to become a leader (ibid: 2002). Her work predominantly focuses on females on American accelerated part-time adult learning programs that resemble the Open University and use both online and residential formats.

Collins (2006) also uses a phenomenological perspective. Her study does not compare, but explores adult returners to education student experiences within cohort and non-cohort settings. Findings suggest multiple influences upon adult student cognitive development that cannot be attributed solely to membership of a cohort or non-cohort program.

Unzueta et al.'s (2008) qualitative study into the experiences of six culturally diverse doctoral students compares the experiences of three students taking part in a cohort with three non-cohort participants and includes interviews with three professors. Significantly, the non-cohort participants resented the perceived attention and increased academic opportunities afforded to the cohort group. However, they enjoyed greater flexibility in tailoring their learning to their own interests. Unusually, this research compares a cohort with non-cohort students, but it is small in nature; student participants come from culturally diverse backgrounds and, again, represent a mature group of learners.

Greenlee and Karanxha (2010) also cite a lack of research into comparing the cohort model with non-cohort students. Their study used a quantitative survey instrument to evaluate group dynamics; exploring differences between two cohorts and non-cohort members studying on the same educational leadership masters degree. They found, albeit weak, correlations in favour of the cohort model as a vehicle for producing increased levels of satisfaction and belonging. However, contrary to

expectations, they discovered that non-cohort students participated more fully in group discussions (ibid). This may have implications for the individual student voice; does a cohort model dampen individual student contributions and expression?

Greenlee and Karanxha (2010) relate this to groupthink, where members of a group conform to its ideology and belief systems. A phenomenon they believe to be restrictive and one that limits risk taking (ibid; Scribner and Donaldson, 2001; Maher, 2005). While Greenlee and Karanxha's study is most welcome, in common with student survey instruments, such as the UK National Student Survey, it is open to criticism as it relies on the presumed ability of students to report back accurately on their university experiences (Porter, 2010).

McPhail et al.'s (2008) study of fifty American doctoral students utilises mixed methods and asks directly about the cohort experience. Students praise the collaborative elements and embrace the cohort model enthusiastically. Negative feedback, including competitiveness and lack of engagement, do not diminish the overall learning experience. However, as we begin to discover through studies presented here, findings may not be applicable to younger undergraduates and their project involved just a single cohort. Although the doctoral program suggests exclusivity, the cohort definition is not explicit and remains open to interpretation.

Maher's (2005) study of thirteen students on an American MA in Education, found close links between the closed cohort and community. She identified three roles: nurturer, task master and tension breaker. Students adopt and remain in distinct roles and underestimate the impact of being taught in a cohort. In common with Scribner and Donaldson (2001), students are reluctant to move out of their comfort zones; demonstrating missed opportunities to take risks and grow (ibid). Maher concludes that cohorts do not suit everyone's personality and learning style. The study does have limitations; again, most participants were adults, female and in employment.

Operating in its first year, Maher (2005) suggests that more established cohort courses may produce different experiences. A point referred to in Small's (2002) comprehensive and longitudinal study of a Puerto Rican community, suggesting that cohort members' experiences can change over time and that different cohorts can impact upon people's perceptions of their surroundings.

Contrary to the mainly positive findings and endorsements presented above, Teitel (1997) suggests a somewhat more cautionary view. His research surveyed both doctoral and masters students, along with faculty members, for their views on cohorts, allowing for triangulation of data and greater legitimacy. These cohorts embodied exclusivity with each containing no more than twelve, albeit more mature, students. Findings appeared to align with others; cohorts encouraged collaboration, retention and networking. However, cohorts also generated cliques, based on supposed academic ability (ibid). Scribner and Donaldson (2001), Maher (2005) and Gordon (2007) would agree; many students did not rotate through roles but reported being "boxed into defined roles" and having "predicted patterns of response" (Teitel,1997:72) – although Lawrence's finding contradicted this (2002).

Many participants within Teitel's (1997) study raised concerns over interpersonal dynamics and changes in power relations between the cohort and faculty (Saltiel and Russo, 2001). Cohorts gave students collectively more power; some cited examples of being able to intimidate newer tutors and even change aspects of the curriculum. Certainly Teitel found that a lone student voice appeared to gain strength within a cohesive cohort. This was also reported by lecturers; a cohort teaching model can empower students putting additional pressure upon tutors and faculty. Teitel suggests that both lecturers and students may not be prepared for the 'cohortness' of the course; tutors need to be more proactive when faced with an organisational change to a cohort model (ibid).

Kawulich et al.'s (2016) most recent cohort study also supports Teitel's findings. Their study of ten masters and doctoral students, along with ten tutors from four different HEIs, confirmed that cohorts do not necessarily promote positive learning environments. Although they acknowledge some benefits, namely increased bonding opportunities, students became over familiar, formed cliques and demonstrated considerable power in influencing course content. Again, the study utilised adult learners and relatively small participant numbers.

It is also worth noting here, Rinkoff's (2008) doctoral thesis into cohorts that uniquely seeks to marry education with organisational culture. She posits that the sum of individual learning styles, presented in a cohort, links directly with how the cohort functions. But her quantitative study of adult postgraduates finds no significant correlations between cohort learning styles and their behavioural norms. While potential applications appear vague and she does not go on to build on this work, it still merits inclusion here as an unusual study.

In their review of educational cohort-based literature, Lei et al. (2011) present us with a helpful summary of cohort benefits and drawbacks. Again, findings are drawn mainly from post-graduate, teacher training and adult education leadership programs. They conclude that cohorts support positive relationships, collaboration and engagement. However, drawbacks include a lack of interaction outside of the cohort, an increase of cliques and competitiveness, and students being able to obstruct knowledge acquisition. Rather knowingly, they warn that "cohorts may resemble dysfunctional families" (ibid:500).

3.4 Undergraduate and school-based cohort research

Goldman's (2012) Canadian study comparing an undergraduate cohort with non-cohort students adds to the largely positive cohort rhetoric. Although

unusually, the focus is on the first transitional year, particularly issues around retention and student satisfaction. In common with Beachboard et al. (2011) a cohort is made up of students enrolled on two or more modules together; in this instance, cohort members had self-selected onto an additional exclusive course that provided academic support from paid peer mentors and academic staff. The cohort would meet regularly every fortnight for a total of thirteen sessions.

These students were compared with a control group of students studying the same modules but not enrolled on the additional course. Data was gleaned from academic performance records and, similarly to Beachboard et al. (2011), student surveys. Students self reported on their overall satisfaction levels and extra curriculum involvement.

Findings showed no differences between the two groups in respect to academic standards. Although the cohort reported an easier transitional first year; greater connection to the community, increased academic support and feelings of satisfaction. However, even Goldman (2012) acknowledges that the self selected cohort could have included more motivated students than the control group; making direct comparisons difficult – particularly as the cohort group was equal in every respect to the control group, except that cohort students had volunteered for extra tuition and contact time.

Conner's (2009) own American study into engagement levels between two cohorts of secondary aged pupils is a rare example of school-based cohort research. Unusually, she is able to make direct comparisons between the two different cohorts; something that has been largely ignored within HE cohort studies. In her work, she found marked differences in behaviour representing opposing peer influences. She believes that

> "A phenomenon called "cohort culture" helps to explain differences in students' engagement levels. Cohort culture refers to the attitudes,

> values and practices that students in a particular group negotiate through interaction with one another and in reaction to the requirements and expectations placed on them by their institutional context" (2009:9).

Although engagement can be evaluated in a variety of ways such as emotional, behavioural and cognitive, drawing upon this study she suggests that we have overlooked the influence of a sub-culture (Conner, 2009). Exploring many similarities and differences between schools, and attitudes towards learning, she discovered conflicting cultures of complaint or commitment (ibid). Pupils were influenced by their peers, attitudes of staff and schools. Significantly, in schools with cohorts demonstrating completely opposing views,

> "Cohort culture, in these two cases, seemed to rest on two critical supports: student leadership and teachers' perceptions of the cohort's personality" (2009:29).

Conner (2009) identified that key students can influence cohort members. Comparing two similar cohorts, she found that one was influenced by a popular and highly motivated learner and the other by a disruptive group of youngsters. Although her study was relatively small, uniquely, while most studies focus on a single cohort, her work compared cohorts with each other. Her findings appear to support leadership theories (Forsyth, 1999) in that a group, or cohort, will inevitably produce leaders that can influence group members' attitudes.

> "Cohort Culture also suggests new theoretical considerations for work that examines peer influence on engagement and achievement" (Conner, 2009:33).

Conner's study involved school-aged children, whereas most cohort research utilises teacher-training programs and post-graduates. They focus on exploring individual cohort experiences and, unlike Conner, ignore any apparent differences between them.

My own research, in common with Conner's, aligns with the closed cohort definition. It delves even deeper into the phenomenon and utilises undergraduate participants from multiple cohorts. Within my study, although the focus is on the individual student experience, the methodology could identify shared student views that are specific to each of the different cohorts – supporting Conner's findings into cohort culture.

Lastly, Quinn's (2010) UK-based work, with its focus on lifelong learning, seems diametrically opposed to some of the views expressed earlier; even questioning the role of HE organisational pedagogies. She introduces us to the possibility that students may reject these prescribed cohort frameworks in favour of their own 'imagined social capital' and I return to this theme in the discussion chapter.

3.5 Group work and group dynamics

Our understanding of the impact of groups upon individuals stems from a large body of research within the field of social psychology. It provides a valuable viewpoint into student experience within the constructs of a cohort organisational model. For that reason I want to expand upon some of the theories already mentioned earlier in the cohort research listed above. Much of HE Creative and Media student work is project based and involves group work, there is also growing interest into longer-term cohorts. Since I will be looking at how film production students experience the cohort phenomenon, it becomes prudent to consider some existing theories into group dynamics.

Earlier I mentioned that Lewin (1943 cited in Forsyth, 1999) is credited with initiating scientific research into groups using 'dynamics' to describe the powerful, ever changing social processes that impact upon members. Groups influence individuals and alter members' attitudes, values and perceptions, even causing radical alterations in personalities and actions. Forsyth's (1999) model provides a framework that encompasses

leadership, power, intergroup relations, influence and norms, decision making and identity.

Within group work, leaders may have considerable influence, giving importance to the mechanisms that assign a higher status to an individual student. There are many overlapping theories of leadership. Some look to a person's inherent qualities, behaviour and leadership style, others infer that circumstances can unexpectedly place that person in a position of authority. As noted earlier, groups and cohorts produce leaders (Teitel, 1997; Radencich et al.,1998; Maher, 2005; Conner, 2009). Certainly, within education, a cohort leader's impact upon individual student experiences cannot be ignored and merits further attention.

Van Vugt and Ahuja (2010) posit an evolutionary theory of leadership that can be validated scientifically and highlights the leader-follower relationship. They believe we have an innate capacity to follow others; driven by the need for group cohesion, to allay uncertainty and desire to emulate another (ibid). Leaders cannot exist without followers and followers precede leaders; when many people come together a leader will always emerge (Pennington, 2002). Given a choice, a group would rather have a leader than do without one altogether (Forsyth, 1999) which could suggest that within an educational setting, introducing group work may automatically generate leaders and followers.

A prestige-based leadership model suggests that specialist knowledge takes precedence over other leadership qualities. Whilst the mismatch hypothesis supports a bias towards popularity, claiming that we are programmed psychologically to choose leaders that are most like us (Van Vught and Ahuja, 2010), in today's world, similarity does not necessarily guarantee shared ideas, interests or good leadership. Being popular does not automatically equate with being effective.

Equally, leadership can be enacted through a relational or task orientated model (Radencich et al., 1998; Forsyth, 1999). Whilst a leader rarely possesses both of these qualities, sometimes a group will have two leaders with each assigned to one of these roles. Leadership may be highly significant within educational cohorts (Conner, 2009); whether in the form of a tutor or student peer.

Baumeister and Leary (1995) believe their Belongingness Hypothesis has relevance to fields other than just sociological, stating that the need to belong is an inevitable evolutionary process where people gravitate towards membership of small groups. I return to their theory in the next chapter.

Certainly, within education, student group leaders may impact directly upon their groups and each member's personal experience. Baumeister and Leary also consider it easier to transform an individual member within a group context than change individuals outside of a group setting (ibid). Whilst this premise primarily informs group therapies, it may still have relevance to Creative and Media HE as I later consider the authenticity of the individual student voice expressed from within a group or cohort.

The power relationship between leaders and followers is also noteworthy (Foucault, 1994). Members may share a similar status upon entering a group but they cannot remain equal (Berger and Webster, 2006); status differentiation is unavoidable (Forsyth, 1999). Tietel (1997), Maher (2005) and Gordon (2007) concur that a group member's identity is likely to remain fixed. Changes only occur if the group undergoes some major restructuring; usually due to a change in access to resources. Once allocated, members are reluctant to voluntarily give up powerful roles. Groups assign different levels of status to members through Status Legitimation (Berger and Webster, 2006) resulting in high and low status members being treated accordingly. A cohort induced hierarchy may enhance or obstruct individual student experiences and learning opportunities. This is discussed in the analysis chapter 9 where we

consider how film production degrees adopt established industry hierarchies.

Groups have their own attributes that regulate and motivate the behaviour of members (Forsyth, 1999; Yanovitzky and Rimal, 2006) leading to common, group identities. Tajfel's Social Identity Theory has generated much interest in the interaction between self and groups (Hogg, 2006). Members of a group share outlooks and beliefs; an in-group bias can easily develop (Brown, 2000) leaving teams short-sighted and selfish when dealing with others (Rayner, 1996). Hogg (2006) posits that simply belonging to a group and being categorised de-personalises an individual and encourages stereotyping. Applying identity theory to a group can provide students with a situation in which to enact an identity (Stets, 2006). Much of Creative and Media group work assumes industry practices that depend upon 'role play' – yet the impact upon identity is little understood.

Status comparisons are not just restricted to within individual groups but can be extended further and applied between groups. Social Identity Theory (Hogg, 2006; Brown, 2000) posits that groups will look for differences in otherwise similar groups to differentiate and boost self-esteem. Group members strongly identify with their own team and compare social status with other groups (Tajfel, 1972 cited Hogg, 2006). Relative Deprivation Theory (Merton, 2007) suggests that feelings of discontent can develop from a group's perceptions of inequalities between group experiences and entitlement leading to potential group action (Forsyth, 1999). According to Realistic Conflict Theory (Campbell and Levine, 1967), competition over limited resources causes intergroup conflict as groups vie for power and resources. More alarmingly, Scapegoat Theory (Forsyth, 1999; Mahdavi and Smith, 2007) warns us that group members, frustrated by a supposedly unfair scenario, can direct their anger at other, usually more minor, groups.

This supports Baumeister and Leary's Belongingness Hypothesis (1995); groups will self-protect as members automatically expect difficult

relationships with other groups. As we consider later in the Chapter 9, placing students into more specialised industry- based cohorts may encourage pecking orders that impose inequalities upon students, leading us to contemplate that perhaps not all industry practices should be emulated.

3.6 Summary

I have presented existing research into cohorts and demonstrated that our knowledge of cohorts stems largely from North American based research and may have little relevance to the UK HE system. Equally, the cohort definition has many variations and here, even scholars differ.

In common with Conner (2009) and earlier post-graduate studies, I believe the *closed* definition provides the most appropriate representation of cohorts; one that aligns with UK Higher Education. Certainly, within my study, attendance on a cohort specialism is compulsory; these modules form the backbone to the student's degree and lock them into distinct pathways. Contrary to the *open* version of cohorts, the same students always attend together. Unlike the Liberal Arts System, there is no manoeuvrability between cohorts and they remain closed to outsiders. This contrasts with Beachboard et al.'s (2011) example where a class (module) may have both 'cohort' and 'non-cohort' students – making little sense of the concept.

In Chapter 4 on student survey instruments, I consider how I can enable students to vocalise their opinions on cohorts. Although I am interested in how a cohort is experienced, this needs to be viewed through the eyes of each individual member.

Beachboard et al.s (2011) study into cohorts made use of student survey instrument data. In the next chapter, drawing upon the available body of

literature, I will question the UK NSS and UK NSSE's ability to provide student feedback; hence metrics for assessing teaching quality and university degrees rankings through the TEF. Research conducted around the UK NSS pilot will demonstrate differences between Creative and Media student feedback and other subject fields; highlighting the lack of research into subject-focussed pedagogies and providing further justification for this study.

4. Student Voice and Survey Instruments

The previous chapter outlined existing research into the cohort phenomenon; its reliance upon an educational system quite different to our own and the lack of consistency in defining cohorts.

For my research into cohorts, I now need to consider how to elicit the student voice; for this I will evaluate student survey instruments, particularly the UK National Student Survey. This opens up further theoretical perspectives, research and texts, and confirms the need to investigate pedagogies within Creative and Media Higher Education (Buckley, 2012; Yorke and Vaughan, 2012). I then explain how a study using qualitative NSS data helped me to discover a methodology that would form the basis for a multi-level project design; drawing out the student voice within the context of a cohort setting.

Student feedback can be gathered in a variety of ways including interviews, focus groups, informal discussions, internal surveys and social media. For my research I will be exploring students' subjective experiences and begin by evaluating one of the methods we already use.

The UK National Student Survey is just one of many formal student survey instruments used in Higher Education worldwide. It gathers data on what students get out of their course and university experience; in contrast to national surveys for student engagement, such as the UK NSSE pilot study, that focus on what students put in – how they engage with their learning. Other survey instruments include:

- Marsh's Student Evaluation of Educational Quality Survey – being one of the first to be developed – popular in North America with its focus on lecturers and course units rather than courses as a whole (Cheng and Marsh, 2010; Coffey and Gibbs, 2001)

- Ramsden's Australian Course Experience Questionnaire (CEQ) which compares academic programmes (Ramsden,1991; Richardson, 2005)

- The North American Noel-Levitz Student Satisfaction Inventory with additional survey instruments for feedback from students' parents and course lecturers (Bryant, 2006)

- The Australian (AUSSE) and North American (NSSE) National Surveys of Student Engagement that explore how students interact with their learning experiences

In common with the Noel-Levitz SSI, the UK NSS also gathers feedback on student experience and satisfaction; the difference between expectation and perceptions of fulfilment (Buckley, 2012). Although unlike surveys for engagement, it does not ask how students engage with their learning experiences; what students put in, rather than what universities provide. The UK NSS has been, in fact, more closely aligned with Ramsden's CEQ (Ramsden et al., 2010) and continues to receive both his and others' support, being credited as a means for promoting courses, raising standards and improving student retention). For examples of UK NSS questionnaire statements see appendix 1.

Both emphasise students' perceptions of their learning experiences. The HEFCE's comprehensive report on the future of the UK NSS (2014) acknowledges that the survey is used for a purpose it was not designed for (i.e. comparing whole institutions) and states that its ability to compare different subjects is rather limited. However, the report then goes on to say that the UK NSS is effective in producing accurate comparisons between different university courses within the same subject areas; providing a valuable tool for quality assurance and enhancement while enabling student choice (ibid).

Yet Gibbs (2010) challenges the assumptions on a more fundamental level; since what new entrants bring to their university experience, the raw material, can vary widely between institutions. Hence, it would be prudent to measure educational gain – the difference between this and what they leave with.

Support for student survey instruments does appear to be predicated on a tacit belief in the ability to replicate and authenticate the 'student voice'; leading to parallels being drawn between increases in student satisfaction ratings and improvements in the student experience. However, correlations do not necessarily lead to causations. These ratings now inform university league tables and have become the carrots and sticks used by HEIs to reward and punish academic departments.

Many would argue there are advantages in using a specific type of survey instrument; some focus on student satisfaction, engagement or evaluating teaching and courses. I return later to these debates, particularly in relation to Creative and Media students, the UK NSS and UK National Student Survey for Engagement Pilot. For now, I want to consider discourse around the efficacy and reliability of student survey instruments *per se.*

4.1 Student Survey Instruments

Inevitably there has been much world-wide interest into tools for gathering student feedback; research findings are mixed, with some shared concerns evident among both proponents and critics.

In his comprehensive review of HE student survey literature, Richardson (2005) supports opportunities for students to provide feedback stating “they document the experiences of the student population in a more or less systematic way” (ibid:401). But despite a fairly positive stance, he then goes on to acknowledge sampling error and bias. He points to other

research suggesting that non-responsive students may have different demographics, behaviours and attitudes; their non-participation may lead to a false overall impression (ibid).

This is also supported by Porter and Whitcomb's (2005) study of American undergraduates where a third of students failed to respond to surveys. They believe that personality is a strong predictor of responses; concluding that enterprising students are less likely to participate and that some institutions attract certain types of students (ibid). Although this was a relatively small study, it may have particular significance to creative and media students' survey data; suggesting that their entrepreneurial manners distinguish them from other students.

More recently, Porter (2010) questions assumptions that students can recall events accurately at all. Using his own findings and a broad review of research literature into the North American NSSE, he predicts its decline and is highly critical of student comprehension and feedback. He believes that memories fade over time and the distinctive events, rather than the mundane, are remembered with more accuracy. Using research that compares students' self-reports with institutional databases, he states that students do not report accurately and "errors are always in a positive direction for a student's self-image" (ibid: 24). He concludes,

> "Finally, and most importantly, the tacit agreement in post secondary research seems to be that validity is assumed until proven otherwise. Instead, we must establish standards such that a lack of validity is assumed until proven otherwise" (Porter 2010: 36).

The 'positive errors' are described by Bowman and Hill (2011) as a Halo Effect – but their own study found that this bias is more widespread in first-year undergraduates; older students demonstrate more modest views of themselves and their learning. This may have less relevance to the UK NSS which only gathers feedback from final year students. Equally, these studies originate in North America where students have different university

experiences from their UK counterparts, and to echo a point made in chapter 3 – North American Higher Education differs from that in the UK.

4.2 UK Research

Research in the UK has been gaining momentum following the re-appraisal of the UK NSS and ensuing UK NSSE pilot study. In Buckley's (2012) report on the UK NSS he acknowledges the many concerns but places the focus firmly onto how feedback is used; citing its usefulness as a benchmarking tool when triangulated with other data.

However, one area that attracts criticism is the survey's design. The Higher Education Funding Council for England's review of the UK NSS (2014) analysed trends from 2005 to 2013 and found that the acquiescence bias had risen. Increasingly, students opt to tick the same box for every question and this is most evident in online responses, less so in postal and telephone interviews. This accounts for one in every twenty responses.

> "If proportion of 'yea-saying' continues to rise then it could potentially affect robustness of the NSS results" (HEFCE, 2014:17).

The report focused on a statistical evaluation of the survey's structure and student responses; omitting to consider the psycho-sociological perspective and what motivates students to respond as they do.

As a proponent of the UK NSS and Australian CEQ, and someone involved in the UK NSSE Pilot Study, Yorke's (2009) investigation into quantitative survey methods highlights concerns but is still overwhelmingly favourable. He accepts the potential for some survey design flaws but disputes the existence of both an acquiescence bias and indifference bias where respondents tick boxes randomly.

Acknowledging that findings are based on small research sample sizes, he still believes that questionnaire designs – how variations in phraseology and placement of items can impact upon responses – are valid. However, he does concede that a robust survey can be compromised by factors such as departmental pressure, where students are encouraged to use surveys to elevate their universities and hence make themselves more employable. He refers to the potential impact of other external factors, particularly as survey methodologies can overlook the political context (Yorke, 2009).

For example, an increase in study fees appears to have instigated a subsequent dip in overall satisfaction scores (HEFCE, 2014) indicating the potential impact from the wider economy. Equally, even a small organisational change, such as a new teaching room, could increase negative student feedback, suggesting the need for a move towards long term, rather than short term, evaluations (Zatseva and Milsom, 2013). This is also echoed by Benett and Turner (2013), although their research involved post-graduate students, they believe that surveys can only provide a partial picture and are not representative of the whole.

4.3 Global research: NSS/CEQ/SEEQ/Which and HEPI

Since I want to know how students experience cohorts and have discovered that North American cohort research dominates the body of literature, it becomes prudent to consider the UK NSS within a wider global context too. This is particularly relevant as we discover later how the UK NSS pilot is based upon aspects of the American NSSE.

Of the two main survey instruments that pre-date the UK NSS, Marsh's American SEEQ uses a psychometric approach. Following their own study of nine UK HEIs, Coffey and Gibbs recommended Marsh's American SEEQ (2001) over other UK survey instruments for its reliability and validity,

especially as students' feedback on teaching correlated with tutors' self-ratings.

Whereas Ramsden's CEQ (ibid:1991; Ramsden et al., 2010), used widely in Australia since 1993, measures teaching performance across academic programmes and was developed to address a perceived imbalance in the importance assigned to research over teaching within HE. The CEQ formed the basis for the UK NSS (NSS, 2012; NSS, 2013) although the former uses feedback from students after they graduate and the latter during the final year of study.

The UK NSS seeks to identify the information that should be offered to Higher Education students and stakeholders utilising a consumer perspective; valorising the undergraduate experience through student satisfaction feedback scores. Richardson (2005) argues against Higher Education being subject to a satisfaction metric in this way. Reflecting on how the UK has contributed to enhancement, Buckley (2012) presents a more generous view, citing its role for positive change through increasing communication between staff and students working together. His report, however, does query assumptions drawn between student satisfaction ratings and the quality of the learning experience. He goes on to question whether student satisfaction is an appropriate unit of analysis at all, since the aim should be to prepare students for the realities of life post HE (ibid).

Cheng and Marsh's (2010) review goes further, stating that the unit for benchmarking should be either the university or the course. Although the UK NSS is deemed reliable for comparing establishments, it is less so when comparing courses within or between HEIs. Their own quantitative analysis of UK NSS 2005 and 2006 data found particularly wide variations between courses within the same institutions. They point to the ensuing difficulties this caused administrators evaluating the data (ibid). For example, they suggest course A may rate more highly than course B within a particular institution, yet course A may be below the national average for

similar courses, while course B may be above; suggesting course A is actually inferior to course B.

As already recognised, although the remit was never to compare university courses in this way, the UK NSS has prompted the use of university league tables; unlike the North American NSSE that purposefully renounced the use of public league tables – the aim being to instigate positive change through frank reflection and feedback.

Unsurprisingly, the Student Academic Experience Survey, instigated in 2006 by The Higher Education Policy Institute and Which, predominantly to assess the impact of student fee increases, also focuses on 'value for money' within HE. Considerably smaller than the UK NSS, it generates feedback from one twentieth of the number gathered by UK NSS student responses but goes further, providing a longitudinal view surveying all year groups at the same time.

Bekhradnia's (2013) report on the 2013 HEPI and Which survey, whilst highly critical of the UK NSS for not measuring academic experience, demonstrates its own inconsistencies by readily accepting contact time as a valid unit of analysis. This is then disputed in Soilemetzidis et al.'s (2014) report on the subsequent 2014 HEPI and Which survey. He disagrees that the number of contact hours equals quality of learning experience as this negates the impact of independent learning. Clearly quality is more important than quantity.

There appear to be further irregularities in the 2014 HEPI and Which survey's final analysis of how students perceived the overall experience (Soilemetzidis et al., 2014). Statistics from students stating that the university experience was "worse than expected" (12%) and those stating it was "better in some ways and worse in others" (50%) have been amalgamated together to assert that 62% were, on the whole, dissatisfied.

Yet 27% reported the experience was “better than expected”. Based on this interpretation we could conclude that 77% believe their expectations were met or superseded; this is at odds with the previously declared figure. We are also told that 9% stated that the academic experience was ‘as expected’, yet we cannot know whether the expectation had been positive or negative in the first place. A point made here to illustrate the inconsistencies of some survey designs; data may not always be subject to a systematic interpretation (Yorke, 2009).

Interestingly, a third of the 62% deemed to be the less satisfied students, when asked why this was the case, gave the multiple choice response that they had simply not worked hard enough or put in enough effort (Soilemetzidis et al., 2014). This links to students' own responsibilities towards their learning and experiences; the ability to engage fully with the course and institution. I return to consider a student’s will to learn in Chapter 9.

Discourse around student surveys encompasses the student’s ability to respond accurately, the purposes and types of surveys and the ways in which data is used and analysed (Diamond et al., 2014). Despite various concerns (Prosser, 2005; Cheng and Marsh, 2010; Porter, 2010) many still advocate that student surveys provide valuable information for organisational and pedagogical improvements (Ramsden et al., 2010). In a sense, while opinions are multi-layered and divided, some believe that student surveys continue to provide the best methods currently available for gathering feedback and that the focus should be on improvement rather than replacement (Yorke, 2009; Yorke, 2013).

As a university lecturer I am worried. Having reviewed the literature, I share many of the concerns outlined above regarding student survey instruments in general, along with those that focus on student engagement (NSSE). In the introduction chapter, we heard how student survey data informs policies (HEPI-HEA, 2015; HEA, 2016) – yet academics have

doubts over feedback reliability. This data will be used by the TEF and OfS to assess and rank, university degrees and teaching quality.

Notwithstanding doubts over its validity, can the UK NSS ever show the whole picture? Although improvements are being made, I believe that we need new methods for understanding student experience which I present in more detail in Chapter 5.

4.4 The NSSE and UK NSSE Pilot Study

Before considering recent moves to re-appraise and improve the UK NSS, I need to place it again within the context of other student survey instruments. Having explored student surveys in more general terms, I return to focus on the UK NSS and two other influential survey instruments launched around the same time: The North American and Australian National Surveys of Student Engagement.

The National Survey of Student Engagement is based on Kuh's conceptual framework and has been in use in North America and Canada since 2000. Unlike the UK NSS, it looks more closely at how students put time and effort both into their studies and other linked activities. The emphasis is on the manner in which students actively engage with, and contribute to, learning opportunities.

The year 2007 saw the beginning of the Australasian Survey of Student Engagement (AUSSE); used widely in Australia and New Zealand. Based on the North American NSSE, it draws on the premise that student engagement is key to a positive university experience. It explores how students are involved with their activities and the circumstances that need to be in place to promote learning.

Whilst here in the UK the National Student Survey, established in 2005, gathers feedback on teaching, assessment, support, organisation and learning resources but essentially from a consumerist point of view. It focuses on students' perceptions of their learning and invites feedback on overall satisfaction. It asks, does the university provide value for money, rather than what does the student bring to the university experience.

Momentous birthdays can often trigger moments of introspection and reflection. Consequently, the years building up to the UK NSS celebrating its first decade in 2015 prompted a further move towards accountability (Lord Browne, 2010). The UK NSS underwent a process of re-evaluation by the Higher Education Funding Council for England as part of a much wider review of HE provision.

As identified in Gibbs's (2010) report to the then, Higher Education Academy, in the UK there was a lack of awareness of how universities use resources to get the best from students, (following a merger with the Equality Challenge Unit and the Leadership Foundation for Higher Education, the HEA has now been renamed Advance HE). He advises focusing more on the means used to enhance student engagement; rather than simply asking how happy students are with the facilities. The NSS does not, in the main, address these issues and he considers that the NSSE provides the best way to measure student engagement (ibid).

In response to this and the growing interest in student engagement, a pilot study based on both the American NSSE and AUSSE was deployed in tandem with the HEFCE and HEA joint initiative 'What Works?' (Thomas, 2012; Yorke, 2013; Buckley, 2013). Nine Higher Education Institutes took part in the first phase of the UK National Student Survey for Engagement Pilot Study (Buckley, 2013); the second phase took place in 2014 and involved thirty-two institutions (Buckley, 2014).

In all, the 'What Works' project encompassed seven research studies focusing on retention and student engagement. One of the many emerging strands was 'belonging'; how students feel they can relate to, or connect with, an institution. This was felt to be directly related to students' abilities to engage with an institution and their studies, thereby improving retention (Thomas, 2012). Indeed, the notion of student engagement was identified as being crucial to a student's university experience. Although the UK NSS asks students for their opinions on a variety of items, it does not ask which of these are important or how students use them. As illustrated by Buckley

> "I can be very satisfied with my gym membership and facilities but it doesn't mean I have used them very well or very often" (2013:46).

The first phase of the pilot study was trialled using items chosen from the American NSSE. A mixed method was used, along with quantitative data from the questionnaires; students were interviewed to assess both their own understanding and the survey's validity. Each of the nine selected institutions produced a case study to supplement survey findings and provide recommendations for further development (HEA, 2013).

Responses to the pilot were favourable, however samples were relatively small with a response rate of around 17%. Also, first-year (level 4) undergraduates were over-represented at 41.6% leaving final year (level 6) students under-represented. As students can change considerably during their studies, this may undermine any comparisons with the UK NSS that surveys only third-year (level 6) students.

Although the UK NSSE pilot's subject range was limited, there were still deemed to be significant differences between disciplines in respect to pedagogies and student expectations. However, within the designated Art, Design and Media category, only film studies, music performance and photography were represented. Buckley (2013) readily points to the pilot's limitations but sees this as an important starting point. Interestingly, he

doubts the NSSE's ultimate usefulness to other external stakeholders, as prospective students may still show more interest in an institution's facilities than its ability to engage them (ibid).

Within the second pilot study, survey questions were more diverse; requesting feedback on academic integration, collaborative learning, reflective and integrated learning, higher order learning, engagement with research, formulating and exploring questions, course challenges, use of time, skills development and students as partners (HEFCE, 2016). Quantitative data from several stakeholders were used and in common with the first pilot study, there were noticeable differences across disciplines. ;

Students reported that the engagement questionnaire had been more useful to them while the UK NSS was too generic and of more benefit to institutions. Following further consultations, the HEFCE review (2016) recommended changes. This led to modifications to the 2017 UK NSS; survey questions were altered while new ones were adapted from the North American NSSE (old and new survey statements available in appendix 1).

These modifications were supported through further cognitive testing (HEFCE, 2016; Buckley, 2014). Cognitive interviews have provided another research method within the development of American survey instruments (NSSE, 2010) by helping to clarify statements; the approach was used in the UK following the second pilot study. Conducting one-to-one qualitative cognitive interviews with students enabled researchers to check how well potential respondents would understand the new bank of survey statements – student feedback helped to refine and validate statements, resulting in some small adjustments.

The UK NSSE pilot initiative also spawned a new survey instrument that is undergoing trials; the UK Engagement Survey, with its emphasis on putting more in, in order to get more out (HEA, 2016). Unlike the UK NSS, it

surveys students in their first and second years of study (level 4 and level 5), thereby giving institutions the opportunity to react and make changes.

4.5 The UK NSS and Creative and Media students

Findings from 'What Works' and the 2013 UK NSSE Pilot Study have generated further interest into student engagement – highlighting important differences between subjects. Data from the 2013 UK NSS confirms that 'Creative, Art and Design' students report the lowest satisfaction feedback scores out of all subject categories (NSS, 2013) – something established earlier by Vaughan and Yorke (2009).

In order to explore this further, I need to address the NSS's ambiguity with subject definitions, based on the current Joint Academic Coding System (JACS) that compounds the difficulty in making direct comparisons between HEI courses (JACS to be replaced in 2019 by a new subject coding system).

For example, The Arts University Bournemouth's BA Film Production and Bournemouth University's BA Scriptwriting for Film and Television come under the NSS subject umbrella of Creative Arts and Design. While Bournemouth University's BA Film Production with Cinematography, BA TV Production and BA Media Production are all categorized under Communications and Information Studies. For the purpose of this literature review and research project, I am situating these and other Art and Design, and Communication courses under the subject heading of Creative and Media.

In its overview of feedback from some Creative and Media students in the 2011 UK NSS, the HEA (2012) report concluded that the survey questions are neither clear nor applicable to these students. Stating that these particular subjects fare badly in all areas, it goes on to offer possible

explanations such as higher proportions of part-time staff and students' lack of understanding of formative versus summative feedback.

Much of this supposition builds upon three key research studies: Vaughan and Yorke (2009), Yorke and Vaughan (2012) and Blair et al. (2012). Whilst there is consensus that Creative and Media subjects regularly score lower feedback ratings than other subjects (NSS, 2012; NSS, 2013), there is also a need to discover why some Creative and Media courses outperform others (Vaughan, 2014). Studies into student survey instruments within Creative and Media subjects are rare; hence the importance given to these projects as they offer glimpses into this emerging research and justify my study.

Vaughan and Yorke's (2009) early research used mixed methods; quantitative data from 2007 NSS and qualitative interviews and focus groups from tutors at seventeen HEIs. This formed the basis for a particularly comprehensive and significant study set up in direct response to low NSS ratings. The report looked at the two NSS areas with the lowest ratings: Organisation and Management, Assessment and Feedback. The NSS data were used to compare Fine Art, Design Studies, Cinematography and Photography. As identified earlier, it highlighted difficulties in trying to compare like-for-like as each course and HEI are intrinsically different (ibid).

> "There appear to be areas of pedagogic practice and management that have either been taken for granted or need to be better understood, developed and explained" (2009:3).

Within this study, tutors blamed poor NSS responses on a diverse mix of students, changes in resources, absent staff and questionnaire timings. Inconsistencies were identified within the data; one institution blamed insecure tutors for encouraging students not to fill in data so that response rates would be too low to be included for publication. Overall, findings

showed a correlation between effective course leadership and positive ratings, although tutors believed that the NSS questions did not relate to these subjects. There were issues around students' comprehension of assessments; their difficulties in differentiating between on-going learning, formative and summative feedback. One tutor suggested the focus should be on the learning process and not just the outcome. Staffing issues were raised; specifically where tutors focus more on research leaving their teaching duties to part-timers. Whist students appreciated part-time tutors for their industry expertise, they doubted their ability to give useful feedback. Tutors said that student numbers had increased by a third in some departments, yet resources had not kept up (Vaughan and Yorke, 2009).

Interestingly, high incidences of students with disabilities, particularly dyslexia, were reported, leading to suggestions that these students may mix up questionnaire tick-box scales, something that is also referred to in a later report (Yorke and Vaughan, 2012). Yorke (2014) expands on this idea, suggesting that a higher number of tutors in Creative and Media subjects are also themselves dyslexic.

Vaughan and Yorke (2009) conclude that the NSS is here to stay; Creative and Media educators have to work within its constraints and, as suggested by Ramsden (2010), they believe that there is more value in comparing Creative and Media courses between HEIs, rather than comparing them with different subjects within the same institution.

> "...it is time for some serious reflection on the pedagogy of HE Art and Design in order to identify strengths and weaknesses and to reinforce its relevance in what is an ever faster moving subject context" (Vaughan and Yorke, 2009:31).

They add that instead of bowing to pressure to improve NSS scores,

> "the educational experience in the subject should lead future development, rather than the NSS" (2009:19).

Their subsequent study (Yorke and Vaughan, 2012) of first year Art and Design undergraduates explores potential correlations between the weaknesses in NSS scores and earlier university experiences. A mixed-method approach is used, with open-text box data supporting quantitative analysis of questionnaire responses designed to address first year issues. Yorke and Vaughan conclude that there exists an 'institutional effect', hence why Art and Design student experiences vary considerably from one HEI to another (ibid). However, as their research focuses solely on first-year student engagement, links to NSS data may be questionable.

Blair et al.'s study (2012) and report also seeks to understand why Creative and Media subjects generate the lowest NSS scores. Although relatively small, as only twelve post NSS completion Art and Design students were interviewed, data supported and expanded upon earlier findings. Students did not understand the NSS questions and based their answers on their final-year experiences; not the whole degree, as also noted by Porter (2010). There was confusion over tutor definitions, since students considered technical tutors to be just as important as lecturers, or even more so.

Equally, their understanding of feedback was problematic; in common with Vaughan and Yorke (2009), students were unsure if this meant summative or on-going, informal feedback from studio workshops etc. In reply to the NSS question on how well the course was organised, students assumed that this referred to their own organisational capabilities (Blair et al., 2012). As also identified within the HEFCE report (2014), they admitted to ticking the 'middle box' out of tedium.

Students felt that the NSS questionnaire was not aimed at Art and Design students and courses. Again, the Blair et al. (2012) report places a focus

onto student engagement, advocating finding strategies to help students engage with and reflect upon their learning. Students take pride in being practitioners and reject any suggestion that their course could be intellectual (ibid).

This raises some interesting issues. If these students are somewhat different, the mavericks of Higher Education, then their attitudes and entrepreneurial tendencies distinguish them from the more openly engaged and cooperative students. As referred to earlier, Porter and Whitcomb (2005) also found that artistic and entrepreneurial students are less likely to engage with survey questionnaires. Since students appear to identify with being creatives and not academics (Blair et al., 2012) there are clearly deeper issues to explore around the types of students that Creative and Media courses attract; how their experiences differ from those studying other subjects and their attitudes towards the UK NSS.

4.6 Summary of NSS literature

Worldwide, there are many different types of student survey instruments and this review of research raises areas for concern. Interest into improving the UK NSS has thrown a spotlight onto Creative and Media courses, and students; finding they respond differently to those in other subject fields. Ultimately, the process of seeking to understand why Creative and Media subjects produce the lowest UK NSS satisfaction feedback scores has identified a lack of research into this specific subject pedagogy.

> "There have also been concerns that the subject sector has been handicapped by the lack of subject-focused pedagogic research. It is time for some serious reflection on the pedagogy of HE Art and Design" (Vaughan and Yorke, 2009:31).

A view largely supported by Millem (1998), Prosser (2005) and Buckley (2010), there is a need to apply a micro view with a focus on other aspects

of teaching and learning. This also feeds into the institutional effect posited by Yorke and Vaughan (2012). Differences between similar degrees at different HEIs may stem from course design – justifying the need to explore the impact of cohort organisational pedagogies upon student experience.

The UK NSS and NSSE survey instruments use mainly quantitative data gathered through tick boxes, so while students feedback on pre-determined subjects, less is known about what really matters to them (Buckley, 2013). Despite a drive to unlock the student voice there are still questions around the NSS's (in)ability to represent not just any student voice but, crucially, the Creative and Media student voice (Vaughan and Yorke, 2009; Blair et al., 2012).

This is particularly worrying in light of the TEF and OfS's reliance upon UK NSS and UK NSSE data to inform university and course rankings, and evaluate teaching quality.

Literature around the UK NSS and UK NSSE has provided two things: the initial data to justify exploring the impact of a specific Creative and Media subject pedagogy, and questions around the methodologies used. We need new methods for understanding student experience.

4.7 Student engagement and belonging

As shown earlier, the body of research that surrounded the UK NSS and UK NSSE Pilot Study threw a spotlight onto student engagement. This is significant and opens up another doorway into my research project. Most would agree that students need to engage with their learning and the wider university experience (Ramsden, 2009; Taylor and Wilding, 2009). Theories surrounding student engagement concur that it has a positive effect upon grades and persistence (Kuh et al., 2008).

Student engagement is increasingly associated with retention as institutions depend more heavily on maintaining income levels through student fees and much thought is given to the transitional first year (Kuh et al., 2008; Johnson, 2010). Studies into retaining students can also focus on gender (Rypisi et al., 2009) but more often on the quality of teaching and learning (Sleigh and Ritzer, 2001; Bryson and Hand, 2007; Cahyadi, 2008; Crosling et al., 2008; Keenan 2008; Russell, 2008;Thomas, 2008; Revell and Wainwright, 2009).

However, traditional learning approaches, developed from cognitive psychology, omit society's influence. Engagement now encompasses student satisfaction surveys, government policies, educational institutions, the economy and student diversity (Bryson and Hardy, 2010). Yet little consideration is given to the impact of organisational policies, such as a cohort teaching policy, upon student experiences and engagement.

Mann's (2001) work has significance to this study. She uses a socio-cultural view of student engagement and introduces us to its polar opposite: student alienation – how students can feel like outsiders in a foreign land and even like strangers within their own course. This becomes particularly relevant following research project data analysis and is discussed in Chapter 9.

Returning to the UK NSSE pilot study, it has brought our attention firmly back to issues around engagement and alienation; generating interest in developing instruments not just to measure engagement, but also the closely related sense of belonging (Yorke, 2013; Pokorny and Pokorny, 2013). It has resurrected interest in Baumeister and Leary's Belongingness Hypothesis (1995) which has both an evolutionary and biological basis, but has implications for fields other than just psychological. The hypothesis has been embraced wholeheartedly by proponents of the UK NSSE pilot study (Cashmore et al., 2012; Pokorny and Pokorny, 2013; Yorke, 2013) focusing on how students become attached to their studies and the institute

(Thomas, 2012). We move away from students-as-consumers to students-as-partners collaborating in their learning experiences.

As part of the wider body of work that makes up the HEA's 'What Works?', Cashmore et al's (2012) study surveyed undergraduates at a single institution on university life and early withdrawals. They analysed first and second year (level 4 and level 5) student questionnaires, interviews and video diaries, to investigate how belonging and intimacy happen and can be improved. They found that the university's Personal Tutor System had the highest impact upon student experiences, however, this particular institute regularly enjoys high UK NSS satisfaction scores and retention rates, and Creative and Media students were not represented in the study (ibid).

Also as part of 'What Works?' Yorke (2013) designed and piloted a survey instrument to gauge student engagement, belongingness and self-confidence across multi-disciplines. Being similar to the UK NSS, the survey produced statistical scales for engagement, belongingness and self-confidence. However, its tick-box nature and brevity open it up to criticism. Porter (2010) would argue that a far more comprehensive document would be needed to eliminate student feedback inaccuracies.

Pokorny and Pokorny's (2013) study concludes that a sense of belonging and engagement are interrelated. Using mixed methods and surveying students across all three years, they discovered many influences and some opposing factors. For example, when students said that the university was their first choice, this had a positive influence on belonging but a negative effect on engagement. This poses questions around student expectations; being higher for first choice HEIs and lower for others. In theory, lower expectations, being easier to meet, may generate higher feedback satisfaction scores, and vice versa. This brings into question the UK NSS satisfaction rating as a valid metric. If expectation, minus its fulfilment,

equals satisfaction, then second choice universities may have a distinct advantage.

Whilst these studies all make valid contributions, they omit to consider a key area within the Baumeister and Leary Belongingness Hypothesis (1995). So while others regard student engagement and belonging in terms of individual attachments to a course and institution, Baumeister and Leary posit a relational theory that can also encompass the impact of group work; introducing us to the likelihood that a sense of belongingness may be mediated by student peers.

The desire to form attachments within an educational setting is highly significant. This powerful need to belong is able to shape both emotions and cognition; a deficit can impact negatively upon health, happiness and levels of adjustment (Baumeister and Leary, 1995). This opens up the possibilities for engagement and belonging to be viewed within the context of group work, learning communities and Cohort Culture (see previous chapter 3 and discussion chapter 9). Pro-cohort discourse presents them as being highly collaborative and unifying organisational pedagogies. A cohort's potential influence upon an individual student's sense of belonging deserves attention; little is known about its impact upon engagement and my research explores this. Indeed, in Chapter 7 we discover that the cohort experience can lead to feelings of alienation; promoting division, not unity.

4.8 Open Text Box Data

The UK NSS is made up of twenty-seven compulsory statements and a bank of optional ones, inviting students to feedback their responses by ticking boxes on a mounting scale. At the end of the questionnaire, students can comment on their university experiences in their own words by filling in open text boxes asking for feedback on positive and negative aspects. This qualitative data is relatively underused (Ramsden et al.,

2010), occasionally sought after by worried lecturers querying poor quantitative feedback. While some consider text box comments superficial, others utilise them in focus groups (Buckley, 2013). Richardson (2005) warns of the burden of working with considerable amounts of open text box qualitative data and rightly cautions that analysis at this level may simply de-motivate and depress tutors.

Whist Yorke and Vaughan (2012) acknowledge these missed opportunities and call for its systematic and thorough analysis, a dedicated instrument already exists in the form of CEQuery, a computer-based qualitative data analysis system.

Using CEQuery, Scott's (2005) extensive study provides a systematic analysis of open text box data gathered from fourteen Australian universities. Over 168,000 student comments, consisting of positive (Best Aspect) and negative (Needs Improvement) statements, were classified into five domains and twenty-six sub-domains. Domains acquiring the most frequent mentions, or hits, represented the most significant areas within students' experiences. Interestingly, score variations from the different fields of education were also noted. The study's findings showed that the most important domain was 'course design' and the most important sub-domains were

- course design – learning methods (14.2%)
- quality and attitude of staff (10.8%)
- staff accessibility (8.2%)
- flexibility of course design (8.2%)
- course design – structure (6.7%)
- course design – practical/theory (5.9%)
- course design – its relevance (5.6%)

- staff teaching skills (5.4%)
- support in terms of social affinity – belonging (3.8%)
- outcomes – knowledge/skills (3.8%)

Tomlinson (2014) concurs; undergraduates value being taught by knowledgeable, enthusiastic, accessible tutors who regularly engage with students. This is supported by Revell and Wainwright's (2009) study; students rated highly a lecturer's personal attributes. However, Taylor and Bedford's (2004) Australian study found that HE tutors rated course design as the least important factor in low student retention rates; illustrating polarised lecturer-student perspectives.

Scott's (2005) research and findings pave the way for my own pilot study that uses UK NSS Creative and Media qualitative open text box data. However, whilst Scott's aim was to rank order domains representing student views, they carry equal weight in my research project. Discovering Scott's research proved somewhat of a breakthrough as it illustrates an effective use of student survey open text box data.

4.9 Conclusion

Student survey instruments are unable to provide the whole picture; there are doubts on their efficacy, even from some proponents. The renewed interest into the UK NSS has resulted in a body of research identifying subject-specific concerns. Most notably, how Creative and Media students respond to the UK NSS differently from those in other subject fields. There is a call for research into specific organisational pedagogies.

In all, having identified the importance of student engagement and a sense of belonging within student experience, this chapter presents the need to consider the impact of peers and group membership. It provides further

rationale for exploring links between student experience and the cohort phenomenon.

Lastly, discovering Scott's study using open text box data, led to finding an alternative method to CEQuery; Q Methodology. It is trialled in a pilot study (see Chapter 6) that in turn confirms its suitability for the research project – providing another way in which to elicit student voice. The next chapter introduces the methodology and methods and demonstrates how it can provide research data at both the individual and group levels.

5. Q Methodology

> "Every idea, concept, or experience in common life has about it innumerable self-referent possibilities" (Stephenson, 1980:882).

How can we learn what others really think about a subject that matters to them?

Q Methodology seeks to discover a person's subjective viewpoint; matching those sharing similar views and underlying beliefs. By revealing existing attitudes, it can provide us with a more nuanced view on a particular phenomenon. Its focus is on understanding an event; not predicting it. It can confirm what we know about a topic and add perspectives that were unknown.

In essence, Q Methodology provides us with an instrument for conducting qualitative research in a systematic way. While it utilises mathematical formulae to examine data, the computer software is essentially just a tool and it is left to the researcher to interpret and analyse the findings (Coogan and Herrington, 2011).

Having considered student survey instruments and the need to find another way in which to elicit the student voice, this chapter introduces us to Q Methodology as a means to gather views on an organisational pedagogy lacking thorough investigation. It can provide another platform for students' opinions on the cohort experience.

Unlike some other methods, for example those utilising questionnaires that may impose a priori meaning onto data, a study using Q Methodology invites participants to feedback what is meaningful to them from their own

perspectives (Smith, 2001; Coogan and Herrington, 2011). The focus is solely on their subjective viewpoints; their 'stories'.

This chapter begins with an introduction to Q Methdology and its background, followed by examples of studies that have used this methodology and methods; particularly those located within Higher Education that further justify my own research. Its significance as a methodology is explored, followed by the rationale for its use within this project. Lastly, it is compared with other research paradigms; noting its place within the wider research community. For an overview of how a Q Methodology study is conducted, see appendix 2 at the end of the thesis.

5.1 The background

Q Methodology was developed in the 1930s by the physicist and psychologist William Stephenson (Stephenson, 1993; Watts and Stenner, 2012), known as the Science of Subjectivity, it continues today under the auspices of the International Society for the Scientific Study of Subjectivity (ISSSS). Stephenson was a research assistant to psychologists Charles Spearman and Cyril Burt, and cites his two greatest influences were indeed Spearman and Sigmund Freud. With his background in experimental physics, Stephenson wanted to address a lack of subjectivity in measuring psychological matters; he was fascinated by the idea of uncovering what is hidden, i.e. making subjectivity visible.

> "A search for the meaning of consciousness, therefore of subjectivity, therefore of self in some manner, was as much part of my nature, by the time World War II began, as my red complexion and apparent Hotspur temper!" (Stephenson, 1993:3).

Stephenson was drawn to Spearman's work on factor analysis; his own premise that factor analysis could be inverted led him to develop Q Methodology. Hence the letter 'Q' has been adopted to distinguish it from traditional factor analysis that uses Pearson's 'R' statistic: R Methodology.

Within a Q Methodology study, a factor represents a shared viewpoint among study participants. Traditional factor analysis cannot isolate individuals or compare them with each other, whereas Q Methodology presents a holistic analysis that is interested in subjective rankings and

> "treats these data in terms of each individual's whole pattern of response (rather than looking for patterns item by item or test by test across people)" (Kitzinger, 1999:267).

Q Methodology accepts that a population will represent a wide range of subjective experiences. It is this diversity that it is able to elicit and measure. Stephenson (1993) believed that it is possible to measure subjectivity through an activity; a participant's engagement with an object. Within a Q Methodology study this is represented by the participant's Q sort; the act of arranging cards and ranking them according to the participant's preference. Stephenson's definition of 'Operant Subjectivity' introduces the idea of subjectivity as an activity that can be operationalised and studied, both systematically and scientifically (Watts and Stenner, 2012).

Within this study, I draw upon Stephenson's (1993) definition of subjectivity; as a concept that can be measured empirically. When Stephenson introduced the idea of Operant Subjectivity it had great significance; challenging the more dominant positivist thinking and contesting the assumption that psychological matters cannot be examined subjectively.

In response to 'how can we know a participant's subjective thoughts?' – Stephenson (1993) states that Q Methodology provides a means and methods to make subjective views visible and known; subjective views becomes manifest through the participants' Q sorts (ibid). The act of ranking a set of statements from the participant's perspective provides a representation of his/her personal opinion on a particular matter.

5.2 Q Methodology studies

Considered both a methodology and methods (Stephenson, 1993), Q Methodology provides another approach and way in which to conduct research that can support different research paradigms, lending itself to many fields including psychology, social and health sciences, politics, agriculture and education.

With its focus on subjectivity, Q Methodology is recognised in particular for the collection of data through Q sorts, followed by their intercorrelation and factor analysis (Watts and Stenner, 2012) using dedicated Q analysis computer software. Studies involve the production of the Q concourse, Q set and use of a distribution grid. These are presented in more detail in appendix 2 and Chapter 7.

Studies using Q Methodology can also include other more traditional data collection methods such as literature reviews and popular texts (Robinson et al, 2013; Swetnam, 2010), focus groups, interviews (Collins and Angelova, 2015; Robinson et al, ibid; Swetnam, ibid; Thomas, 1999; Webler et al., 2009; Woods, 2012) and questionnaires (Gallagher and Porock, 2010; Hurd, 2006; Ramlo, 2017) whilst some researchers have incorporated smaller elements of Q Methodology into their studies (Pakieser et al., 1999; Stelnicki et al., 2015).

Here are just some examples of the types of research that have attracted a Q Methodological approach. Indeed, Parker and Alford (2010) suggest Q Methodology could have been designed specifically for psychological research into dreams, particularly as it focuses on interpreting participants' subjective responses. Seen in direct opposition to other approaches that quantify dream experience, they believe that Q Methodology introduces a new ethical stance, since study participants can have

> "power over their own experiences...allowing the participant to be a 'co-researcher' who is on an equal footing with the psychologist conducting the study" (ibid: 180).

Upon waking, participants are alone when they conduct Q sorts and are invited to fill in a comments booklet containing the Q statements to assist with further interpretation. Parker and Alford (2010) consider this method to be significant within the existing body of dream research. Essentially, their study moves away from a traditional content-driven approach to explore what it 'felt like'; how the dream itself was experienced.

Another topic, equally difficult to pin down, informs Watts and Stenner's (2013) empirical work into the concept of love. Their study put forward six definitions; demonstrating changing attitudes since even the more traditional female viewpoints are becoming more masculinised.

Likewise, justification could be given for Robinson et al.'s (2014) American research into watching horror films. As someone who goes to great lengths to avoid such a miserable experience, their study addressed a rather puzzling issue for me and yielded three interesting factors: 'the adrenaline junkie', 'the white knucklers' and 'the detectives'. Intriguingly, only participants associated with 'the white knucklers' were prone to suffer with post-stress related issues.

A notable UK school-based study is Bradley and Miller's (2010) exploring year 12 pupils' attitudes towards going to university. Factor analysis revealed five student viewpoints: 'positive', 'put off', 'perplexed', 'pragmatic' and 'other plans'. Despite a relatively homogenous group of pupils, they discovered a wide range of distinct opinions that could have implications for undergraduate recruitment. This study first introduced me to how Q Methodology could be used to capture students' viewpoints. Although

essentially explorative, the methodology also has a purpose and demonstrates how it can be instrumental in changing future outcomes.

Swetnam's (2010) study into pupils at both a middle and a high school in America, addressed issues related to high drop-out rates among predominantly Hispanic immigrant communities. Three factors were identified 'internally motivated', 'family motivated' and 'disaffected'. Pupils reported a sense of gratitude towards their families and an overriding belief that education would lead to a better future; providing educational leaders with a potential tool for intervention and academic improvement.

Lastly, Brown's (2016) study had addressed issues within primary school teaching. Twenty-six teachers from six primary schools carried out two separate Q sorts to assess their views on implementing the UK government's standards and inclusion plan. Data analysis produced a two factor solution regarding standards: 'sceptics' and 'optimists'. Whilst a three factor solution emerged in response to the inclusion agenda: 'pragmatists', 'idealists' and 'adversaries'. Brown notes future applications for her study, particularly within Early Years and Key Stage One and Two, and believes that Q Methodology enabled teachers to express themselves more fully (ibid).

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5.2.1 Q Methodology and Higher Education

To my knowledge, notwithstanding this PhD research, Q Methodology has not been applied to film production degrees within Higher Education, although Cohen et al.'s (1994) early study into an undergraduate communication curriculum does include film studies and I return to that in a moment. For now, I want to highlight studies located within my area of interest: Higher Education.

Stelnicki et al.'s (2015) Canadian study into Educational Psychology students' views used a modified Q sort combined with frequency analysis.

They echo my own thoughts and recognise there is a paucity of research that requires students to use their own words to feedback on the university experience – studies rely upon surveys and questionnaires designed with fixed agendas. Although they aim to address this, the study does not produce shared factors, or viewpoints, but presents a rank ordered list of students' views – providing a starting point for further discussion.

Godor's (2016) study explores students' approaches to learning and involved sixty-five graduates on an accountancy masters degree based in the Netherlands. Findings challenged the accepted polarised view of deep and surface learning; highlighting more subtle and outcome focussed attitudes. Three factors were identified: 'critical reflector' (deep and non-strategic); 'curricular minimalist' (strategic/surface and non-deep); 'determined worker' (strategic and non-surface). Discovering far more complex learning strategies than had been otherwise expected led him to conclude that

> "this might be a potential explanation for the lack of a clear relationship between deep approaches to studying and academic performance" (2016:215),

illustrating Q Methodology's ability to depict more nuanced viewpoints.

In her study into emotions in the UK Higher Education workplace, Woods (2012) is dismissive of survey instruments and interview research methods for failing to process the depth of emotions participants experience, and potentially influencing responses. By presenting participants with a wide range of views and asking them to rank them according to preference, Q Methodology provides a rather ingenious means to elicit opinions without being overt. Participants are less likely to second guess what is expected of them and are more inclined to offer reliable opinions.

> "The Q sort procedure requires the participant to engage with the sample items in a non superficial way and make fine-grained judgements about where individual items in the sample sit in relation to one another from their personal point of view" (ibid:897).

Perhaps due to the nature of her topic, Woods has much to say on Q Methodology's ability to draw out subjective views and connect with participants – getting to "the heart of questions of individual concerns" (2012:903). Indeed, she demonstrates immense sensitivity towards research participants. Those taking part in my study found it cathartic, but as Woods (ibid) notes, and I concur, there are ethical concerns the researcher needs to be aware of, since the methodology can invoke a range of feelings and open up emotional floodgates.

Zhang et al.'s (2013) American study into international graduates is another that focuses on student experience and utilises Q sorts. The researchers believe that international students face unique challenges leaving them relatively powerless and marginalised; they are 'real people'. For Zhang et al., Q Methodology is instilled with emancipatory powers; expressing the thoughts and opinions of students than more traditional methods, such as surveys and interviews, fail to do. Put succinctly,

> "It can nevertheless bring clarity to a decisional situation and help those in authoritative positions find solutions that are already in the minds of their constituents and that merely await proper measurements to render them public" (2013:247).

Factor A, 'the egalitarians', represents students wanting to be treated fairly – their overriding need is for a level playing field. Factor B, 'the accommodationists', consists of students needing to feel supported. The third Factor, 'the assimilationists', is less well defined and appears to be unique to their study, representing just two students wanting to immerse themselves fully in the new culture before returning to their countries of origin (Zhang et al., 2013).

A much earlier study, exploring the other end of the spectrum, is Sell and Craig's (1983) that evaluates the existing literature around the experiences of American students during foreign study programs. They conducted a longitudinal study into five programs beginning with 1950 and ending in 1981; all situated in Europe or Mexico. They observe that when other research methods failed to detect significant changes in the more abstract relational concepts, researchers simply concluded "the foreign study experience had no impact on its participants" – despite conflicting feedback from program directors (1983:27). Yet Q Methodology was able to uncover a multitude of student viewpoints; confirming tangible personal growth and the acquisition of deeper cultural awareness. For Sell and Craig, Q Methodology reaches the parts other methods cannot reach.

Ramlo would agree; Q Methodology "allows researchers to determine a more complex view of students' personal epistemologies" (2006: 61). Her American study involved an instructor and fifteen male undergraduates studying on an engineering technology major. Participants reflected on how they perceived both an 'ideal' and a 'normal' student. Results were also compared between tutor and students; indicating shared viewpoints. Unusually, an earlier R factor analysis study had provided data for the Q concourse. Ramlo then compared Q Methodology findings with the R factor study using traditional factor analysis and a Likert-scale survey. She concludes,

> "This study shows that Q allows researchers to determine a more complex view of students' personal epistemologies through the creation of a representative sort for each view…Likert-scale surveys are not as powerful as Q Methodology for determining perspectives and result in a loss of meaning" (2006:61).

This echoes an observation made from my research into student survey instruments (see Chapter 4).

Hurd's (2006) more unusual American study into procrastination explores how undergraduates, studying to be primary school teachers, deal with procrastination in their academic lives. Q sorts from sixteen participants yielded four factors: 'procrastinating for pleasure', 'perfectionism at a price', 'limited by life' and 'delay by design'. The latter proved the most intriguing; students saw delaying their study time as a positive learning strategy. This counters accepted wisdom that procrastinating produces negative results and needs to be purged. In common with many Q Methodology studies, findings from Hurd's exploratory work offer up suggestions for improving outcomes – in this instance, signifying the need for smaller, more regular assignments.

Earlier, I highlighted differences between North American Liberal Arts degrees and our UK Higher Education system. Within Liberal Arts, students can choose from a raft of Major and Minor subjects and rarely study the same subjects together. Cohorts, i.e. learning communities, are promoted as the antidote to a rather fragmented learning experience.

So, I was pleased to discover Thomas's (1999) work into student experience within the Liberal Arts. At the time of his study, the benefits of such an education were being met with increasing scepticism. Traditional research methods were failing to acknowledge a hitherto unique selling point; marketing departments struggled.

In his study (Thomas, 1999), the Q concourse used data from earlier interviews with Liberal Arts degree students. Q sort participants included forty Liberal Arts undergraduates, four faculty members, one administrator and three students from a larger state university. Thomas later discovered that all the state university participants had loaded onto a single factor – being so different from the others, the data was excluded (ibid).

Ultimately, four useable factors emerged. Factor one 'navigators of the curricular maze' and Factor three 'pre-professional trainees' showed similarities. Students were in agreement that the role of the institution was to get them ready for their careers; tutors prepared information, students consumed it. However, Factor one students viewed learning as the opportunity to role play and perform, while Factor three students were pragmatists and valued knowledge that is useful. Although welcomed, attending additional classes was considered unrealistic (Thomas, 1999).

Factor two, 'liberal learning practitioners' and Factor four, 'ambivalent apprentices' also shared some viewpoints. Factor two was the only one to include non-students – those loading onto this factor valued a Liberal Arts education and worried its unique attributes are misunderstood. There is a "deep appreciate for the discursive, collaborative nature of liberal learning" (Thomas, 1999:29). Whilst Factor four presented a different view, students were unbothered about the political agendas surrounding a Liberal Arts education and cared even less about learning for its own sake. However, both these factors show some consensus; believing that a Liberal Arts degree will prepare students for a rapidly changing, competitive world.

In summarising, Thomas acknowledges the limitations of the study but believes it has demonstrated how students associated with a particular factor "extract a qualitatively different set of experiences from their college education" (1999:33) than do students associated with other factors – hence one group of students may feel frustrated by situations that another group would find appealing. He concludes,

> "We need to ask more pointed questions in further research aimed at highlighting connections between subjective understandings of college and various 'objective' measures of academic progress and performance..." (1999:35).

His study overlooks the impact of being able to pick-and-mix subjects but still has relevance to my research. Likewise, his findings demonstrate how

Q Methodology can be used for marketing purposes; the four factor viewpoints represent four different marketing strategies – each providing a different 'persona' that can be targeted by student recruiters.

Lastly, a study I mentioned earlier in this chapter provides a rare example of Q Methodology applied to a subject field that, historically, once included film. Nowadays, film production degrees are distinct from degrees in media studies, journalism, advertising etc., but at the time of Cohen et al.'s (1994) research, the discipline of Communication embodied all of the above and more.

Spurred on by dwindling numbers in Communication Majors, and an upsurge in students enrolling in individual classes, Cohen et al. (1994) chose to address students' expectations. Their study involved undergraduates at a private American research university studying on a Communication Major that attracted a wide range of contributory subjects.

The Q set was made up from an earlier questionnaire asking participants what they thought students should be able to do upon graduation. Unfortunately, their study does not appear to make use of post Q sort interviews; missing an opportunity to unearth a deeper understanding of participants' Q card placement choices.

Research participants consisted of just ten students and eight faculty members. But Q Methodology does not depend upon large numbers; as verified by Brown (1980:1993) and Watts and Stenner (2012), too many Q sorts can become unwieldy and swamp factor analysis with too much data.

However, the sheer breadth of Major subjects both studied and taught by the participants does raise some concerns. Cohen et al. (1994) are quick to acknowledge this issue. Noting also how rapidly changing technologies

put pressure on the curriculum; seeing it as a "moving target" (ibid:74). Of particular interest to my own work is their stance, a little over two decades ago, that undergraduates are being prepared for industry, while graduates are there to carry out research and follow academic careers. Theirs is a particularly intriguing view of Higher Education and industry that surfaces again within my analysis and discussion chapters.

Returning to the study, the first factor – 'student factor' – consisted entirely of seven students and no faculty members. Participants were mainly concerned with future employment and the industry's expectations regarding skills; they especially wanted the department to provide career planning. On the other hand, they felt strongly about the benefits of having in-depth specialist knowledge, but were less interested in theory or wider societal influences.

Next, 'faculty A' was made up of two students and three members of faculty. The focus was on journalism but very much under the umbrella of communication studies. Participants were particularly aware of the bigger picture; social and ethical issues. In addition, they wanted to create an artefact, whether a film, video or piece of journalism.

Lastly 'faculty B' consisted of one student and five faculty members. This factor represented views on the social aspects: mass media effects, communication theory etc. In common with the first factor, this group valued in-depth specialist knowledge, along with being able to critically assess mass communications. Yet they seemed relatively uninterested in employability, internship opportunities or making a work of art.

Following on from the study, Cohen et al. (1994) made recommendations to change the department's mission statement to better reflect student experience – providing another example of a marketing opportunity. The

research also opened up debates among students and faculty on the purpose and nature of communication studies.

I am curious how two of the factors represented participants wanting to be able to specialise, as my own study explores the experiences of students in cohort specialisms. Also, that an explorative Q Methodology study can have an emancipatory purpose and lead to positive change. Two HEIs involved in my pilot study and research project have demonstrated a keen interest in my study, particularly within curriculum design. Whilst one already utilises cohort specialisms, the other is currently expanding its provision and developing new specialist courses.

Within the changing landscape of film and media degrees, there is a need to build on Cohen et al.'s work (1994). Their study only touched briefly on specialising and neither their, nor Thomas's study (1999), considered the impact of organisational pedagogies. My own project is more extensive, with a sharp focus on students' cohort specialism experiences, and will address some of their findings in Chapter 9.

But now, I need to draw attention to some epistemological issues.

5.3 Methodology, method and research paradigm

As Q Methodology becomes a more familiar tool for researchers working within a wide range of fields, it also risks being relegated to yet another research method.

> "It is the technical aspects of method that have been emphasised to the relative neglect of the philosophical aspects of ology" (Stenner, 2008:1).

Much discussion is based around the data gathering process and we will return to this later in the chapter. However, importantly, Stephenson (1986) always considered it a methodology in its own right. His work grew out of a deep disconnect with the scientific view of how we can know the world around us. His background as a physicist was grounded in a positivist epistemology, where matter can be observed and measured, and was at odds with his new found interest in psychology.

Presented with the challenge of measuring subjectivity, he was led to develop Operant Subjectivity: Q Methodology (1986). His philosophical stance was rooted in communicating subjectivity and the need to understand, rather than explain.

> "Explanations have reference to objective knowledge, and understanding to subjective"(ibid: 54).

Stephenson went to great lengths to distance Q Methodology from more traditional R factor analysis and present it as a means to operationalise subjectivity (Stenner, 2008). It is this self-reference and the ability to capture patterns of operant subjectivity that "constitutes the decisive epistemological break with r methodology" (ibid:2).

Each person's Q sort – or 'schemata' – becomes the 'conversation' around beliefs and views, embodies past experiences and can be verified objectively. Stephenson considered Q Methodology as a theory in its own right; *The Concourse Theory of Communication* (1986).

> "That the self has been elusive may be granted. For the present it is enough to say that a method now exists for pinning it down in terms of communication theory. Indeed, it was our first application of concourse theory and its importance lies, of course, in what a person identifies with. Most of us attach importance to one's self, yet few really know themselves as they are schematically, and this is the

> source of the most profound perfidy and tragedy of the human conditions" (Stephenson, 1986:58).

Since Stephenson's death in 1989, Q Methodology has been attracting more interest and Stenner (2008) raises concerns about deviating away from Stephenson's original ideas stating that there is

> "a pressing need to clarify the meta-theoretical issues which should inform Q methodological work" (ibid:3).

He believes Q Methodology has experienced several epistemological 'shifts' and refers to the work of his former research student, Simon Watts, which uses a constructivist perspective. Together, they advocate that Q Methodology can have an emancipatory application that can improve outcomes as well as explore opinions (Watts and Stenner, 2012).

Webler et al. (2009) also reflect on research paradigms they believe still sit comfortably with Q Methodology's epistemological orientation: post-positivism (the testing of hypothesis), constructivist-interpretism (constructing worldly understanding) and critical-post modernism (affecting change).

5.4 Rationale for using Q Methodology

As seen earlier, Q Methodology does indeed lend itself to a wide range of research studies; presenting another way in which to look at research.

Whilst not dismissing the opinions of Watts and Stenner (2012) and Webler et al., (2009) my epistemological view aligns more with an interpretivist stance; based on a phenomenological outlook that has led me to embrace Q Methodology as a valid methodology. I believe that we can understand a phenomenon by exploring the experience through the eyes of the people

involved – their subjective viewpoints matter. I want to be able to answer the question,

> How do film production students experience cohort specialisms?

Several things have led me to this point: my interest in student survey instruments; Barnett's 'lone student voice' (2007), Umbach and Porter's (2001) views on research design, Scott's study using CEQuery (2005), Quinn's (2010) work into learning communities and the discovery that our understanding of cohorts is based upon American studies that use an educational system far removed from our own.

Many of my views stem from my reading around research into student survey instruments that rely predominantly upon Likert-type scales and quantitative data (see Chapter 4); leading me to reflect upon the UK NSS's (in)ability to relate to Creative and Media students.

However, Ho (2017) presents a more balanced view and compares quantitative Likert-type scales with Q Methodology, acknowledging that both have merits and contribute differently to our understanding. While the former is more suitable for larger-scale studies, presenting data in numerical form becomes problematic within "real-world settings" (ibid:677).

> "The difficulty lies in translating numerical measurements into accurate and meaningful results" (ibid:677)

Q Methodology is person centred and takes a micro approach; Likert-type scales are item centred, use a macro approach and are better suited in making baseline assessments correlated with other background data (Ho, 2017). Although in Ho's experience, Q Methodology can provide better participant response rates due to its novelty factor. Despite being labour

intensive and logistically challenging, its holistic approach can also uncover views otherwise buried within Likert-type data. In all, she considers Likert-type scales and Q Methodology complementary approaches; she even advocates fusing them into a Q-block survey (ibid) – blocks containing a small number of representative Q-sort statements are rank ordered by participants, making it possible to assign existing factor viewpoints to members of a much larger population (Baker et al, 2010).

While Ramlo (2016a) also believes that Q Methodology can provide a viable and alternative means for gathering course feedback, she remains critical of quantitative data analysis, drawing attention to the subjectivity of frames of reference (2016b). In a Likert-type scale, one student's 'strongly agree' may have parity with another's 'moderately agree'. Q Methodology's strength is its ability to draw clear comparisons – for example, a participant's fondness for ice cream over her liking for cake presents a clear point of reference that is evident within the Q sort data.

Nevertheless, neither scholar refers to the qualitative feedback often included in survey instruments. Research into survey instruments convinced me that even open text box data could not disclose students' deepest concerns; surveys appear somewhat inadequate at eliciting the type of information that my project requires. Although open text box data would be used to contribute to the Q concourse, I needed an approach that went further.

Earlier I referred to Barnett's work (2007) that is rooted in phenomenology and posits the existence of the lone student voice. He sees students as fragile beings that need to be nurtured and heard. Qualitative research methods, such as focus groups and one to one interviews, would certainly enable students to express themselves and make their thoughts known; while Q Methodology provides another way in which to foreground their subjective views. There is something playful about the Q sort process that was particularly attractive to the students I worked with; they enjoyed the

process for its novelty value and the opportunity to reflect more deeply on their course (this is discussed further in Chapter 9).

Umbach and Porter's (2001) criticism of some cohort study design is based on assumptions made at the group and individual levels. For example, findings from a single person's data may ignore the impact of group membership and vice versa. Importantly, the research design may erroneously link group level characteristics to individuals.

It was only upon discovering Q Methodology that I realised its potential for eliciting information at both the group and individual levels. Data gathered at the individual level provides a holistic view of each participant; it is only through correlation and factor analysis that shared viewpoints emerge. A participant does not 'belong' to a factor, but can be shown to share similar beliefs with others.

However, the study does of course utilise cohorts, i.e. cohort specialisms, presenting the possibility for yet another unit of analysis (Umbach and Porter, 2001). Brown's (2015) views, as expressed through the Q Methodology Network forum, strongly discourage conducting a separate factor analysis on each individual cohort. A very small participant group carries the risk of sampling errors and any additional factor loadings could just be co-incidental (ibid). Whereas Watts and Stenner (2012) disagree and advocate using the same Q set and conditions of instruction for conducting separate studies for each group, or cohort, then comparing findings between them. This set of instructions defines the parameters the participant will use to rank order the set of statements.

Nevertheless, although I am curious to see how students from each cohort specialism may load onto each factor, in keeping with Brown (2015), my study applies factor analysis and correlation to all the participants together as I explore the overall cohort specialism experience.

Earlier in Chapter 2, I explained how Scott's (2005) study utilising CEQuery had come to my attention as it explored students' qualitative survey feedback. Whilst not wishing to replicate the survey instrument, it had prompted my interest into Q Methodology and the need to take this further.

Unlike CEQuery that seeks to identify how often participants mention a topic and rates them in order of frequency, Q Methodology looks for patterns of opinions on a wide range of issues (Webler et al., 2009). It avoids the use of a single direct question, such as "what do you think of X?" – Instead, participants are presented with an array of statements expressing existing views around the topic of 'X' and are invited to rank order them according to a specific instruction. In doing so, participants engage with the process in a 'non-superficial way' (Woods, 2012:897).

Lastly, being mindful of Quinn's (2010) interest into learning communities, Q Methodology provides a tool to operationalise her approach by exploring how students make use of cohorts. She believes that when we try to impose these organisational pedagogies, students may simply form their own. Although my study does not address friendship groups and networks, it will draw attention to students that share similar views across the cohort framework.

5.5 Q Methodology – what it can and cannot do

Q Methodology can support an inductive, explorative approach where the focus is on understanding participants' views of a particular phenomenon. According to Brown (1980) there are only limited numbers of possible factors, or viewpoints, on any topic. Once the Q sorts have been correlated and factor analysed, the statements in each factor array need to be considered in relation to each other – at this point the research process becomes abductive. The factor array provides an assimilation of the views held in common by all the participants associated with that particular factor. In trying to understand these viewpoints, the researcher looks carefully at

the statements, the levels of agreement and disagreement, and asks 'what is going on here?' 'What is the likely explanation?' In this way, a study using Q Methodology can enhance our understanding of a subject from the stakeholders' viewpoints.

Although there is interest into applying aspects of Q Methodology to larger populations (Baker et al, 2010; Ho, 2017), participant numbers are usually relatively small and results may only be applicable to that specific community at that moment in time. Nevertheless, Watts and Stenner (2012) believe that findings are both valid and reliable; Q Methodology's ability to replicate data depends on the reliability of the participant's viewpoint – his/her ability to (re)produce Q Sorts – and does not reflect upon the method itself (ibid).

Many of the difficulties encountered are operational; as the research can stretch over a longer timescale it may not follow an uninterrupted path. Equally, the researcher needs to be able to pay attention to detail and use statistical software to interpret data. Although participant data can be gathered online, Q Methodology is still time intensive, often involving field visits and one-to-one participant Q sorts, whilst producing the Q concourse also requires considerable effort. Kitzinger (1999) points out that factor arrays should be understood in context, since a Q sort statement can have different meanings, justifying the need to spend more time on post Q sort interviews.

There is also a risk when researchers are seen to specialise in one methodology and methods at the expense of others. Certainly Q Methodology has suffered from a poor image (Kitzinger, 1999) – something that Ramlo and Newman (2011) try to address. They suggest that re-framing it as a mixed method would bring wider acceptance and make it more attractive to mainstream research journals.

But as identified earlier by Woods (2012) in her study into emotions in the HE workplace, Q Methodology's strengths lie in its ability to draw out subjective experience. Her stance resonates with my earlier findings regarding student surveys (see Chapter 4), where it was discovered that participants could over-inflate questionnaire responses, exaggerate self-worth and provide feedback in an arbitrary away. Woods found that Q Methodology helped to prevent distorted self-reports (ibid).

Before deciding that Q Methodology would be best suited to this project, I also explored other research methods.

Earlier in the Conceptual Framework chapter 2, I had explained that my initial methodological stance had been phenomenological, only later did I realise this project was better suited to Q Methodology as it introduces a multi-level design. Although a phenomenological study would have provided valuable data and revealed students' opinions on cohort specialisms, it cannot correlate individual findings to highlight shared opinions. However, in keeping with a phenomenological study, this project does use traditional qualitative research methods, such as focus groups and interviews.

Essentially, a Q Methodological study employs Q methods to analyse qualitative data in a systematic way; giving a fuller picture and helping to make connections across a wide range of data while revealing more complex views. It presents an alternative way to find out participants' points of view, through its by-person factor analysis (Watts and Stenner, 2012) that correlates study participants' viewpoints and uses factor analysis to bring together groups of participants sharing similar opinions on a topic.

Shinebourne and Adams (2007) view Q Methodology as a phenomenological research method. They advocate using a Q sort as a starting point followed by an in-depth phenomenological case study of a

representative group member. They do not believe it is a quantitative research method; the meaning only emerges through factor analysis. However, to illustrate how Q Methodology can be adapted, they cite a study by Rogers and Dymond that did not apply factor analysis; a Q sort of a healthy person was used as a template against Q sorts from those with mental health issues (ibid). In all, they endorse its use and consider Q Methodology an adjunct to phenomenological studies.

Taylor and Delprato (1994) report positive experiences; their phenomenological study into young children used Q Methodology to extract peer and self-representations through image-based Q sorts. They note its effectiveness in contributing "rich phenomenal data under conditions of minimal researcher-imposed constraints" (ibid:176), whilst Pakieser et al. (1999) used phenomenological analysis for a study into women and their experiences of abuse. Their research utilised a modified Q sort method, although it remains unclear to what extent it was adapted.

Phenomenography needs to be included here as it has a place within educational research. Devised specifically for use in Higher Education, Phenomenography could be mistaken for a branch of Phenomenology and has distinct differences from Q Methodology. Studies have used images and other approaches, research often begins with extensive one-to-one interviews to generate data that is categorised into themes and placed into a hierarchy; this technique can also be used for gathering and even structuring Q concourse data.

However, Q Methodology gives equal importance to any emerging themes, seeks out participants' subjective viewpoints and looks for similarities between them; whilst Phenomenography is highly descriptive and searches for differences. An example of Phenomenographic research would be Ashwin et al.'s (2016) longitudinal study which demonstrated how students' accounts of their personal projects are transformed as they move through a set of changing categories. Also, Shreeve's (2011) case study into the

experiences of teacher-practitioners in the Creative Arts. Additionally, Larsson and Holmstrom's (2007) study into the work of anaesthesiologists utilised both phenomenology and phenomenography, to demonstrate how they compare.

According to Gee (2011) Critical Discourse Analysis does not support an interpretivist view; belonging instead to Critical Inquiry with its interest in power relations and affecting change. However, Webler et al. (2009) believe that Q Methodology can fall within discourse analysis techniques but consider it has an advantage over CDA, largely because responses can be compared in a consistent manner as all participants use the same Q set. Also, Q Methodology differs from CDA in that while a Q set can include written and oral discourse, it can also contain drawings, music, flavours, smells and even materials (Smith 2010). This makes Q Methodology particularly suitable for research unsuited to texts or involving children. Another difference is that within the CDA tradition, the researcher interprets the language participants use, while in a Q Methodology study, the participants interpret the Q statements.

I believe CDA does have a place in research requiring the analysis of written texts, but it does not work within the context of my research as it supports a different epistemological view.

5.6 Q Methodology and the wider research community

Q Methodology has been used by researchers holding different epistemological beliefs, but it has not been without its critics. Despite a heritage stretching over eighty years, it has come under regular scrutiny from those more cognisant with purely traditional research methods. Much stems from a lack of familiarity. A swift look at three books on social research methods (Mertens, 1998; Bryman, 2008; Matthews and Ross, 2010) failed to find any mention of Operant Subjectivity or Q Methodology.

But Smith's book (2001) contained a whole chapter drawing distinctions between the methodology and methods.

Schwartz (1978) documents his own struggles and the opposition he faced in writing his dissertation – the final assessed degree assignment – with one academic advising him that Q Methodology was never meant to be used for serious studies. Kitzinger (1999) puts it more succinctly; her research was only taken seriously after she stopped using Q Methodology. Until then, much of her time was spent explaining it to her peers

> "At conference after conference, I found myself in earnest discussions about eigenvalues and varimax rotation instead of lesbian politics" (ibid:275).

Problems stemmed from a lack of understanding among conventional qualitative and quantitative researchers

> "I have found criticism of my Q Methodological research usually misplaced and unhelpful – an experience shared by other Q methodologists with whom I have discussed this problem. In many cases this is because Q methodological research is judged by a criteria appropriate for the evaluation of R methodological work" (Kitzinger, 1999:273).

Nearly two decades later it is being embraced by scholars such as Steven Brown (1980: 1993: 2002), who studied under Stephenson, and Watts and Stenner (2012), and is used alongside other traditional methods within many different fields including psychology, social and health sciences, politics, environmental studies and education.

Nonetheless, even within its own community, Q Methodology could be accused of suffering an identity crisis with its focus on subjectivity and use of statistics. Bryman (2006) would argue that any research applying quantitative analysis to unstructured data produces a quantitative study.

Whilst Ramlo (2006) presents the case for it being a mixed method and in doing so highlights the many voices within the Q Methodology community. She acknowledges some in-house bewilderment but urges the community to support emerging Q Methodology researchers.

Newman joins her, reframing Q Methodology as a 'qual-quant' method within a constructivist tradition where theories can be developed and tested (Ramlo and Newman, 2011). While Stenner and Stainton Rogers (2004) believe that as a hybrid, Q Methodology has to be uncomfortable; it is a "qualiquantology"– a "discomforting" hybrid for both qualitative and quantitative researchers (ibid:166).

My view is that Q methodology provides a distinct way of looking at research and enables me to apply a systematic analysis to qualitative data; providing a qualitative study. Utilising NVivo software and subsequently PQMethod to process this data allows me to present participants with a comprehensive range of statements for their interpretation. NVivo is a computer software package designed to help organise and classify both small and large amounts of data; PQMethod is dedicated Q Methodology computer software.

Unlike Likert-based scales, I am not gathering data based on the frequency of responses; my aim is to elicit each participant's subjective response. The data represents a schema, a story that exemplifies each person's experience, and it is only then that the statements are given meaning (Watts and Stenner, 2005).

5.7 Using Q Methodology and complimentary data collection methods

I have shown how Q Methodology supports my epistemological view as an interpretivist researcher. I have now introduced Q Methodology, presented

the literature, provided examples of studies from different disciplines and considered how researchers from different research paradigms have approached the methodology and methods. Consequently, my Q Methodology research design is influenced by Brown (1993; 1996) and Watts and Stenner (2012), and has affinity with the works of fellow interpretivist researchers Hurd (2006), Thomas (1999) and Woods (2012), and their complimentary use of traditional data collection methods.

My research utilises a Q concourse, Q sets, Q sorts, a Q grid and dedicated Q Methodology compure software, PQMethod, for factor analysis. In common with many Q Methodology studies (Watts and Stenner, 2005), I also use additional data collection methods to inform the Q concourse and Q set. These support my interest into understanding subjective viewpoints and take the form of focus groups and qualitative data from online questionnaires for the research project, and open text box data from UK NSS questionnaires for the pilot study. Factor interpretations are supported by direct quotes from participant interviews conducted at the time of the Q sorts.

In all, the research design developed out of an interest into subjectivity and utilises Q Methodology together with other complimentary, qualitative data collection methods. Subjectivity, as defined by Stephenson (1993) is evident in the use of Q sorts to elicit participants' subjective viewpoints and one-to-one participant interviews to further understand students' reasons for their Q card placements.

5.7.1 The Q concourse and Q set

Within Q Methdology-based studies, data for the Q concourse can be gathered from a variety of sources: popular texts, pictures, literature, policy documents, interviews, focus groups (Brown, 1996; Watts and Stenner, 2012) and survey questionnaires (Hall, 2008). Webler et al. (2009) consider that generating data directly from the participants reduces the

researcher's influence on the research and ensures participants' opinions are represented in the Q concourse.

For the research project, the Q concourse includes data from students at another cohort-specialism film production course; consisting of statements from a student focus group and qualitative open text box data from two online student questionnaires. As this study involves Higher Education, the concourse also includes educators' perspectives, in the form of statements from two tutor focus groups – one consisting of lecturers from the participants' degree course.

The Q set is made up of statements from the Q concourse and an inductive approach allows themes to surface from the data, reducing potential researcher bias. I use NVivo software and thematic analysis; feedback on the suitability of the final chosen statements is provided by two lecturers, one a non-specialist and the other a film production expert. During subsequent Q sort interviews, participants were satisfied with the range of Q sort statements, stating that nothing obvious had been missed out. Watts and Stenner (2012) believe that a Q set needs to represent a wide variety of views and it is up to participants to impose their own subjective meaning.

5.7.2 Focus groups

Traditional focus groups support an interpretivisit research paradigm and, in common with Q Methodology studies (Van Exel and De Graaf, 2005; Watts and Stenner, 2012), can be used to provide data for the Q concourse. In the research project, focus groups are used to gather the various 'conversations' around cohort specialisms; elicit tutors' and undergraduates' preliminary viewpoints on the phenomenon, and are documented in further detail in Chapter 7.

Focus groups were first introduced in the mid 1920s; they can be self-contained or used for supplementary data and offer another research method that gathers information on a topic determined by the researcher (Morgan, 1997). Usually, focus groups consist of six to twelve participants and are designed to explore specific issues through members' perspectives; they are guided by the researcher-moderator and rely upon the group's ability to interact and stimulate discussions (Litosseleti, 2007).

They are particularly useful during the early, explorative stages of research for seeking out diverse opinions since the manner in which ideas are 'bounced around' (Morgan,1997) can reveal new perspectives. Certainly, in giving the group control over the how the discussion proceeds, focus groups can provide the researcher with new avenues to consider (ibid).

On a practical level, conducting focus groups is challenging; the researcher needs skill in maintaining the group's focus through 'probing' questions (Morgan, 1997), coupled with the ability to listen carefully to participants and make sure all contribute to the discussion. However, they can bury the individual voice; some participants may feel more comfortable talking in private (Matthews and Ross, 2010). Ideally, focus group members will converse whilst the researcher observes and makes field notes. Nevertheless, producing accurate transcripts takes much time and effort, and although participant responses can be anonymised, confidentiality cannot be guaranteed as it depends upon individual group members.

5.7.3 Survey questionnaires

Survey questionnaires can provide another means for gathering research data (Brymans, 2008; Matthews and Ross, 2010; Mertens, 1998); Chapter 4 outlines the literature into student survey questionnaires whilst Chapters 6 and 7 explain their use in the pilot study and research project.

As a method, questionnaires can be both quantitative – participants' responses are restricted to Likert-based scaled tick-boxes – or qualitative where participants answer open-ended questions. They are particularly suitable for a macro approach and studies involving larger numbers of participants; making it possible to correlate findings with specific demographics etc. (Matthew and Ross, 2010). Within Higher Education, student survey instruments are deemed to make student experience transparent and provide statistical data for national HEI rankings. Their proponents, Ramsden (2010), Buckley (2012) and Yorke (2009) endorse survey instruments as the best methods available; despite the need for some improvement (Ramsden, ibid). According to Gibbs (2010), student survey feedback raises standards and should measure educational gain.

However, questionnaires can over-simplify problems (Mertens, 1999); participants are limited in their responses and restricted to predetermined themes. Drawing attention away from survey design, Porter (2010) believes that students cannot recall events accurately whilst Bowman and Hill (2011) state that survey participants regularly over-inflate responses. Many are critical of surveys as a valid tool for gathering feedback (Benett and Turner, 2013; Cheng and Marsh, 2010; Prosser, 2005; Zatseva and Milsom, 2013;). Porter and Whitcomb (2005) believe that personality impacts upon feedback; while non-response rates may reflect different demographics and attitudes (Richardson, 2005). Equally, there is less control over participants and it can be difficult to elicit a representative research sample (Matthew and Ross, 2015), but online surveys do have some advantages over other types of questionnaires (Bryman, 2008) and methods, such as focus groups, as more participants can be involved.

Leading on from the earlier literature review (see Chapter 4) into student survey instruments and the UK NSS, my research is further validated by Ramlo's (2016b) work that compares Likert-based data with Q Methodology. Likert-based questionnaires typically rate topics on a scale from 1 – 5 but do not rank them against each other. According to Ramlo (2017) and Collins and Angelova (2015), Likert-based surveys assume homogeneity among participant views by providing an overall mean score

for each questionnaire statement. Whereas Q Methodology posits the existence of different viewpoints that can be identified and extracted – bringing new insights that survey instruments miss out (ibid).

My use of qualitative, as opposed to quantitative, questionnaire responses was determined by my research stance; wanting to elicit participants' subjective views on issues that were important to them from their own perspectives.

5.7.4 Q Sort interviews

The use of Q sort interviews was also influenced by my position as an interpretivist researcher. Factor interpretations are based on a systematic analysis of data and are further illustrated through data from interviews conducted as Q sorts are completed. Their use as an additional method serves to clarify participants' subjective viewpoints. Students are invited to elaborate about their Q sorts and are asked if anything is missing that could have been included in the Q set.

In common with Q Methodology studies, I use extracts from these participant statements to supplement and contextualise factor viewpoints. They are not the primary data for interpretation but are used as an aid to discover the rationale for participants' card placement choices (Gallagher and Porock, 2010) and to illustrate how students feel about their cohort specialism experiences.

Many Q Methodologists utilise this additional data in a similar manner; whether gathering participant feedback through post Q Sort questionnaires (Hurd, 2006) and written reports (Brown, 2016; Parker and Alford, 2010) or structured/unstructured interviews (Baker, 2006; Robinson et al., 2014; Swetnam, 2010; Watts and Stenner, 2013). Unlike Baker (ibid) who used NVivo to identify themes within the Q sort interviews, I use NVivo software to draw out themes from the Q concourse data. Working with the verbatim

Q sort interview transcripts, I highlight themes manually; extracting statements from participants associated with each factor viewpoint. I then assess the statements that would best reflect each view.

According to Sandelowski (1994), verbatim quotes provide a platform for participants' voices to be heard and their use within qualitative research needs to be considered carefully. Taylor (2012) warns about relying solely upon participant quotations to justify findings.

In Bunting et al.'s (2014) qualitative research into film production, quotes were taken from participant interviews and embedded into the main text to emphasize particular points. These were then followed by interview excerpts from other participants, to build upon the identified issues. Within my research project, I emphasise phrases that relate directly to key themes from within the corresponding interview extracts. This technique contextualises each statement and draws attention to its significance within student experience. It provides the background and justification for the participant's opinion, presented in his or her own words.

Statements illuminate how participants, associated with that particular factor viewpoint, see themselves (Corden and Sainsbury, 2006). I want participants' views to be presented in a way that locates them within the wider context of their cohort specialism phenomenon *per se*; to present a more holistic picture of what it is like for students – their experiences become 'real' as their 'stories' are brought to life.

Returning briefly to Chapter 4 – Likert-based questionnaires assume that all respondents understand the survey statements in the same way. Whereas Q Methodology disputes this, the Q Sort process enables participants to foreground various ways of understanding and permits students to assign statements with different meanings in a manner that is relational and subjective. Not all Q Methodology studies make use of verbatim quotes,

but as a supplement to factor array interpretations they illustrate participants' subjective views, as disclosed through their Q sorts (Stephenson, 1993), bringing these nuanced expressions to the fore and provide another platform to make students' views known. Their use reinforces the study's focus into exploring student experience from the individual's subjective view.

My role in presenting findings is to draw attention to participant viewpoints and guide the reader through the data (Holloway and Jefferson, 2000). Not only does the use of direct quotes help to focus on the factor viewpoints but it also triangulates findings, highlighting shared beliefs.

Having presented the rationale for using this methodology and methods to support my interpretivist stance, before proceeding to the pilot study chapter, I will leave the final words to Stephenson. He proposes

> "That subjectivity has greater significance for educational theory and practice than it has been granted up to now. What is subjective does not come primarily from formal education as it is practiced today, but from everyday experience that we absorb implicitly and without effort" (1980:882).

6. The Pilot Study

The pilot study trialled the methodology; it is included in the thesis to show my development as a researcher and explain the refinements I made to the research project. Consequently, Chapter 7 presents a more sophisticated study that documents the use of Q Methodology in far greater detail. For an overview of conducting a Q Methodology study, see appendix 2.

6.1 Preparing the Q Concourse and Q Set

The pilot study began with preparation of the Q concourse; this formed the basis for the Q set and participant Q Sorts. For the concourse, I used a traditional data gathering method and collected open text box responses from a national, online student survey questionnaire (UK NSS, 2012/2013) from the Media School at an internationally renowned university located in the South of England (339 positive responses, 357 negative) and from the Media Production department at a smaller public university (26 positive, 20 negative). Using NVivo to identify themes, UK NSS qualitative data was coded into nodes (themes) that were then merged further, re-categorised and rank ordered according to frequency. Nodes were double-checked to ensure that statements had been coded correctly; those with less content are still valid and were included in the concourse. This whole process was inductive; eight themes emerged and all were given equal weight.

- Course structure and content (323 statements)
- Lecturers' and tutors' attributes and communicativeness (187)
- Quality of lecturing, teaching and teaching methods (168)
- Issues regarding industry, professional qualifications, employment and placements (153)
- Assessments, feedback and assignments (148)
- Students' own experiences of learning and socialisation (129)

- University facilities and course resources (127)
- Issues relating to 1st, 2nd and 3rd year experience (88)

Incidentally, while these themes align with those that inform the Likert-based scales used in the UK NSS, the UK NSS does not include themes related specifically to L4, L5 and L6 experience, nor issues around the industry. However, the UK NSS optional bank of statements does include careers and work placements.

Initially, seven statements were chosen from each theme including some more controversial ones as these would be more likely to engage students and elicit responses. Statements were made up into 56 Q cards (7 cards x 8 themes) and trialled using a volunteer student but the Q sort process was deemed overlong. Statements were reduced to a more manageable number (Watts and Stenner, 2012) and a new concourse using 48 cards proved more effective (6 cards x 8 themes). According to Webler et al. (2009), the ratio between statements and participants should be around 3:1, although many researchers work successfully outside of these parameters, usually, between four and six participants need to load onto each factor to represent each viewpoint (ibid).

6.2 Conducting the Q sorts

The pilot study involved thirteen Level 6 students, nine male and four female, from a small university's Film Production department. Research was conducted according to Bournemouth University's Research Ethics Code of Practice, over a three day period in April 2014. Participants received information sheets and consent forms explaining how to contact the researcher and supervisors. Students already knew me as a visiting lecturer and self-selected to take part towards the end of their last semester. Q sorts were conducted on a one-to-one basis and each student was invited to rank the set of Q statement cards according to the following 'conditions of instruction':

Please indicate the extent to which you agree/disagree with each of the following statements in relation to your experience of your degree course.

During the process I made audio recordings, inviting students to explain their reasons behind each card placement, (Holloway and Jefferson, 2003). However, each Q sort took longer than anticipated, although some students appreciated the opportunity to reflect so close to graduating; hence research project interviews would be conducted as participants finished their Q sorts.

6.3 Q Sort Analysis

My approach to the pilot study analysis was influenced by Watts and Stenner (2005; 2012) and Brown (1980).

Using PQMethod, dedicated Q Methodology statistical software, version 2.35, 2014, a correlation matrix and factor analysis were applied to Q sort data in order to establish degrees of similarity and difference between participants' opinions. Guided by Watts and Stenner (2005), I used Centroid Factor Analysis (CFA) in preference to Principal Components Analysis (PCA) to extract factor viewpoints. Watts and Stenner (ibid) and Ramlo (2015) believe CFA is a true factor analytical tool that enables the researcher to test a specific hypothesis by exploring different factor outcomes through using hand rotation techniques; whereas PCA provides just one, mathematical, 'best' result. CFA draws upon commonality between Q sorts whereas PCA incorporates commonality and the specificity of each one (Webler et al, 2009). Both data extraction methods are offered by PQMethod and despite acknowledged differences, Watts and Stenner (ibid) and Webler et al. (ibid) believe CFA and PCA ultimately produce similar results (for pilot study PQMethod data print out see appendix 11).

The first stage of data extraction using CFA produced a Correlation Matrix depicting how each Q Sort correlates with every other Q Sort. The unrotated Factor Matrix provided further information on the strength of relationships between Q Sorts, grouping them together. Each unrotated factor's eigenvalue, also known as the Kaiser-Guttman criterion (Watts and Stenner, 2012), provided an indication of the factor's statistical strength. Eigenvalues are directly related to a factor's variance, the extent to which there is commonality within the Q Sort data, and signify a factor's ability to represent shared viewpoints (ibid). Each factor's eigenvalue can be calculated using EV = Variance x (number of Q sorts in study divided by 100) (ibid).

The strength of the unrotated factor's eigenvalue and variance can point to the number of factors to be rotated in the next stage of analysis. However, in the pilot study, only one factor met the criterion, with an eigenvalue of 6.78, while the others were weaker with eigenvalues below 1.0 (Watts and Stenner, 2012); demonstrating that most of the study's Q Sorts shared a common viewpoint and the data had produced just one significant factor.

This result could reflect the small number of Q sort participants, called the P Set, and that the Q Concourse had drawn upon UK NSS qualitative data from a diverse range of media degrees, not just film production. Certainly, there was greater homogeneity among viewpoints than had been anticipated; a larger number of participants and a more dedicated 'film production degree' Q Set may have helped to address this.

However, Watts and Stenner (2012) believe that whilst valid, eigenvalues and variance provide only two out of many possible criteria for determining the number of rotated factors, for example, Humphrey's Rule that states that a "factor is significant if the cross-product of its two highest loadings exceeds twice the standard error" (Brown, 1980:223). Brown (ibid) also advocates simply extracting seven factors as a starting point, whilst according to Watts and Stenner (2012), a researcher should draw upon past experience in choosing the number of rotated factors, otherwise key

viewpoints can remain hidden. Parker and Alford (2010) believe that unrotated factors with low eigenvalues may still be significant as they can represent the lone voice.

On further inspection of the pilot data, there seemed to be evidence of some disagreement among the single shared viewpoint. Within unrotated Factor 2, Q Sorts 10 and 11 had negative loadings (- 0.40 and - 0.39), suggesting views in opposition to Factor 1. Braswell (2018) refers to these as bi-polar *sub-factors* that present some smaller disagreements within the greater agreement.

A bi-polar factor will contain both positive and negative loadings from participant Q Sorts. Whilst participants will share a common viewpoint; agreeing on what matters to them, one or more Q Sort(s) will have loaded in an opposing manner, highlighting a polarised viewpoint. A bi-polar *sub-factor* represents an additional view that stands alongside the identified sole significant factor (Braswell, 2018). In this case, although the unrotated factor data supported the existence of just a single significant factor, the bi-polar sub-factor suggested more subtle views, validating further factor rotation.

CFA was followed by a Varimax rotation (Watts and Stenner, 2012). I discuss the use of Varimax versus hand rotation in Chapter 7. Here, Varimax was chosen as it automatically rotates the factors, allocating a single factor to each student.

Factor rotation provides further perspectives onto the data. I explored a two, three and four factor solution, a three factor solution gave the fewest confounded Q sorts (those loading on to more than one factor) and was deemed best to represent the data. The three emergent factors produced significant eigenvalues of over 1.00, ranging from 2.99 to 2.30 and variances from 18% to 23%, demonstrating some shared views.

Participants 1, 6, 9 and 13 had loaded highly on Factor 1, participants 4, 10 and 11 on Factor 2, and participants 5, 8 and 12 on Factor 3. The Q sorts of participants 2, 3, and 7 were confounded and did not show significant loadings on any single factor. However, participant 2 had higher loadings on factors 2 and 3; participant 3 showed slightly higher loadings on factors 1 and 3; participant 7 had equal loadings spread across factors 1, 2 and 3. This supports the earlier discovery that Q sorts had much in common depicted by the one significant unrotated factor; hence the number of Q sorts that had not loaded onto just a single rotated factor.

The Factor Array – Q set of 48 statements showing how each one was rated by the three factor viewpoints (see table 1).

No.	Statement Factor:	1	2	3
1	First year should count towards your degree	-2	+4	-1
2	Mark for graduate project relies heavily on amount of money spent on it	-3	+2	0
3	The last year (third) has been best	+2	+1	+2
4	I think third year should be more specialised – students should specialise in subjects that are more specific	+2	+3	-1
5	Final year students should have priority regarding equipment	0	-1	+2
6	I found some lecturers were not so enthusiastic in the first two years	-3	-2	-2
7	It seems that unless you come from a wealthy background you won't succeed	-4	-3	-2
8	The main negative is paying for your own films	0	+1	+1
9	The course had forced me to do things I wouldn't have had the courage to do	+4	+2	+2
10	Fellow students are always willing to help each other	+3	+2	+4
11	I have a feeling we have been overworked	-2	-4	-2
12	I've worked alongside an extraordinary group of talented people	+3	+2	+1

No.	Statement Factor:	1	2	3
13	Lecturers are very biased to certain students	-4	-4	-1
14	The marking does not reflect what tutors are telling you	-1	-1	-3
15	Terrible planning, all deadlines have clashed	-1	-1	-1
16	Marking is inconsistent and subjective	-1	-2	+1
17	Feedback is always done quickly	+1	0	-1
18	Assessment criteria are never specific	-1	-3	-2
19	Tutors are supportive and really kind	+3	+4	+4
20	There is a lack of communication between lecturers	+1	-1	-3
21	Sometimes stress and dissatisfaction can come from the tutors which is demotivating	-2	-2	-4
22	When we go to our lecturers we are treated like naughty children who are an inconvenience	-3	-4	-4
23	The lecturers are happy to be teaching you and want you to do well	+4	+3	+4
24	Sometimes, getting hold of tutors can be annoying	-2	+1	0
25	There should have been a work placement as a compulsory module	+2	+4	+1
26	This course is OK if you want to be an academic	0	-1	-2
27	Not enough help to get into industsry	-1	+3	+2
28	Course has encouraged me to follow career, I want to try to make a name for myself	+2	+1	+3
29	Some modules haven't taught me anything about industry, they are irrelevant	0	+3	0
30	This course is overloaded with theoretical work that doesn't really help prepare for the industry	-2	1	0
31	All my tutors are industry pros who know what they are talking about	+1	0	+3
32	There is too much group assessed work	-1	-2	-1
33	I think I have learnt more outside doing my own thing that I did in lectures	-2	-3	-1
34	The lectures were unoriginal and dull	-4	-3	-3
35	Practical aspects of course really set us up for the real world	+3	-2	+1

No.	Statement Factor:	1	2	3
36	The knowledge of some lecturers is mind blowing	0	0	+2
37	More workshop tutors should be hired	+2	+2	0
38	There is a lack of practical training on media production tools, e.g. editing, photoshop etc.	0	0	-3
39	Equipment is always serviced and maintained to a high standard	+1	0	+1
40	There is not enough film making equipment to go round	0	+1	0
41	We need more online journals and e-books	+1	0	+1
42	Technical support is amazing	+2	-1	+3
43	It's a fantastic course – great balance between creating, hands-on and academic	+4	0	+3
44	If you want to be creative, don't do this course	-3	-2	-4
45	It would have been nice to have more choice with modules	+1	+2	0
46	I have been my happiest when working on shoots	+1	+1	+2
47	The course wasn't as I thought it would be after attending open days	-1	-1	-2
48	I have been left average at a few things, instead of particularly good at one thing	0	0	0

Table 1: Factor Arrays

Interpreting Factor Array data provides a narrative that personifies each factor viewpoint. For the pilot study, I focussed on statements that showed the strongest positive and negative responses within each factor. Although I had originally conducted one-to-one interviews at the time of the Q sorts, these were later omitted from the factor analysis documentation; the emergent three factors essentially represent subtle nuances within a single factor viewpoint. Distinguishing statements, those that are ranked significantly higher or lower than other factors at the $p < 0.01$ level are identified by an asterix*.

Factor 1, described by 'Need things to be fair', had an eigenvalue of 2.99 and explains 23% of the study variance. It represents 40% of students; three males and one female. For students associated with this factor, there is evidence of a shared theme around fairness, tutors did not show bias (13: -4) and were just as enthusiastic when teaching throughout all three years (6: -3). Money does not provide advantages within the university experience (7: -4) and students feel that they have been challenged (9: +4). The personal qualities of lecturers are very important (19: +3; 22: -3; 13: -4). The course has just the right balance of practice and theory (43: +4). Students want placements (23: +2), they agree that specialisations could be introduced in the third year (4: +2) and disagree that the first year should count towards the overall degree marks (1: -2). This viewpoint embodies strong opinions concerning fair play and equal opportunities.

Factor 2, 'Concerned about the future', had an eigenvalue of 2.34 and explains 18% of the study variance. It represents 30% of students; one male and two females. Students sharing this viewpoint are thinking around issues they will be facing after they leave university, they are aware of the need to find employment (27: +3) once they graduate and want to focus on industry demands and learning specific skills (29*: +3). They also rate lecturers highly (23: +3). This viewpoint supports a strong interest in the curriculum and what will happen after graduation. There is concern about how well the course has equipped students for industry and the workplace. Students want to have a deeper learning experience through specialising, the emphasis is placed more on the course structure itself and future employment.

Factor 3, 'Like to feel supported', had an eigenvalue of 2.86 and explains 22% of the study variance. It represents 30% of students, with three males having loaded onto this factor. Technicians are important (42: +3); students are both critical and appreciative of how tutors conduct themselves. It matters that they are consistent and in agreement with each other (20: -3); they are rated highly both personally and as industry professionals (19: +4; 23: +4; 31*: +3). Students agree that marking reflects what lecturers have been saying to them (13*: -3). They appreciate all aspects of support,

including that of their peers (10: +4). There is a sense of collaboration; everyone working together. This is the only viewpoint to include strong feelings about course equipment, facilities and technical support.

All three factor viewpoints demonstrated consensus (statements 3, 10, 19, 22, 44, 48). However, they differed regarding lecturers showing any bias towards students (13), with Factors 1 and 2 agreeing very strongly that lecturers did not show bias, while Factor 3 disagreed only slightly. Factor 1 students agreed most strongly that the course had forced them to try new things (9), while this only mattered to Factor 2 and 3 students to a lesser degree.

Students sharing Factor 2 viewpoints felt strongly that they had not been overworked (11), but this mattered less to those associated with Factors 1 and 3. Although Factor 3 supported the view that lecturers did not pass on their own angst and stress to students (21), these issues were much less of a concern for Factors 1 and 2. Whilst all factors agreed that there should have been a work placement (25), this mattered most to students sharing the Factor 2 viewpoint; those particularly concerned about the industry and future careers.

Only Factor 3 students were undecided about more workshop tutors being hired (37) and these students felt most strongly that that there is sufficient practical training on production tools (38). Factor 3 and Factor 1 students were in agreement that the course provided a good balance between theory and practice (43), but Factor 2 students were ambivalent.

6.4 Discussion

The aim had been to test the research method as participants were not taught in subject-specific cohorts as research project participants would be. My interest into student surveys using Likert-based scales had influenced

my decision to conduct face-to-face Q sorts and interviews with participants, in preference to using online platforms. I needed to ensure that students would be engaged and more likely to feedback genuine responses. Later, I would modify the interview process for the research project by questioning participants at the end of their Q sorts.

However, the discovery of just one significant unrotated factor was disappointing, yet understandable and reflected a small P set and wide ranging concourse. It confirmed the need to generate fresh data for the research project Q concourse; based solely on film production students' experience of the cohort phenomenon. The bi-polar sub-factor posited the existence of more subtle views justifying further factor rotation, although the existence of a single unrotated factor and prevailing viewpoint limited the findings that could be drawn from the pilot study.

Further training would be undertaken to gain more understanding and improve my research skills. In the research project I would use PCA for factor extraction, as endorsed by Simon Watts's Q Methodology Online Training classes, along with his crib sheet template devised specifically to interpret data more systematically. I would make better use of distinguishing statements and provide a more holistic analysis by introducing consensus and points of difference tables to compare how each statement had been placed in relation to the other factors. The research project would also involve a larger number of participants to minimise the emergence of a sole significant factor.

7. Research Project and Data Analysis

7.1 Introduction

This chapter builds on the pilot study outlined previously and demonstrates how it helped to develop my Q Methodology research skills. As a result, the research project analysis is presented in greater detail and complexity.

In this chapter I consider ethical implications and explain how the research project was conducted and data analysed. The first stage involved preparing a Q concourse in order to produce a Q set. I explain how the participants (P set) were recruited and Q sorts administered, before discussing the benefits and disadvantages of a free versus forced distribution.

I demonstrate how the data is factor analysed using Principal Components Analysis and Varimax factor rotation, with four different factor viewpoints emerging. Statements are interpreted and the four factors are summarised. Extracts from post Q sort interviews are used to further illustrate and support findings.

Lastly, I compare the four factors, finding consensus points and points of disagreement. The appendices at the end of the thesis contain supporting data in the form of Q concourse themes, the Q set, Correlation Matrix, Four Factor Matrix, Factor Arrays and a crib sheet consisting of statements and distinguishing statements. For an overview of conducting a study using Q Methodology, please also see appendix 2.

7.2 Ethical guidelines

By its very nature, research into organisations carries risks; exploring organisational structures can both highlight exemplary practices but also

expose vulnerabilities and even affect morale. Schein (1997) views it as a potentially interventionist approach and urges caution. I consider organisational research a privilege; carrying with it a duty of care towards the institution and its members. For this reason, film production courses, staff and students have been anonymised and I have endeavoured to present material in ways that protect the identities of universities and participants.

Research was carried out in accordance with Bournemouth University's Research Ethics Code of Practice. Participants received information sheets and consent forms explaining how to contact the researcher and supervisors should they wish to withdraw their consent at any time. In compliance with the Data Protection Act 1998, all data is stored securely and will be destroyed at the end of five years.

For the pilot study I had been given access to UK NSS qualitative data from students on Creative and Media courses at two universities that do not use cohort specialisms. The pilot study had tested my research methods and the NSS data had shaped the pilot study Q concourse. For the research project, I would generate a new Q concourse utilising data from film production courses that do use cohort specialisms.

7.3 Q concourse preparation

Following consultations with several institutions, two undergraduate film production courses were chosen to provide content for the Q concourse. One was based in the south (A) and the other (B) in the north of England. Both courses utilised cohort specialisms such as directing, cinematography, producing, editing etc. The Q concourse would include data from one student focus group and two tutor focus groups, along with two qualitative student survey questionnaires. The focus groups all took place in June 2016 at each HEI's premises and were audio-recorded and transcribed.

Participants self selected after receiving invitational emails forwarded on by Heads of Department.

Course ‘A’ had recently expanded its policy of providing a single specialism by introducing an option to study two cohort specialisms from the second year; students participating in this focus group were still studying on a single specialism. Course ‘B’ already offered students the opportunity to learn two specialist skills in the second year.

Both courses were highly regarded; attracting growing numbers of applicants with enrolment numbers increasing each year. They differed in that one course required students to compete against each other for a limited number of specialist places. Whilst on the other, specialism numbers were not fixed and students were guaranteed a place on the specialism of their choice, subject to timetabling restrictions.

The latter, with its student centred approach, involved considerable organisational skills and proved particularly challenging to the course leader. Interestingly, this course generated higher NSS student satisfaction scores. Whilst this may be coincidental, it could have relevance to this research project, highlighting differences in cohort specialism organisational policies.

Course ‘A’ student focus group consisted of four males and four females, made up of two level 6 and six level 5 students representing all the cohort specialisms except for cinematography and sound. Discourse revolved around collaboration between specialisms and the importance of gaining in-depth knowledge, as opposed to using a ‘scattershot approach’ – meaning acquiring an unconnected range of skills.

Students rejected the notion of being 'film makers', preferring to call themselves specialists. Specialising was viewed as an alternative to having to study on a Masters degree and some cohort specialisms were deemed not specialist enough. For example, students agreed that the production design cohort specialism should be structured more like the cinematography one. It also utilises an extended hierarchy: art director, set design, props etc and lacked sufficient student numbers to support this framework.

Discussions ensued around inter-specialism cohort power, unfairness, identities and the roles of specialist tutors. Whilst the group did, at times, resort to personal criticisms directed at absent peers and lecturers, questions around how they experienced cohorts helped to bring them back to the topic.

Course 'A' tutor focus group consisted of the Dean of faculty, course leader, subject leader and two specialist lecturers. The ensuing conversation would often drift towards organisational policies; with staff elaborating on what the course offered students. Although there were common themes; notably inter and intra-cohort competitiveness, and cross specialism teaching, tutors seemed less able to answer questions on how students might experience cohorts.

Some newer members of staff appeared a little reticent and several more established tutors were absent. Whilst this may have been simply due to timing, coming at the end of the second semester, in future I would consider conducting additional one-to-one interviews (see Chapter 2).

Course 'B' tutor focus group consisted of eight specialist tutors including the course leader. There followed an animated and good-humoured discussion. In contrast to course 'A' tutor focus group, staff members appeared sympathetic to students' views and interested in how students

experienced the course, which was often adapted to facilitate changing student needs.

Issues were raised around accommodating student choice; not just because of additional departmental workloads. Without a formal selection process to restrict numbers, some felt it encouraged students to take ill-suited specialisms. Issues around gender and the diverse range of student personalities were also raised; often linked with specialism stereotyping and its impact upon students.

At the end of the final year of study, L6 students are required to form small production groups and collaborate on making a dissertation film for their final assessments, using the skills learnt in their chosen specialisms, students take on professional roles such as Producer, Editor etc. These graduation projects represent a large percentage of the marks that will go towards each student's degree.

However, the potential number of dissertation projects was dictated by practicalities such as tutor availability and technical resources, leading to speculation that students might not always be able to utilise their specialism skills in their graduation projects. An imbalance between the numbers of students in some specialisms and available dissertation films meant that those in popular and oversubscribed specialisms, such as directing, might not find a dissertation film to direct.

Some tutors believed that students viewed specialisms purely in terms of their future careers, disregarding the more holistic elements of the course. Discussions arose around inter and intra-cohort specialism dynamics, hierarchies and group work. There was much empathy towards students, especially how university life can be particularly daunting at such a young age.

An earlier, online qualitative survey questionnaire, conducted with students from course 'A', in accordance with Bournemouth University's Research Ethics Code of Practice, also contributed data to the Q concourse. Following pilot study analysis, additional questions were added to the survey and it was repeated with a new year group. In all, both surveys involved forty-five level 5 and level 6 students, representing a range of cohort specialisms on the film production course. At this point in the course's development, students could only study one specialism. As I could not be on site, the questionnaires were administered through Survey Monkey, an online platform. This provided a more time efficient and accessible method that suited how students work, generating questionnaire response rates between 10-12%.

Students received an email from their course tutor explaining the background and nature of the research. They were invited to click on a web-link providing further information on how to contact the researcher and supervisor. Students self-selected and gave their consent by filling in the questionnaire; their replies would be confidential and anonymous.

Having noted gender, year group and the specialist cohort through tick-boxes, students were invited to type responses into open text boxes using their own words. In keeping with the pilot study's use of qualitative UK NSS data, the second questionnaire requested additional feedback on best and worst aspects, and how the cohort-based course could be improved.

The number of questions was kept to a minimum to make best use of students' time and encourage deeper reflection. Focusing on their cohort experiences, students were asked about their views on learning, groups, decision making, leadership, careers and cohort choices. Some stated that they did not know they would be specialising and regretted their decision. Others valued being able to specialise but expressed concerns over inter-cohort and intra-cohort collaborations and hierarchies.

Emerging issues around favouritism and inequalities were echoed in the student focus group; as were themes around friendship, collaboration and tutor roles. Some survey questionnaire commentators were openly critical of peers and lecturers. Others expressed a need to learn about all aspects of film making and were frustrated by a policy they believed blocked cross-specialism learning opportunities.

There were common themes within all data sources. However, this raw data, which would inform the Q concourse, had quickly reached saturation point. Topics were being replicated, negating the need to gather more data from a new source. Whilst this project focuses on the student view of the cohort specialism experience, tutors shared similar concerns, albeit expressed more eloquently; this tutor focus group data helped to contextualise emerging student views more fully.

7.4 Producing the Q set from the concourse

In common with the pilot study, my approach to extracting a Q set was inductive and NVivo was used purely as a tool to help manage a large amount of data. For the first stage, statements were gathered from all of the data sources cited earlier and imported into NVivo (QSR NVivo 10) where they were coded into nodes, producing forty-three emerging themes.

Statements were checked against nodes to ensure they had been correctly coded and moved to different nodes if necessary. In the second stage, nodes were merged and re-categorised before being rank ordered into six overall themes (see appendix 3). Again, statements were checked against nodes and themes. The new combined themes were:

- 1: Inter-cohort specialism relationships and dynamics (138 statements)
- 2: Intra-cohort specialism identity (125 statements)

- 3: Pedagogy (120 statements)
- 4: Views on specialising (102 statements)
- 5: Collaboration (90 statements)
- 6: Reflecting the industry (77 statements)

I then assessed every statement from within each of the six themes, choosing those that best represented each one; giving me eight possible statements for each of the six themes. This data was shared with a supervisor and a film lecturer; leading me to make some small refinements to address possible ambiguities. During the pilot study I had discovered that the more 'extreme' statements often produced emotional responses that engaged and challenged participants. For this reason I chose some statements that embodied heightened views and provoked strong reactions, for example 'cinematography is the big boys club' and 'documentary is an outcast specialism'.

In conclusion, the six themes were all given equal weight in the Q concourse. The forty-eight statements were made up into cards (8 cards x 6 themes) and these became the Q set (see appendix 4).

7.5 Recruiting the participants: the P set

Information on the research project, and invitations to take part, were forwarded to level 5 and level 6 students by the film production course leader at university 'B'. To conduct Q sorts, a two-week period was allocated across April and May 2017. I was advised that this would work well as students had just completed their final-year assessments and would be on campus. Data gathering still relied upon students' willingness to be involved, but many were amenable. Some snowball sampling occurred and the final P set provided ten male and nine female level 6 students, along with twelve male and one female from level 5, giving thirty-two participants

(see Table 2: Student Participants); ages ranged from nineteen to twenty-seven years and four students were from overseas.

When I had started this research, similar film production courses offered just one specialism but have since introduced an additional choice at level 5 narrowing to just one at level 6. On this course, from level 5, students choose two specialisms and this is reflected in the data, whilst at level 6 it becomes just one. In common with some other courses, Documentary is considered to be a specialism in its own right. Within the Documentary specialism, students can study a combination of cinematography with sound, or editing. For the purpose of the study, this is classified under the Documentary specialism, where, for example, a student studying cinematography for documentaries is located in the Documentary specialism.

Specialism	Level 6 (male/female) Specialism	Level 5 (male/female) 1st Specialism	Level 5 (male/female) 2nd Specialism
Production Design	1(M) 4(F)	1(F)	1(F)
Editing	1(M)		3 (M)
Cinematography	4(M)	3 (M)	1(M)
Sound	2(M) 2(F)		
Directing	1(M) 2(F)	3 (M)	
Producing	1(M) 1(F)	3 (M)	
Screenwriting		3 (M)	2 (M)
Documentary			6 (M)
TOTAL	19 students	13 students in all	

Table 2: Student participants

Due to small participant sample sizes used in Q Methodology, it is not possible to draw any statistical conclusions regarding specialism and

gender distributions from the table above. However, factor analysis combined with data from the post Q sort interviews would expand upon students' views.

7.6 Administering the Q sorts

During the Q sorting process, participants (the P set) are asked to rank order the Q set – the set of cards with statements. Q sorts were carried out throughout the day at designated times on a one-to-one basis. I had access to two private rooms and a quiet space in another building. Each student would sit at a table facing me, where the Q grid, a research information sheet and consent form (see appendices 5 and 6), written instructions on carrying out the Q sort and 'conditions of instructions', were placed.

> A cohort specialism represents a module or course where you study one film making specialism with the same group of students. For example, the specialism could be editing, directing or producing. Please indicate the extent to which you agree/disagree with each of the following statements in relation to your experience of being taught in your chosen cohort specialism(s).

Each participant was handed the Q set, made up of randomly numbered laminated cards containing different statements, and invited to read them through carefully and sort into three piles. One pile for statements they agreed with, one for those they disagreed with and the third for statements they were ambiguous about.

Participants were then required to take the first pile and place each card onto the nine-point distribution grid (Brown, 1980) – a symmetrical grid in the shape of a bell curve representing a scaled distribution range – according to how strongly they felt about its statement (+4 denoted agree most strongly, +3 agree less so, and so forth) and work inwards. It did not matter where in the column a card was placed; only which column was chosen. Having rank ordered the cards they would then do the same with

the second pile, starting at the opposite end of the grid and also working inwards (-4, -3, etc). Lastly, participants would take the third pile and place the cards nearer to the middle of the grid into the last remaining spaces (e.g. -2, -1, 0, +1, +2). (See page 139, Figure 1: Example of a Q sort).

I would then note down card placement positions and invite participants to discuss their Q sorts with me. During the pilot study, I had conducted interviews during the sorting process which resulted in unnecessarily long sessions, whereas this time, it proved better to do this immediately after each Q sort.

I would begin by asking students open questions on their placement card choices at the two extreme ends of the distribution grid. The process was participant led enabling students to make sense of their Q Sorts. I would ask participants if there were any other cards they would like to elaborate on, or anything else that was missing that they would wish to add. These conversations were audio recorded and then transcribed, and would provide data to further explain participant views and factor analysis findings.

During the discussion, some participants realised that they had placed cards in error and moved one or two around. Many talked at length about past experiences evoked by the sorting process; good and bad. For some, this became a platform to air grievances and proved to be therapeutic; many were surprised at how much they had enjoyed the opportunity to reflect on their course and encouraged others to come and take part.

Each participant's Q sort paints a unique picture, one that tells a story based on their viewpoint; these 'blueprints' reveal a student's cohort specialism experience.

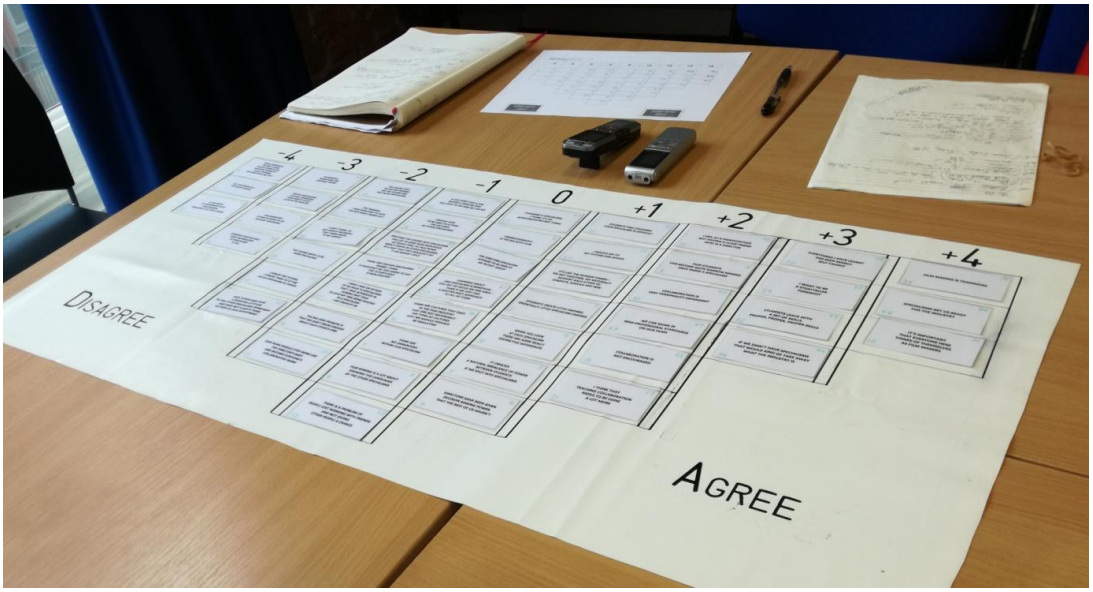

Figure1: Example of a Q sort

7.7 Forced and free distributions

Whilst during the Q sorting process, many students followed instructions and placed all their cards exactly on the spaces on the grid; others struggled to do so. They claimed the distribution shape did not reflect their views; hence some columns ended up with uneven numbers of cards. In all, half of participants provided these unforced, i.e. 'free', Q sorts.

Forced distributions, where participants place their cards as per the distribution grid, have their critics; with most concerns relating to participants feeling constrained by the process, although Kitzinger (1999) points out that most other research methods can have this effect too.

Proponents of forced distributions believe that a free or unforced distribution, where participants can put any number of statements in a column, or none at all, encourages participants to place cards at the extreme ends of the chart (Block, 2008). Free distributions discourage them from applying any deep thought to the process and can lead to a loss of information (ibid; Jones, 1956). Watts and Stenner (2005) would add

that the use of forced distributions imposes uniformity and a 'house standard' and rather counter-intuitively, is no more restrictive than a free one.

However, they also believe

> "It is nonetheless possible to gather factorable Q methodological data using different forms of distribution, including completely 'free' distributions which (as the name suggests) allow participants to assign any number of items to any of the available ranking positions. Viewed from a purely statistical perspective, the distribution matters very little ... any data gathered in this general form produces a correlation matrix which enables the researcher to observe the associations between persons" (Watts and Stenner, 2007:67-68).

In their earlier work, prior to the introduction of dedicated computer software, Hess and Hink (1959) put considerable effort into a study utilising both distribution methods interchangeably. They could not assert with any confidence which gave the more reliable account of their participants; adding that neither produced strikingly different results. Schill, in his own comparative study concluded that

> "The forced sort concept from Q-technique does not need to be applied rigorously since having something other than a forced normal distribution still permits analysis and measure of individual and group agreements" (1966:20).

Brown (1971) agrees; the distribution shape does not matter within factor analysis and the free sort has no impact on statistical outcomes. In fact, the ordering of statements has a greater impact than the distribution shape. He conducted a study comparing fourteen variations of distribution, including a free one, summarising that

> "distribution effects are virtually nil, the existence of factors being affected almost entirely by the patterns of item placement and the interval-ordinal distinction is of no importance" (Brown, 1980:289).

While forced Q sorts are encouraged (Watts and Stenner, 2012), Brown (1971; 1980) finds free (unforced) sorts perfectly acceptable. Equally, Peter Schmolck's PQMethod dedicated computer software PQMethod, version 2.35, 2014, was used for the analysis and is designed to process both forced and free Q sort data.

7.8 From Q sorts to Factors

I want to know how film production students experience cohort specialisms. My analytical strategy was built upon an inductive approach led by the data; I was not trying to find a solution to a particular problem; this is further reflected in the use of Varimax factor rotation as opposed to hand rotation that I come to later. In advance of the research project, I sought further training and have been influenced by Simon Watts (Q Methodology Online Training classes).

For the research project analysis, a total of thirty-two Q sorts were intercorrelated to produce a correlation matrix (see appendix 7 for PQMethod data files) depicting the levels of agreement and disagreement, between each one.

The correlation matrix was then subjected to a factor analysis using PCA (Principal Components Analysis) producing an unrotated factor matrix to identify the Q sorts that shared similar sorting patterns. Whilst results are similar to Centroid Factor Analysis, PCA was used in preference to Centroid Factor Analysis as it is now considered statistically superior and most up to date (Simon Watts, Q Methodology Online Training).

Each emerging factor would possess a unique view of Cohort Specialisms and rotating these factors provided further perspectives, drawing together the Q sorts sharing similar viewpoints.

There are many different criteria that can be used in determining the number of rotated factors. According to the unrotated factor matrix (see appendix 7), each of the eight factors had an eigenvalue (also known as the Kaiser Guttman criterion) with a statistical value over 1.00; reflecting their strengths and explanatory powers (Watts and Stenner, 2005). This is in marked contrast to the pilot study's unrotated factor matrix where only one factor had an eigenvalue over 1.00.

Within the research project, the unrotated factors also accounted for 73% of the study's variance, well over the 35-40% considered desirable by Watts and Stenner (2012); presenting another way in which to determine the number or rotated factors since variance and eigenvalues are closely linked. Potential factors had also been identified using Humphrey's rule; a factor is significant if 'the cross-product of its two highest loadings exceeds twice the standard error' (Brown, 1980: 223). Using the formula SE = (1 ÷ (√ number of items in the Q set) produced a standard error of 0.15, or 0.30 when multiplied by two. Using this calculation provided another possible solution to determining the number of rotated factors, since two factors were significant, with scores above 0.30, while a third factor produced 0.26.

However, according to Brown (1980), these are just some of the criteria used to guide the researcher since the numbers of participants loading onto a rotated factor also indicates its strength; by rotating factors, viewpoints may be disclosed that could otherwise have remained hidden. Indeed, Watts and Stenner (2012) advise that researchers should use their own judgement based on past experience.

Brown (1980) suggests starting by rotating seven factors and proceeding from there. Adopting his approach revealed only a small numbers of Q sorts that had loaded significantly onto two of the seven factors (according to Simon Watts, Q Methodology Online Training, three or more Q sorts loading onto a factor are preferable).

Within a Q Methodology study (Watts and Stenner, 2012), significant factor loading can be calculated using the equation $2.58(1/\sqrt{n})$ where 'n' is the number of Q cards. As my project utilised forty-eight, this becomes $2.58(1/\sqrt{48}) = +/-0.38$. Factor loadings of +/- 0.38 or above were found to be significant at the $p<0.01$ level. This data would be used to determine the number of rotated factors.

PCA does not support hand rotation; Varimax rotation, an automatic statistical technique, was used to rotate factors and provide further data onto factor loadings.

CFA, however, does use hand rotation and presents researchers with an additional tool for gaining different perspectives; particularly for testing out theories such as when a researcher is interested in the relationships between individual viewpoints (Webler et al, 2009). Certainly PCA has been criticised for giving that role to a computer (Watts and Stenner, ibid).

Nonetheless, according to Watts and Stenner (2012) Varimax rotation is recognised for providing an objective assessment that capitalises on the overall factor variance and provides a superior mathematical solution. They go further to report a growing trend for journals to reject a factor solution derived from using CFA and hand rotation as it 'appears to be subjective and unreliable' (ibid, 2012:123); does hand rotation simply reflect the researcher's bias and agenda? Yet these skills have a place within Q Methodology studies, as Watts and Stenner (2005) explain, ultimately the

choice of factor rotation should be determined by the data and the researcher's aims (Brown, 1980).

On commencing this study, I had wondered if certain cohort specialisms would load onto specific factor viewpoints and if CFA with hand rotation would have enabled me to look more closely at the data from that perspective. However, for this research I wanted to understand the marjority of the views of the students and chose PCA with Varimax.

I spent time in exploring a six, five and then a four factor solution, rotating each version in turn and writing down the Q sorts with readings over +/- 0.38 that had loaded significantly. Choosing five factors produced one factor with only two participants; eight confounded and three non-significant Q sorts. A four factor solution provided a reasonable result although it included five confounded Q sorts and two non-significant ones. A three factor solution produced eleven confounded and one non-significant Q sort.

Unhelpfully, due to a recognised PQMethod software 'glitch' (Watts and Stenner, 2012: 206) information on eigenvalues was present in the unrotated factor data files but missing from the rotated factor data files, hence I used Brown's (1980:222) equation, EV = Variance x (number of Q sorts in study divided by 100), to calculate rotated factor eigenvalues. A three factor rotation provided eigenvalues of 7.36, 4.16 and 4.48 with a study variance of 50%.

However, rotating four factors produced eigenvalues of 6.4, 3.2, 4.16 and 4.16, explaining 56% of the study variance, leaving the fewest number of confounded and non-significant Q sorts. I then raised the criteria for extracting factors – the significant factor loading (Watts and Stenner, 2012) – from >0.38 to >0.44 by manually flagging any with a reading over +/- 0.44 (see appendix 8; The Four Factor solution). This gave the best result with

just one confounded Q sort (No.16) and two non-significant ones (No. 20 and 23).

Twenty-nine of the thirty-two Q sorts had loaded significantly onto one of the four factors. Three Q sorts were omitted from the analysis. Two had proved non-significant (No. 20 – male level 6 cinematography student and No. 23 – female level 6 directing student) as they had not loaded significantly onto any of the four factors. One Q sort was confounded (No. 16 – female level 6 production design student) meaning that it had loaded significantly onto two of the four factors, factor 1 and factor 4.

Participant 27 had loaded significantly onto factor 1 but in an opposing way, placing cards at the opposite end of the distribution grid. This means that although issues depicted by factor 1 were equally important to this participant, the resultant factor is deemed to be 'bi-polar' (Webler et al., 2009). As a single oppositional Q sort, this meant it could be included in that particular factor through an additional interpretation.

7.9 From Factor to Factor Array

Merging together all the Q sorts that had loaded highly onto a single factor created an 'ideal' or 'typical' factor: the Factor Array. Each of the four Factor Arrays represents a distinct set of viewpoints, enabling me to interpret and compare them as I explore similarities and differences. It is these beliefs and opinions, embodied in each Factor Array, that matter the most as they reveal how students experience Cohort Specialisms.

7.10 From Factor Array to interpretation

Whilst computer software provides the tools for analysis, it is ultimately left to the researcher to interpret the findings and present them in a holistic and meaningful way. My aim now is to interpret the 'stories' located within the

data by carefully inspecting the patterns found in each of the four factor arrays. My role is to communicate each of these viewpoints from the loading participants' perspectives (see appendix 9 and table 3: Factor Arrays). To interpret the factor arrays my approach becomes abductive – I am asking *what is going on here? What is the likely explanation?*

To supplement the statistical data from the factor arrays, I use participants' verbatim quotes, taken from interviews conducted at the time of the Q Sorts; these are included in the interpretation to illustrate participants' viewpoints and deepen our understanding (Corden and Sainsbury, 2006). They serve to confirm the factor interpretation and avoid errors in analysis, and are taken only from participants associated with the particular factor viewpoint being explored.

Direct quotes are used not just to explain participants' views, but to bring them to life while maintaining the 'interpretative claims being made at specific points throughout the narrative' (Watts and Stenner, 2012:163). Emphasising specific quotes from within the wider interview extract serves to provide a direct link with the factor array interpretation and minimises the risk of taking data out of context. In the research project, I used open questions to ask participants about their Q card placements; at that moment I would not know the emergent factor viewpoints, or the students aligning with them since this would be revealed later.

Importantly, data from Q sort interviews aligned with the Q sorts. However, the interview process did produce unexpected results in that a couple of students used it as a platform to strongly vocalise their grievances. I had not anticipated such a strong reaction, although Watts and Stenner (2012) acknowledge the potential impact of using more provocative Q statements.

7.11 **Factor interpretations**

See appendix 10 for crib sheet (devised by Simon Watts) with ranked and distinguishing statements presented according to Factor (distinguishing statements are those that have been ranked significantly higher or lower than other factors at the $p < 0.01$ *level and are identified in this chapter and the appendices by an asterix*).*

Factor Arrays

No.	Statement Factor:	1	2	3	4
1	It's like the Hunger Games – support, compete, survive, win	0	0	+2	+1
2	Students create little empires; little specialism empires	-2	-2	0	0
3	Film students can become narrow minded once inside a specialism	0	+2	0	+2
4	The big problem is we don't know enough about each others jobs	-2	+4	0	0
5	It creates a natural imbalance of power being split into specialisms	-2	-1	-1	-1
6	Splitting into specialisms has led to some rude behaviour	-3	0	-4	0
7	Directors have decision making power that the rest haven't	-3	+3	+1	-1
8	Filmmaking is about speaking the language of the other specialisms	+2	+2	+1	+1
9	Cinematography is the Big Boys club	0	-4	0	-4
10	It's important that everyone thinks themselves as filmmakers	+3	+1	+3	0
11	There are no hierarchies within our specialism	+1	0	-1	-3
12	All the sound lot are quite chilled	+1	-1	-1	+1
13	In general, producers are control freaks	-2	0	-1	-1
14	Documentary is seen as more of an outcast specialism	-1	+4	-2	+3
15	The directing specialism appears to be seen as an 'elitist' group	-1	-2	-1	-2
16	When you look at each specialism there are distinct differences	+3	+1	+2	+3
17	Our tutor does have a negative attitude to other specialisms	-3	+1	-2	-1
18	I would love to attend lectures of other specialisms	+2	+3	+1	+1
19	There are specialisms where the tutor's role is non-existent	-2	-1	0	-1

No.	Statement Factor:	1	2	3	4
20	Everything I have learnt has been mainly self-taught	-3	-1	+3	0
21	I think teaching collaboration needs to be done a lot more	+1	+3	+2	0
22	I would go to my tutors for advice	+3	+1	+1	0
23	I want to be a storyteller foremost	+4	+2	+1	+4
24	If you want to experiment with filmmaking, don't do this course	0	-3	-2	-2
25	I forced the tutors to let me do my specialism of choice	-4	-4	-3	-4
26	Students find the specialism choice is difficult	+1	+2	0	+2
27	Learning about one specialism is beneficial, get to focus on one thing	+4	-1	+3	+3
28	The course needs to be more specialised	-1	-3	-3	-2
29	Choosing a specialism; I think it's an introvert/extrovert thing	0	+1	-1	+2
30	I wish I could go back to the specialism I was interested in the 1st year	-1	0	0	+1
31	The training I was expecting to have has not been carried out	-2	-1	+1	-2
32	Students leave with a set of skills, proper, proper skills	+2	0	+2	+1
33	There is a problem with people just working with friends	0	+3	+2	+2
34	I feel at a disadvantage not having a close friend who is a director	0	-3	-1	-3
35	Our films should stop being the director's baby	+1	+2	+1	-1
36	Filmmaking is teamwork	+4	+4	+4	+4
37	Collaboration is very personality dependent	+1	+1	+2	0
38	I've found that my better friends are not in my specialism	+2	0	-2	-1
39	Collaboration is not encouraged	-4	-2	-2	-4
40	I can't think of any group decisions that were made	-4	-2	-2	-3
41	People specialising narrows ability to get a job	-1	+2	-4	-3
42	Students have no idea how the industry is structured	-1	+1	-3	-2
43	When I graduate I'm not going to do anything higher than a runner	-1	-3	-3	-2
44	If we didn't have specialisms it would take away what the industry is	+3	0	+4	+1
45	If you don't get a job within a year or two, you have to get an MA	0	-4	-4	-4
46	There are cultures in the film industry we should not emulate	+1	-2	0	+3

No.	Statement	Factor:	1	2	3	4
47	We can work in semi-professional standards on our films		+2	+1	+3	+2
48	Specialisms get us ready for the industry		+2	-2	+4	+2

Table 3: Factor Arrays

7.11.1 Factor 1: Collaborative Learners

Factor 1 has an eigenvalue of 6.4; explains 20% of the study variance and proportionately, this factor represents the largest group of students: 38%. Eleven participants have loaded significantly onto this factor; six male and five female students. Eight are level 6, three are level 5. Among the level 6 students, three study sound, three production design, one directing and one editing. Among the level 5 students, one specialised in directing and screenwriting, another in producing and editing, the third in cinematography along with editing for documentary.

However, this factor was bi-polar (Watts and Stenner, 2012) – one student had loaded significantly onto the factor but had placed Q cards at the opposite end of the grid from the other students, presenting almost a mirror image of the factor viewpoint. Students sharing this factor all felt strongly about the same issues, but, for example, while most students disagreed with the statement 'everything I have learnt has been mainly self taught' (20: -3), this student agreed with the statement – reflected by 20: +3. Although it is not interpreted as a separate factor, these viewpoints are connected, the bi-polar interpretation follows directly after Factor 1 and is presented as an individual case. This bi-polar view provides an example of the reverse factor viewpoint; but is not incorporated fully into the discussion in chapter 9 as it represents just one student perspective.

Continuing with factor interpretations – students associated with Factor 1 were particularly interested in issues around collaboration (36: +4; 39: -4; 40: -4), pedagogy (17: -3; *20: -3; 23: +4), specialising

(25: -4; 27: +4; *41: -1) intra-cohort (10: +3; 16: +3) and inter-cohort dynamics (*7: -3).

Students identifying with this viewpoint think of themselves primarily as storytellers (23: +4) and appear ambivalent about experimental filmmaking (24: 0). In essence, mainstream filmmaking adheres to established conventions and provides a platform for telling stories; whereas experimental filmmaking does not use a narrative structure and adapts abstract approaches that are considered to push accepted filmmaking boundaries.

Students also believe it is important that everyone should see themselves as filmmakers (10: +3). In common with the other factor viewpoints, they endorse that 'filmmaking is teamwork' (36: +4). They strongly agree that decisions are made by the group (40: -4) and collaboration is definitely encouraged (39: -4). In fact, filmmaking is seen as a holistic process involving good communication with others; necessitating the ability to speak 'the language of the other specialisms' (8: +2). Students do know enough about each other's jobs (4: -2) and much depends on them understanding the different specialism roles.

These students appear particularly relaxed around cohort dynamics – disagreeing that 'it creates a natural imbalance of power being split into specialisms' (5: -2) or that 'students create little empires; little specialism empires' (2: -2). More than students associated with other factors, they agree that 'there are no hierarchies within our specialism' (11: +1) and rebuff any notion of potential inter-cohort power struggles, rejecting the idea that producers are 'control freaks' (13: -2) or that 'directors have decision making powers that the rest of us haven't (*7: -3). This supports a feeling of cooperation; these students just want to get on with the work in hand.

What particularly differentiates these students from others is their appreciation of members of staff, as seen through the distinguishing statement – students are very happy to 'go to my tutors for advice' (*22: +3) – rating highly their personal and professional qualities. They reject that their tutors 'have a negative attitude to other specialisms' (17: -3) or that 'there are specialisms where the tutor's role is non-existent' (19: -2). For the majority, tutors are seen as approachable, involved and supportive. Students value that they did not have to force their tutors to let them study their specialism of choice (25: -4).

Compared with others, these students have the least desire to 'go back to the specialism I was interested in the first year' (30: -1); reflecting their levels of satisfaction with the choices they made. They especially value structured learning opportunities and disagree that 'everything I have learnt has been mainly self-taught' (*20: -3) or that 'the training I was expecting to have has not been carried out' (31: -2). Along with Factor 3 students, they identify with the statement 'students leave with a set of skills, proper, proper, skills' (32: +2) and do not feel particularly that the course needs to be any more specialised (28: -1) than it already is.

However, students do believe strongly that 'learning about one specialism is beneficial' (27: +4) as this means they get to focus on one area. They believe that not having specialisms 'would take away what industry is about (44: +3); that 'specialisms get us ready for the industry' (48: +2) and disagree that 'people specialising narrows ability to get a job' (*41: -1).

Unlike students associated with other factors, they were not particularly worried about the prospect of studying for an MA if they had not secured work within a year or two (*45: 0) and did not see it as a negative outcome, compared to other factor viewpoints that had ranked it lower. Equally they were not too worried that they might have to become runners after they graduate (43: -1).

They had an interesting outlook on the various specialisms regarding their identities; acknowledging that 'when you look at each specialism there are distinct differences' (16: +3). For example, they noted that 'the sound lot are quite chilled' (12: +2). They seem unconcerned that specialising might make students 'narrow minded' (3: 0) or even that 'there is a problem people working with friends' (*33: 0). Not having a director as a close friend was inconsequential (34: 0) – other factor viewpoints felt even more strongly that it was not a problem – indeed, for these students, their better friends are 'not in my specialism' (*38: +2).

Bi-polar Q sort Factor 1 viewpoint:

Returning to the bi-polar viewpoint, although the impact upon Factor 1 is negligible, I have included this student to demonstrate how Q sort participants can share common viewpoints and load onto the same factor, but present mainly polarised opinions on those issues that really matter. This student held mainly opposing views; disagreed that it was important for everyone to think of themselves as filmmakers (10: -4) and did not want to be considered a storyteller (23: -2). Although there was agreement that collaboration was certainly encouraged (39: -4), filmmaking was seen as teamwork only to a lesser extent (36: +1) and the student could not think of any decisions that had been made by the group (40: +1). Filmmaking is not about speaking 'the language of the other specialisms' (8: -1) and there was some ambivalence regarding students knowing enough about each other's jobs (4: 0).

In contrast to the main Factor 1 view, this student believed that being split into specialisms creates a natural imbalance of power (5: +4) and that students create little empires (2: +2). There was a strong belief that specialisms create hierarchies (11: -3) and whilst producers are not particularly 'control freaks' (13: 0), directors do have 'decision making powers that the rest of us haven't' (7: +3).

Although in common with other Factor 1 students, lecturers matter, this student would not 'go to my tutors for advice' (22: -3) and held the opposing view that tutors 'have a negative attitude to other specialisms' (17: +3) and that 'there are specialisms where the tutor's role is non-existent' (19: +1). Indeed, 'everything I have learnt has been mainly self-taught' (20: +3) and the expected training had not been carried out (31: -1) leaving the student without a set of 'proper skills' (32: -2), although the student did not have to force tutors to take the specialism of choice (25: -1).

The student disagreed that 'learning about one specialism is beneficial' (27: -3), that not having specialisms 'would take away what industry is about' (44: -2) or that 'specialisms get us ready for the industry' (48: -1); disagreeing slightly regarding having to resort to studying for an MA (45: -1) and more strongly on becoming a runner after graduation (43: -4). There are only slight differences between specialisms (16: +1) and the student's better friends are not in other specialisms (38: -2). There was only some disagreement that students should avoid this course if they wish to experiment with filmmaking (24: -1).

Within bi-polar Factor 1, although the same issues mattered, this student's opinions differed and the viewpoint presented a more isolated cohort experience. Although getting along with others was important, there was a lack of collaboration and communication among students, indeed there were hierarchies and an imbalance of power. Filmmaking was not team dependent and students did not know what others were doing. Factor I students particularly appreciate being taught formally; tutors are important and their support matters, but this student had little contact with them and was mainly self taught.

Later, I show how the student had a particularly negative experience that could explain the polarised viewpoint; reflecting the impact from events that had not been resolved satisfactorily. I can surmise that being able to collaborate, work well in a team and have tutor support, mattered, as much

as for other Factor 1 students, but for this student in particular, the cohort specialism experience had been disappointing.

7.11.2 Summary Factor 1: Collaborative Learners

Returning to the mainstream Factor 1 viewpoint, the Collaborative Learners, along with students associated with Factor 4, these also see themselves primarily as storytellers. Whilst all factors share the same strong views about filmmaking being teamwork, these students stand out due to their attitude towards lecturers, learning and collaboration. They like to get along with others. They have made good choices and are pleased with their specialisms.

These are not the self-taught learners depicted in Factor 3; Collaborative Learners value being taught formally. There is an overwhelming sense that students enjoy learning for its own sake and appreciate the personal and professional qualities of their tutors. For example, some paid close attention to the tutor's attitude towards other specialisms (17: -3). It was important for students to see their lecturers behave professionally and represent the industry in a positive manner – tutors had an important role in setting examples. The impact of a good student-tutor relationship should not be underestimated; it may not matter as much to those associated with other factors, but to these students, it clearly did (*22: +3). This statement is significant and distinguishes them from other students who are less engaged with their lecturers.

> "Yeah, definitely, they give you that extra support...know what you're doing... my tutor always pushes us, they do push you to work with each other, that is the way forward" (student 26).

> "*It comes down to the tutors* [my emphasis] and how much they're involved and connecting us to the world...if you're good and the tutor can see that you're good they will invite you on board...people who do not reach out for it, they will never get it and will always complain about the course..." (student 25).

Tutors helped encourage collaboration (17: -3; 39: -4)

> "Yeah, *definitely we're taught it's more collaborative* [my emphasis], I think, because at the end of the day you're working to create something that is not just the director's or producer's vision" (student14).

> "Our supervising tutor and we had a meeting about the director and how he either doesn't know what he is doing or he's not bothered... because we're in film school and have tutors as if it was a professional industry film..." (student 11).

But one participant provided diametrically opposed feedback (22:-3), presenting us with the bi-polar factor viewpoint introduced earlier. Just as for the other students in this factor, tutors mattered very much and this student's negative experiences had led to considerable frustration.

> "I was in one of those screenings and he just ripped me to shreds; did not know any of the back story... it's really weird, it depends if the tutor likes you or not... the majority of them are just not helpful, like you go to them with an issue and they're like – lunch!" (student 27).

Feelings ran deeply; this student was clearly upset and felt aggrieved by the experience.

Moving away from the bi-polar Q sort and returning to the prevailing Factor 1 viewpoint, in common with Factor 4, Collaborative Learners were very aware of differences between specialisms (16: +3).

> "The majority of the cinematographers are the same. We (editing students) are all sort of like minded people...we all sort of like the same films... they (sound) seem pretty chilled...as a producer you have to be able to talk to people ... whereas like editing, where you're by yourself with headphones on the entire time, you don't really socialise, you can tell from a specialism, what specialism type people are..." (student 11).

In common with other students in the study, these participants regularly talked about the 'cinematographers', or 'producers', or 'production designers' rather than describe each other by the specialism they were learning – e.g. 'he's studying sound' or 'I'm in the directing specialism'. This notion of adopting professional personas is considered in chapter 9.

In their estimation, students associated with this viewpoint considered that some inequalities in decision making and overall creative input were justified (*7: -3),

> "Producers and directors I think work really well together, in a way *they are control freaks* [my emphasis] but not to a negative degree" (student 13).

This also demonstrates how Q sort statements can be understood from different perspectives. While other factors may view 'control freak' as a derogatory statement, here it is simply accepted as a fact, since producers need to be in charge. Filmmaking requires collaboration but each student makes a specific contribution. Collaborative Learners seemed fairly unaffected by hierarchies within or between specialisms, although they recognised a need for structured career progressions. Filmmaking was a 'relatively' harmonious process (40: -4; 30: -4) and devoid of major power struggles (11: +1; 2: -2).

> "At the end of the day it's like painting or making a painting with a lot of people. *You want to meet on the same level* [my emphasis]...you want to understand each other" (student 25).

> "I think we have a good understanding at least of *how to work well as a team*. [my emphasis]...and what our responsibilities are to other specialisms..." (student 15).

There was evidence of a mature appreciation of the collaborative challenges involved in filmmaking (8: +2; 3: 0; 40: -4; 36: +4),

> "So, it's like, there is a perception that producer and director are the top of the hierarchy and runner is bottom of the hierarchy...it's in order of creative power in a way... but that said, if you don't have a good sound guy, your film is horrible" (student 29).

> "You know who you're going to work with or not, even though they're your friends. I'm more of the mindset that you've got to make the best film possible, rather than just have a good time with our friends. So I would rather pick someone who you know is going to do a good job rather than a friend, for sure...*If you've got a good team, you can see that everything is working* [my emphasis] and everything is going as planned, whereas if you've got a bad team you can see what's going wrong" (student 11).

There was respect for other specialisms (8: +2; 3: 0) and students' specialist skillsets

> "If I'm working on a film and someone tells me something about sound...I'm not going to tell them what to do about it, if they specialise in sound they know more about sound than me" (student 7).

Whilst students acknowledge initiating their own learning, they very much value formal teaching opportunities (*20: -3) where tutors can impart their professional knowledge. Again, this makes them stand out from other students. They certainly appreciate being taught specialist skills (27: +4; 32: +2) – it improves their ability to get a job (*41: -1).

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> "You'd be more likely to get a job if you've put years of training and experience into it" (student 15).

Out of all the students, these were the least worried about the prospect of studying on a Masters degree (*45: 0). This distinguishing statement set them apart; they were open to continuing with their studies. Their learning experiences were mainly positive and they valued acquiring new knowledge for its own sake. Despite studying on a highly specialised

course, post-graduate studies simply presented them with another option for the future.

Perhaps not unexpectedly, this group of students felt the most secure about their specialism choices (30: -1). There were few regrets and this may reflect the level of support they received from their tutors and being able to listen to their advice. Equally, it could be attributed to a more pragmatic approach

> "When I first started I thought I wanted to do cinematography and when I got here I did production design and enjoyed it. So I took cinematography too, but it was more because I wanted to learn about the relationship between the two" (student 14).

> "*The amount of people that I know that have completely changed their minds from first year to now* [my emphasis]; they're doing something they never thought they would when they started uni" (student 11).

Although other factors felt that the course did promote experimenting, these students were less sure (24: 0)

> "It's taught all the time it has to be a certain way and you kind of get marked down if it's not... I got marked down for it because it was probably a bit different from what they were looking for... *I feel like they don't open their minds to the idea of having a different way of doing it* [my emphasis]" (student 31).

In all, the Collaborative Learners associated with this factor viewpoint displayed well developed collaborative skills and a realistic attitude towards future opportunities. Despite graduating with comparatively high levels of expertise, they did not balk at the idea of starting on the bottom rung of the filmmaking ladder. They also enjoyed learning in its own right and being taught by lecturers. These students particularly valued their lecturers' expertise, knowledge and time; regularly seeking their advice. Being more

engaged with their lecturers may have helped these students to make better specialism choices and impacted positively upon satisfaction levels.

But as we have seen in the lone bi-polar Q sort, when a tutor's validation matters so much, a negative experience can leave students bitterly disappointed.

7.11.3 Factor 2: Alienated Generalists

Factor 2 has an eigenvalue of 3.2; explains 10% of the study variance and represents 17% of participants. Five participants have loaded significantly onto this factor: three male, two female. Three are level 6, two are level 5. Among the level 6 students, one specialised in sound, another in directing and the third in producing. Among the level 5s, one had specialised in screenwriting and editing for documentaries; the other in producing with directing, followed by cinematography with sound for documentaries.

Students that had loaded significantly onto Factor 2 demonstrated interest in intra-cohort (*9: -4; *10: +1; 14: +4) and inter-cohort (*4: +4; 7: +3) dynamics, collaboration (*33: +3; 34: -3; 36: +4), the industry (43: -3; 45: -4) and pedagogy (18: +3; 21: +3; 24: -3).

On reading through the data surrounding Factor 2 it quickly became apparent that there were some issues, illustrated through several distinguishing statements. Students associated with this factor felt alienated from the rest of the community and were critical that 'documentary is seen as more of an outcast specialism' (14: +4). These students seemed particularly frustrated; all of them had either chosen the documentary specialism or worked on a documentary project at the university.

Like the others, these students strongly believed that 'filmmaking is teamwork' (36: +4) but their expectations were not being met and while it is encouraged (39: -2), 'teaching collaboration needs to be done a lot more' (21: +3). There were matters regarding communication – 'filmmaking is about 'speaking the language of other specialisms' (8: +2) and although group decisions are made (40: -2), there were deep concerns over 'people just working with friends' (*33: +3).

These students were incisive in identifying that 'the big problem is we don't know enough about each other's jobs' (*4: +4); this statement set them apart from other students – they felt most strongly that they would 'love to attend lectures of other specialisms' (18: +3). While they recognised that 'film students can become narrow minded within a specialism' (3: +2) they did not agree that this leads to the creation of 'little empires; little specialism empires' (2: -2). Although the directing specialism is not an elitist group (15: -2), these students highlighted issues around authorship stating that 'directors have decision making powers that the rest of us haven't' (7: +3) and 'our films should stop being the director's baby' (35: +2). But they certainly did not feel at a disadvantage for not having a close friend who is a director (34: -3).

These students acknowledged that there are differences between specialisms (16: +1) and strongly disagreed that 'cinematography is the big boys club' (*9: -4) yet were relatively ambivalent that sound students can be described as 'quite chilled' (12: -1) or producing students as 'control freaks' (13: 0). Although agreeing, they were more ambivalent than other factor viewpoints that everyone thought of themselves as filmmakers (*10:+1).

In common with the other factors, it mattered a lot that they did not have to force the tutors to 'let me do my specialism of choice' (25: -4), even though the choice was a difficult one (26: +2). They believed that tutors did have 'a negative attitude towards other specialisms' (*17: +1). This distinguished them from the others since all the other viewpoints had disagreed with this statement.

These students agreed that the course would suit those wanting to experiment with filmmaking (24: -3) and identified less with being storytellers than students associated with Factors 1 and 4 (23: 2), possibly reflecting their documentary experiences. They certainly did not think that the course needed to be more specialised (28: -3).

They rejected the idea that 'specialisms get us ready for the industry' (*48: -2) or that learning about one specialism is particularly beneficial (*27: -1) and believe that specialising narrows your ability to get a job (*41: +2). These distinguishing statements are significant; presenting views that are directly opposed to the other factor viewpoints.

Students were relatively indifferent that they would graduate with a set of skills (32: 0). They seemed equally ambivalent that specialising replicates the industry (*44: 0); can imitate the Hunger Games (1: 0) and elicit rude behaviour (6: 0). Indeed, students felt that some cultures in the industry should be emulated (*46: -2). They strongly rejected the idea that if you 'don't get a job within a year or two you have to get an MA' (45: -4) – this simply was not an option. They believe that they will make good progress in the industry and do not see themselves as 'just' runners (43: -3) starting out in the lowest grades.

7.11.4 Summary Factor 2: Alienated Generalists

Students loading highly onto Factor 2, the Alienated Generalists viewpoint, are quite unlike those in the other factors; a different picture begins to emerge to explain their mind-set. They don't value specialising, see little benefit and wholeheartedly agree that documentary is seen as the outcast specialism. The feeling of being outside of the mainstream was further evidenced by their views on the need for collaboration to be taught more and for students to understand each other's jobs (21: 3; *4: +4) – other factor viewpoints did not feel as strongly. Interestingly, all of these students have either specialised in documentaries or worked on them. Certainly, the documentary specialism experienced difficulties with staffing and whilst it

would be ill-advised to conflate that with these findings it needs to be acknowledged (data source from tutor focus group 'B' and post Q sort interviews).

However, it may be that these students represent those that are drawn to more autonomous ways of working, large-scale dramatised filmmaking may not appeal to them. They felt most strongly that the course allowed them to experiment (24: -3)

> "I'd like to see myself as, like a bit provocative, not just telling stories, but things that actually matter, not just reporting...I wanted to tell his story because of the struggle he's gone through and is going through" (student 5).

Postgraduate study (45: -4), or starting out as runners (43: -3), are definitely not options for these students – they make their own work opportunities. One student regularly sent emails to production companies; had secured jobs and was making valuable contacts. Others used similar strategies

> "*I've already done stuff* [my emphasis], I've done camera work, I've done editing, for loads of projects, I've edited for a charity video, I've done for a documentary that's not released yet, *I've done lots* [my emphasis]" (student 9).

> "One thing I learned when I was working on the feature film, when I was speaking to people, none of them did a filmmaking course or anything and they just got jobs and they've got a nice little life. If I'd known that it had been that easy to get into the industry then I don't think I'd have come to film school" (student 30).

Students were filmmakers (*10: +1) and valued being generalists (*27: -1) more than other factors

> "You don't have to sort of brand yourself" (student 21).

> "I'm a jack of all trades – master of none" (student 9).

Their anti-specialist stance defines them and sets them apart from the others. They strongly believe that students do not understand how the industry works (*42: +1)

> "So I rocked up and I was like being all work experience – let me all help everyone – let me carry your bags – and it was this – what are you doing? You are in the 'x' department – you don't help the sound... it was just the weirdest thing" (student 5).

They have a completely different view of the industry. Significantly, these students believed that specialising reduces employment opportunities (*41: +2) and does not prepare them for the industry (*48: -2). This distinguished them markedly from the other factor viewpoints.

> "*If I could do everything I would* [my emphasis] – I could help out the camera department; help out editing, directing, have a little bit of insight into everything …don't be ignorant to the other aspects of the industry, because it will just get you more work at the end of the day" (student 9).

They strongly agreed that documentary is seen as an outcast specialism (14: +4)

> "It's not gone well really, they've been honest with us – but you know, documentary's been the one winning awards and I think they are a bit annoyed that their amazing resources for drama haven't actually been winning awards, but documentary is shot on someone's camcorder – which I quite like..." (student 5).

> "Because we're not really getting the same sort of attention as a drama" (student 32).

> "Well basically, throughout the directing specialism, documentary wasn't cool at all, it was all drama focussed entirely" (student 30).

They agreed that choosing a specialism is difficult (26: +2)

> "I wasn't intending to do documentary after I did it in the first year, but when I realised that this documentary didn't have a director I put my name down...glad I did it, glad I made a film from last year" (student 30).

Whilst students associated with this factor had worked on documentaries, they also had some experience of the other specialisms. There was a genuine desire to learn about the other specialisms; they believed that it was essential that everyone understood each other's roles (*4: +4)

> "The big problem is that *we don't know about each other's specialisms* [my emphasis]. It's really hard to communicate" (student 21).

> "The camera operator came up with the idea...when I came on board as director he still was trying to direct it himself, so there were a few conflicts (student 30).

Students acknowledged that the directors have greater decision making power (7: +3)

> "I understand that I'm the director, but I did have to make a lot of decisions. I did want to ask loads of people what they wanted to do, just in case they wanted to pitch in ideas, but they were no, no, it's your decision, and I just thought, that's not fair" (student 32).

This view is intriguing since documentary filming is more autonomous and requires smaller crews. It could be ascribed to students' experiences filming on dramas or their opinions of those they see working in drama film production. In common with Factor 4, students also agreed strongly that being put into specialisms causes narrow mindedness (3: +2).

> "I see it a lot, the director – they have hopes and dreams of becoming the next Spielberg or something like that, *they have a very narrow idea of what they want"* [my emphasis] (student 9).

However, more than the other factors, these students did not see cinematography as 'the big boys club' (*9: -4). This is striking and stands in direct opposition to the Factor 4 viewpoint. Alienated Generalists understood the statement in terms of gender and course structure. It is unclear whether they disagreed with the statement because they are more involved with documentary filming and may feel disconnected from drama filming, or that documentary crews are smaller and consist of only one or two cinematographers. Traditional drama production necessitates much larger numbers of technicians. Despite there being fewer women in the drama-based cinematography specialism, it was not considered an issue.

> "Well, cinematography, there isn't very many women that do it, I don't think it's discouraged, not like this course anyway, a lot of girls did it last year and I think the reason there's only two now that do it...is more to do with the fact that we separate off....I don't agree it's the big boys club' (student 21).

> "Um, I know the classes and kind of what goes on in each, I don't think it's the big boys club at all" (student 9)

Their stance on the cinematography specialism needs further investigation; it may be linked to their view on documentary filming.

Students agreed that there was a need to be more respectful and collegiate (*4: +4)

> "There's no such thing as a one man crew in filmmaking (student 9).

> "I think that it (working in industry) is more collaborative, a bit more respectful of each other's role than it is here..." (student 21).

Although working with friends was frowned upon (*33: +3)

> "Yeah, it is, give your friends the job rather than someone else" (student 30).

> "Yeah, the course is very cliquey; everyone has their own group of friends" (student 9).

This was interesting since these students felt particularly strongly; it may reflect their view that within specialisms, students can become narrow minded (3: +2) and explains feelings of being somehow estranged.

Unlike students associated with all the other factors, they believed that lecturers can exhibit negative attitudes towards other specialisms (*17: +1).

> "The tutors, particularly directing tutors, look down on sound roles or edit roles...I think it comes from tutors being specialised in those things...*Just from the way we've been taught* [my emphasis] we're sort of told cinematography is amazing and sound is right at the bottom, I think that's why less people end up taking it as well because you get told that" (student 21).

> "*My directing tutor talks negatively a lot about camera people* [my emphasis]...I think it's because everyone, all students talk, not nastily, but they all have their own digs about other people from other specialisms" (student 30).

Their views underline the impact that a tutor can have upon student experience, let alone cohort specialism numbers. For these students, tutors' comments were divisive and showed a lack of respect which again, may link to the view of the documentary specialism being the outsider.

All of the students had experience of documentary filming which is very different from drama production; crews are considerably smaller. When I first read through the data the word that came to mind was 'aliens' – these students are set apart, estranged from the drama focused film production community. Out of all the factors, the Alienated Generalists embody the anti-specialism stance – specialising carries disadvantages and impacts negatively upon job prospects.

Alienated Generalist students make their own way in the filmmaking world. I think of them as the entrepreneurs – those individuals that will carve out their own careers, whether in documentaries, corporate or charity work etc. They find their own paths; they are highly resourceful and able to multi-task. Students talked about topics and difficult themes they would wish to engage with. All of this may have contributed to their sense of being outside of the mainstream, being different. Certainly, their pro-generalist and anti-specialist stance distinguishes them from the others.

7.11.5 Factor 3: Industry Driven

Factor 3 has an eigenvalue of 4.16; explains 13% of the study variance and 21% of participants are represented in this factor. Six participants have loaded significantly onto this factor; all are males except for one female student. There are five level 5 students and one level 6. The level 6 student specialised in cinematography. Among the level 5, one specialised

in production design, another in cinematography and cinematography with sound for documentaries, a third in directing and editing, the fourth in cinematography and editing, and the fifth in directing and screenwriting.

Students loading highly onto Factor 3 were particularly interested in issues around the industry (41: -4; 42: -3; 43: -3; 44: +4; 45: -4; 47: +3; *48: +4), inter-cohort dynamics (6: -4) and collaboration (36: +4).

There was some consensus with the other factors. Students with significant loadings onto Factor 3 agreed strongly that 'filmmaking is teamwork' (36: +4) but were far less concerned with being storytellers (23:+1). They agreed that it was important 'that everyone thinks of themselves as filmmakers' (10: +3) and unlike Factor 2 students, they did not see documentary as some sort of outcast specialism (14: -2).

Importantly, when compared to other students, these demonstrated a particularly heightened, competitive mind-set – 'It's like the Hunger Games – support, compete, survive, win' (1: +2) although they did not acknowledge imbalances of power (5: -1). Whilst group decisions were made (40: -2) and collaboration is encouraged (39: -2) it is also very 'personality dependent' (37: +2). Students' better friends happened to be in their specialisms (38: -2) and they zealously rejected that 'splitting into specialisms has led to some rude behaviour' (6: -4).

Within this factor, the emphasis was very much on the industry; specialising provides the bridge to future careers. Students felt very strongly that 'if we didn't have specialisms it would take away what the industry is' (44: +4) and that the course enables students to 'work in semi-professional standards on our films' (47: +3). They strongly disagreed that specialising narrows a person's ability to get a job (41: -4) or that students do not know how the industry works (41: -3) – being able to specialise provided the rationale for attending the course.

Indeed, this viewpoint is distinguished from the other factors by students' opinions that 'specialisms get us ready for the industry' (*48: +4) and that they have not had the training they were expecting (*31: +1). Contrary to Factor 1, they agreed that 'everything I have learnt has been mainly self-taught (*20: +3) and seemed ambivalent to the tutor's role (19: 0), but did appreciate not having to force the tutors to let them do their specialisms of choice (25: -3).

Students strongly rejected that 'if you don't get a job within a year or two you have to get an MA' (45: -4) or that on graduating they would only be runners (43: -3) since this fundamentally opposed what they believed. Basically, specialising would give them an advantage in the workplace. Students appreciated the course and did not think it needed to be more specialised (28: -3); they were happy with the training, thinking they would graduate with 'a set of skills, proper, proper, skills' (32: +2) and showed only slight interest in learning about other specialisms (18: +1).

7.11.6 Summary Factor 3: Industry Driven

Students associated with this factor are competitive and driven; they believe it is particularly important to be seen as filmmakers. These students locate their university course experiences within the context of the film industry; constantly comparing the two. More than others, they identify with the designated industry roles rather than the specialised learning that is taking place. Their experiences are measured against their understanding of the film industry (44: +4; *48: +4).

> "By splitting the year group down to specialisms, not only do you learn about your specialism in greater depth but *you sort of create the same atmosphere that you would have in the film industry* [my emphasis]. Well, I have experienced directors who feel they have the authority to be like that...I just don't think that should be how it works, *that's how I know it doesn't work in the industry* [my emphasis]... Producers are meant to be controlling; it's their job description" (student 1).

Those associated with this Industry Driven viewpoint, unlike Factor 2, claim that students know how the industry works; they have prior experience and pride themselves on working to semi-professional standards (47: +3).

> "I just feel *that's a very unprofessional way* [my emphasis] of looking at it, you don't pick your friends to work with" (student 1).

They acknowledge how competitive it is (1: +2)

> "I think it's within the specialisms, not between the specialisms. This I feel is probably part of how they (students) feel the industry is as well...the film industry...*it's competitive* [my emphasis] and this is putting a lot of pressure and anxiety" (student 12).

> "Basically, you have to almost show off in cinematography – there's definitely an elite group of cinematographers because they have the obsession. *That's what you have to do in the industry, impress people* [my emphasis] with your work...a lot of it is confidence" (student 2).

This focus on intra-cohort competition was particularly interesting juxtaposed with the ambivalence demonstrated towards other specialisms (4: +0). Intriguingly, their better friends were also in the same specialism (38: -2), positing some friendly rivalry.

Overall, Industry Driven students were indifferent towards the statement 'cinematography is the big boys' club' (9: 0), accepting film industry protocols and culture as the norm. Compared with other factors, they saw themselves only slightly as storytellers (23: 1), since their focus was on acquiring the specific skills needed to get into the industry (44: +4; 47: +3; 48: +4).

Students were in agreement with others; teamwork in filmmaking is very important (36: +4). Out of all the viewpoints, these students disagreed most strongly that documentary is the outcast specialism (14: -2). This is intriguing and supports a lack of interest into specialisms other than their own; equally, due to their strong focus into the film industry and specialising, these students may have less experience of documentaries, either directly or through friends.

Industry Driven students believe that specialisms do not incite bad behaviour (6: -4) – for them, there were no issues around cohort specialism conduct and no inequalities in the power distribution (5: -1).

> "It's like you need to show respect to get respect and each specialism is as important as another" (student 1).

Within many film production courses, students are often assessed on collaborative group work; both students and tutors alike find it challenging. These students felt that collaboration was encouraged to an extent (39: -2) but could be improved

> "In a good film school we would need a collaboration course separately – it needs to be in the educational system" (student 12).

Whilst this student provides further evidence of the focus on industry, as collaboration is evaluated against how professionals work,

> "In the industry the director and producer are in charge...if it's a crap film you've got paid, it might look bad on your c.v. But here, even though they are in charge, we get marked together so you kind of have to dip your toe in other departments. That's very frustrating, but again, that's sort of how it is in the industry. I know here we're getting marked, in the real world you don't get a mark" (student 18).

Students were satisfied with the depth of specialisation the course offered and certainly did not want to change things (28: -3)

> "It already is very specialised; I don't think it needs to be more..." (student 8).

> "To me it is as specialised as it can be really, without it being a separate course" (student 10).

> "If you know what you want to do then why not spend as much time at university learning that, rather than stuff you know you're not interested in" (student 18).

What particularly defines these students and separates them from others is their competitive attitude (1: +2) and focus on attaining the skills (32: +2; *31: +1) needed for industry (*48: +4) – even if they were self-taught (*20: +3). Out of all the students, these were most likely to gather knowledge outside of the course and were resourceful in their approach.

> "I've wanted to be a cinematographer...*I've always been self-taught* [my emphasis], done a ton of research before I even came to university so I already knew what I wanted to do. So, I think it would have been nice to have just gone straight into that and had three years of cinematography" (student 18).

> "I wanted to get into studying directing, even before applying... I think it is something *you can teach yourself but university provides you with resources* [my emphasis]...I applied knowing that I wanted to do that" (student 12).

> "You can teach yourself anything nowadays, internet stuff, I feel like with editing you're learning more because it's more practical, whereas directing is something you learn working in the industry" (student 8).

Hence, going to tutors for advice was not as important as it was for the Factor 1 students (22: +1). Students associated with the Industry Driven viewpoint agreed that specialising does not restrict work opportunities (41: -4)

> "It's better to be really good at one thing than alright at lots – *if you're competing for jobs in something you specialised in it could put you ahead of people that aren't as experienced* [my emphasis]" (student 8).

> "It's a specialist industry; it's not a general industry" (student 2).

There was a clear distinction between documentary filming and the film industry positing that specialist skills are needed for the latter (44: +4; *48: +4)

> "It's a bit different maybe in documentary... that's shooting your own stuff and usually working to freelance briefs, whereas *getting a job in the industry means like you've gone for a role, like boom operator, camera operator, something like that...so not having to specialise would hurt you*" [my emphasis] (student 2).

> "...the employers we are going for, they want someone who's trained in cameras, it doesn't help them if you're a director because somebody's already got that job covered" (student 1).

Students strongly rejected the idea they might have to consider postgraduate studies or even accept more lowly roles as runners (45: -4; 43: -3)

> "If I'm a DoP and I'm looking for a camera operator, someone with or without an MA wouldn't help me..." (student 2).

> "I should hope not, spending enough money coming here. I'm going to be in a lot of debt when I leave uni, so I need to get something that I can afford to pay it off with" (student 8).

One student summed up the general feelings

> "Like I say, I love the specialisms, that's a brilliant idea. I know some unis don't do that" (student 18).

Students associated with the Industry Driven viewpoint had already made considerable investments into their filmmaking careers. They valued having specialist skills which may have impacted on their feelings of self-worth and attitude towards avoiding lowly paid work. Studying on an MA would be non-negotiable and work as a floor or office runner was scoffed at – that was not why they were on the course.

These students have embraced the film industry without questioning its methods or culture; they are well on their way and totally involved in climbing up the career ladder. Although students do value lecturers, their input is relatively small; they are seen simply as another resource. These students take pride in teaching themselves and finding out new knowledge, although they appear less interested in issues outside of their own direct experience. Their focus is on acquiring highly specialised skills in order to make themselves employable. In their quest to work in the industry, they have targeted specific roles and nothing will deter them.

On re-reading the data, it becomes even more apparent, just how much students relate their experiences to the film industry – these students are on a mission.

7.11.7 Factor 4: Specialism Enthusiasts

Factor 4 has an eigenvalue of 4.16; explains 13% of the study variance and is made up of 24% of the total number of participants. Six are male; one is female. Four are level 6 students, three are level 5. Among level 6, two specialise in cinematography, one in producing and one in production design. Among the level 5s, two specialised in screenwriting and cinematography with sound for documentaries, the third in producing and cinematography.

Students that had loaded highly onto factor four were particularly interested in intra-cohort dynamics (*9: +4; *11: -3; 16: +3) collaboration (34: -3; 36: +4; *39: -4), the industry (*44: +1; 45: -4; *46: +3), specialising (25: -4) and pedagogy (23: +4). Those associated with this factor believe that 'filmmaking is teamwork' (36: +4) and on this point there is consensus across all factor viewpoints.

In common with Factor 1, they 'want to be storytellers foremost '(23: +4). They also agree with Factor 2 that documentary is an outcast specialism (14: +3) and that 'film students can become quite narrow minded inside a specialism' (3: +2). They did not think it particularly important that students should think of themselves as filmmakers (*10: 0).

However, these students' interest into the phenomenon of specialising, *per se,* set them apart from other factor viewpoints.

Students associated with this viewpoint believe that each specialism is very different (16: +3) and that choosing a specialism is personality dependent (*29: +2), e.g. 'the sound lot are quite chilled' (12: +1). Out of all the factors, these students felt most strongly that 'cinematography is the big boys club' (*9: +4), adding that 'there are cultures in the film industry we should not emulate (*46: +3).

Regarding collaboration, although it is encouraged (*39: -4) these students had no interest in more time being spent on teaching it (21: 0). Whilst they acknowledged that specialisms include hierarchies (*11: -3) they believed to some extent, that 'if we didn't have specialisms it would take away what the industry is' (*44:+1). They did not seem particularly concerned that specialising may cause an imbalance of power (5: -1) or lead to difficult behaviour (6: 0).

They disagreed only slightly that producers could be described as 'control freaks' (13: -1) or that directors may have too much ownership of a project (35: -1). They certainly do not see the directing specialism students as some 'elitist group' (15: -2) nor do they feel disadvantaged for 'not having a close friend who is a director' (34: -3).

They did agree that choosing the right specialism is difficult (26: +2) and some reflected more deeply on being funnelled into specialisms that did not play to their strengths. Curiously, these students, more than those in other factors, wished they could go back and make the decisions again (30: +1).

These students were also the least interested out of all the factor viewpoints in being able to go to their tutors for advice (22: 0); even highlighting some distance between them and the Factor 3 viewpoint. While there was interest in attending lectures of other specialisms (18: +1), students seemed happy with the training they had received (31: -2). Like all the other factors, except Factor 1, these students disagreed that 'if you don't get a job within a year or two you have to get an MA' (45: -4).

7.11.8 Summary Factor 4: Specialism Enthusiasts

In common with all the other factors (36: +4), students loading highly onto Factor 4 agreed strongly that filmmaking is teamwork. But like those associated with Factor 1, they saw themselves foremost as storytellers (23: +4)

> "At the end of the day, *making a film is just telling a story* [my emphasis] and it doesn't matter what equipment you use, you could film it on your phone, but the story is amazing and that's all that matters" (student 22).

> "The reason why I want to make films, it's to tell stories, to open people's eyes" (student 3).

> "I've grown up with video games, I've grown up with films and it's always been stories" (student 4).

Although they had similar interests, this differentiates them from Factor 3 students who were intent on obtaining industry-based skills. Factor 4, Specialism Enthusiasts, saw filmmaking as a means of expressing themselves; they wanted to communicate ideas and share their stories.

They also demonstrated, what I can best describe as a forensic understanding of specialising. Their commentaries showed considerable insights into the make-up of specialisms and their impact upon students. As self-professed storytellers, they would need to have heightened observational skills; the ability to gather inspiration from the world around them.

Whilst there were some similarities with Factor 3 students, here the focus was not on the industry but on the intricacies of specialising. This was also noted by those associated with Factor 1 – there were differences within and between each specialism. Whilst the Specialism Enthusiasts had less documentary experience, these students felt almost as strongly as those associated with Factor 2 that documentary was the outcast specialism (14: +3)

> "Well my flat mate, graduated last year and said *documentary was treated as a second class film* [my emphasis]" (student 22).

> "It's been really rubbish. This year we were kind of guinea pigs in cinematography in documentary..." (student 3).

> "It's just seen as it's easy, *that it does not take much skill to do documentary* [my emphasis], dramas get a lot more budget and attention. But it's funny, the documentaries are the ones getting into film festivals and stuff... Documentary it's a bit more like raw and real and gritty, that's what I like about filmmaking" (student 6).

Some of these students had cinematography experience, whether more directly or having studied it on the documentary specialism. There was much to say and these students strongly agreed that cinematography was 'the big boys club' (*9: +4), in marked contrast to Factor 2 students.

> "The course does have a bit of a bias towards cinematography; they get the highest marks" (student 22).

> "It's seen as maybe more, not intelligent, but the more creative and skilled specialism" (student 6).

> "You really feel segregated in the class, girls tend to go to each other because the boys, it's like boys' toys, they've got their equipment, they speak amongst each other, they don't include you in things...that might just be the group of people we're in, it don't mean the whole industry is like that. *Although when you look at the industry it's kind of like that also, there's hardly any female cinematographers out there* [my emphasis]...I haven't seen any female cinematographers yet, apart from one of my teachers" (student 3).

> "In my course of thirty, forty, cinematographers, there are only two female members and I think that's wrong, if you're interested in creating images you shouldn't be put off just because you would be looked down upon" (student 17).

> "In the first year cinematography there were some women in the classes, but in the second year they really dropped...it is completely male dominated. Most of the women on this course are doing production design, it's a very stereotypical thing that women are doing the art and the men are doing the heavy lifting and that kind of thing.

> I think film is a really sexist industry. Even the equipment we use, my lecturer is great and he's always been against that, but you've got the lights – the hottest ones are the blondes and then you've got the redheads and the brunettes. We've gone away from that; we refer to them as the 2-ks and the 1-ks, that kind of thing" (student 4).

> "The DoP had really interesting advice; generally, your female counterparts tend to be a lot more skilled than you are being male, not because they're better but because they've had to work a lot harder to get to where they are..." (student 17).

Several direct quotes from student interviews have been included here intentionally as they underline why so many students had placed this card towards the +4 grid position. 'Cinematography is the big boys club' is a distinguishing statement. It also shows how a statement could be interpreted differently by participants as it can be understood as a commentary on power and/or gender.

However, Specialism Enthusiasts had reacted using the gender perspective and the force of their responses was unexpected; illustrating how using more controversial and challenging statements within the Q set can elicit a strong reaction.

Students were aware of a gender imbalance and felt strongly about the issue; providing a stark contrast to Factor 3 students who were well embedded in film industry practices and did not appear to notice the impact that the course was having on others. The theme around gender inequality is something I revisit in the discussion chapter 9. Certainly, it merits further investigation; can a cohort specialism policy encourage diversity or does it obstruct student engagement?

Continuing with these students' observations of others, sound students were seen to be particularly easy going (12: +1) and producing students were only slightly controlling (13: -1).

> "That's not saying that they're lazy or anything, just that they're pretty chilled, (student 6).

> "I don't like being a control freak but I think I am!...I get a sense of what type of person they are, I'll pick that up and try find a way to work with them" (student 22).

In all, these students were quick to explain their own actions and those of their peers. Unlike Factor 3, they were aware of inward looking behaviour among students and believed that specialisms can encourage narrow mindedness (3: +2).

> "You see it all the time on sets, sound clashing with cinematography, because they're not considering each other. *They're only worrying about their job, not worrying about other students* [my emphasis]" (student 28).

Specialism Enthusiasts were keen people watchers and believed that choosing a specialism was personality dependent (*29: +2).

> "You know who are the shy students, they tend to go with the 'loner' specialisms; editing, screenwriting – avoid specialisms which require you to communicate in groups. Yeah, *a certain type of person is drawn to a certain specialism*" [my emphasis] (student 22).

As confirmed through this distinguishing statement, these students were particularly insistent that cohort hierarchies exist (*11: -3)

> "Producer and directors, then it's the heads of department, DoP – sound should be equal but it comes last, editing comes chronologically last, in terms of hierarchy, I'd say that editors and directors are quite closely linked" (student 4).

> "At the top is cinematography, then directing, producing, editing, sound and then production design is at the bottom, it's the least

> popular, we kind of look down, but everything is important, *there is a hierarchy in specialisms*" [my emphasis] (student 22).

> "I think there are hierarchies, but I don't necessarily think that's a bad thing, *but it could be bad in a learning environment* [my emphasis] when students see being a DoP as a big headed thing... I think that just because that happens in the film school doesn't mean it doesn't happen in the industry – but, if you're not learning in specialism, how are you able to have the time needed to focus on one thing?" (student 17).

However, the direct quotes are a little puzzling; hierarchies appear to differ – how are students able to rank the different specialisms? Whilst they believe that some have more importance than others, to what extent can these views be apportioned directly to peers, the film industry or students' *perceptions* of the industry?

Unexpectedly, whilst others, in particular Factor 1 students, would entertain going to tutors for advice, Specialism Enthusiasts were the most ambivalent (22: 0)

> "I've never really gone to tutors for advice" (student 28).

> "Sometimes tutors... try and force their ideas onto you, which I don't think is very good... Maybe because *the tutors we work with, they work as well in the industry* [my emphasis], so if you get a cinematographer and you send an email he is probably out shooting and that's why he doesn't get back to you" (student 3).

This disinterest warrants further investigation. A lack of engagement with tutors could be due to students' attitudes, but could as easily reflect a tutor's lack of availability. I return to themes around tutor-practitioners in the discussion chapter.

Collaboration was most certainly encouraged (*39: -4) but although a positive attitude was acknowledged, students were more ambivalent about having formal classes in how to work together (21: 0), even though there were problems (3: +2).

> "I don't think there's a lot of understanding (between specialisms) and it creates this clash" (student 4).

These students, like Factor 2, found it difficult choosing their specialisms (26: +2) and out of all the factors, would have liked the opportunity to make their choices again (30: +1).

> "I wanted to do cinematography and directing but they didn't let you do that, the excuse – too many people signed up – not enough people doing other roles to make the films" (student 4).

> "I wouldn't do this particular course again. I would probably go towards just, cinematography degree or a screenwriting degree, not try and cover everything and then choose something like at the end of six weeks" (student 3).

> "I didn't know we would have to choose one (specialism) until I started my first year. We'd not had enough time on each thing, because you don't, you have a couple of hours on each" (student 3).

The reasons remain unclear; it could be some students simply did not know they needed to make these choices so soon and were taken by surprise. It may reflect they had the least interaction with tutors.

By contrast, Factor 3 students expressed only marginally more interest in their lecturers but reported fewer problems; perhaps because they had a clear vision of what they wanted to do and knew which cohort specialisms to choose. Overall, although these students were less happy with their

specialism choices, they would not entertain the option of further postgraduate studies (45: -4).

> "No I don't agree, unless you really want to do an MA – oh, I've not got a job so I may as well go back into education – but I don't see it as an option, you're doing it for the wrong reasons" (student 22).

Students associated with Factor 4 are the Specialism Enthusiasts – they have a unique interest into how cohort specialisms operate. Unlike students represented by the Factor 3 viewpoint that focussed on gaining skills for industry employment, these students were interested in the cohort specialism experience. They were very aware of cohort hierarchies and perceived inequalities; agreeing with Factor 2 students that the documentary specialism was treated as an outcast.

Unlike Factor 3 students, they questioned film industry cultures and spoke out about the underrepresentation of women within the cinematography specialism. Yet, they had little interaction with tutors and were the least satisfied with their cohort specialism choices; if they could, they would make their choices again.

Specialism Enthusiasts are storytellers – curious and highly observant, demonstrating empathy towards peers and interest in their surroundings; they are busy amassing the specialist filmmaking skills needed to enable them to share their stories with others.

7.12 **Comparing the four factors**

Points of consensus

Statement	Factors			
	1	2	3	4
36 Filmmaking is teamwork	+4	+4	+4	+4
25 I forced the tutors to let me do my specialism of choice	-4	-4	-3	-4
15 The directing specialism appears to be seen as an 'elitist' group	-1	-2	-1	-2
5 It creates a natural imbalance of power between students if we split into specialisms	-2	-1	-1	-1
19 There are certain specialisms where I think it wouldn't be too harsh to say the tutor's role is non-existent	-2	-1	0	-1
28 The course needs to be more specialised	-1	-3	-3	-2
43 When I graduate I'm pretty sure I'm not going to do anything more higher up than a runner or something like that	-1	-3	-3	-2

Table 4: Summary of consensus points

When considering the emergent four factors together, we can see that there is some consensus among the viewpoints. All are in agreement that filmmaking is teamwork (36: +4) and that students recognise it is a collaborative process. To some extent, the directing specialism is not considered an elitist group (15) and being split into specialisms in itself does not create an imbalance of power (5). This raises further questions, since students associated with the Specialism Enthusiasts recognise each specialism is different and acknowledge the existence of hierarchies, yet they disagree that this has led to inequalities or any poor behaviour. (See Table 4: Summary of consensus points).

Overall, there is little concern regarding potential power imbalances, with many accepting that students within the directing and producing specialisms will automatically have a greater input into a project. This may be linked to tutors' opinions or more directly to the film industry's impact upon the course structure.

Nearly all agreed strongly that they did not have to force tutors to let them take their specialisms of choice (25). This was only disputed by the single bi-polar Q sort in Factor 1, Collaborative Learners, and that particular student reported having to fight for the specialism. Nonetheless, this appears to be a positive aspect of the course; students appreciated having choices.

In general, tutors have a part to play within the specialisms although some seemed more involved than others. Industry Driven students appear neutral, those associated with the other factors only disagree slightly that the tutor's role is nonexistent (19). It is not clear why this may be so and the matter deserves further investigation. It had been posited that it may reflect on tutors' workloads as some may be away filming their own projects.

Overall, students agreed that the course does not need to be more specialised (28) with the Alienated Generalists and Industry Driven agreeing most with this statement. The former reject the idea of specialising and believe in a generalist education, whilst the latter equate it with the industry standard but still feel the course is specialised enough.

Students disagreed that they would have to start out as runners when they graduate (43). Again, the Alienated Generalist and Industry Driven students felt most strongly about this. Certainly the Industry Driven students believed that they were well into their careers; 'running' would be taking a step backwards. This may relate to how they already see

themselves as industry professionals due to their perception of having superior skillsets. Whereas the Alienated Generalists believed a broad knowledge base and wide range of skills would give them career advantages and put them in a better position.

Points of disagreement

Statement	Factors			
	1	2	3	4
9 Cinematography is the Big Boys club	0	-4	0	+4
14 Documentary is seen as more of an outcast specialism	-1	+4	-2	+3
20 Everything I have learnt has been mainly self-taught	-3	-1	+3	0
41 People specialising actually narrows their ability to get a job in the process	-1	+2	-4	-3
48 Specialisms get us ready for the industry	+2	-2	+4	+2
4 The big problem is that we don't know enough about each other's jobs	-2	+4	0	0

Table 5: Summary of points of disagreement

As we near the end of this chapter, whilst there is some consensus, the four factors have demonstrated how students also share wide ranging views on the cohort specialism experience. (See Table 5: Summary of points of disagreement).

There are marked differences in responses to statement 9 (cinematography is the big boys club); the Specialism Enthusiasts' view (+4) is diametrically opposed to the Alienated Generalists (-4) and the others remain neutral. This could reflect different levels of engagement; the Specialism Enthusiasts are particularly sensitive to differences between cohort specialisms and some students had cinematography experience. Whereas

Alienated Generalists have more experience of filming documentaries that require considerably smaller camera departments.

Larger, drama-based camera crews may provide greater opportunities for reinforcing gender inequalities, whereas documentary filmmaking is positioned outside of the traditional, film industry culture – this clearly requires further research.

Certainly, there are operational differences between highly specialised drama filmmaking and more generalist documentary practice. Both the Alienated Generalists (+4) and Specialism Enthusiasts (+3) agree with statement 14 that 'documentary is seen more as an outcast specialism' – whilst Collaborative Learners and Industry Driven factor viewpoints disagree to a lesser extent. Students associated with the Alienated Generalist viewpoint had, at some time, all worked on documentaries.

This raises some key issues. Certainly, Collaborative Learners view filmmaking as a holistic enterprise which may explain their rejection of this viewpoint, but equally, the Industry Driven factor embodies students engaged in building careers in the more traditional drama based film industry – suggesting that they may have less experience of the issues surrounding documentary filming.

However, the difference between Industry Driven students and Specialism Enthusiasts is striking; these students share similarities in their attitude towards specialising. Industry Driven students rejected the notion that documentary is an outcast specialism, they are very much focussed on their own career trajectories and perhaps less aware of inter-cohort dynamics. Whilst Specialism Enthusiasts agree with the statement, the explanation may lie in their ability to understand and possibly empathise with students from each specialism. They see themselves predominantly

as storytellers; their observational skills may make them more aware of others and their surroundings.

Only Industry Driven agreed with the statement 'everything I have learnt has been mainly self-taught' (20: +3), these were the students who had less need of tutor input. Collaborative Learners disagreed (-3) they appreciated formal learning opportunities and this was the factor that particularly valued tutors. Alienated Generalists disagreed slightly and Specialism Enthusiasts were ambivalent.

Industry Driven students felt strongly that 'specialisms get you ready for the industry' (48: +4), Collaborative Learners and Specialism Enthusiasts agreed to an extent (+2). Alienated Generalists disagreed (-2); they were the only students who saw no value in specialising, believing it narrowed their ability to get jobs (41: +2) since to make a success they would need to be multi-skilled. Industry Driven (41: -4) and Specialism Enthusiasts (41: -3) believed that specialising does open up job opportunities. Both these factor viewpoints are proponents of specialising – the key difference is that while Specialism Enthusiasts are also more aware and critical of industry cultures, Industry Driven students are not, they accept film industry specialist practice without question. Whilst Collaborative Learners also appreciate being able to specialise, they value tutors and learning for its own sake and this differentiates them from the others.

The Alienated Generalists strongly believed that 'the big problem is we don't know enough about each other's jobs' (4: +4); they see themselves as being outside of the mainstream and referred to specific struggles and difficulties that may emanate from a general lack of understanding among students. Collaborative Learners disagreed (-2) and they embodied students particularly able to get along and work well together. The Industry Driven and Specialism Enthusiasts were neutral. It may be that Industry Driven students simply accepted industry hierarchies and structures as the status quo. Certainly, knowing what is expected of a professional role may enable students to work more harmoniously together. Students associated

with the Specialism Enthusiasts viewpoint already had an inherent interest in the workings of cohort specialisms and this may explain why the statement had less importance.

The Industry Driven factor viewpoint was made up mostly of level 5 students, with only one level 6 and Collaborative Learners had eight level 6 and three level 5 students. Alienated Generalists had three level 6 and two level 5 students, Specialism Enthusiasts had four level 6 and three level 5. However, no meaningful correlations can be drawn from this small sample of students and within Higher Education each year group can also differ from the next.

Importantly for my research, each specialism was represented within each of the four factors. It is not possible to draw connections between a specialism and a factor viewpoint. Although Specialism Enthusiasts noted that specialisms had their own identities, findings do not support the notion that a specific specialism has loaded significantly onto a single factor.

7.13 From Cohorts to Cohort Specialisms

During Q sort interviews, some students had expressed surprise to discover that they would be specialising, whilst others had purposefully selected the course because it offered specialisms. Although relevant to the generalist-specialist narrative, more research needs to be carried out into how courses are marketed, particularly since feedback on the criteria students used to choose this course does not inform Q sort data.

In all, I was surprised by the range of opinions expressed through the four factor viewpoints. Strikingly, although the course actively promotes specialising, some students wanted a more general filmmaking education, believing that specialising reduced employment opportunities. By contrast, others embraced all that the industry had to offer, often without questioning

its culture and methods. While some students valued learning for its own sake; they appreciated support from their tutors.

Certainly, students' observations on gender imbalance require further investigation; as do issues on alienation. Cohorts are renowned for supposedly encouraging engagement and a sense of belonging, but not everyone in this study agreed – some students felt somewhat outside of the mainstream experience.

Findings highlighted the difficulty in unscrambling the industry's influence upon student cohort experience, from that imposed by the cohort structure itself. Earlier in the thesis I presented literature around cohorts and the student voice. I did not expect to find that the industry has such an impact upon student experience. Within this study, cohorts are not just smaller, long-term groups, but become cohort specialisms; organisational pedagogies for acquiring in-depth, industry-based, specialist skills.

Having begun as a study of undergraduate cohorts on a film production degree, the research project underwent a re-alignment in order to address the cohort specialism phenomenon. With hindsight, the shift appears obvious, however, it illustrates how the project was inductive and led by the participants. This study is explorative; Q factor analysis has drawn attention to topics that require deeper understanding, as they underscore what we now know about students' experience of cohort specialisms.

The following chapter demonstrates how my project has entered the realms of generalist versus specialist Higher Education discourse; it presents further literature relevant to the discussion chapter that we come to shortly.

8. Cohort Specialisms

8.1 Introduction

This project began as a study into how undergraduates experience learning in cohorts, or sub-cohorts, on a UK film production degree. My interest had been primarily concerned with how this organisational pedagogy affects student experience – what it is like to study film production in long-term groups. I had explored literature around group dynamics and educational cohorts or learning communities, and needed to find a platform for the lone student voice; one that would acknowledge the cohort setting. These themes are still relevant and inform the discussion in Chapter 9.

However, findings from the pilot study had indicated that even on a general film production course where students learn about all aspects of filmmaking, some are still interested in specialising at the exclusion of other skill-sets. The research project's data analysis drew our attention firmly to issues around a generalist versus specialist film production education and the film industry's impact upon student experience; tightening the study's focus and redefining cohorts as cohort specialisms. Data analysis had highlighted the need for a further literature review; calling for a closer look at the film industry and specialising within education.

To explain, had I known the direction this research would take, then I may have incorporated this chapter on Cohort Specialisms earlier alongside the literature review. However, I want to stay true to the project's ethos; it is inductive and supports my epistemological view that knowledge is subjective and all perspectives are valid. It was only as the study progressed that students themselves began to vocalise concerns; highlighting the film industry's unexpected influence. This called for a better understanding of some of the issues students had disclosed.

In order to situate the forthcoming discussion within this emerging narrative, I need to lay some further foundations through literature centred on specialising in the film industry; the demand for highly specialised practitioners, North American Liberal Arts and Generalist versus Specialist education. I have chosen to place this chapter here to show how it evolved directly from the data analysis; it underpins the concerns that students themselves have revealed – what is important to them.

8.2 The Film Industry

Before proceeding to Chapter 9, it is necessary to understand some of the film industry practices upon which cohort specialisms are based; particularly as they are recontextualised (Bernstein, 2000) within a distinct HE organisational pedagogy. Bernstein's recontextualisation theory (ibid) posits how knowledge can be transformed and relocated within a pedagogical setting through a 'message system'. Horden's (2014) work draws on recontextualisation to provide a bridge between professional practice and vocational studies, highlighting how many different elements are brought together, including curriculum design. Whilst Colwell's (2014) study into script writing partly uses Bernstein's theory to demonstrate how media practice can be translated to an educational context. He advocates that 'transparency and rigour regarding recontextualisation of practice principles as pedagogy is essential' (Ibid: 121). Although I have drawn attention to this only briefly, Bernstein's theory does provide another perspective for future studies into the impact of film industry practices upon student learning within a cohort-based curriculum.

I am not advocating film industry culture – as a former industry practitioner I am well aware of the benefits and drawbacks – but this matters to me and other lecturers facing subject-level teaching quality rankings (TEF and OfS). We need to recognise the industry's preoccupation with specialising and training up new entrants; the impact upon student learning and experience. Since research project participants were divided upon whether to embrace an industry-based training model or pursue learning for its own

sake, film industry culture cannot be ignored and this chapter considers these issues from the industry perspective. The film industry utilises a model that has evolved into a highly effective mechanism, complete with its own developed procedures and protocols.

Although there are many other opportunities for generalist film makers within creative and media industries, the traditional USA and UK film industries employ highly specialised freelancers on a project-by-project basis. Following the breakdown of the old studio based model (see Puttnam,1997, for an overview), film making is frequently outsourced to smaller specialist companies and freelancers (Storper, 1989); typified by the regular assembling and dismantling of small highly-skilled teams (Bechky, 2006; Rowlands and Handy, 2012).

Whilst there are some larger integrated film producing corporations, it is more likely that as the idea for a new film is developed and financed, a dedicated production company is formed to administer the project and recruit a raft of highly-skilled personnel and technicians. Once the film is finished, the company is disbanded and the workforce moves on to other projects (Blair et al., 2001; Bechky, 2006; Blair, 2009).

This nomadic lifestyle is attributed to the rise of the creative class; a workforce supported by an employment model that reduces overheads and is thought to provide workers with more freedom and autonomy (Florida, 2002). Jones however, questions if this model more resembles “a series of one-night stands” generating “key players defining and promoting a chosen few?” (1996:59). She concludes that success within the film industry is predicated on maintaining up-to-date technical skills and becoming indispensible to at least one production team, although paradoxically, the latter can easily thwart career progressions (Randle and Culkin, 2009). This cultural and social capital is also identified by Bunting et al. (2014); their Swedish study of film producers aimed to bridge the gap between industry and education, and concluded that greater collaboration is needed.

Returning to Blair et al., (2001) they also caution that the government's use of the film industry as an exemplar employment model leaves much to be desired. The drive to specialise (House of Lords, 2010; DCMS, 2012; BFI, 2017) and encourage freelance project-based work is at odds with documented job insecurities, reductions in pay and longer working hours (Blair, 2001; Blair et al., 2001). It appears that in the rush to turn British film making into a highly profitable government revenue stream, the realities for freelancers may have been misconstrued.

Nonetheless, it is important to understand the specialist nature of employment within the traditional film industry, since mobility plays a significant role within the labour market and much depends upon established hierarchies (Blair, 2001). It matters how students understand employment within the film industry and I return to exploring their views later in Chapter 9.

8.2.1 Film industry freelancers

There are many departments involved on a film production, each one being distinct – Sound, Camera, Assistant Directors, Locations, Production Design etc. Heads of department (HoDs) are accountable for a team's input and even re-employment (Blair, 2001; 2009). In the same way, they also rely upon good relationships with producers and directors to generate their own work opportunities.

Each filmmaking role is embedded within one of many departments; all have their own hierarchies. These departments embrace an established apprenticeship model; progression relies upon spending considerable time in a grade before moving to the next rung of the career ladder. For example, the head of the camera department is the Director of Photography, beneath him/her is the Camera Operator, then the 1st Camera Assistant (Focus Puller), the 2nd Camera Assistant (Clapper Loader) and then the newest department members – the Camera Trainees. I discuss the impact of these roles upon student identity later in Chapter 9.

It can take well over two decades to move through the lower ranks to the top. Blair (2001) portrays these semi-permanent work groups – where the same teams work together regularly – as the norm.

Grugulis and Stoyanova (2011) draw correlations, albeit temporary ones, with Wenger's (1998) Communities of Practice describing them as "shifting communities of practice" (2011:154). Their study into film and television freelancers found strong links between work and community membership, but they also exposed the difficulties newcomers experience joining these communities, compounded by the belief that filmmaking can only be learnt "on-the-job". However, this belittling of academic learning may be misplaced. The BFI's (2017) recent action plan sanctions Further and Higher Education as instruments for building bridges and developing pathways for young people to progress into the film industry.

Employment in the film industry can rely upon senior personnel in the grades directly above, yet some workers have been purposefully held back – their current skills considered too valuable (Randle and Culkin, 2009). An excellent reputation in a lower grade can at times obstruct upward mobility, hence, taking unpaid work becomes accepted as a valid means to gain experience to transition to the next role. Sometimes, a more senior technician in the process of 'up-grading' will invite those below to also move up a level onto the next project. Yet these professional alliances carry risks; keeping all of one's eggs in one basket can have negative repercussions, particularly as freelance work is insecure and much depends upon maintaining and juggling professional contacts (Blair, 2009).

For an overview, see Caldwell's ethnographic study into the socio-cultural workings of the Los Angeles film industry (2008); his ten-year long research provides rare insights into work practices that can be related to the UK.

8.2.2 Digitalisation and filmmaking

The introduction of digitalisation has not only disrupted previously established workflows and hierarchies (Caldwell, 2008; Randle and Culkin, 2009), but has also increased the demand on technical skills within production and post-production. As an example, although early celluloid film-based cameras were all very similar, manufacturers of digital film cameras have little interest in standardising systems. This makes it especially difficult for cinematographers as the operational technology varies enormously between brands. Likewise, in post-production, the marrying of computers with artistry has led to an industry increasingly driven by the need for hi-tech innovation; embodied in 3D, compositing, motion capture control etc. Post-production now dictates the final 'look' of a film; the processes that precede it and the acquisition of raw footage.

The British Film Institute (2017) has already identified a lack of suitably experienced industry workers, particularly editors and those needed in post-production sound and visual effects (VFX). Although freelance employment depends much upon effective networking (Blair, 2009), it is equally important to keep up with these technological advances and possess highly-specialised skills.

In keeping with a consumerist approach to Higher Education, film production degrees are deemed well placed to address these skills shortages as potential Centres for Excellence and training partners for the film industry (BFI, 2017). Cohort specialisms provide the means to teach these high-level skills, but they may encourage in-depth learning at the cost of a broader education.

Not only does this impact upon student experience but also those of us charged with teaching these specialist skills. The generalist versus specialist debate deserves serious attention within Higher Education.

8.3 Generalist versus specialist education

> "The school should always have as its aim that the young man leave it as a harmonious personality, not as a specialist. This in my opinion is true in a certain sense even for technical schools, whose students will devote themselves to a quite definite profession. The development of general ability for independent thinking and judgment should always be placed foremost, not the acquisition of special knowledge. If a person masters the fundamentals of his subject and has learned to think and work independently, he will surely find his way and besides will better be able to adapt himself to progress and changes than the person whose training principally consists in the acquiring of detailed knowledge" (Albert Einstein at an address at Albany, N.Y. October 15, 1936 – cited in Einstein, 1988:64).

Einstein's views are as challenging today as they were over eight decades ago; the specialist versus generalist debate seems even more relevant now than it was then. In his topical commentary Landes sums up,

> "Specialism is the philosophy of finding one thing at which you might excel and nurturing your abilities in that skill, pursuing excellence, without nurturing other skills" (2009).

Although he acknowledges that specialising has become today's ideal – he advocates being a generalist and notes historical giants who were multi-talented, rounded human beings. Equally, he believes that multi-skilled employees are in greater demand during times of economic upheaval. Not unexpectedly, his post received criticism from those claiming that specialising provides considerable benefits that include higher wages and opportunities they would not have otherwise.

The generalist-specialist discussion more usually revolves around the fields of nursing, health-care, business and even sports study; viewed through an evolutionary lens based upon species survival. However, recent theories into specialising consider the effect upon the economy and labour productivity. Ferguson and Hasan (2013) regard specialisation through the

organisational lens of labour markets and careers, highlighting some employer ambiguity.

> "Organisation theory provides conflicting career advice to workers about specialisation. There are advantages to focusing on one thing. Whether it is because of skills that one learns on the job or because of the clearer signals of identity that one sends to potential employers, specialising can help an employee get ahead. Yet there are also advantages to broad experience" (ibid: 233).

> "Employers would rather hire workers who are skilled at many things, but a varied work history is an ambiguous signal; a worker with a diverse history could be multi-talented or untalented. Better then to hire a worker with specialised experience" (ibid: 236).

Despite conflicting views, Ferguson and Hasan (2013) go on to suggest that specialisation may indicate a worker has an overall competency that is not necessarily linked to the specialism itself. In relation to my own project, although this can be viewed in terms of the productions students worked on – drama film makers being more specialised and documentary film makers having a wider skill base – specialising in itself may reflect the ability to concentrate and process in-depth knowledge.

Findings from the research project show that although employability certainly matters to students, there is a lack of agreement on the merits of acquiring either highly specialised or more general skills. Despite being enrolled onto a course that teaches high-level skills, not all students valued this opportunity and opinions differed on the potential work-based benefits. This is significant, since it questions recent policy directives (DCMS, 2012; BFI, 2017). Notwithstanding research into specialising at work (Ferguson and Hasan, 2013), we know even less about how Creative and Media students experience this phenomenon.

8.3.1 The division of disciplines and Higher Education

In his book into disciplines and specialisation in universities, Jacobs (2013) begins by introducing Abbott's work into divisions within labour; Metzger's theory into how domains expand through competition over resources between specialisms and Smith's view on specialising that relates it to labour outputs – as markets increase work becomes more specialised.

My project explores this further from the educational viewpoint and an economic-based theory has relevance within Higher Education; as subjects expand they also lead to increases in specialisms.

> "As disciplines grow, they tend to subdivide into many specialities areas that often spill past the previously understood borders of the field" (Jacobs, 2013: 53).

Jacobs (2013) critiques the assumption that different fields should aim to work together more, stating that many applied courses have benefitted from the cross-fertilisation of ideas generated by thriving research departments found within Liberal Arts courses. He compares Liberal Arts fields with their "pre-professional counterparts" – the former offering a broad experience that emphasises critical thinking, the latter providing an "integrated education focused on a particular set of objectives" (ibid:189).

> "The undergraduate experience loses its way when it focuses on subject matter education to the exclusion of the student as a multifaceted individual" (ibid:193).

According to Jacobs, a Liberal Arts education provides fertile ground for collaborative research that ultimately enhances student development. Although his arguments are grounded in North American university research cultures, they have relevance to this study. He believes that disciplines inevitably spawn specialisms that, far from being isolating, reach

out across others encouraging communication; he particularly dislikes the term ‘silo’.

> “Disciplines are not ‘silos’ but can be thought of as sharing a dormitory space where they raid each other’s closets and borrow each other’s clothes” (2013: 35).

Certainly, in terms of my own research findings, there was evidence of varied levels of inter-specialism collaboration and I return to this later.

8.3.2 Liberal Arts and UK Higher Education

The impetus in North America to assimilate degrees into a more holistic undergraduate experience has resulted in discourse around learning communities, i.e. cohorts, (Goodsell Love, 2012) and interdisciplinary integration.

Jacobs (2013) draws attention to inconsistencies within Higher Education, suggesting a paradox – he believes that the specialised nature of applied subjects makes them more likely to benefit from integration with others. Despite a narrowing of these subject fields, students still require a rounded university experience. Integrating a growing number of services to address this presents institutions with organisational challenges (ibid). As noted earlier in chapter 4, within Higher Education, student satisfaction takes precedence and a potentially fragmented education gives rise to a whole raft of dedicated student support networks (ibid).

Higher Education provision within North America is wide-ranging and includes Vocational, Public and Private colleges. At Liberal Arts colleges, students are offered a broad and varied education. Over a period of four years, they choose Major and Minor options in a wide range of topics that could include Science, Technology, Engineering and Mathematics (STEM

subjects), Languages, English, Media and Design. It is even possible for fourth year undergraduates to take classes offered to second year students. Unlike the UK, few ever share the same pathway or classes with other students.

By comparison, the UK university degree provides a more in-depth learning experience with some specialising to an even greater degree. While many undergraduate creative and media courses cover a single subject over a three or four year time frame, others offer parallel pathways based on technical or operational interests. On some UK undergraduate Film Production courses, students share a common first year, learning about all aspects of filmmaking, but are then divided into smaller cohorts during the second or third years of study (level 5 and level 6). I call these sub-cohorts 'cohort specialisms' where the focus is on a particular area of specialist study, such as editing or producing.

Within Chapter 3, I explained how several UK HEIs (Exeter, Surrey, Kent, Canterbury, Bristol, Birmingham and Warwick) are already offering broad North American-based Liberal Arts interdisciplinary degrees, providing learning opportunities that are deemed to cross traditional subject boundaries (University of Warwick, 2017) through an experience specifically tailored to individual interests.

At the same time, other HE providers such as Arts University Bournemouth, University for the Creative Arts, University of the Arts London, Ravensbourne and Westminster University take an entirely different stance and look to in-depth specialisms or pathways as the way forward – supporting Jacobs's (2013) view on the inevitability of the micro-division of subject fields. A number of UK Film and TV Production degree courses now offer cohort specialisms at level 5 and/or level 6, for example Directing, Editing, Producing or Cinematography. This provides us with an opportunity to explore the specialist-generalist debate from the student perspective. The differences between these organisational pedagogies have a bearing on my methodology and findings.

My project explores student experience within an exclusive cohort membership (see Chapter 3). It provides students with a framework for learning in-depth specialist skills, as they enter, study and complete the course together (Maher, 2005), addressing studies predominantly based on an undergraduate Liberal Arts model and postgraduate students. The research provides a rare example of a UK-based cohort study and has drawn attention to two different educational systems personified in the generalist-specialist debate. Ironically, North American cohort studies are regularly designed in order to find solutions to a disjointed Liberal Arts education – the same model some UK HEIs are now actively pursuing.

With the UK HE and North American Liberal Arts systems being so dissimilar, we need to be cautious in cross-nationalising pedagogic research. I am not suggesting that the cohort specialisms have been modelled on North American cohort studies, but I am saying that we need to be aware of fundamental differences in educational systems. The concern is that currently, most available cohort research stems from North America and findings need to be thoroughly evaluated before we consider applying them to our own HE system.

As a lecturer in the UK, I, and many others, need to be aware of issues around generalist and specialist Higher Education. Within film production degrees, specialisation is essentially about course design, how students experience cohort specialisms impacts upon us directly. Not only because our professional teaching ability will be judged on how students experience and feedback on a cohort-based course, but because industry and government directives drive the view of HE as a vehicle for filling a skills gap.

Having presented the background to specialising, the discussion chapter explores the undergraduate view of the cohort specialism phenomenon, taking each factor viewpoint in turn. As found by Thomas (1999), despite all studying on the same degree, students can experience the course very differently.

9. Discussion Around the Factor Viewpoints

Within this chapter, one of the emerging issues revolves around the perceived value of a specialist as opposed to a generalist education. This project has always been about the students, my aim being to discover how they experience cohort specialisms, and the forthcoming discussion is led by findings identified within the four Q Methodology factors.

We begin with the four distinct viewpoints presented in Chapter 7, demonstrating important differences in how students experience the cohort specialism phenomenon – not all of them welcome the opportunity to focus on very specific skills. Notwithstanding the film industry's demands, within film production degrees, one size does not always fit all. Despite being enrolled on a course that favours specialising, there are still students that yearn for a more holistic, general film production degree education.

The discussion will also reflect on existing cohort studies and group dynamics; student engagement and belonging; the roles of tutors; collaboration and the student's will to learn. Issues were raised in the earlier chapter on the UK NSS and student engagement; Creative and Media students respond to the UK NSS differently to those in other subject fields. Therefore I wanted to find a different type of platform for the filmmaking student voice and in evaluating the research design, I consider how the study has met its aims.

Within cohort specialisms, reliance upon industry practices aligns with a Neoliberal view of Higher Education. Existing research into Creative and Media degrees provides some insights (Sabal, 2001; Greenhalgh, 2008; Sabal, 2009b; Ashton, 2013) yet none have recognised the significance of using industry-based cohort specialisms within learning and teaching. In Chapter 8, I presented the background context for specialising; the film industry and education, explaining the rationale for cohort specialisms.

Sabal (2009b) takes us neatly on to the next stage where we consider how students experience an organisational pedagogy so deeply rooted in industry practices.

9.1 'Industry Driven' factor viewpoint

I would certainly agree with Sabal's (2009b) commentary on North American film production degrees. He states that the "industrial model of film production is uncritically reproduced at many film schools" (ibid: 7) – largely because this is what tutors believe the industry wants, based on their own professional experiences. He points to the challenges of teaching highly-specialised skills and the expectation that students will *a priori* know how to collaborate: "Our classes rarely train or prepare students for it as we do for technical crafts" (ibid: 7).

Sabal (2009b) wonders just how conducive the environment is for students to find their own artistic vision and learn more about themselves. They appear to assign greater creative value to certain roles – e.g. the director and cinematographer – and yet on a professional production, despite diverse levels of influence, everyone contributes to the film's outcome. It is important for students to understand this and think of themselves as "part of a learning community, rather than a simple production group" (ibid:8). He goes on to suggest group work strategies for tutors to try; in his view, technologies change but people do not and his findings are particularly pertinent here.

Indeed, he could have been describing the attitudes of the students that loaded highly onto the Industry Driven factor viewpoint; discourse around the film industry dominates their cohort specialism experience. Sabal (2009b) believes that adopting industry practices has a detrimental effect on how students work together – thoughts echoed by Ashton and Noonan, who note that

> "The relationship between HE and work in the sector has not been critically interrogated in terms of how HE may reproduce problematic aspects of various work industry practices, values and identities" (2013:3).

Certainly, these students were the most competitive; mainly self-taught and identified with film industry values. On the other hand, contrary to Noonan's (2013) own findings from a study into a general media degree, these students thought themselves too highly skilled to start at the bottom of the career ladder as lowly runners and could see no point to post-graduate study. Despite embracing industry hierarchies (Blair, 2001; Randle and Culkin, 2009) they felt somewhat superior believing that they could circumvent new-entrant grades – clearly a theme that irritates many senior industry workers (Judge 2009). But Ashton (2015) provides a more generous appraisal, suggesting that a sense of entitlement may simply reflect the superior quality of the course; the onus being on the industry to appreciate and value Higher Education.

Students may be justified in their attitude, particularly as cohort specialisms are designed to provide high-level skills. These students believed that they had spent more than enough time in low paid work and now had greater expectations. However, this view is not necessarily shared amongst other factors; students associated with the Collaborative Learners viewpoint accepted that they would start as runners.

Industry Driven students already had some industry experience; they understood filmmaking hierarchies both within and between departments and were well versed in industry protocols.

It is possible that the course met these students' deeply embedded expectations (Austerlitz et al., 2008) and bridged the 'gap' between HE and industry employment. But I also wonder, within cohort specialism experience, if there is room for Austerlitz et al.'s 'pedagogy of ambiguity' – is there space for uncertainty? These principles are at the core of Art and

Design, Creative and Media pedagogy – learning is messy, often chaotic, bringing a vulnerability to student experience. Does an openness to experiment through trial and error become buried under industry expectations?

In Chapter 4, I showed how the UK NSS 'student satisfaction' metric drives HEI rankings. Creative and Media courses often require students to explore and take risks; they have their own unique pedagogies and practices, yet these differences are overlooked within the UK National Student Survey (Vaughan and Yorke, 2009; Yorke and Vaughan, 2012). For students associated with the other factor viewpoints, could there be a greater mismatch between expectations and actual fulfilment – hence satisfaction?

The UK NSS asks students to feedback how satisfied they are with their course. Levels of satisfaction express the difference between a student's expectations and how well those expectations have been met. For Industry Driven students, their expectations are closely linked to how cohort specialisms mirror the film industry, hence satisfaction feedback may be higher.

However, as I demonstrate later, the industry is not so central to other students' experience – they have different expectations of the course. Some students reject specialising and want a more general film education; this may be reflected in lower satisfaction feedback scores. As I discovered in Chapter 4, the UK NSS uses satisfaction metrics but overlooks the impact of diverse organisational pedagogies.

As I go on to explore the other factor viewpoints, findings will highlight how students' experiences differ despite being enrolled on a course that responds directly to industry and government demands. As identified by Austerlitz et al., (2008) the focus rests on us as educators to understand

how students engage with their learning and environment. This study adds to the discussion, exploring the impact of this organisational pedagogy upon student experience and satisfaction.

9.1.1 Industry roles and identity

Returning to students associated with the Industry Driven viewpoint, it is striking how they, unreservedly, embraced specialising and identified strongly with their industry roles (Bechky, 2006). In their eyes, the industry was a specialist one – no question. Many of these students had recent industry experience; they had observed how practitioners carry out their duties by collaborating together and wanted to emulate them.

Bechky (2006) considers role enactment among film crews as vital to short-term project-based work. Following her research into filmmaking, she disputes Meyerson's concept (Cited in Bechky, 2006) of a "one night stand" since "members of these temporary organisations relied on role expectations to guide relationships and tasks" (ibid: 14). She considers how roles bring structure and stability to a project through negotiated interactions.

Roles are also the focus for Hardin's (2009) study into undergraduate filmmakers. His work addresses the collaborative nature of filming, presenting an unusual study into each student's character traits and impact upon the group. Tantalisingly for my own research, he is able to observe students from different specialisms (concentrations) but chooses to apply a psychological lens in the form of an adaptation of Bilby's Wheelbook to gather overall data on student personalities (from Wheelbook Questions Applied to Film Production copyright Rob Sabal and John Bilby, 2007). Whilst Hardin misses an opportunity to consider this data within the context of chosen specialisms, his work does, however, have relevance to the Collaborative Learner viewpoint, a topic I return to later.

Goffman reiterates the importance of roles in socialising and unifying organisations. His work into outward presentations of the self draws links between an individual's and a team's performance. He describes how the enactment of a role can reinforce self-belief and image – the student and the rest of the team become the audience (1990).

In their determination to adopt these personas, do students simply perpetuate industry stereotypes, or can they break out of established conventions and experiment? Does a student studying film directing rely upon a stereotypical performance of a director to gain credibility on set? Do students simply copy behaviours they have witnessed on professional shoots to mask insecurities and a lack of craft knowledge? As Hogg notes,

> "The act of categorising someone as a group member transforms how you see them. Rather than seeing an idiosyncratic individual or a close friend, you see them through the lens of the prototype, measuring them against the prototype and assigning prototypical attributes to them" (2006:118).

Scribner and Donaldson's (2001) cohort study of professional leaders on an educational Doctorate noted how students brought their professional experiences into the sub-cohort setting; they enacted prior roles and were risk averse. Certainly, taking risks and trying new things underpins Creative and Media learning, however, in keeping with most research into cohorts their study utilised mature students with professional backgrounds (ibid).

Undergraduates associated with the Industry Driven factor also drew upon prior industry experience; demonstrating deep-seated views on how they should act and work together. Despite differences between cohort studies, Scribner and Donaldson's (2001) concerns may be justified and applicable – Industry Driven students are focussed on the industry and are less likely to experiment and try new things. This contradicts what is at the essence

of undergraduate filmmaking pedagogy, where students are encouraged to experiment and learn from their mistakes.

For these students, it is impossible to state categorically, whether the cohort specialism phenomenon imposes role play onto students or if their prior industry experience dictates their behaviour. However, my findings do indicate that, for some, the film industry represents an establishment they feel driven to emulate.

Indeed, these students identified more strongly with the adopted professional role rather than the learning that was taking place. Their identities and sense of self-worth, therefore, may be linked to both the industry-based role and cohort membership.

Stets and Burke's (2000) socio-psychological perspective suggests a model that fuses Social Identity Theory and Identity Theory, and could be applied to cohort specialisms. They explore how identity comes from group membership and is activated through de-personalisation – being part of a group encourages members to see themselves, and others, from the group's perspective. Self-esteem is enhanced through membership of the 'in-group' whilst everyone else is in the 'out-group' (ibid). They believe that social identity emanates from the collection of people sharing similar viewpoints, yet my data questions this – students from the same cohort specialism do not necessarily share the same opinions as demonstrated through factor analysis.

Whilst Identity Theory posits that identity comes directly from a role – how students enact those roles and deal with the expectations around them impacts upon what they believe and how they see themselves (Stets and Burke, 2000). Certainly, for Industry Driven students, identity is strongly linked with their understanding of the industry.

According to Stets and Burke (2000), linking both theories together provides a more authentic view of 'the self'. Yet within cohort specialisms, the application of their combined theory may be difficult. Since students' identities should depend upon their membership of a cohort and their filmmaking roles (ibid), the impact of external agencies may be problematic.

For example, students in the directing specialism may enact a hierarchical role in relation to members of other specialisms (such as sound, production design), but share unity with their cohort specialism members. Yet within the cinematography specialism, we hear of internal hierarchies dictated by the cinematography department's industry-based roles (Director of Photography, Camera Operator, Focus Puller etc). Whilst cohort specialism membership encourages a group sense of identity, internally, there are opportunities for division. Certainly, identity is a highly complex subject; although I touch upon it again later in this chapter, with more time it could form the basis for a more comprehensive study.

9.1.2 Film Industry Culture

Despite acknowledging key issues around intergroup and intragroup dynamics (Forsyth, 1999), students associated with the Industry Driven viewpoint simply accepted the status quo. In contrast to the Alienated Generalists viewpoint we consider later, any issues regarding power or hierarchies are brushed aside as normal behaviour within film industry culture and are never challenged. There is a tacit acceptance of how things are done.

Essentially, these students view cohort specialisms as a training ground, a holding place to refine their skills, which bears some resemblance to an apprenticeship model. Ashton's (2011) work with media students utilising a professional studio space highlights this need to identify with professional practice through "real world" experience (ibid:549). In common with Industry Driven students, work experience is viewed as an investment, an

opportunity to network, and feeds into their identities and sense of self-worth (ibid).

9.1.3 Employment and networking

The Creative Graduates, Creative Futures's (Ball et al., 2010) longitudinal study of Art, Design and Media graduates found that 45% had worked on a freelance basis; whilst Creative Skillset's 2015 employment survey (2016) estimated that 14,600 were employed directly in film production, of which 89% were freelance.

Earlier, I noted the importance of networking to generate work opportunities (Blair 2009; Randle and Culkin, 2009) and these students were well aware and already forging contacts. Work is project-based and freelancers follow a nomadic work pattern moving from one film to the next. According to Wenger's model (1998), the film industry could be described as many 'communities of practice' sharing cultural knowledge and skills. But Grugulis and Stoyanova (2011) challenge this concept; stating that the transitory nature of these working communities lacks the ability to facilitate skills development. However, their conclusions are based upon a study of a small TV production company made up of researchers and self-shooters, located within corporate and documentary type working structures that bear little resemblance to a traditional large-sized drama film production.

My observations differ. Students sharing the Industry Driven viewpoint identify with a highly structured working community where each 'grade' is able to learn from the one above. They even go as far as to insist that they will be able to leap-frog some of the lower career-ladder rungs. Grugulis and Stoyanova (2011) also dispute the effectiveness of work placements, arguing there is a lack of structure to support newcomers; yet again, Industry Driven students refute this. The gains from early work experience are further demonstrated in Berger et al.'s (2013) research into media undergraduates' work-based learning and placements. Whilst networks in

themselves are valuable to students, education is equally so (Bunting et al., 2014).

9.1.4 The nature of freelance work

Before moving on to the next part of the discussion I want to leave some salutary thoughts. These Industry Driven students have embraced the film industry lifestyle; its culture, work ethics and systems. Work is all important to them and they epitomise the students targeted by the recent BFI (2017) and government reports (Browne, 2010).

These students have already started their careers and gained entry-level employment, recognising that they will be working as freelancers and are busy making industry contacts. Nonetheless, being freelance is not always a positive experience and from my own time as a Film Script Supervisor I am aware of the challenges self-employment brings.

Rowlands and Handy (2012) offer an unusual analogy on the addictive nature of freelance work in the film industry; noting the considerable impact upon lives and families. It is likened to a drug. During periods of employment, freelance work becomes all consuming to the exclusion of all else; considerable effort goes into bonding with colleagues and making personal investments into the industry. But as each film ends, life becomes punctuated by times of deep unrest and worry over the next work-based 'fix'. They compare this to an addiction – highlighting the 'lows' between jobs and the intense 'highs' that come with each new project (ibid).

Whilst Hesmondhalgh (2009) would join in with much of this depressing analysis; adding concerns over low pay, exploitation and neglect of cultural workers, he does in fact leave a more upbeat message. Instead of being "dominated" by the needs of the industries, he believes that Higher Education is well positioned to build bridges and represent the interests of future employees (ibid). Certainly, the UK film industry has undergone

many transformations over the last decades. Perhaps closer links could alter the film production landscape in a mutually beneficial way. Further research into film based HE organisational pedagogies is needed; Cohort Specialisms recontextualise (Bernstein, 2000) industry practices and may play a role as agents for change.

9.2 'Specialism Enthusiasts' factor viewpoint

Students identifying with this factor viewpoint share an enthusiasm for specialising to a level unseen elsewhere. They are also storytellers and people watchers and have keen observational skills; bestowing each specialism with its own unique character and noting inter and intra-cohort hierarchies. Unlike students associated with the earlier Industry Driven viewpoint, they do not simply accept the film industry but question its methods and procedures. Indeed, they invite us to consider to what extent the industry is able to influence cohort specialisms; their modes of operating and function.

There are aspects of the industry these students would not wish to emulate. Certainly, in an era promoting diversity and inclusion, there are failings that appear to have materialised within the cohort specialism course itself.

9.2.1 'Cinematography is the big boys club' - and other matters

These students agreed overwhelmingly that 'cinematography is the big boys club'. The phrase had nuanced meanings across the different factor viewpoints but here it was understood to depict a department that wielded considerable power and protected male self-interests. If the students in the cinematography specialism did indeed behave in this manner, then where did their beliefs come from? Did they originate from prior work experience or peer pressure? Were some students endorsing dubious professional practices and even excluding others?

Undoubtedly, according to the BFI's Film Skills Strategy, inclusion presents one of the biggest challenges with "a pandemic lack of representation across the industry affecting all minority groups" (2017:18) and with only 40% of women working in screen-based industries. The study highlighted particular issues faced by women, including gender stereotyping and pay gaps amounting to average shortfalls in earnings of around £3,000 (ibid).

Creative Skillset's earlier report (2010) produced a figure nearer to £5,000 and identified the difficulties women face in working freelance and juggling childcare; evidenced through a large exodus and underrepresentation in the over thirty-fives. This had been verified previously by Antcliff's (2005) study into working conditions for women in television, which noted that many sacrifice long-term relationships and bringing up families. But according to Creative Skillset, those that do succeed possess considerable tenacity and resilience, have enhanced networking skills and a pro-active attitude towards their own continuing professional development (ibid).

Members of Directors UK (2016) have taken the matter into their own hands with a campaign to address gender imbalance. Using data from UK film credits, their study found that despite 49.4% of new entrants into the industry being female, just 13.6% of working film directors were women. BFI (2016) figures are comparable, showing that the proportions of male to female directors (9:1) have remained relatively consistent in the period up to 2015.

More worryingly, according to Directors UK (2016), only 3.3% of big budget (over £30 million) films involved female directors, they blame society's acceptance of the stereotypical male director and how existing inequalities produce a vicious cycle. A lack of Human Resources monitoring systems, along with project-based work that shuns long-term planning, all contribute to the problem (ibid).

Hesmondhalgh and Baker (2015) explore the issue of gender inequalities within the wider cultural industries and framework of sexual work segregation. They suggest that apart from impacting monetarily, it negates collective flourishing. By that they mean typecasting individuals and barring group membership will cause projects to fail, as talent is inhibited from being used productively (ibid).

Segregation in itself contributes to social stereotyping – bringing us back to observations made by our Specialism Enthusiasts students that cohort specialisms have their own distinct characteristics. Hesmondhalgh and Baker (2015) also consider that gender segregation reflects our perceptions of creativity; creative roles favour men while non-creative roles favour women. Are directors and cinematographers regarded as more creative? Certainly, the BFI (2017) acknowledges this problem, reporting that during 2015 only one in five of "talent-related" roles such as directors, writers, producers, cinematographers and editors, were taken up by women, with the expectation that "craft role" figures were "likely to be equally dire" (ibid:18).

Our preferences are shaped by our histories and the cultures we have been exposed to. We need to consider the impact of socialisation and whether cohort specialisms become a conduit for erroneous work practices and beliefs. In contrast to Berger et al.'s (2013) more positive views, Allen's (2013) work into the Cultural Industries and Higher Education draws links between work experience and the perpetuation of false doctrine; she believes that work placements promote discrimination.

> "They can be better understood as a realm in which gender (and other) inequalities are (re)produced" (ibid:237).

Her study into student experience included two undergraduate film production placements and identified how they promote inequality and enforce stereotypes. Allen (2013) then went on to provide Higher

Education 'toolkits' aimed at helping students negotiate their rights through core modules that target issues of inequality and diversity.

Although her work is particularly timely and aligns with my own interests, I am left wondering if instilling student rights can have the desired impact when we already have a 'Trojan Horse' in our midst. Certainly, findings from her research into placements have relevance to cohort specialisms, but whilst they share similarities, cohort specialisms differ as they bring 'outside' industry practices into the university classroom setting; sanctioning customs that should be brought into the open. As Allen herself notes, there is an overall need to

> "Look more critically at how gender inequalities play out across the student experience – including preparation for employment – and in subtle forms" (2013:248).

The BFI (2017) report advises that young people need to be educated about the industry and the wide variety of roles available. It highlights how issues of inclusion need to be addressed – particularly the culture of nepotism. Part of the solution is seen in terms of providing better links from education to the workforce; building and strengthening industry partnerships, introducing an enhanced accreditation system, providing mentors and building world class centres of excellence (ibid).

Yet there is little acknowledgement of the role industry plays in perpetuating its own agendas within Higher Education; self-interests remain largely hidden. Among the many views on gender and other inequalities, few consider how an organisational pedagogy may perpetuate industry bias. Forging closer industry ties, whether through work placements and/or replicating practices within the classroom, may inadvertently introduce prejudice and antiquated beliefs – the very things that Higher Education needs to change.

Let us return for a moment to the issue highlighted at the beginning of this section, which drew our attention to the view that males dominate the cinematography specialism. A quick appraisal of the current Guild of British Camera Technicians crew directory (GBCT, 2017) shows that women make up a quarter of registered 2nd Assistant Camera technicians (Clapper Loaders); a fifth of 1st Assistant Camera technicians (Focus Pullers) and just two female Camera Operators out of a total of ninety-five. Figures then improve slightly with eight women recorded among just over one hundred and ten Directors of Photography. Proportions of women entering the film industry camera department are relatively low.

Orwin and Carageorge's (2001) work into diminishing numbers of women across a Liberal Arts film production course considered the issue through a pedagogical lens; addressing gendered learning styles. Female undergraduates had suggested that tutors avoid using harsh criticism as it hampered creativity and the introduction of single-sex classes. They conclude that women need a different type of learning environment to meet their specific needs (ibid); whilst I am interested in the industry's impact.

It may be that in utilising cohort specialisms within Higher Education, we unintentionally endorse the same practices that foster gender inequalities within the film industry. Does putting students into cohort specialisms reinforce industry stereotypes in a way that a more generalist film production course may not? Do women struggle to find a voice and showcase their talents within a small, intense cohort specialism traditionally populated by men? Would a larger sized year group provide them with more peer support and a more conducive atmosphere that leaves them feeling less exposed? Indeed, these initial thoughts may apply also to other cohort specialisms.

Further research needs to be undertaken and these questions also touch on Goffman's (2004) work into role play – illustrating how education may sanction misguided views on filmmakers' behaviours and identities. But

that is outside the present scope of my study and something to explore in the future.

Certainly, students associated with Specialism Enthusiasts were particularly aware of gender inequalities; one had earlier highlighted discourse that sexualises lighting equipment (blondes, red-heads etc), positioning the cinematography specialism as strictly male territory.

Students had specific concerns, even if others did not foreground them; something Allen (2013) also found in her research where students were often unable to articulate the 'real' problem. Her original study purposefully involved undergraduates and graduates from diverse backgrounds; then narrowed the focus onto six female students and their work placement experiences. Throughout, she challenges us to "break the silence" – give students a platform to make known their innermost thoughts (ibid:249).

My study achieves this and contributes to the research field. Through using student voice, the study has revealed a hitherto hidden influence – how the industry's attitudes towards gender can infiltrate HE pedagogy. By seeking students' subjective views, it has added further insights into gender inequalities within the film industry and film production degrees.

9.2.2 Group Dynamics within Cohort Specialisms

Many cohort studies into long-term groups apply a socio-psychological lens (Teitel, 1997; Radencich et at., 1998; Scribner and Donaldson, 2001; Maher, 2005; Conner, 2009; Greenlee and Karanxha, 2010) highlighting issues of power, leadership, intergroup relations, influence and norms, identity and decision making (Forsyth, 1999). Others present findings within a learning communities framework (Unzueta et al., 2008; Beachboard et al., 2011; Goodsell Love, 2012) linking them with student engagement.

Students associated with the Specialism Enthusiasts factor viewpoint made some astute observations and were particularly sensitive to the make-up of each cohort specialism, and how they differed. They, along with Industry Driven students, accepted that some specialisms have greater influence over others and wield more power. Their viewpoint leads us to consider findings in relation to group dynamics (Forsyth, 1999); how learning within a cohort specialism may impact upon a student's status and identity. Those associated with this factor noted imbalances of power and how students became narrow minded within a cohort specialism; even thought they felt strongly that filmmaking is essentially about teamwork.

Whilst his research focussed on adult post-graduate learners and was based on the North American university system, Teitel (1997) also found that although collaboration is encouraged, cohorts generate cliques leading to an in-group bias (Brown, 2000) and stereotyping (Hogg, 2006). The Specialism Enthusiasts viewpoint acknowledged hierarchies between the different cohort specialisms, even more than within, and reflected how some cohort specialisms gave students greater filmmaking authorship. Certain specialisms were deemed more creative; each was awarded its own personality and considered to attract certain types of students. .

In their research, Greenlea and Karanxha (2010) discovered elements of groupthink; students fully accepted the group's beliefs and ways of operating. These self-imposed groupthink behaviours can impact on a student's ability to take risks and try out new things (Scribner and Donaldson, 2001; Maher, 2005). This may also explain the perceived bias in favour of the cinematography specialism and how discriminatory attitudes are reinforced – particularly those towards women.

Whilst the impact of industry upon cohort specialisms needs to be explored further, it is possible that the cohort structure itself contributes to generating group cohesion and perpetuating both positive and negative ideologies.

I wrote earlier that the film industry's relative lack of female workers needs to be addressed (Creative Skillset, 2010; BFI, 2016) and how Higher Education could play a part in affecting change. Therefore, I need to draw attention to how two students associated with the Specialism Enthusiasts factor viewpoint were also members of the cinematography specialism, whilst two more had relevant camera experience. The students identified attitudes within their own specialism that they did not necessarily agree with, creating a complex matter – as mind-sets are exposed can they be changed from within the cohort specialism to influence the film industry for the better?

Earlier in Chapter 3, I explained how my interest into cohorts was prompted by Connor's school-based study (2009) and my own teaching experiences at the time. She had found that parallel cohorts of pupils studying the same course material can demonstrate quite different behaviours ranging from compliant to obstructive; although in my research project, students study quite different topics, or specialisms. Given a cohort setting, a group will automatically appoint a leader to follow (Forsyth, 1999; Pennington, 2002; Van Vught and Ahuja, 2010) and Connor had identified how key students within a cohort can exert power and manipulate members (ibid).

Yet, among Specialism Enthusiast students, and even more so Industry Driven, leadership issues were somewhat blurred by a belief in the legitimacy of industry practices; some cohort specialisms were automatically assumed to have more power and creative authority. Few seem to realise that those employed in professional filmmaking all have an input and contribute to the project's success. We see later in this chapter that other factor viewpoints are considerably less accommodating.

I had initially envisaged similar results to Conner (2009) and had begun by exploring a socio-psychological view of how long-term groups operate, this changed as the project developed and the idea of educational cohorts as vehicles for specialising gained more prominence. Whilst I had originally expected to find differences between cohorts, according to Specialism

Enthusiast students, these differences stem from the industry itself – it dictates cohort hierarchies. Within some, such as the cinematography specialism, these hierarchies are particularly well defined and strictly imposed. To attempt to apply socio-psychological theories around intra-cohort status (Berger and Webster, 2006) becomes problematic since cohort specialisms appear to operate within these fixed industry structures.

Although Social Identity Theory (Tajfel, 1972 cited Hogg, 2006) could help us forge better understandings, particularly into how groups seek out differences in order to differentiate themselves and boost self-worth (Brown, 2000; Yanovitzky and Rimal, 2006), in this case, issues around group dynamics become tangled with external agencies. Film industry culture appears to dominate inter and intra-cohort dynamics as students adopt readymade roles, re-fashioning professional practices – status is embedded within film industry culture. Although theories around group dynamics provide some insights into cohort specialisms, they are for the most part, submerged under students' understanding and prior experience of professional filmmaking.

9.2.3 Re-visiting the generalist and specialist debate

Students associated with the Specialism Enthusiasts viewpoint expressed some concerns over being funnelled into less suitable career paths; regretting some of their specialism choices. It remains unclear exactly why they feel this way, although a lack of time is mentioned, as well as a mismatch between topics they enjoy versus those they are good at. These students also had mixed views on their lecturers and were the least likely to seek their advice, which may explain poor decision making, and I return to this theme later.

Generalist film production courses provide greater movement between the many filmmaking disciplines; students have more flexibility and this has to be balanced against the perceived benefits of a highly specialised learning experience. This is of particular interest and feeds into the generalist

versus specialist debate introduced earlier. Despite these students enthusing about being able to specialise, they recognise the restrictive nature of the course design.

9.3 'Alienated Generalists' factor viewpoint

Students associated with the factors discussed above had presented a mostly pro-cohort specialism stance. But that was not the case with the Alienated Generalists; those loading onto this factor viewpoint wanted a more general education and to have the opportunity to learn about the other specialisms. They did not value specialising, believing it narrows job opportunities.

All of these students had either specialised in documentaries or worked on them and agreed overwhelmingly, that documentary was the outcast specialism. I need to state that during this project's timeline, the documentary specialism had undergone staffing difficulties that may have impacted negativity. However, it could be the case that those attracted to documentary filming possess entrepreneurial personalities that do not sit comfortably with the requirements of drama film production.

Certainly, these students considered themselves to be more open-minded and were proud to multi-task. They rejected being pigeonholed and believed that documentary filmmaking gave them greater opportunities. Students eagerly sought outside work and displayed the entrepreneurial traits referred to by Porter and Whitcomb (2005) in Chapter 4 – a lack of engagement with national student surveys was attributed to Creative and Media students possessing more enterprising personalities (ibid), leading me to question if this characteristic impacts upon other areas of their course and university experience.

9.3.1 Generalist versus specialist education

The Alienated Generalists viewpoint is key to the generalist versus specialist education debate (Jacobs, 2013). Documentary filmmaking requires a wide skills base and although it was presented as one of the course specialisms, paradoxically it requires multi-disciplinary knowledge. Students need to be skilled in directing, writing, cinematography, sound and editing; echoing Jacob's support for the "multifaceted individual" (ibid:193).

Whilst the BFI (2017) and government (Cooke, 2010; Browne, 2010: DCMS, 2012) promote the need nationally for a highly specialised workforce, this factor exposes a viewpoint held in direct opposition. The tension can be seen within Higher Education employability discourse, with some HEIs, listed earlier in this chapter, now providing Liberal Arts based degrees – whilst others offer even more highly specialised courses.

Crucially to my research, despite the current industry narrative and students enrolling on a film production degree designed for cohort specialisms, the alternative viewpoint is still being upheld. Not all undergraduates believe in the government's edict; this project's findings point to views that are being somewhat ignored.

Even when cohort specialisms are being imposed, generalists still exist. Inversely, if the documentary specialism was no longer available to students, what would happen to those championing a generalist film production education? How would the course meet their needs – particularly as many seemed unaware that the course would involve specialising to such an extent.

My methodology has shown the existence of an important viewpoint; providing a platform for students to express their desire to learn about all aspects of filmmaking. Students value a generalist education and yet the BFI (2017), whilst acknowledging general film production courses,

continues to criticise them for failing to provide the industry specific skills needed in order to fulfil highly specialised roles.

This is somewhat surprising. In light of the new Office for Students (BIS, 2016b) and its focus on student satisfaction and value for money, we need to consider more carefully, what students expect from their film production courses – not just what the government and film industry decide they need. The government's over reliance upon surveys (HEPI-HEA, 2015) fails to get to the heart of what students really want; what matters to them

9.3.2 Student engagement and belonging

The perception of documentary students as outsiders brings us to issues around student engagement and belonging. According to some, (Teitel, 1997; Saltiel and Russo, 2001; Lawrence, 2002; McPhail et al., 2008; Greenlea and Karanxha, 2010; Lei et al., 2011; Goldman, 2012) cohorts can provide students with a supportive environment that encourages collaboration and a sense of community. Although they, and others, acknowledge that cohorts can also foster division, empower cliques and generate a group mentality that is risk averse (Teitel, 1997; Radencich et al., 1998; Saltiel and Russo, 2001; Scribner and Donaldson, 2001; Lei et al., 2011) with Maher (2005) concluding that cohorts do not suit everyone.

Improving student satisfaction and increasing student engagement are all at the forefront of UK Higher Education policies (HEFCE, 2002; BIS, 2011). The UK National Student Survey is just one of many sources contributing to the UK HE Unistats data collection comparison website – (see Chapter 4). Research into improving the UK NSS (HEFCE, 2014) led to revisions that align more closely with the American National Survey of Student Engagement, with a focus on what students put into their university experience, rather than what they get out of it (Kuh et al., 2008; Ramsden, 2009; Taylor and Wilding, 2009).

Student engagement is more usually viewed in terms of teaching and learning (Bryson and Hand, 2007; Cahyadi, 2008; Thomas, 2008) and the impact from organisational policies, such as cohort specialisms, is often overlooked – although Kuh et al.'s work identified the impact of university culture (2005).

Bryson and Hand (2007) see it as multi-levelled; a student can be disengaged from studies but fully engaged with university or vice-versa. Bryson and Hardy (2010) explore the topic through a socio-political lens while Mann (2001) introduces us to the notion of student engagement's polar opposite – alienation. Students can feel alienated and hence become disengaged from the university experience.

9.3.3 Baumeister and Leary's Belongingness Hypothesis

It is this idea of alienation that is particularly striking amongst students associated with the Alienated Generalists factor viewpoint, particularly as its polar opposite – 'belonging' – was a prominent theme at the time of the UK NSS's reappraisal.

To coincide with the development of the UK NSS, research under the umbrella project 'What Works' (Thomas, 2012; Yorke, 2013; Buckley, 2013) was conducted to specifically explore issues around retention and student engagement. Though it was discovered that Creative, Art and Design students respond differently to the UK NSS compared to those from other subject fields (Vaughan and Yorke, 2009; Yorke and Vaughan, 2012; Blair et al., 2012), a key emergent theme from the many studies was that of 'belonging' – the way in which students can feel connected with their studies, course and institution. The work of Cashmore et al. (2012), Yorke (2013), Pokorny and Pokorny (2013) all helped to regenerate interest into Baumeister and Leary's Belongingness Hypothesis (1995).

Crucially, whilst these studies made important contributions by considering student engagement and belonging through a student's attachment to the course and HEI, they ignore a key aspect of Baumeister and Leary's (1995) theory that posits the impact of group work.

Students associated with the Alienated Generalist viewpoint threw a stark light onto how membership of a long-term group may influence levels of disengagement with the course and institution. Contrary to findings elsewhere (Saltiel and Russo, 2001; Lawrence, 2002; Unzueta et al., 2008), cohort membership did not guarantee a cohesive, supportive and positive experience. Despite studying on a course that imposed cohort specialisms, these students identified feelings of alienation. Indeed, all four factor viewpoints reported different levels of engagement and feelings of belonging.

It remains unclear how much of this can be attributed to long-term group work and/or the impact of an industry-based organisational pedagogy. Earlier in my discussion I pointed to the film industry's unexpected levels of influence upon student attitudes and beliefs. It becomes difficult to apportion blame for feelings of alienation to either cohorts or the industry, as both are fused together within the cohort specialism structure. However, my research data shows that these students shared a less positive view of the experience than others. Students reported a drama filmmaking/documentary divide which would also support the sense of somehow being outside of the mainstream.

When gathering student feedback – whether in line with the UKNSS, TEF and OfS – the impact of course structure needs to be considered more fully, particularly in relation to more specialised film production degrees. As stated earlier (Yorke and Vaughan, 2012) there is a lack of in-depth subject research and key differences need to be identified and evaluated before comparisons are attempted.

9.3.4 Reflecting on Quinn's work into inclusion and exclusion

This leads me to reflect upon Quinn's (2010) work into learning communities that had been of interest to me in the early stages of my research.

As I had explained in Chapter 3, North American research literature positions learning communities as an antidote to a fragmented, Liberal Arts Higher Education system. Quinn (2010) developed this further, noting how the introduction of learning communities within UK educational policies coincided with the massification of HE and the promise of widening participation. She drew links with Wenger's Communities of Practice (1998) and explored opposing views; Tinto's (1997) educational theory positing learning communities as spaces for unity and growth, against Young's more feminist based stance where students form their own communities and ignore imposed organisational pedagogies.

Cohort-based research referred to in Chapter 3, uses the cohort and learning community models interchangeably. Quinn found that despite a blanket belief in its effectiveness, the learning community "as an idealised goal within formal institutions does not seem to create belonging" (2010:57).

Feedback from students associated with the Alienated Generalists viewpoints pointed to feelings of exclusion; supporting Quinn's stance. She also discovered that when institutions impose formal learning communities, students who feel left out will simply make their own. They respond by forming allegiances through mutually supportive socially- based learning groups that Quinn (2010) describes as Imagined Social Capital. She believes this provides a more accurate reflection of how students experience and utilise the university.

This mismatch is considered potentially a positive, rather than negative, development of educational policy since it can open up new opportunities for knowledge exchange across a diverse range of student backgrounds and experiences.

Certainly, the Alienated Generalists view positioned students as self-proclaimed outsiders. If we consider these findings purely in terms of cohorts and learning communities then they align with Quinn's in countering the more dominant positive rhetoric (2010). As noted earlier, cohorts, or learning communities, are not necessarily places that encourage student engagement and a sense of belonging. Although to follow Quinn's lead requires considerably deeper research into student engagement, learning communities and communities of practice (Wenger, 1998); opening the door to a much wider field of enquiry that I cannot do justice to here – one that should be explored further at a later date.

I was also struck by how students associated with the Alienated Generalist viewpoint have circumvented the imposed cohort specialism structure and operationalised it to their own advantage; made their own opportunities and saw themselves as entrepreneurs, the mavericks in the filmmaking world. However, bearing in mind the depth of the film industry's influence, it becomes difficult to separate this behaviour and attribute it purely to an attempted cohort rebellion.

Although the Alienated Generalist viewpoint also represented students with different specialism experiences, they had all spent time in documentary filmmaking – whether assisting on a documentary or within the specialism itself. In marked contrast to other factors, these students were emphatic that the cinematography specialism is not the big boys club. They did not view cinematography as being elitist or perpetuating male self-interests.

This may reflect how within documentary filmmaking, crews are much smaller: the camera operator, camera assistant, sound recordist, producer, director and researcher all have a more equal input into a project. These students also rejected the need for further postgraduate study and agreed with earlier factor viewpoints that lecturers exhibit negative attitudes to other specialisms. This leads us to explore the tutor's role as it introduces a key theme within the Collaborative Learner factor viewpoint.

9.4 'Collaborative Learners' factor viewpoint

This factor represents the largest group of students; just over a third of participants. Although, within a Q Methodology study the numbers associated with a particular factor are less significant. What does matter is that the viewpoint exists and is represented by the factors.

As we come to discuss themes around this final perspective, much has already been said about the film industry and its influence upon student beliefs. Quite rightly, this research has focussed on the students, but feedback, particularly from this viewpoint, adds an additional dimension and opens up discourse around the tutor's role within cohort specialisms.

9.4.1 Tutors matter to students

These students noticed how their lecturers behave; what they say and do. They valued tutors and interacted with them more than those associated with the earlier factors. Although one student had negative experiences with a lecturer, resulting in the bi-polar factor, students would actively seek out their tutors for advice and support, and this may explain why they felt they had made the right cohort specialism choices.

Those associated with the Specialism Enthusiasts viewpoint, however, were less enthusiastic about their tutors and wished they could choose their

specialisms again. Taking the time to consult with lecturers might have produced better outcomes and aligns with Walsh et al.'s (2009) findings that academic tutors can impact positively upon student experience. Shreeve and Batchelor (2012) provide further insights. Although theirs is a relatively small study, utilising interviews with students and tutors across Art and Design practice-based disciplines, they demonstrate the importance and complexities of the student-tutor relationship (ibid).

Collaborative Learners enjoyed being taught in a structured learning environment where they could work in partnership with others. Whereas other students preferred to be left to get on with their studies, a good student-lecturer relationship was important to those associated with this factor viewpoint.

Many studies into cohorts endorse their ability to enhance learning and a sense of belonging (Lawrence, 2002; Greenlea and Karanxha, 2007; McPhail et al., 2008). Beachboard et al. (2011) go further and state that simply being in a cohort connects students more strongly with each other and their tutors. Putting aside that their cohort definition differs from the UK understanding (see Chapter 3), my findings question this.

A key aspect of a Q Methodology study is its ability to draw out and distinguish between different views, my research found that students associated with the Collaborative Learner viewpoint appreciated tutors and being able to engage with them, but despite acknowledging that tutors have something to offer, students linked to the other factors were more ambivalent – those sharing the Industry Driven viewpoint seemed especially detached from their lecturers, making little use of them.

9.4.2 Teaching Excellence and Student Outcomes Framework

Since tutors' personal and professional qualities are observed and held to account (Scott 2005) – how does this impact upon them? Particularly as

the quality of teaching is now being assessed and graded through student feedback that informs the Teaching Excellence and Student Outcomes Framework and the newly formed Office for Students (BIS, 2016b). The recently renamed TEF (HEFCE, 2017) rewards excellence in teaching and informs student choice. It assesses HEIs through a panel of experts consisting of academics, student and employer representatives, and uses metrics that cover continuation rates, student satisfaction and employment outcomes.

Students' opinions of their tutors are gathered through the UK NSS, but this prompts the question, yet again, how reliable is feedback from student surveys? An academic's rather compelling commentary on student-generated evaluation forms doubts their accuracy (Trout, 1997) concluding that first impressions count. A tutor's appearance, charisma and warmth, can detract from any lack of academic knowledge – delivery wins over content. Trout points to a raft of psychologically-based studies identifying a mismatch between presumed teaching ability, students' opinions and academic results. He even suggests strategies to raise student feedback scores; none of them relating to teaching prowess (ibid). Although Trout draws attention to a body of empirical research that is beyond the scope of this project, his views are still relevant.

Importantly, the Collaborative Learner viewpoint represented students who care about the quality of teaching; their tutors matter to them. But not all students felt the same way – those associated with the Specialism Enthusiasts factor felt that tutors are not that important. Yet these are the students the government and film industry want to encourage. Certainly, the TEF will include employment outcomes in assessing the quality of teaching, but it remains to be seen how well it integrates such polarised attitudes.

Since teaching ability is now measured through more convoluted metrics, different course structures need to be highlighted as they may have a hitherto hidden impact upon student-tutor engagement. Compared with

other students, those associated with the Collaborative Learners viewpoint see their tutors quite differently. The impact of cohort specialisms upon student pedagogical experience deserves further investigation.

9.4.3 Cohorts and tutors

In her school-based study considering the role of the tutor through a cohort perspective, Connor (2009) found teaching staff can influence cohort members. But according to Teitel (1997) and Saltiel and Russo (2001), a cohort model set within an HEI can change the dynamics between students and faculty; giving students considerably more collective power. Tutors, particularly those new to academia, can be ill-prepared for the 'cohortness' of the course, leaving them vulnerable to being out manoeuvred by a forceful group of students (Teitel,1997). Lecturers assigned to cohorts, may be completely unaware how this distinct organisational pedagogy differs from more generalist courses. Although my findings did not reveal that cohort specialisms wielded power at the tutor's expense, I am aware of this happening at another cohort specialism based course. Certainly, power issues between cohorts and faculty are complex and merit further investigation.

9.4.4 The part-time teacher-practitioner

Sabal (2001), whose work I referred to earlier in discussing the Industry Driven perspective, makes some astute observations that are also relevant to cohort specialisms; particularly the focus on teaching technical skills rather than collaboration.

In order to provide students with the high level skills cohort specialisms demand, courses have to draw upon very skilled tutors – more often from a pool of part-time teacher-practitioners with industry experience. One HEI located in the South of England even has a policy to specifically employ part-timers on its film production course. The rationale being that it enables

tutors to carry on with their professional industry practice while making teaching current.

This introduces another dynamic to the generalist-specialist debate. Tutors coming directly from the film industry base their teaching upon their prior experience; what they believe the industry expects (Sabal, 2009b). Their focus is more on equipping new entrants and less on encouraging the independent thinker. Sabal notes this conflict of interests and advises focussing on the filmmaking process, not product. Indeed, film production courses should produce reflective young adults who question worldly assumptions (ibid).

Findings from my research show that some students are strongly influenced by their industry work-experience opportunities. But equally, we need to consider how tutors can also impart their own deeply held industry views. They may inadvertently reinforce the more dubious aspects of the film industry; witnessed in its culture and prejudices. Students associated with the Alienated Generalists viewpoint stated that at times, tutors could be openly critical of other specialisms – upholding conversations I overheard during my early years in professional practice. This attitude can promote division; forming barriers to a collaborative filmmaking environment.

Certainly, teaching part-time on a practice-based degree brings many challenges; some tutors can feel excluded from the academic community and many struggle to integrate competing lecturer/practitioner identities (Shreeve, 2011). According to Shreeve (2008), much depends on the practitioner's relationship with the teaching world and although her earlier doctoral study focuses on Art and Design within HE, findings have relevance here. She demonstrates the nuanced ways in which practitioner-tutors can impart their knowledge to students; highlighting several approaches that are used to 'bridge the worlds of practice and education' (ibid: 137).

Drawing upon data from a large scale survey into Art, Design and Media (Clews and Clews, 2009 cited in Ashton, 2013), Ashton acknowledges the difficulties in identifying and recruiting teacher-practitioners for his own qualitative study. Even undergraduates struggle with the definition (ibid; Yorke, 2014). He concludes that teacher-practitioners are valued for their 'real-world' experience and knowledge; their ability to prepare students for the industry. Although my research found that this is not the case for everyone as levels of student-tutor engagement can vary considerably.

Ashton (2013) interviewed a small number of teacher-practitioners with film, television and games industries backgrounds, highlighting some of the difficulties they can encounter within HE. However, he also notes how they find themselves in an educational environment that challenges them in a positive way. This links back to my commentary on specialist tutors passing on undesirable industry beliefs and practices. Ashton considers how interaction with students can turn teacher-practitioners into more reflective tutors who will then question, and seek to change, industry cultures (ibid) – perhaps less like the Trojan Horse I alluded to earlier and more like a Double Agent.

One of the key thoughts I wish to share is how HE is well placed to influence the industry. Rather than be recipients of systems that re-enforce its least attractive practices; students, lecturers, and particularly teacher-practitioners, can become conduits for positive change (Shreeve, 2008). Cohort specialisms need to be operationalised to address outdated beliefs and practices. Having uncovered how the film industry's culture can impact upon student experience, this study posits a need to tackle these issues. By identifying different factor viewpoints, findings demonstrate that not all students accept, or approve of, film industry culture.

9.4.5 Generalist and specialist teaching

I want to return again briefly to the generalist versus specialist debate introduced in Chapter 8. As a self-professed 'generalist' within the North

American liberal arts system, Reinsmith (2006) describes specialisation as a disease that has infected academia. Curiously, he refers to generalists as the mavericks within Higher Education – the jack-of-all-trade lecturers with a "panoramic view of learning" (ibid:60) who can

> "Push students out of their tiny niche and help them view the larger world of which their speciality is but a part" (ibid:60).

Writing more recently, Elkington and Lawrence (2012) concur. Drawing upon a multi-disciplined, qualitative study of non-specialists within UK HE they argue that lecturers are under pressure to teach subjects outside of their expertise; drawing distinctions between those having specialist knowledge, but little teaching experience, and those with teaching expertise but less knowledge of their subject area.

Although I would disagree with their first premise, I share their view in that specialist Creative and Media tutors, recruited directly from industry, often lack teaching experience. Elkington and Lawrence (2012) also note how more generalist tutors can feel marginalised when programme leaders favour hiring staff with specialist subject knowledge. This is relevant to film production degrees using cohort specialisms; teacher-practitioners are not the only ones to feel excluded, regular academic tutors can experience that too.

I wanted to highlight how the needs of teacher-practitioners deserve further investigation as they embody many of the concerns regarding the changing HE landscape. Pertinently, Woods's (2012) study into how HE tutors experience university utilises Q Methodology and is included in Chapter 5. Although my research focuses on the students, there is more to be done in understanding how lecturers experience these cohort-specialisms. We require students to provide feedback on teaching quality for national surveys and HEI rankings, yet the impact of different organisational pedagogies upon teaching is rarely considered.

9.4.6 The student collaborator

According to Lei et al.'s (2011) review of cohort studies, collaboration within cohorts can encourage student engagement but can also produce cliques and competitiveness that resemble dysfunctional families. Certainly, my findings have shown wide variations among student attitudes towards collaboration.

Returning our focus to our research participants, those associated with the Collaborative Learner viewpoint are the students that make teaching easy. They engage with their tutors, communicate well and show commitment. They are willing to discuss problems and seek solutions – whether in their studies or general university experience. That is not to say that students do not experience difficulties – even with their tutors – but there is an openness and sense of teamwork that makes it easier to address issues and deal with them. Indeed, there is a growing body of work into student collaboration on creative and media projects; particularly filmmaking (Greenhalgh, 2008; Hardin, 2009; Hodge, 2009; Sabal, 2009a; Sabal, 2009b).

Hodge (2009) believes that collaboration needs to be learned; we cannot assume students acquire these skills through some sort of osmosis. Crucially, there is a difference between a professional crew collaborating and students working on a film project, particularly as the latter are still learning their craft. Hence, conflict is to be expected and can contribute to creativity as much as it can destroy a project.

This relates to a point made earlier regarding how tutors can impact upon student filmmaking. Here, Hodge (2009) notes that tutors can draw upon their own experience of collaborating professionally and she identifies some foundational strategies for lecturers to use prior to filming. For example, students need to learn to prioritise how they deal with problems that directly affect filmmaking over those of a more personal nature (ibid). Her work underscores the tensions identified earlier between students' perceptions of

film industry hierarchies and their manipulation into quasi-pedagogical frameworks.

Like Hodge (2009), Sabal (2009b) criticises filmmaking courses that fail to build collaborative exercises into the curriculum, stating that too many prioritise industry crafts over a student's holistic development. He notes the same problems incorporating film crew hierarchies and suggests ways in which all students could be made to feel equally involved. Within my overall findings, some students modelled themselves on their impressions of how film industry technicians work together; others rejected this blueprint. Certainly, those associated with the Collaborative Learner viewpoint demonstrated a particularly positive and collaborative approach to filmmaking.

Greenhalgh's (2008) work into undergraduates on a filmmaking project used an ethnographic approach, drawing attention to students' emotions. She believes that students need guidance in managing their responses to potentially stressful experiences. Filmmaking is intense and can generate a wide range of feelings that impact upon how the group functions. She also endorses Hodge's (2009) view that tutors can best help students navigate this by drawing upon their own professional filmmaking experience (ibid).

Having interests in collaboration, film industry clichés and role play, Hardin's (2009) North American study explored different personality types and behaviours among student filmmakers. He asks

> "Are we teaching students to make films, or are we teaching them how to become the people who make films?" (ibid:32).

His research qualified student behaviour and collaboration within filmmaking through observations and a psychometric tool. Although,

frustratingly, whilst he compares students on three different modules, he does not isolate student specialisms but groups them into ‘concentrations’. Results are interpreted by gender and course; concluding that students in the ‘Alternative Forms’ class (module) had mixed views on the benefits of collaborating while those enrolled on ‘Practicum’, ‘Animation’ and ‘Independent Projects’ were very much in favour. My research delves deeper and identifies the specialisms of students associated with the Collaborative Learner and other factors viewpoints.

Although Orr (2010) focuses on assessment within collaborative group work, her study does include, among other disciplines, interviews with two film production undergraduates. She stresses the need for fairness and for tutors to acknowledge the distinct pedagogical challenges, reminding us again of the difficulties in

> “Balancing the realities of a professional context with the university’s commitment to equal opportunities and widening participation” (ibid:307).

These studies highlight tensions in teaching specialist skills alongside collaborative ones. This becomes even more challenging for students in their small closed learning communities; being expected to interact with other cohort specialisms and still produce high-quality work. Although the Collaborative Learner view demonstrates positive student engagement with peers and tutors, this was in marked contrast to the other factor viewpoints. A cohort specialism organisational pedagogy may isolate students from each other, whilst a negative collaborative experience on a student film set may drive some talented students away, leading them to focus on areas such as post-production and marketing.

As Hodge (2009) and Sabal (2009b) attest, collaborating on filmmaking needs to be taught; those skills cannot be absorbed just through on-set exposure.

9.4.7 Valuing learning for its own sake

Despite the drive for Higher Education to meet industry needs, students associated with the Collaborative Learner viewpoint were interested in learning for its own sake. They valued an environment where they could explore and take risks. This is at odds with the simplistic view of Creative and Media students as receptacles for highly specialised skills (BFI, 2017).

Higher Education should produce thinkers (Sabal, 2001), learning is fluid and transformative, creative processes are meant to embrace flux and ambiguity (Austerlitz et al., 2008). In contrast to other factor viewpoints, these students were open to pursuing postgraduate studies. For them, studying on a film production degree carries different expectations from the more strident skills acquisition model that is embraced by students associated with the Industry Driven factor.

This links back to Chapter 4 on student surveys – levels of student satisfaction can be measured by how well student experience meets student expectations.

For students associated with the Industry Driven viewpoint, the cohort specialism pedagogy fulfils their specific aims and needs. Their UK NSS feedback may reflect this, providing the HEI with enhanced scores potentially leading to higher course rankings. Whereas those associated with the Collaborative Learner and Alienated Generalists factor viewpoints may input lower satisfaction scores.

Clearly, more should be done to test this hypothesis, but it illustrates how film production organisational pedagogies need to be thoroughly evaluated before comparisons are made. Within an increasingly industry-driven Higher Education landscape, we risk failing to accommodate those students more interested in learning in its own right. Equally, their

feedback is reflected in metrics designed to evaluate teaching quality (TEF) and becomes a concern for those of us lecturing in the sector.

9.4.8 A will to learn

Indeed, it is these students, the Collaborative Learners that highlight Barnett's (2007) unease and point us to one of the three texts referred to earlier in Chapter 2. Findings from my study have brought us back to the less popular view of the student as an autonomous being on the road to self-discovery.

According to Barnett (2007), students have an inherent will to learn that is not driven by motivation – for example the perceived benefit of a future career. The student is an individual; he/she should be placed firmly at the centre and not be seen purely as a source of funding. Where Higher Education once focused on knowing and knowledge, now skills and practice dominate pedagogy and obscure the student and his/her will to learn.

Barnett (2007) brings our attention to the exchange between tutor and student. In as much as the student is fragile and it takes great courage to offer up of oneself, the tutor also needs to take risks and provide the space – intellectual, practical and personal – in which the student can learn and discover. Tutors have a role to play in supporting students, helping them form and sustain their wills to learn. He also draws links with learning communities, pointing out how they are made up of many lone student voices – each unique and contributing to the whole (ibid).

Later in this chapter I address the notion of a lone voice and to what extent my study has provided a platform for students' subjective views. Barnett's (2007) observations are relevant; he elevates the student voice and demonstrates its unique role within a larger learning community. Whilst acknowledging group members' interdependence and commitment to the

community, he believes that each student presents a distinct view that deserves recognition.

Importantly, each student associated with the Collaborative Learner factor viewpoint shares a view that is rarely heard; these students enjoy learning for its own sake and are open to further postgraduate studies.

These findings were quite unexpected; perhaps reflecting the force of the Higher Education employability narrative. However, this viewpoint must be documented and publicised; it brings into question policies that fail to address a major gap between government, industry and student expectations.

These students are expressing views that divide opinions on the purpose of Higher Education. When I began this project, Barnett's work had attracted my attention but I had not expected it to have such relevance to my findings; opening up a completely new discussion that I have only been able to touch upon briefly here.

Before finishing with the Collaborative Learner viewpoint, it is worth adding that students associated with this view also had more realistic career expectations and would be prepared to start out in the industry as runners (Judge, 2009; Ashton, 2015). Noonan's (2013) study into a generalist Creative and Media course also found that many students accepted they could not bypass the bottom rung of the career ladder.

This is in marked contrast to those students associated with the Industry Driven factor. They believed themselves to be too highly skilled to take up new entrant grades; a view that can irritate established film industry practitioners (Ashton, 2015). This certainly deserves further exploration as

it opens up the possibility that teaching high-level skills fails to prepare students for the realities of breaking into the film industry.

However, it could be argued that their superior skills, knowledge and experience deserve proper recognition (ibid) within a self-serving and outdated film industry. Certainly, Ashton's work identifies the clash between established industry career pathways and some students' negativity towards starting out as runners. Perhaps their attitude is justified – but it could also reflect arrogance and naivety fuelled by the cohort organisational structure.

9.5 Providing a platform for the student voice

9.5.1 Cohorts

In their quantitative study using self-report surveys, Greenlee and Karanxha (2010) compared group dynamics between two graduate cohorts with non-cohort graduates. Unexpectedly, they found that non-cohort students participated more fully in group discussions. They attributed this to groupthink, a restrictive practice where members of a group will conform to its accepted norms and beliefs. This behaviour was also recognised by Scribner and Donaldson (2001) and Maher (2005).

Had that been the case, I would have expected students with experience of the same cohort specialism to express the same opinions and populate the same factor viewpoint (Conner, 2009). Particularly as Greenlea and Karanxha's (2010) study involved masters level graduates and the younger undergraduates in my study could be more susceptible to peer pressure. Yet my findings showed that membership of a particular cohort specialism, in itself, had little influence over a student's outlook (see table 6).

Specialism	Factor 1 Collaborative Learners	Factor 2 Alienated Generalists	Factor 3 Industry Driven	Factor 4 Specialism Enthusiasts
Production Design				
Editing				
Cinematography				
Sound				
Directing				
Producing				
Screenwriting				
Documentary				

Each  represents the single specialism studied by the L6 student associated with that particular factor viewpoint. Each  represents one of the two specialisms studied by the L5 student associated with that particular factor viewpoint.

Table 6. Student Specialisms by Factor viewpoint.

Students studying the same cohort specialisms did not necessarily align with a particular factor viewpoint. Taking as an example the three L6

cinematography students, one had loaded most strongly onto the Industry Driven factor viewpoint whilst the other two had more in common with the Specialism Enthusiasts. L6 Students in the Directing and Sound cohort specialisms were divided between the Collaborative Learners, who liked to get along, and the Alienated Generalist who felt distanced from the others. Unexpectedly, the views of Level 5 documentary students were not restricted to the Alienated Generalist factor and were spread across all four factor viewpoints.

Taking another perspective, those associated with the Alienated Generalists viewpoint represented a wide range of cohort specialisms, they all had some experience of documentary filming; either directly through the documentary specialism or indirectly helping on other projects. This deserves further exploration and cannot be attributed solely to the groupthink phenomenon since there are wider issues around feelings of alienation.

Membership of a cohort specialism did not appear to dictate how students would think; what they believed. A single factor did not comprise students from just one cohort specialism. Despite the small participant number, it is impossible to state that students studying a particular specialism share the same views and attitudes. Even though, as we discovered earlier, some students do have a stereotypical view of each cohort specialism; assigning members particular behaviours and attitudes.

9.5.2 Factor viewpoints and cohort specialisms

> "Student culture can affect the development of identity and purpose by encouraging wide ranging exploration or curtailing it" (Chickering and Reisser 1993: 276).

Little is known about the effect of the academic curriculum upon student behaviour and identity; indeed, peers may have the greatest influence

(ibid). Postmes and Jetten (2006) advocate reconciling individuality and the group, since personal identity is informed by social identity, and they suggest using a

> "systematic study of the way individuality influences (and interacts with) social identity. In that way it would help to move away from dualist conceptions of the individual and the group and encourage a proper analysis of core assumptions about a link between the self and the group" (ibid:267).

Before embarking on my research I had suppressed a hunch that each cohort specialism would support its own industry *modus operandi* – students would embrace the identities of their chosen specialisms; thinking and behaving accordingly. For example, there is a caricatured view of editors as introverts while producers are considered hard-skinned and domineering. I was curious to see if students with experience of the cinematography specialism would all feel and behave in the same way, as might those in the sound or directing specialisms – results showed otherwise (see table 6).

Students associated with each of the four factor viewpoints had experienced different specialisms. Although a cohort specialism pedagogy had been imposed, students did not necessarily share viewpoints with others from the same specialism and were able to voice their own opinions. Collating this data on individual student experience into more manageable factors has revealed patterns and connections that might otherwise have remained hidden within a cohort specialism pedagogy.

Findings illustrate the wide range of views held by students on a film production course and some of the challenges faced in designing a course structure to suit them, particularly one that offers industry-based cohort specialisms.

In essence, there is a debate about programme identity; how film production degrees cater for students and how these courses are represented. Although cohort specialisms are perceived to accommodate specific student needs, findings have shown otherwise. This questions how HE can provide students with suitable educational experiences that go beyond the specialist or generalist approach. A cohort specialism structure overlooks the more nuanced needs of students seeking a more general education or wanting to acquire knowledge for its own sake.

During my early research, it was evident that some film production courses clearly state that students will need to specialise, others bury this information within the programme specification and some utilise the phrase as if to legitimise course quality – but provide a more generalist learning experience. Certainly, one London based HEI has now begun to openly promote its use of cohort specialisms and more needs to be done on drawing a prospective student's attention to these matters.

Research into film production degrees and the creative industries often centres on collaborative working practices (Ashton, 2011; Greenhalgh, 2008; Hardin, 2009; Hodge, 2009; Sabal, 2009b) but does not take into account the impact of different course structures. Neither are these variations incorporated into UK NSS comparative data (Vaughan and York, 2009) or the Teaching Excellence and Student Outcomes Framework (DfE, 2016). Also, while the BFI (2017) calls for greater partnerships between industry and HE, little is known about how HEIs should respond as they provide such diverse filmmaking courses.

My findings call for further research into these areas; there are implications for courses and policies.

9.5.3 UK NSS and the student voice

In Chapter 4 on student surveys we considered how Art, Design and Media students can misunderstand statements posed in the UK NSS. Whilst the National Student Survey is able to gather data on a much larger scale, it struggles to recognise how different subject fields impact upon student experience.

Significantly, in the 2013 UK NSS, Creative, Art and Design students reported the lowest satisfaction feedback scores out of all subject categories. This was noted by Vaughan and Yorke (2009) and Blair et al. (2012), resulting in the call to reflect more deeply on Art and Design within Higher Education. Yorke (2014) also wondered why some Creative and Media courses fare better than others; suggesting an institutional effect.

Certainly this lack of subject-focused research resonates with my own view that not enough is known about different film production organisational pedagogies; particularly the impact of using cohort specialisms. Traditional student survey instruments can also encourage participants to present a more favourable, perhaps even distorted, view of themselves (Porter, 2010; Bowman and Hill, 2011). Seeking a different platform for the student voice, I was drawn to a methodology that would minimise the risk of self-representation bias and elicit students' views rather than gather ratings on a list of pre-determined themes.

Drawing upon a phenomenological perspective, my study reveals how participants feel about a topic; their personal experiences. Although it can be argued that studies, like mine, are usually small and reflect only a moment in time, they can also capture the essence of what Quinn (2010) would describe as flawed, multi-faced and complicated human beings.

Put simply, Q Methodology presents another way to gather information on students. Whilst it does not normally involve collecting large numbers of

data, as opposed to wider reaching survey instruments, it provides a podium for the subjective student 'voice'; one that is inherently messy, ever changing and fragile (ibid).

As such, there is growing interest into using dedicated online software enabling researchers to gather Q sort data remotely and access considerably greater numbers of participants; this certainly has promise for much larger studies. However, based on my own research into student surveys, I believe there are advantages to being physically present during a Q sort, particularly as the participant is more likely to engage fully with the process. It also provides the opportunity to observe the process and record post Q sort interviews that in themselves can add further revealing data.

Using Q Methodology, my study explores participants' experiences of a phenomenon: cohort specialisms. A Phenomenographic study would have identified different types of views from the initial dataset, but, it also "flattens out the individual experience" (Shreeve, 2011:81), taking data out of context and making linking each category of experience with the participant difficult. Q Methodology has provided these additional layers to further our understanding of the cohort specialism phenomenon.

Unlike other studies that rate student qualitative feedback by popularity and according to data frequency, such as Scott's CEQ study (2005), Q methodology is able to draw links between the data and match shared participant views – yet it recognises that each participant is an individual. For example, rather than stating that most students like their tutors, it brings those students together and draws a profile of those sharing this viewpoint; identifying other similarities and views they hold in common. In so doing, this study has revealed opinions that may not have been visible otherwise.

9.6 Research design

9.6.1 Unit of analysis

From the beginning, I was aware of the challenges of designing a study that would capture a person's voice from within a larger group setting. Astin (1970a; 1970b) warns about drawing conclusions within HE research without firstly considering the different student inputs, the types of HEI environment they go into and the final output since none can be viewed in isolation. Certainly, in this project students have come from diverse backgrounds, but I have omitted demographic information to limit the possibility that participants could be identified (Greenlee and Karanxha, 2010). My research involves students with direct experience of cohorts; they represent the population I am interested in for this study.

In this project I address the potential group impact by asking students about their experience of cohort specialisms. Q Methodology acknowledges the individual but looks for shared values, therefore, throughout this project I refer to students who have viewpoints in common, opinions that link them together. According to Postmes and Jetten

> "If individuality is recognised in the group, we may no longer perceive conformity as the absence of individual voice, but view it as emerging from individual group members" (2006:267).

Their stance supports Barnett's (2007); the lone student voice has importance even coming from a learning community, such as a cohort. In my study, students may share the same factor viewpoints but they are still individuals.

Consequently, this study has generated data on two levels – the individual and the group, providing a multi-level project design. A conventional qualitative study would provide much in-depth data through commentaries specific to each individual student, but, it would neither draw together

similarities across several views, nor identify differences between viewpoints held in common. The manner in which Q sort data is gathered encourages participants to disclose subjective opinions making it harder for them to guess the study's overall objective and attempt to manipulate answers (Porter, 2010).

Had I made each cohort specialism a unit of analysis, I would have applied factor analysis to data from each cohort specialism, in turn. However, this makes assumptions about students and possible findings. By applying factor analysis to all participants this enables the data to show me if there are any similarities between members of all the cohort specialisms.

9.6.2 Student participants

Certainly, my study has limitations and there are ways in which it could be improved. Q sort data was gathered from level 5 and level 6 students. Although each factor is made up of both level 5 and level 6 undergraduates, level 6 students have spent more time within specialisms and level 5 students are still to make their final choices as they are required to choose two cohort specialisms during the second year. It would have been preferable to just focus on level 6 students but this was impractical. Q sorts were conducted over two periods towards the end of the second semester; access to level 6 students was limited as they were heavily engaged in their dissertation films. This is comparable to Greenlee and Karanxha's (2010) cohort study where half of student participants were half-way through their studies and the rest were nearing completion.

At the start of this research project, courses utilising cohort specialisms required students to study on one specialism during their second and third years of the degree. However, that has changed on two of these courses; they now offer students two specialisms in the second year narrowing down to one specialism in the final year. This modification in policy acknowledges some of the difficulties that students expressed in making the right choice at the end of their first year.

Although my study's participants had been sampled purposively and invited to participate via emails and an earlier introductory talk, the initial uptake was low and interest only grew as data gathering progressed. It became evident that a researcher needed to be visible around the HEI to gain students' trust. Undergraduates were intrigued by the Q sort cards and enjoyed taking part; this lead to a snowball effect with friends encouraging each other to get involved.

Another approach would have involved meeting up with each cohort specialism earlier in the degree course and building in data gathering as part of their module. This requires considerable support from teaching staff as it impinges upon their time with students. However, my research timescale was unexpectedly interrupted by factors that narrowed the window of opportunity for conducting Q sorts, but still produced considerable data for analysis. Content from earlier student survey questionnaires, along with student and tutor focus groups, have provided data in their own right whilst also contributing to the Q concourse.

The study did include representatives from the different specialisms and succeeded in that its aim was to gather data on the overall cohort specialism experience, rather than specific specialisms.

9.6.3 Responding to the need for Creative and Media research

As discussed previously in Chapter 4, the What Works initiative (Thomas, 2012; Yorke, 2013; Buckley, 2013) had been set up to evaluate the UK National Student Survey, prompting changes that trialled elements of the American National Survey of Student Engagement. Vaughan and Yorke (2009) had identified that students on Creative and Media degrees regularly reported the lowest satisfaction scores (NSS 2013). Notwithstanding Yorke and Vaughan (2012), and Blair et al.'s (2012) agreement on this matter, Vaughan (2014) posited an urgent need to discover why some Creative and Media courses outperform others.

Yorke (2014) and Kuh et al. (2005) also suggest that there is an institutional effect.

Certainly, had I conducted my research elsewhere, another HEI may have produced different results and it can be argued that findings are specific to this course at this moment in time. However, content for the Q concourse was made up of data from two institutions using cohort specialisms; one course regularly achieving high student feedback satisfaction scores – the other less so. The Q concourse comprised statements from this data representing all the emergent themes – it was left to students to then arrange these statements, Q cards, as per their own preferences.

According to Stephenson (1993), there will always be a finite number of factors in any situation; each phenomenon has a set number of viewpoints that does not depend on the numbers of participants involved or being able to replicate a study.

Since the Q concourse embodies statements on the cohort specialism experience, emergent factors will always be based upon its core themes, regardless of which cohort specialism-based film production course participants come from. Watts and Stenner (2012) believe that findings are replicable and depend upon the participant's reliability, not the method. According to them, had I been able to re-run the study with the same students then results would have been the same.

Putting that aside, the purpose of this study was to draw attention to an organisational pedagogy that has not been recognised, in response to Vaughan's (2014) concerns we need to be aware of how different organisational structures impact upon student experience – particularly as we now rely so heavily upon student feedback as a measure of course success. In so doing, we discover that students on a film production course using cohort specialisms experience the phenomenon in many different

ways. There is no single common viewpoint; students endow cohort specialisms with their own varied meanings.

9.7 Summary of findings

Initially, the focus of my research had been cohorts, but as the project developed I was surprised to see how strongly the film industry was able to influence student experience. The term 'cohort specialisms' conveys the nature of the phenomenon well and presents cohorts as organisational vehicles for equipping students with high-level, industry-based, specialist skills.

Cohort specialisms represent traditional film production departments, such as cinematography, sound, editing etc. in line with the industry model. I had expected greater unity amongst students within each cohort, but findings demonstrate a wide range of attitudes that is not restricted to specific cohort membership. Students share views across the different cohort specialisms. That was surprising; I imagined that some cohort specialisms would show greater levels of agreement between members, but that was not the case.

Equally, the project has uncovered other issues around the film industry and HE pedagogy. How the industry can impose its own cultures upon student learning without any proper pedagogical evaluation; the role of the tutor-practitioner; the debate around the merits of a specialist versus generalist education; learning for its own sake rather than being outcome focused. Students have vocalised all these matters.

I had not expected that some students would embrace the industry without questioning its practices, although others were somewhat more circumspect, identifying attitudes and behaviours that they did not want to emulate. There were concerns around industry hierarchies and gender.

Whilst there is a growing body of research (Allen, 2013; Hesmondhalgh and Baker, 2015; BFI, 2017), more needs to be done. In its report into skills shortages, the BFI (ibid) may have highlighted the problem, expecting Higher Education to be part of the solution, but it overlooks how the film industry can directly inform HE pedagogy and perpetuate antiquated beliefs. Indeed, cohort specialisms may unintentionally sanction more dubious industry practices.

Likewise, considering how the research project's degree course actively promotes specialising, I had not expected to find students seeking a more generalist education. They condemned specialising, believing it narrows career opportunities and championed multi-skills. This questions policy that forces the specialist narrative upon students – not all believe it will benefit them. Certainly, in this instance, many had experience of documentary filmmaking. I wonder what would be the result if the documentary specialism was removed, would the course fail to meet their needs? What would happen to students wanting a broad knowledge base and wider skills?

Although the generalist versus specialist debate is more usually confined to discourse around employment and careers (Ferguson and Hasan, 2013); my study brings it to the realms of Higher Education and highlights a gap that deserves further attention.

Existing research has identified that students value their tutors (Scott 2005) and findings showed that some particularly appreciated their lecturers' professional and personal attributes. But students also stated how certain tutors could be negative about other cohort specialisms – as many come directly from industry, they may impart both good and bad aspects of professional practice.

This is an area I find intriguing; according to their design, cohort specialisms require tutors with high-level, current industry skills. This opens up further research into tutor-practitioners. While there is interest, particularly into the difficulties they face trying to inhabit two distinct worlds: academia and professional practice (Shreeve, 2011), less is understood about the values tutor-practitioners themselves bring into the classroom. Importantly, how can we operationalise pedagogy to inform their professional work? Perhaps this is a case of giving back to, rather than just taking from, an industry mired in outdated customs.

Challenges in collaborating were noted; a cohort specialism pedagogy encourages students to spend considerable time in their groups learning high-level skills. Less attention is given to bringing students from the different specialisms together. Film crews are made up of highly specialised, diverse individuals on project-based work. Students need to learn how to work together with other disciplines. In my project I have focussed less on the pedagogy and more on the industry's influence, but this is an area that is attracting more attention (Sabal, 2009b) and needs further exploration.

Perhaps the biggest revelation is that not all students are just focussed on external goals and outcomes embodied in industry careers and there are those that embrace learning for its own sake (Barnett, 2007). These are the students more likely to progress to studying masters and doctorates. That does not mean that they are ignorant of the need to earn a living, but they do provide a stark contrast to the growing view of students as quasi-apprentices; purchased by a university's industry 'partner' before they even graduate.

This is unexpected and contradicts the government's current highly-skilled, industry specialist narrative. Not all students believe the government edict; some want to have more general skills while others enjoy and pursue learning for its own sake.

Whilst originally a study into student experience of cohorts on a film production course, my research has developed into a project exploring an organisational pedagogy that promotes highly-specialised skills and responds to government policy and industry agendas. Within this study, students all experienced cohort specialisms differently; findings now lead to further questions. What are the implications for generalists, specialists and those valuing learning for its own sake? How can we address the less attractive industry practices, can tutor-practitioners be mobilised to feed back ethically sound, pedagogical methods to the film industry? Is there a place within Higher Education for cohort specialisms or are they simply quasi-apprenticeship models?

In the final chapter I draw conclusions from the research project, reflect on conducting the study, and make further suggestions for the future.

10. Conclusion

In writing this final chapter, the irony is not lost on me that for the last years I have strived to be a specialist; a person with expertise in a very specific field. As a university lecturer, I already enjoy the kudos of having prior industry experience in film and TV continuity; a tutor with Script Supervision knowledge represents a niche market. Yet, I also teach general film production skills as I endeavour to combine being a specialist with a generalist.

I began this study out of curiosity; having taught on a cohort-based degree I was intrigued to learn how students' attitudes appeared somewhat different to those on more general film production courses. Then, as the project progressed, the introduction of the TEF and OfS made its timing particularly pertinent. Since the UK NSS would be one of the metrics used to assess my teaching and that of my peers, this added to the urgency to know how this distinct organisational pedagogy would impact upon student experience and be reflected in UK NSS feedback. I imagined presenting my findings to course leaders and discussing how we could improve students' experiences of long-term group work. The outcome has been very different.

This study adds to the existing body of cohort literature and explores undergraduate experience on a UK Film Production degree, utilising the closed cohort definition.

It has contributed to new knowledge by highlighting how student experience on a cohort-based film production degree – regularly used to inform UK NSS feedback and now the TEF (DfE, 2017; 2018) – can differ considerably. It draws attention to inconsistencies between students' experiences and the expectations of the government and the film industry.

Findings have also opened up a completely new agenda; one that foregrounds the film industry and puts the specialist versus generalist debate firmly on the Higher Education stage.

10.1 Aims and Objectives

I had begun the study seeking answers to the following:

- How do film production course structures present students with different experiences?
- How do film production students experience these differences?

We knew that the UK NSS aims to provide statistical feedback on what Creative and Media students think of their courses, but also that these students respond to the survey questionnaire differently from those in other subject fields (Vaughan and Yorke, 2009; Yorke and Vaughan, 2012; Blair et al., 2012). Doubts had been raised on the ability of the UK NSS to compare subject-based feedback (Cheng and Marsh, 2010) and Vaughan (2014) advised that we need to evaluate how different organisational pedagogies impact upon student experience. The UK NSS seeks to capture data on pre-determined topics; I chose to use a different approach, Q Methodology, wanting students themselves to offer up what mattered most.

A Pilot study of undergraduates on a general film production degree was used to trial the methodology and methods; findings validated the research project by demonstrating that despite being on a general film production course, some students were interested in being able to specialise.

As a result of the Pilot study, the research project's focus changed from Cohorts to Cohort Specialisms; the revised aim was to explore how film

production students experience Cohort Specialisms, resulting in the following questions:

- How do film production cohort specialisms impact upon student experience, outcomes and learning?
- What matters to students taught in specialist film production cohorts?
- How can the student voice find expression from within a cohort specialism?
- How do students feel about a specialist versus generalist education?

10.2 How do cohort specialisms impact upon student experience – what matters to students

To meet research aims and address a lack of UK-based cohort literature, I conducted a study using thirty-two undergraduates on a UK film production degree that utilised cohort specialisms. Applying Q Methodology enabled me to access students' subjective views on the cohort specialism phenomenon. Correlation and factor analysis of the data provided four distinct views: Collaborative Learners, Alienated Generalists, Industry Driven and Specialism Enthusiasts – illuminating what matters to students and identifying those sharing a particular viewpoint. Interpreting these factors provided four schemata, or personas, that provide insights into student experience.

Earlier, in Chapter 2, I posited how exploring student experience could also illuminate how cohort specialisms impact upon student outcomes and learning. However, although findings may point to different learning preferences, as identified by the different factor viewpoints, the study did not achieve this particular aim.

Although Q sorts had indeed provided a platform for students to vocalise their experiences and viewpoints, a longitudinal study would have been needed to evaluate learning inputs and outputs; what students brought to their courses, what they achieved.

Findings do not provide answers to questions around outcomes and learning, but do point me in the right direction for future research. Certainly, what we now know about student experience of cohort-specialisms justifies the need for further studies.

10.2.1 What we knew about cohorts and what we know now

Cohorts embody a particular organisational pedagogy. Research into educational cohorts promotes a mostly positive view (Lawrence, 2002; Lei et al., 2011); these learning communities (Goodsell Love, 2012) are believed to encourage collaboration, engagement and a sense of belonging (Unzueta et al., 2008). Cohort studies are predominantly based on North American graduate experience and the Liberal Arts.

In response, the research project utilised undergraduates on a UK cohort based film production degree and discovered that students experience cohort specialisms in different ways. Findings concur with Umbach and Porter's (2001) view that within education, sub-units, e.g. cohort specialisms, need to be taken into account.

According to Lei et al., (2011), cohorts encourage collaboration, engagement and a sense of belonging, but my findings contradicted this – for some students, those associated with the Alienated Generalists viewpoint, the experience has left them feeling alienated and somehow like outsiders. This aligns with Quinn (2010) who recognises that the cohort experience does not always encourage a sense of belonging; when learning communities, or cohorts, are imposed, students may reject them.

The expectation that cohort peers can increase a student's sense of belonging (Baumeister and Leary, 1995) is at odds with some students' experiences.

However, in my study, cohorts embody organisational vehicles for teaching specialist skills and the influence of the film industry cannot be ignored. Students sharing the Alienated Generalist viewpoint all had some experience of working on documentaries and the sense of alienation may come from student's value laden perceptions of documentary versus drama filmmaking.

Unlike Conner (2009), my study found that students shared views across cohorts; a factor viewpoint could not be assigned to a specific cohort. In common with other researchers (Scribner and Donaldson, 2001; Maher, 2005) my initial literature review had used a socio-psychological perspective that incorporated group dynamics. Findings showed that students associated with the Specialism Enthusiasts viewpoint had identified the existence of hierarchies within and between the different cohort specialisms. Students' views on which cohort specialisms had influence and power were related to their understanding of film industry culture. Again, data analysis had revealed the film industry's impact upon student experience, blurring what can be appropriated solely to the cohort structure.

10.2.2 What we knew about students' views on industry and specialising – what we know now

According to UK government reports (Cooke, 2002; Browne, 2010), students' views matter (BIS, 2015) and students care most about outcomes and future employment (HEPI-HEA, 2015); having the right skills to get good jobs. Meanwhile, the British Film Industry (BFI, 2017) anticipates considerable skills shortage and charges HEIs with providing much needed highly skilled graduates. It is important to understand how students

experience cohort specialisms as they provide the means to acquire the specialist skills advocated by government and industry.

We now know that not all students agree with the government edict – my findings show that some students want to specialise; others desire a broad film production education and some value learning for its own sake; this contribution to knowledge addresses the current government industry driven rhetoric. Indeed, it is through conducting a study into cohorts that students have exposed the film industry's influence and have vocalised a range of views, drawing attention to a theme that has wider implications. Students have highlighted the need for discourse around specialising within Higher Education.

Students associated with the Industry Driven viewpoint wanted specialist skills and embraced all that the film industry offered without hesitation. Here, my findings agreed with Cohen et al.'s (1999) Q Methodology study into student expectations of a Communication Major within a Liberal Arts Degree. Their findings confirm that even then, there were indications that some students worried about being able to acquire specialist knowledge in order to secure employment.

Within my research project's analysis, other students shared a keen interest into specialising, *per se* – the Specialism Enthusiasts. These students were critical of some aspects of the film industry and were aware of its influence upon their studies – their observations highlighted concerns I return to later.

Students sharing the Alienated Generalists view wanted a more general education, believing that a successful career depends upon having a broad knowledge base and not specialist skills. This is at odds with the government's drive for highly skilled graduates. Ironically, here in the UK, several HEIs have introduced Liberal Arts degrees to widen student

knowledge. For some, UK degrees are deemed too specialised and a more general, interdisciplinary Higher Education experience is finding favour (University of Warwick, 2017; University of Kent, 2017). Paradoxically, in North America, cohorts are used to mend a fractured, general Liberal Arts education (Beachboard et al., 2011).

The remaining viewpoint shared by Collaborative Learners demonstrated how students' views can be buried within the government industry focussed rhetoric. These students were interested in post-graduate studies; they valued learning for its own sake and not just as a means for finding employment. Can the government really afford to ignore them?

In a Q Methodology study, what is important is that these views exist. Students are not the same and identifying the shared views has provided insights that might otherwise have remained hidden.

10.2.3 How do students find a voice within cohorts

Currently, we evaluate student experience through the UK NSS using a top-down approach – I have presented a methodology and methods, Q Methodology, which is bottom-up and has revealed themes not included in the UK NSS.

Whilst the UK NSS offers up statistical data from a wide range of HEIs, it cannot differentiate between the different pedagogical structures and get to the heart of student experience. Using Q Methodology has provided another platform for student voice and fills a hole in the methods we currently use to evaluate student experience. Undergraduates have vocalised anomalies between their needs and those of the UK government and film industry. The study design succeeded in examining students' subjective responses at both individual and group levels.

10.3 Linking to earlier Conceptual Framework texts

Findings support some of Quinn's (2010) views on learning communities; cohorts do not always provide homely, positive experiences as depicted through the Alienated Generalists viewpoint. Whilst my study did not track friendship groups and the way in which students bond together in their own learning communities, it found that despite the imposition of cohort boundaries, students do not necessarily share the same opinions as their cohort peers.

Certainly, the research methodology aligned with Barnett's (2007) interest into liberating the student voice. Some students supported his point of view and valued learning as a process rather than just an outcome; while others were more industry and career focussed.

Although I had not used a theoretical framework, Goffman's (1990) work into identity and how we present ourselves publicly could provide a theoretical framework for the future. We know that some students believed cohorts have their own distinct characteristics – aligned with a stereotypical view of students' professional counterparts. A further worthwhile study would examine the film industry's impact upon student identity, the sense of self and explore role-play within film production pedagogy.

10.4 Further findings

In the Research project, students reported gender inequality; as recognised in the BFI skills review (2017). I argue that the industry itself is feeding students its own antiquated agenda, for example, students associated with the Industry Driven viewpoint hold the film industry in high regard and accept its methods and cultures without questioning them. Students reported how tutors can reinforce film industry stereotypes and encourage division. We need to look at the conduits between industry and HE, notably the tutor-practitioners and students on work experience. My findings align with Sabal's (2009b) and are equally of interest to Shreeve (2011),

Greenhalgh (2008) and Ashton (2013), drawing attention to the dichotomy of hiring staff with potentially conflicting interests. Tutors matter to students (Scott, 2005); tutor-practitioners fill a key role in the growing alliance between HE and industry.

We already knew that tutors are important to students (Scott, 2005; Palmer and Campbell, 2013). For students associated with the Collaborative Learner viewpoint, tutors mattered and yet students associated with the other viewpoints saw tutors as little more than an optional resource. My analysis has identified two polarised perspectives; for some students, the quality of teaching is simply less important. The UK NSS blanket approach cannot identify which areas of student experience take priority (Buckley, 2013).

Whilst there is a growing body of research into film production degrees, none make the connection with how the film industry impacts upon student learning. Sabal (2009b) acknowledges that we apply industry practices erroneously, but my study reveals a link; how film industry culture infiltrates HE pedagogy through cohort specialisms.

The pilot study Q concourse had utilised UK NSS open text box data from two Creative and Media courses; revealing themes that are not included within the UK NSS. These related to specifically L4, L5 and L6 experience and issues around industry – however, the UK NSS optional bank of statements does include careers and work placements. Although specifically targeting the cohort specialism experience, the research project's Q sort data also revealed themes that are also not included within the UK NSS or UK NSSE – the influence of industry; students wanting to specialise or have a broad film production education.

At the end of the UK National Student Survey, students are invited to fill in open text boxes with their own comments. This data can be used later to

clarify quantitative feedback but processing it can be labour intensive. The pilot study had demonstrated how Q Methodology can be used to operationalise open text box data; this has wider implications and could be expanded to other departments in UK HEIs as part of the drive for quality enhancement.

10.5 Research limitations

To my knowledge, although Q Methodology has been used in Higher Education studies, this is the first research project of this type into student experience on a UK film production degree. It is also unique in applying Q methodology to a UK cohort based study.

The study does have limitations, it was relatively small and specific to one HEI, but personifies the problem well and demonstrates what matters to students on a UK cohort-based film production degree. During one tutor focus group, some more junior lecturers appeared inhibited and with hind-sight, one-to-one interviews may have been a better choice. Conducting research at any organisation can be challenging; I was an invited guest and reliant upon gatekeepers and goodwill.

I had considered conducting Q sorts at more than one HEI but was limited by resources and wanted to focus on this course as it already provided a good example of this organisational pedagogy. It would have been preferable to use just level 6 students for the Q sorts and this is something to consider for the future. Also, had I been able to carry out post interpretation interviews, based on exemplar Q sorts, this would have provided even greater understanding of some of the emerging issues. Exemplar Q Sorts represent the amalgamated statistical scores from all of the Q Sorts that have loaded onto that particular Factor. In this way, it is possible to explore each of the identified viewpoints in more depth and gain a greater understanding.

During post Q sort interviews, some students volunteered that on starting the course they had not known that they would need to specialise; some felt caught out. This data will be incorporated into future studies.

For Q sort analysis, I had used a DOS programme, PQMethod, that can process unforced 'free' Q sort data (Chapter 7 explains the difference between a forced and free distribution). Brown (1971; 1980) believes that the distribution shape is unimportant; a free sort is acceptable and has no impact upon statistical outcomes. However, to encourage participants to adhere to the distribution grid and be in keeping with Watts and Stenner's (2012) 'house standard', in future I will remove distribution numbers and apply a graded colour system instead. PCQ for Windows, dedicated Q Methodology software, cannot process free sorts and applying forced distributions will enable me to use this Windows software version.

The main difficulty I experienced in conducting research was an unforeseen interruption in the timeline which necessitated months spent away from the study and impacted on its momentum. It taught me a valuable lesson; that research, like life, rarely goes to plan and the only recourse is to either pause and let go or dig deep and push on.

10.6 Alternative methodologies and methods

My epistemological stance is interpretivist; knowledge is subjective and I believe that the cohort phenomenon can be experienced through multiple viewpoints that are all equally valid. However, different research paradigms can produce different insights. Before embarking on the study, I had considered an interpretative phenomenological approach (Heidegger, 2010) to support my interest in the 'insider' view of the cohort phenomenon. This would have generated a considerable amount of data to increase our understanding of the phenomenon through the eyes of individual participants.

Shinebourne and Adams (2007) used Phenomenology in conjunction with a Q Methodological study; conducting further interviews with participants whose Q sorts typified a particular Factor. Certainly, using this approach for my study would have helped deepen my understanding of some of the emergent themes and could still be used to build upon my findings; although my use of post Q sort interviews had aided in illuminating factor viewpoints. Nonetheless, for this project, I needed a multi-level design and Q Methodology enabled me to draw links between participants providing the information I was seeking from this cohort study.

Although it does not align with my epistemological view, Critical Discourse Analysis (Gee, 2011) belongs to the Critical Inquiry paradigm that could ultimately affect change in the status quo. A study using CDA would have drawn attention to the power relationships between the film industry and the different actors. Interestingly, Webler et al., (2009) consider how Q Methodology makes use of CDA methods and I had used a form of thematic discourse analysis in developing the Q concourse. In light of my own findings, it would have been interesting to see such a study as I am curious about the potential emerging dynamics.

In all, Q Methodology provided me with a more nuanced and holistic view of the student experience and is considered a viable alternative to survey instruments by Ramlo (2016b) and Ho (2017). Compared to quantitative, Likert-based studies that are more appropriate for interrogating larger amounts of wide-ranging data, Q Methodology and methods were particularly suitable for a smaller scale study, complemented by other traditional qualitative data gathering methods..

10.7 Reflecting on the next steps

A project exploring student experience, or rather human subjectivity, needs to be flexible and adaptable to change. In producing a UK HE study into cohorts on a film production degree; my research has stepped into the

realms of industry, government policy and discussions around the nature of a specialist versus generalist education.

The study has provided an original contribution to knowledge in uncovering issues between the film industry and pedagogy. Although a cohort study in its own right, the project has paved the way to discourse that is far more relevant to film production degrees than had been anticipated.

Under the neo-liberal university context which states students want to gain employable skills and industry wants universities to train more highly skilled workers – the numbers of courses using cohort specialisms will inevitably increase to meet government demand. Indeed, cohort specialisms reflect the considerable changes that have repositioned Higher Education as an adjunct to growing creative industries and findings may be pertinent to a raft of other educational subject fields, for example engineering and healthcare.

Equally, whilst specialising is more usually viewed in employment terms, this study has highlighted the need for a larger debate around specialist versus generalist Higher Education. Curriculum design could be an area to investigate later, particularly as intrinsic differences are overlooked by current survey instruments and national league tables, making it difficult to compare like-for-like. The newly implemented TEF (DfE, 2016) provides good reason for conducting such a study.

However, my interest is in the film industry's influence upon academia, whether through the tutor-practitioner or student perspective. There is a tyranny of industry and in welcoming industries into the curriculum and onto campus; we open the door to both positive and negative practices. Throughout this thesis, I have acknowledged my own interest as a lecturer; a study into lecturer and tutor-practitioner views would complement the work I have done so far. In light of the OfS and TEF, our views matter and

whilst government agencies race to meet industry and student needs – the 'lone' academic voice deserves more recognition.

10.8 What happens now?

My project adds to the existing literature on film production (Sabal, 2001; Greenhalgh, 2008; Hodge, 2009; Ashton and Noonan, 2013) and exposes some of the film industry cultures that have infiltrated pedagogy and impacted upon student experience. Findings have introduced a new perspective and have wider implications; based on the film industry's and government's drive for specialist industry skills.

My study challenges current thinking and I will be presenting my findings at the annual Advance HE Teaching and Learning conference.

I have been open about my views on the UK NSS and survey instruments, based on my earlier reading (see Chapter 4) and consider Q Methodology to offer an alternative or supplementary approach. However, I want to bring my research to the wider attention of policy makers and recognise their dependence upon quantitative, Likert-based survey feedback.

A Q Block study (Baker et al., 2010) would enable me to apply my findings to a larger population through a traditional survey instrument. Ho (2017) – see chapter 5 – deems Q Methodology and Likert-based survey instruments to be complimentary; suggesting that Q Blocks provide a way to fuse both together.

Put simply, a small number of representative Q-sort statements from each of the four viewpoints in my research study would be placed within blocks. Participants then rank order these statements; thereby demonstrating which factor viewpoint they identify with most closely. Certainly, I would

need to explore Q Blocks in greater detail but these 'mini Q sorts' make data gathering much quicker for participants and would enable me to assign the existing factor viewpoints to a greater number of students.

A Q Block survey could be carried out in its own right or added to the end of a regular student survey; presenting a way in which to generate statistically larger numbers of data and bring findings to the attention of government agencies and policy makers.

10.9 The Researcher

Had I been a participant in the Q sorts, I suspect I would have identified most strongly with the Collaborative Learner viewpoint. For me, the desire to learn for its own sake supersedes the intended outcome. Not that keeping an eye on the doctoral goal has not kept me on track – but how the research has changed me matters as much as achieving the doctorate. That it would give me greater credibility in my chosen academic field is welcomed and certainly, my confidence has grown as have my research skills and knowledge.

Q Methodology has become part of my research artillery – a methodology and methods I can draw upon for the future. At times, I may have been rather evangelical about its benefits – but that only reflects how much I have enjoyed conducting this research project. However, I can see the value in using different approaches and have learnt that any research is messy, does not keep to a straight path and can be both frustrating and inspiring.

Having experience of specialist and generalist film production courses, this study has led me to question current policies and has provided me with resources for future research. Importantly, I want to open up the specialist

versus generalist debate and take it to others with interests in film production degrees and HE pedagogy and policy.

10.10 **Postscript**

Criticisms such as that made recently by the founder of Framestore, the leading visual effect company, highlight self-serving interests. In an interview at the time of the recent 2018 BAFTA nominations, Sir William Sargent stated that

> "British universities don't generate enough students with the right skills for us" (Sky News, 2018).

I have to ask, is this really the sole prerogative of Higher Education? We assume that specialising is what students and the industry want; those are the very assumptions my research has ended up confronting. .

Then, just as I finish writing this thesis, the Times Higher Education (THE) carries an article on Incheon National University in South Korea (2018a). The University's president informs The Times Higher Education that the university is giving industry full responsibility for curriculum design and it

> "is giving up its rights to employers...employers are, after all, our masters as they are the ones who take graduates from us, who are our greatest products" (Professor Cho cited in The Times Higher Education, 2018a:6b).

The university will be offering students a mixture of traditional majors along with those devised by industry employers. In return, Cho believes that universities can provide industry with cost effective research hubs. Notwithstanding the cultural differences, the decision has attracted criticism

both here and abroad. According to the The Times Higher Education news editor Chris Havergal

> "Such an approach would appear to pose significant problems for scholars...industry involvement in curriculum design raises the question of whether universities are needed at all..." (The Times Higher Education, 2018b:6h)

The outcome from this Asian university experiment is still unknown.

At a time when the UK government is promoting the acquisition of industry-based skills and introducing university course ratings, my thesis provides a UK perspective. The study has enabled students to vocalise their views on a film production course that uses cohort specialisms; an organisational pedagogy for teaching highly specialised skills.

Findings show that not all students share the government's vision for the future. We must not ignore the needs of those students for whom Higher Education is about more than being primed for industry.

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Appendices

Appendix 1

UK National Student Survey 2017 core questionnaire

The teaching on my course
1. Staff are good at explaining things
2. Staff have made the subject interesting
3. The course is intellectually stimulating
4. My course has challenged me to achieve my best work

Learning opportunities
5. My course has provided me with opportunities to explore ideas or concepts in depth
6. My course has provided me with opportunities to bring information and ideas together from different topics
7. My course has provided me with opportunities to apply what I have learnt

Assessment and feedback
8. The criteria used in marking have been clear in advance
9. Marking and assessment has been fair
10. Feedback on my work has been timely
11. I have received helpful comments on my work

Academic support
12. I have been able to contact staff when I needed to
13. I have received sufficient advice and guidance in relation to my course
14. Good advice was available when I needed to make study choices on my course

Organisation and management
15. The course is well organised and running smoothly
16. The timetable works efficiently for me
17. Any changes in the course or teaching have been communicated effectively

Learning resources
18. The IT resources and facilities provided have supported my learning well
19. The library resources (e.g. books, online services and learning spaces) have supported my learning well
20. I have been able to access course-specific resources (e.g. equipment, facilities, software, collections) when I needed to

Learning community
21. I feel part of a community of staff and students
22. I have had the right opportunities to work with other students as part of my course

Student voice
23. I have had the right opportunities to provide feedback on my course
24. Staff value students' views and opinions about the course
25. It is clear how students' feedback on the course has been acted on
26. The students' union (association or guild) effectively represents students' academic interests.

Overall satisfaction
27. Overall, I am satisfied with the quality of the course.

http://www.thestudentsurvey.com/content/NSS2017_Core_Questionnaire.pdf

UK National Student Survey 2012 questionnaire

The teaching on my course

1. Staff are good at explaining things
2. Staff have made the subject interesting
3. Staff are enthusiastic about what they are teaching
4. The course is intellectually stimulating

Assessment and feedback

5. The criteria used in marking have been clear in advance
6. Assessment arrangements and marking have been fair
7. Feedback on my work has been prompt
8. I have received detailed comments on my work
9. Feedback on my work has helped me clarify things I did not understand

Academic support

10. I have received sufficient advice and support with my studies
11. I have been able to contact staff when I needed to
12. Good advice was available when I needed to make study choice

Organisation and management

13. The timetable works efficiently as far as my activities are concerned
14. Any changes in the course or teaching have been communicated effectively
15. The course is well organised and is running smoothly

Learning resources

16. The library resources and services are good enough for my needs
17. I have been able to access general IT resources when I needed to
18. I have been able to access specialised equipment, facilities, or rooms when I needed to

Personal development

19. The course has helped me to present myself with confidence
20. My communication skills have improved
21. As a result of the course, I feel confident in tackling unfamiliar problems

Overall satisfaction

22. Overall, I am satisfied with the quality of the course

UK NSS 2012

Appendix 2

Overview for conducting a Q Methodology study

The research question

A Q Methodology study begins with a research question that has identified a phenomenon requiring further exploration. At its focal point will be one or more groups of stakeholders; their views must matter. Perhaps an issue has raised concerns and the researcher is interested in how the public have experienced a specific event. For example, it could be important to know how some people see themselves or their place of work, or how they understand a newly implemented government policy. Also, although studies usually involve multiple participants, they can also be conducted with just a single person. Likewise, a researcher may wish to perform a longitudinal study, carrying out Q sorts at the beginning and end of a significant incident. While some researchers purposefully move away from conducting a full Q Methodology study, adapting it according to the demands of their research project.

The Q concourse

In order to conduct a Q study, the researcher needs to gather information around the chosen topic; this is called the Q concourse. This data can take the form of statements from a wide range of sources – focus groups, interviews, surveys, existing literature, government policies etc. It can also be made up of images: drawings and photographs. Whilst other research methods may draw together small amounts of data and seek feedback from large numbers of participants, Q Methodology gathers a large amount of data on a wide range of views and presents it to a relatively small group of people. The aim is to ensure, as far as possible, that all existing discourse around the chosen phenomenon is included in the Q concourse.

The Q set

In the next stage, data from the Q concourse is analysed and sorted into themes. Either a structured format is used where themes have already been identified prior to commencing the study, or an unstructured, inductive approach is chosen whereby themes emerge from the Q concourse data; often, these are then merged together. Each theme carries equal importance regardless of the overall number of statements it contains as it represents someone's valid opinion.

Next, a smaller number of representative statements are extracted from each theme to provide the Q set. Although numbers can vary, my preference is to draw equal numbers as it is up to the participants to decide which themes and statements matter most; not the researcher. Watts and Stenner (2012) validate both approaches stating that each has advantages and disadvantages.

Researchers also differ on the ideal number of statements; the Q set could be made up of between forty to fifty Q cards (Van Exel and De Graaf, 2005) or forty and eighty (Watts and Stenner, 2012) whilst Webler et al. (2009) rely upon a 1:3 ratio; one Q participant for every three Q statements.

The Q cards

The final Q set statements (or pictures) should embody all existing opinions on the specified topic. Statements can be re-worded to avoid ambiguity but need to be, as far as possible, authentic. Importantly, according to Brown (1993:93) 'these statements are matters of opinion only (not fact)' as it is up to the participants to rank order the statements from their own subjective viewpoints and give them meaning.

The statements are then given numbers to aid identification and put onto rectangular cards; these are the Q cards. On a practical level, it helps to edit statements to a manageable length and include both positive and negative ones. But it should be remembered, that even with a 'balanced' set of statements it will be the participants' prerogative to assign them

importance; the design of a Q set can never be perfect (Watts and Stenner, 2012).

The Q grid

The Q grid has a triangular form and is symmetrical, it can be laid out on large piece of card or vinyl. The distribution range can vary from a nine (-4, -3, -2, -1, 0, +1, +2, +3, +4) right up to a thirteen point scale (-6, -5, -4, -3, -2, -1, 0, +1, +2, +3, +4, +5, +6) and a shallower design can be used with more informed participants, whilst a deeper distribution is preferable where less may be known about the topic (Watts and Stenner, 2012).

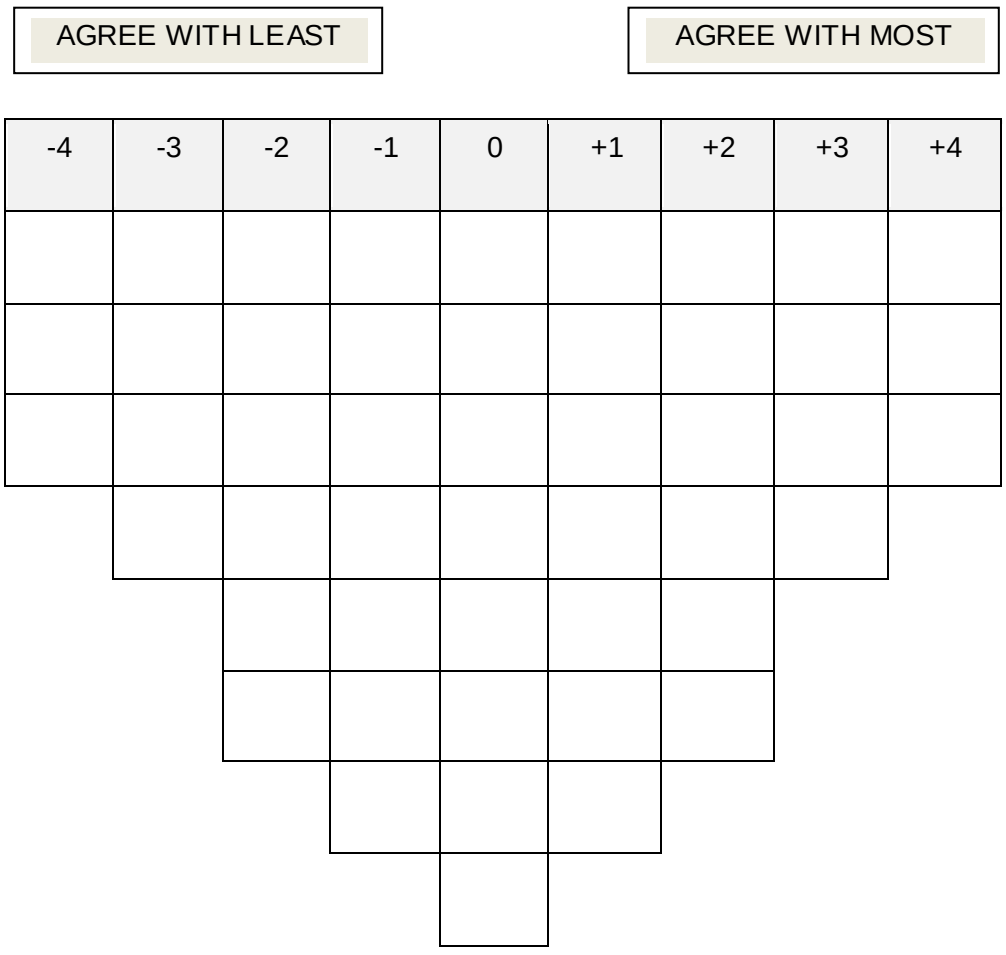

Diagram:Q grid.

The Q sort and P set

Research participants, known as the P set (Van Exel and De Graaf, 2005), are then invited to sort and rank the Q cards according to conditions of instruction, for example – *please indicate the extent to which you agree/disagree with each of the following statements in relation to your experience of 'X'*.

Participants (P set) are asked to begin by putting the Q cards into three piles: statements they agree with, those they disagree with and statements they feel neutral about. Next, they place the cards from the pile they agree with onto the grid, rank ordering them according to those they agree with most, agree with a bit less, and so forth. They do the same for the pile they disagree with.

Lastly they take the cards they feel ambivalent about, ones they may not relate to or care about, and place them in the vacant rectangles, by now situated in the middle of the grid. Participants can become quite immersed in the experience; spending a great deal of time inwardly debating where to place each card. The process is ipsative; each decision made is measured against a participant's own personal experience.

Many researchers carry out Q sorts face-to-face, but others prefer to utilise online software to gather data under remote conditions. My preference is to be with participants so that I can answer any questions, write down observations and note if participants change their minds and move cards around. Following my research into student surveys, and time spent conducting Q sorts, I believe that participants are more likely to engage fully when the researcher is present in the room.

The process of gathering each Q sort may take up to an hour, depending largely upon the number of cards used in the Q set. Once finished, the researcher records where the cards have been placed and will often explore the rationale for the participant's choices by conducting an interview: *'Can you tell me about this card...why did you place it there?'* This is a valuable part of the Q sort process and may divulge important

information to clarify emerging viewpoints; also serving a useful purpose in encouraging participants to reflect on their decisions.

The next stage: factor analysis and correlation

The finished Q sorts portray highly personal, subjective accounts of a participant's views. Through correlation and factor analysis, participants sharing similar perspectives can be identified (Watts and Stenner, 2012).

> Factor analysis is a method that aims to reveal patterns of association between a series of measured variables (Watts and Stenner 2012:21).

In this instance, the variables are the Q sorts.

Dedicated computer software is available for the statistical factor analysis. Peter Schmolck's PQMethod can be downloaded for free at http://schmolck.userweb.mwn.de/qmethod whilst Mike Stricklin's PCQ for Windows, can be purchased from http://www.pcqsoft.com.

Once the Q sort data has been factor analysed and correlated, it will disclose a number of factors, or viewpoints, typically ranging from two to five. Put simply, the process looks for patterns within each Q sort and then matches Q sorts that have similarities, i.e. those participants that share similar views and beliefs. It will then be left to the researcher to interpret each factor – what is the story within each one, what do participants believe?

Factor arrays

Each viewpoint can be assimilated into a factor array; an exemplar representing the views of all the participants that have 'loaded' onto that particular factor. This does not mean that participants associated with one specific factor are the same; they are still individuals but happen to identify more strongly with a particular viewpoint. Each factor array can then be

compared against others, so, the beliefs held in common by factor one participants, can be explored against those held by factor two.

> "Q Methodology enables us to consider a population of opinions, rather than a population of people" (Van Exel and De Graaf, 2005).

Through factor arrays, researchers can investigate points of agreement and disagreement between the different factors.

> "It (sic) can show us the particular combinations or configurations of themes which are preferred by the participant group" (Watts and Stenner, 2005:70).

Lastly, the researcher will write a narrative around all the data, drawing out similarities and differences. Findings are illustrated by the statements that characterise each factor array; data from the post Q sort interviews is used to flesh out and deepen understandings. The researcher's role is to interpret the meaning behind the Q sort data and present the findings in a compelling way; drawing attention to any points of consensus or difference. As noted within earlier studies presented here, a Q Methodological study has the potential to lead to further inquiry.

Appendix 3

Research Project Q Concourse themes

Theme 1: Inter-cohort specialism relationships and dynamics

Hierarchy and power between different specialisms

Creative authority input

The need to respect other roles and departments

Specialising and impact upon working on set

Competitiveness

Communicating with other specialisms

Theme 2: Intra-cohort specialism identity

Hierarchy within a specialism

Specialism identities

Gender issues in specialisms

Specialist roles versus being filmmakers

Documentary specialism is different from the others

Theme 3: Pedagogy

Role of specialist tutors

Specialisms impact on learning and teaching

Importance of narrative

Tension between individual specialist skills and making dissertation film

Going to specialism classes other than your own

Independent learning

Film as an artefact in its own right

Theme 4: Views on specialising

Choosing a specialism

Limitations of learning about one role

Specialising develops skills

Limitations of a broad education as opposed to specialising

Specialising develops in depth knowledge

Wanting to specialise more

Broad introduction impacts on specialism choice

Deciding on choosing specialist versus broad degree
Unique selling point of the course i.e. specialising
Reasons for choosing a specialism

Theme 5: Collaboration

Collaboration
Friendship groups
Crewing up for a film project
Building confidence
Cultural changes in students
Students' personal development

Theme 6: Reflecting the industry

Specialisms do or do not lead to work in industry
Replicating industry roles and crews
Learning about industry roles
Two specialisms
Specialising on a BA versus doing an MA
Employability skills
Students' perceptions of the film industry
Film industry's perception of a specialist course
Industry-level facilities

Appendix 4

The Q Set

Theme one: inter-cohort specialism relationships and dynamics (out of 138 possible statements)

1. It's like the Hunger Games – we get together, we naturally support each other to compete, survive and win.
2. Students create little empires. Essentially; little specialism empires.
3. Film students can become quite narrow minded once inside a specialism.
4. The big core problem is that we don't know enough about each other's jobs.
5. It creates a natural imbalance of power between students if we split into specialisms.
6. Splitting the course into specialisms has led to some rude behaviour as people tend to talk down about people in other specialisms in a way that they wouldn't do if we weren't split.
7. Directors have been given decision making power that the rest of us haven't.
8. Film making is a lot about speaking the languages of the other specialisms.

Theme two: intra-cohort specialism identity (out of 125 possible statements)

9. Cinematography is the Big Boys club.
10. It's important that everyone here thinks of themselves as film makers.
11. There are no hierarchies within our specialism.
12. All the sound lot are quite chilled.
13. In general, producers are control freaks.
14. Documentary is seen as more of an outcast specialism.
15. The directing specialism appears to be seen as an 'elitist' group
16. When you look at each specialism there are some really distinctive differences

Theme three: Pedagogy (out of 120 possible statements)

17. Our tutor does have a negative attitude to the other specialisms sometimes and does not always think outside of our department.
18. I would love to be able to attend the lectures of other specialisms.
19. There are certain specialisms where I think it wouldn't be too harsh to say the tutor's role is non-existent.
20. Everything I have learnt has been mainly self-taught.
21. I think that teaching collaboration needs to be done a lot more.
22. I would go to my tutors for advice.
23. I want to be a storyteller foremost.
24. If you want to experiment with film making then don't do this course.

Theme four: views on specialising (out of 102 possible statements)

25. I forced the tutors; I forced them to let me do my specialism of choice.
26. Students find choosing their specialism is difficult.
27. Learning about one specialism is beneficial – you get to focus on one area – than if we just had a scattershot approach to all of them.
28. The course needs to be more specialised.
29. Choosing a specialism; I think it's an introvert/extrovert thing.
30. I wish I had an option to go back to specialisms that I was also interested in during first year to save my time being wasted in a specialism I am unhappy in.
31. The training I was expecting to have has not been carried out.
32. Students leave with a set of skills, proper, proper, proper skills.

Theme five: collaboration (out of 90 possible statements)

33. There is a problem of people just working with friends and not giving other people a chance.
34. I feel at a disadvantage not having a close friend who is a director.
35. Our films should stop being like the director's baby and become everyone's collaborative work.
36. Film making is teamwork.
37. Collaboration is very personality dependent.
38. I've found that my better friends on the course are not in my specialism.
39. Collaboration is not encouraged.
40. I can't think of any group decisions that were made to be honest.

Theme six: reflecting the industry (out of 77 possible statements)

41. People specialising actually narrows their ability to get a job in the process.
42. Students have no idea how the industry is structured at all.
43. When I graduate I'm pretty sure I'm not going to do anything higher up than a runner or something like that.
44. If we didn't have specialisms that would kind of take away what the industry is
45. If you don't get a job within a year or two you have to go and get an MA.
46. There are cultures that exist in the film industry that are not necessarily the types of cultures that we should perhaps be emulating.
47. We can work in semi-professional standards on our films.
48. Specialisms get us ready for the industry.

Appendix 5

Cohort Culture and the student voice in

Creative and Media subjects in UK Higher Education

PARTICIPANT INFORMATION SHEET

(STUDENT 'Q' SORT)

You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

What is the purpose of this project? The purpose of the project is to look at the possibilities for the existence of a cohort culture within Creative and Media Higher Education. It will explore the individual experiences of students taught in subject specific specialisms.

Why have I been chosen? You have been chosen because as a current Creative and Media student you have a unique insight into your course and university experience and can provide a valuable contribution to this research project.

Do I have to take part? It's up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep (and be asked to sign a consent form) and you can still withdraw at any time without it affecting any benefits that you are entitled to in any way. Deciding to take part, or not, will not impact upon/adversely affect your education (or that of others).

What do I have to do and what will happen to me if I take part? As a research participant you will be required to meet with me on one occasion for between thirty to forty-five minutes on an agreed date in either April or May 2017. You will be asked to take part in a 'Q' sort. This involves arranging a set of 'Q' cards that include statements about university experience and you will be asked to rank them in order of importance to you. You will then have the opportunity to elaborate further on your choice of cards. All meetings will take place at the University at a mutually convenient time and may be recorded on audio.

What are the possible disadvantages and risks of taking part? A possible disadvantage to taking part is that you will be required to give up some of your time at university which could impact on your other commitments.

What are the possible benefits? Whilst there are no immediate benefits for those participating in the project, it is hoped that this work will inform how Creative and Media courses are structured and taught.

Will my taking part in this project be kept confidential? What will happen to the results of the research project? I will keep all information that I collect about you during the course of the research strictly confidential. All data along with transcripts and recordings will be kept in a locked cabinet. You will not be identified in any reports or publications unless you decide to decline anonymity and request to be identified by your name in the research. However results will be used in my thesis, conference presentations and academic papers. Data collected during the course of this project may be used for additional or subsequent research.

What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives? During this project I will be seeking your views on your university experiences and your course – this data will help to identify what matters to Creative and Media students.

Who is funding the research? This research is being funded by the Centre of Excellence in Media Practice at Bournemouth University.

Contact for further information.

Contacts (researcher): Marzenna Hiles, Centre for Excellence in Media Practice (CEMP) at Bournemouth University, Talbot Campus, Fern Barrow, Poole, Dorset BH12 5BB. Email: MHiles@bournemouth.ac.uk.

Supervisor and person to contact in regards to further information or complaints: Dr Richard Berger, Centre for Excellence in Media Practice (CEMP) at Bournemouth University, Talbot Campus, Fern Barrow, Poole, Dorset BH12 5BB. Email: Richard@cemp.ac.uk Tel: 01202 961622

You will be given a copy of the information sheet and a signed consent form to keep.

Lastly, I will need your permission to take photographs of the Q sorts and record our meetings on audio. The audio and photographs will be used only for analysis. No other use will be made of them without your written permission and no one outside the project will be allowed access to the original audio recordings.

Thank you for taking the time to read through this information.

Appendix 6

CONSENT FORM

Cohort Culture and the student voice in creative and media subjects in UK Higher Education.

Researcher: Marzenna Hiles
Centre for Excellence in Media Practice, Bournemouth University
MHiles@bournemouth.ac.uk

Supervisor: Dr Richard Berger, Associate Professor
Centre for Excellence in Media Practice, Bournemouth University
Richard@cemp.ac.uk

Please initial here

I confirm that I have read and understood the participant information sheet for the above research project and have had the opportunity to ask questions.	
I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason and without there being any negative consequences. In addition, should I not wish to answer any particular question(s) I am free to decline.	
I give permission for members of the research team to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research.	
I give my permission for data collected during the course of this project to be used for additional or subsequent research.	
I agree to take part in the above research project.	

_____ _____ _____

Name of Participant Date Signature

_____ _____ _____

Name of Researcher Date Signature

In addition,

I give permission for my participation in this study to be recorded in photographs and/or audio. This/these recorded material(s) will only be used for the purpose of data analysis and will not be used for any other purposes. This/these recorded material(s) will be stored during the duration of the research project and will be deleted/destroyed once it is completed.

_____	_____	_____
Name of Participant	Date	Signature
_____	_____	_____
Name of Researcher	Date	Signature

Student participant consent form.

Appendix 7

The Correlation Matrix

SORTS		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
1	1PD2	100	54	24	21	19	27	48	36	34	37	44	45	50	42	51	20	37	49	5	45	0	23	14	46	38	36	-8	22	38	14	51	35
2	2CC&Sdoc	54	100	44	27	30	34	50	42	13	37	38	49	36	44	25	39	35	58	3	32	-17	32	1	30	31	39	-16	42	32	10	42	32
3	3SC&Sdoc	24	44	100	36	31	48	33	37	19	15	20	18	38	37	24	42	25	42	24	16	15	41	13	34	25	30	9	42	31	29	39	39
4	4P&C2	21	27	36	100	19	49	32	32	31	30	46	33	42	57	45	49	56	39	42	29	2	71	9	49	33	51	-8	34	50	19	37	29
5	5C&SdocP	19	30	31	19	100	37	19	19	32	10	-1	9	17	18	31	29	21	23	22	35	27	25	12	25	17	24	-1	23	30	37	10	49
6	6SC&Sdoc	27	34	48	49	37	100	19	34	25	48	29	32	41	48	26	27	53	31	38	31	10	55	11	56	33	44	18	36	46	12	27	33
7	7C&Edoc2	48	50	33	32	19	19	100	23	16	31	69	25	61	60	52	43	30	51	15	34	26	39	11	38	52	66	-37	24	52	15	51	24
8	8D&E2	36	42	37	32	19	34	23	100	49	54	32	26	41	36	31	25	47	51	18	15	29	39	26	35	42	32	28	25	29	27	27	42
9	9SEdoc2	34	13	19	31	32	25	16	49	100	36	18	34	45	22	34	16	29	34	10	24	34	37	32	35	13	35	0	17	26	32	31	73
10	10CE3	37	37	15	30	10	48	31	54	36	100	39	40	43	40	36	17	44	50	12	32	5	36	15	53	35	40	-7	14	47	-3	30	27
11	11PE2	44	38	20	46	-1	29	69	32	18	39	100	38	49	70	51	45	44	44	11	35	13	37	17	52	51	60	-28	21	60	-4	59	18
12	12DS2	45	49	18	33	9	32	25	26	34	40	38	100	36	47	30	27	43	30	7	47	2	33	27	41	37	40	-18	32	44	15	48	41
13	13S3	50	36	38	42	17	41	61	41	45	43	49	36	100	58	50	33	40	49	16	37	24	56	32	45	49	60	-18	27	56	22	49	43
14	14PRDDSG	42	44	37	57	18	48	60	36	22	40	70	47	58	100	46	49	57	45	27	33	19	53	20	47	54	70	-24	32	66	-4	56	28
15	15D3	51	25	24	45	31	26	52	31	34	36	51	30	50	46	100	55	38	34	31	38	20	26	-4	41	53	53	-16	10	56	22	44	34
16	16PRDDSG	20	39	42	49	29	27	43	25	16	17	45	27	33	49	55	100	47	36	42	35	20	46	5	45	45	59	-17	36	54	35	51	32
17	17C3	37	35	25	56	21	53	30	47	29	44	44	43	40	57	38	47	100	43	29	35	23	48	21	47	30	45	22	62	43	18	45	25
18	18C3	49	58	42	39	23	31	51	51	34	50	44	30	49	45	34	36	43	100	6	41	5	49	14	38	43	30	-3	42	25	24	38	36
19	19PRDDSG	5	3	24	42	22	38	15	18	10	12	11	7	16	27	31	42	29	6	100	33	25	23	-4	33	22	33	18	35	28	24	33	16
20	20C3	45	32	16	29	35	31	34	15	24	32	35	47	37	33	38	35	35	41	33	100	19	30	19	55	40	24	-2	33	47	21	50	37
21	21S3	0	-17	15	2	27	10	26	29	34	5	13	2	24	19	20	20	23	5	25	19	100	16	14	17	25	16	16	22	20	40	6	35
22	22P3	23	32	41	71	25	55	39	39	37	36	37	33	56	53	26	46	48	49	23	30	16	100	31	53	42	52	0	32	48	43	31	42
23	23D3	14	1	13	9	12	11	11	26	32	15	17	27	32	20	-4	5	21	14	-4	19	14	31	100	17	30	24	-8	22	32	21	26	12
24	24S3	46	30	34	49	25	56	38	35	35	53	52	41	45	47	41	45	47	38	33	55	17	53	17	100	31	48	-8	16	65	13	48	42
25	25PRDDSG	38	31	25	33	17	33	52	42	13	35	51	37	49	54	53	45	30	43	22	40	25	42	30	31	100	51	-14	27	50	32	43	23
26	26PRDDSG	36	39	30	51	24	44	66	32	35	40	60	40	60	70	53	59	45	30	33	24	16	52	24	48	51	100	-40	29	62	12	60	36
27	27S3	-8	-16	9	-8	-1	18	-37	28	0	-7	-28	-18	-18	-24	-16	-17	22	-3	18	-2	16	0	-8	-8	-14	-40	100	19	-27	25	-26	9
28	28C3	22	42	42	34	23	36	24	25	17	14	21	32	27	32	10	36	62	42	35	33	22	32	22	16	27	29	19	100	9	37	36	26
29	29DS2	38	32	31	50	30	46	52	29	26	47	60	44	56	66	56	54	43	25	28	47	20	48	32	65	50	62	-27	9	100	8	52	28
30	30D3	14	10	29	19	37	12	15	27	32	-3	-4	15	22	-4	22	35	18	24	24	21	40	43	21	13	32	12	25	37	8	100	1	49
31	31E3	51	42	39	37	10	27	51	27	31	30	59	48	49	56	44	51	45	38	33	50	6	31	26	48	43	60	-26	36	52	1	100	23
32	32P3	35	32	30	29	49	33	24	42	73	27	18	41	43	28	34	32	25	36	16	37	35	42	12	42	23	36	9	26	28	49	23	100

Unrotated Factor Matrix

	Factors 1	2	3	4	5	6	7	8
SORTS								
1 1PD2	0.6099	-0.1526	0.4101	-0.0223	0.1928	-0.2243	0.1399	0.1794
2 2CC&Sdoc	0.5905	-0.1241	0.2946	-0.3707	0.4631	-0.1154	-0.1241	-0.1091
3 3SC&Sdoc	0.5286	0.2406	-0.1164	-0.2227	0.2814	0.0962	-0.2599	-0.1629
4 4P&C2	0.6645	0.0334	-0.3106	-0.2053	-0.2173	0.0208	-0.2063	-0.1727
5 5C&SdocP	0.3956	0.3966	-0.0574	0.2242	0.2239	-0.3638	-0.1395	-0.2346
6 6SC&Sdoc	0.6138	0.2203	-0.1184	-0.3551	-0.3042	-0.1600	-0.1416	-0.1245
7 7C&Edoc2	0.6789	-0.3583	-0.0425	0.1993	0.3081	0.1541	-0.1397	0.1600
8 8D&E2	0.5747	0.3133	0.3325	-0.1110	-0.1396	0.2008	-0.1818	0.3478
9 9SEdoc2	0.5038	0.3564	0.3936	0.3615	-0.2351	-0.0711	-0.0776	-0.0939
10 10CE3	0.5817	-0.0886	0.3503	-0.1786	-0.3729	-0.1100	-0.1017	0.1994
11 11PE2	0.6895	-0.4536	-0.0358	0.0117	-0.0497	0.1430	0.0287	0.2087
12 12DS2	0.5881	-0.1088	0.2900	-0.0726	-0.0363	-0.1098	0.3714	-0.2622
13 13S3	0.7392	-0.0844	0.1444	0.1779	-0.0553	0.1846	-0.1142	0.0122
14 14PRDDSG	0.7759	-0.2902	-0.1350	-0.0879	-0.0943	0.1504	-0.0496	0.0132
15 15D3	0.6546	-0.1391	-0.1413	0.2736	0.0721	-0.2622	-0.0993	0.3325
16 16PRDDSG	0.6575	-0.0112	-0.4433	0.0468	0.2376	-0.0376	-0.0413	-0.0298
17 17C3	0.6795	0.1699	-0.0824	-0.3546	-0.1680	0.1150	0.2172	0.1305
18 18C3	0.6535	0.0529	0.3308	-0.2269	0.2732	0.0993	-0.1691	0.1237
19 19PRDDSG	0.3882	0.2672	-0.6028	-0.0788	-0.0773	-0.2104	0.1680	0.1417
20 20C3	0.5898	0.0452	0.0350	0.0563	0.0828	-0.3705	0.4917	-0.0087
21 21S3	0.2816	0.4262	-0.1757	0.5012	-0.0580	0.1963	0.1235	0.3357
22 22P3	0.6959	0.1937	-0.0918	-0.0675	-0.1854	0.2219	-0.2483	-0.2961
23 23D3	0.3085	0.0873	0.2322	0.2143	-0.2231	0.5120	0.3625	-0.3710
24 24S3	0.7115	-0.0265	-0.0266	-0.0260	-0.3104	-0.3170	0.0346	-0.0376
25 25PRDDSG	0.6512	-0.1138	-0.0587	0.1639	0.1211	0.2569	0.0884	0.2098
26 26PRDDSG	0.7598	-0.2698	-0.1946	0.1566	-0.0574	0.1038	-0.1261	-0.1196
27 27S3	-0.1337	0.7021	0.0036	-0.3496	-0.1387	0.0211	0.1096	0.3767
28 28C3	0.4911	0.3537	-0.1184	-0.3695	0.3280	0.2448	0.3296	-0.0819
29 29DS2	0.7432	-0.2518	-0.1650	0.1760	-0.2532	-0.1014	0.0321	-0.0832
30 30D3	0.3305	0.6426	-0.0706	0.2985	0.3023	0.1473	0.0162	-0.0607
31 31E3	0.6942	-0.2857	-0.0489	-0.0314	0.1098	-0.0171	0.3186	-0.0337
32 32P3	0.5617	0.4479	0.2660	0.3097	0.0437	-0.2467	-0.1266	-0.1347
Eigenvalues	11.4607	2.7882	1.8487	1.7586	1.5206	1.3571	1.2378	1.2189
% expl.Var.	36	9	6	5	5	4	4	4

Cumulative Communalities Matrix

	Factors 1 Thru 1	2	3	4	5	6	7	8
SORTS								
1 1PD2	0.3719	0.3952	0.5634	0.5639	0.6010	0.6513	0.6709	0.7031
2 2CC&Sdoc	0.3487	0.3641	0.4509	0.5883	0.8028	0.8161	0.8315	0.8434
3 3SC&Sdoc	0.2794	0.3373	0.3508	0.4004	0.4796	0.4889	0.5564	0.5830
4 4P&C2	0.4416	0.4427	0.5392	0.5814	0.6286	0.6290	0.6716	0.7014
5 5C&SdocP	0.1565	0.3138	0.3170	0.3673	0.4175	0.5498	0.5693	0.6243
6 6SC&Sdoc	0.3768	0.4253	0.4393	0.5654	0.6580	0.6836	0.7036	0.7191
7 7C&Edoc2	0.4609	0.5893	0.5911	0.6308	0.7257	0.7495	0.7690	0.7946
8 8D&E2	0.3302	0.4284	0.5390	0.5513	0.5708	0.6111	0.6441	0.7651
9 9SEdoc2	0.2538	0.3808	0.5358	0.6665	0.7218	0.7268	0.7328	0.7417
10 10CE3	0.3384	0.3462	0.4689	0.5009	0.6399	0.6520	0.6623	0.7021
11 11PE2	0.4754	0.6811	0.6824	0.6825	0.6850	0.7055	0.7063	0.7498
12 12DS2	0.3458	0.3576	0.4418	0.4470	0.4483	0.4604	0.5984	0.6671
13 13S3	0.5464	0.5535	0.5744	0.6060	0.6091	0.6432	0.6562	0.6564
14 14PRDDSG	0.6021	0.6863	0.7045	0.7122	0.7211	0.7437	0.7462	0.7464
15 15D3	0.4285	0.4479	0.4678	0.5427	0.5479	0.6166	0.6265	0.7370
16 16PRDDSG	0.4323	0.4325	0.6290	0.6312	0.6876	0.6890	0.6907	0.6916
17 17C3	0.4618	0.4906	0.4974	0.6232	0.6514	0.6646	0.7118	0.7288
18 18C3	0.4271	0.4299	0.5393	0.5908	0.6654	0.6753	0.7039	0.7192
19 19PRDDSG	0.1507	0.2221	0.5854	0.5916	0.5976	0.6418	0.6701	0.6901
20 20C3	0.3479	0.3499	0.3512	0.3543	0.3612	0.4985	0.7402	0.7403
21 21S3	0.0793	0.2609	0.2918	0.5430	0.5464	0.5849	0.6002	0.7129
22 22P3	0.4843	0.5218	0.5302	0.5348	0.5692	0.6184	0.6801	0.7677
23 23D3	0.0952	0.1028	0.1567	0.2027	0.2525	0.5146	0.6459	0.7835
24 24S3	0.5063	0.5070	0.5077	0.5084	0.6047	0.7051	0.7063	0.7078
25 25PRDDSG	0.4240	0.4370	0.4404	0.4673	0.4819	0.5479	0.5558	0.5998
26 26PRDDSG	0.5773	0.6501	0.6879	0.7125	0.7158	0.7265	0.7424	0.7567
27 27S3	0.0179	0.5108	0.5108	0.6331	0.6523	0.6528	0.6648	0.8067
28 28C3	0.2412	0.3663	0.3803	0.5169	0.6245	0.6844	0.7931	0.7998
29 29DS2	0.5524	0.6158	0.6430	0.6740	0.7381	0.7484	0.7494	0.7563
30 30D3	0.1093	0.5222	0.5272	0.6163	0.7077	0.7294	0.7296	0.7333
31 31E3	0.4819	0.5635	0.5659	0.5669	0.5790	0.5793	0.6807	0.6819
32 32P3	0.3155	0.5161	0.5869	0.6828	0.6847	0.7456	0.7616	0.7798
cum% expl.Var.	36	45	50	56	61	65	69	72

Factor Matrix with an X Indicating a Defining Sort

		Loadings			
QSORT		1	2	3	4
1	1PD2	0.3630	0.1310	0.6438X	0.0212
2	2CC&Sdoc	0.2495	-0.0993	0.6594X	0.2852
3	3SC&Sdoc	0.1600	0.1737	0.2340	0.5384X
4	4P&C2	0.4383	0.0693	0.1499	0.6017X
5	5C&SdocP	0.1119	0.5354X	0.0560	0.2549
6	6SC&Sdoc	0.1841	0.1006	0.3206	0.6470X
7	7C&Edoc2	0.7423X	0.1106	0.2508	0.0679
8	8D&E2	0.0505	0.3626	0.5737X	0.2969
9	9SEdoc2	0.1197	0.6866X	0.4245	-0.0223
10	10CE3	0.2706	0.0545	0.6325X	0.1567
11	11PE2	0.7416X	-0.0725	0.3295	0.1368
12	12DS2	0.3408	0.1062	0.5524X	0.1204
13	13S3	0.5531X	0.3204	0.4247	0.1309
14	14PRDDSG	0.6950X	-0.0122	0.3197	0.3561
15	15D3	0.6481X	0.2863	0.1247	0.1588
16	16PRDDSG	0.5854X	0.1882	-0.0433	0.5012
17	17C3	0.2471	0.0931	0.3841	0.6371X
18	18C3	0.2214	0.1383	0.6626X	0.2892
19	19PRDDSG	0.2450	0.1841	-0.2738	0.6502X
20	20C3	0.3679	0.2649	0.2990	0.2437
21	21S3	0.1481	0.6867X	-0.1906	0.1149
22	22P3	0.3434	0.3025	0.2857	0.4937
23	23D3	0.1529	0.3275X	0.2612	-0.0615
24	24S3	0.4817	0.1957	0.3413	0.3485
25	25PRDDSG	0.5688X	0.2392	0.2251	0.1893
26	26PRDDSG	0.7725X	0.1504	0.1800	0.2463
27	27S3	-0.6325X	0.1940	0.0240	0.4413
28	28C3	0.0178	0.1398	0.2587	0.6558X
29	29DS2	0.7485X	0.1731	0.1880	0.2200
30	30D3	-0.0508	0.7255X	-0.0232	0.2946
31	31E3	0.6323X	0.0111	0.3285	0.2432
32	32P3	0.1226	0.7178X	0.3648	0.1394
% expl.Var.		20	10	13	13
Eigenvalues*		6.4	3.2	4.16	4.16

(*due to 'glitch' in PQMethod software that can omit eigenvalues in rotated factor matrices (Watts and Stenner 2012:206) eigenvalues were calculated according to Brown's equation (1980:222) EV = Variance x (number of Q sorts in study divided by 100)

Free Distribution Data Results

QSORT		MEAN	ST.DEV.
1	1PD2	0.188	2.403
2	2CC&Sdoc	0.042	2.221
3	3SC&Sdoc	0.188	2.266
4	4P&C2	0.125	2.140
5	5C&SdocP	0.250	2.419
6	6SC&Sdoc	-0.083	2.286
7	7C&Edoc2	-0.167	2.300
8	8D&E2	0.000	2.212
9	9SEdoc2	0.125	2.498
10	10CE3	0.000	2.212
11	11PE2	0.000	2.212
12	12DS2	0.000	2.212
13	13S3	0.000	2.212
14	14PRDDSG	0.000	2.212
15	15D3	-0.479	2.352
16	16PRDDSG	0.000	2.212
17	17C3	0.000	2.212
18	18C3	0.000	2.212
19	19PRDDSG	0.062	2.168
20	20C3	0.146	2.212
21	21S3	0.000	2.212
22	22P3	0.000	2.212
23	23D3	0.083	2.249
24	24S3	0.000	2.212
25	25PRDDSG	-0.375	2.247
26	26PRDDSG	0.000	2.212
27	27S3	0.000	2.212
28	28C3	0.312	2.223
29	29DS2	-0.125	2.189
30	30D3	0.000	2.212
31	31E3	-0.125	2.199
32	32P3	0.000	2.212

Factor Scores with Corresponding Ranks

No.	Statement	No.	Factors 1		2		3		4	
1	It's like the Hunger Games - support compete survive w	1	-0.08	20	0.12	21	0.75	12	0.48	16
2	Students create little empires; little specialism empi	2	-0.61	36	-0.76	37	-0.40	26	0.25	21
3	Film students can become narrow minded inside a specia	3	-0.48	28	1.20	8	-0.43	28	0.85	8
4	The big problem we don't know enough about each others	4	-0.59	34	1.89	1	-0.10	24	0.14	23
5	It creates natural imbalance of power split into speci	5	-0.86	40	-0.66	36	-0.71	33	-0.21	30
6	Splitting into specialisms has led to some rude behavi	6	-1.11	42	-0.31	28	-1.39	47	-0.01	25
7	Directors have decision making power that the rest hav	7	-1.15	43	1.15	9	0.54	16	0.04	24
8	Film making is about speaking the languge of other spe	8	1.29	7	0.84	12	0.32	20	0.26	20
9	Cinematography is the Big Boys club	9	-0.20	25	-1.56	46	-0.42	27	1.72	3
10	It's important that everyone thinks themselves as film	10	1.52	6	0.63	15	1.64	4	-0.29	33
11	There are no hierarchies within our specialism	11	0.46	16	0.04	22	-0.68	31	-1.48	44
12	All the sound lot are quite chilled	12	0.50	15	-0.28	27	-0.66	30	0.45	18
13	In general producers are control freaks	13	-0.99	41	-0.01	23	-0.45	29	-0.43	37
14	Documentary is seen as more of an outcast specialism	14	-0.56	33	1.55	3	-0.97	41	1.07	5
15	The directing specialism appears to be seen as 'elitis	15	-0.67	37	-1.08	42	-0.69	32	-0.30	34
16	When you look at each specialism there are distinct di	16	1.16	9	0.33	19	1.06	9	0.97	6
17	Our tutor does have a negative attitude to other speci	17	-1.22	44	0.47	17	-0.81	38	-0.37	35
18	I would love to attend lectures of other specialisms	18	0.75	12	1.38	6	0.63	15	0.42	19
19	There are specialisms where tutor's role is non-existe	19	-0.72	38	-0.55	34	-0.16	25	-0.22	31
20	Everything I have learnt has been mainly self-taught	20	-1.41	46	-0.42	31	1.60	5	0.19	22
21	I think teaching collaboration needs to be done a lot	21	0.32	17	1.41	5	1.11	8	-0.13	27
22	I would go to my tutors for advice	22	1.59	5	0.48	16	0.66	14	-0.13	26
23	I want to be a storyteller foremost	23	1.76	3	1.21	7	0.50	17	1.99	1
24	If you want to experiment with film making don't do th	24	-0.54	32	-1.39	44	-0.76	36	-0.82	39
25	I forced the tutors to let me do my specialism of choi	25	-1.38	45	-1.89	48	-1.17	42	-2.29	47
26	Students find the specialism choice is difficult	26	0.55	14	0.72	13	-0.05	23	0.83	10
27	Learning about one specialism is beneficial, you get t	27	2.01	2	-0.51	33	1.45	6	0.94	7
28	The course needs to be more specialised	28	-0.50	30	-1.03	41	-1.19	43	-0.43	36
29	Choosing a specialism; I think it's introvert/extrover	29	-0.18	23	-0.45	32	-0.73	34	0.72	13
30	I wish could go back to specialism I was interested in	30	-0.51	31	-0.31	29	0.25	21	0.63	15
31	The training I was expecting to have has not been carr	31	-0.75	39	-0.38	30	0.44	19	-0.87	41
32	Students leave with a set of skills, proper, proper sk	32	0.95	11	-0.13	24	0.82	10	0.47	17
33	There is problem people just working with friends	33	-0.19	24	1.51	4	0.70	13	0.64	14
34	I feel at disadvantage not having close friend who is	34	-0.37	26	-1.54	45	-0.75	35	-1.06	42
35	Our films should stop being the director's baby	35	0.28	18	0.89	11	0.45	18	-0.20	29
36	Filmmaking is teamwork	36	2.01	1	1.76	2	2.12	1	1.76	2
37	Collaboration is very personality dependent	37	-0.09	21	0.71	14	0.79	11	-0.16	28
38	I've found that my better friends are not in my specia	38	0.73	13	-0.15	25	-0.87	40	-0.25	32
39	Collaboration is not encouraged	39	-1.61	48	-0.98	40	-0.86	39	-2.36	48
40	I can't think of any group decisions that were made	40	-1.60	47	-0.92	39	-0.77	37	-1.90	46
41	People specialising narrows ability to get a job	41	-0.49	29	0.95	10	-1.63	48	-1.31	43
42	Students have no idea how industry is structured	42	-0.47	27	0.32	20	-1.32	44	-0.86	40
43	When I graduate I'm not going to do anything higher th	43	-0.59	35	-1.35	43	-1.35	45	-0.72	38

Factor Scores with Corresponding Ranks

No.	Statement	No.	Factors 1		2		3		4	
44	If we didn't have specialisms would take away what ind	44	1.63	4	-0.21	26	1.65	3	0.77	12
45	If you don't get a job within year or two have to get	45	-0.17	22	-1.81	47	-1.37	46	-1.81	45
46	There are cultures in the film industry we should not	46	0.18	19	-0.57	35	0.16	22	1.37	4
47	We can work in semi-professional standards on our film	47	1.24	8	0.46	18	1.21	7	0.85	9
48	Specialisms get us ready for the industry	48	1.14	10	-0.77	38	1.87	2	0.82	11

Correlations Between Factor Scores

	1	2	3	4
1	1.0000	0.3396	0.6341	0.5557
2	0.3396	1.0000	0.3942	0.4308
3	0.6341	0.3942	1.0000	0.5473
4	0.5557	0.4308	0.5473	1.0000

Factor Scores -- For Factor 1

No.	Statement	No.	Z-SCORES
36	Filmmaking is teamwork	36	2.012
27	Learning about one specialism is beneficial, you get to focu	27	2.012
23	I want to be a storyteller foremost	23	1.757
44	If we didn't have specialisms would take away what industry	44	1.632
22	I would go to my tutors for advice	22	1.589
10	It's important that everyone thinks themselves as film maker	10	1.525
8	Film making is about speaking the languge of other specialis	8	1.292
47	We can work in semi-professional standards on our films	47	1.238
16	When you look at each specialism there are distinct differen	16	1.164
48	Specialisms get us ready for the industry	48	1.138

32	Students leave with a set of skills, proper, proper skills	32	0.953
18	I would love to attend lectures of other specialisms	18	0.752
38	I've found that my better friends are not in my specialism	38	0.728
26	Students find the specialism choice is difficult	26	0.546
12	All the sound lot are quite chilled	12	0.497
11	There are no hierarchies within our specialism	11	0.464
21	I think teaching collaboration needs to be done a lot more	21	0.321
35	Our films should stop being the director's baby	35	0.276
46	There are cultures in the film industry we should not emulat	46	0.179
1	It's like the Hunger Games - support compete survive win	1	-0.081
37	Collaboration is very personality dependent	37	-0.087
45	If you don't get a job within year or two have to get an MA	45	-0.169
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.178
33	There is problem people just working with friends	33	-0.190
9	Cinematography is the Big Boys club	9	-0.196
34	I feel at disadvantage not having close friend who is direct	34	-0.370
42	Students have no idea how industry is structured	42	-0.467
3	Film students can become narrow minded inside a specialism	3	-0.481
41	People specialising narrows ability to get a job	41	-0.488
28	The course needs to be more specialised	28	-0.502
30	I wish could go back to specialism I was interested in 1st y	30	-0.513
24	If you want to experiment with film making don't do this cou	24	-0.540
14	Documentary is seen as more of an outcast specialism	14	-0.561
4	The big problem we don't know enough about each others jobs	4	-0.589
43	When I graduate I'm not going to do anything higher than run	43	-0.590
2	Students create little empires; little specialism empires	2	-0.614
15	The directing specialism appears to be seen as 'elitist' gro	15	-0.669
19	There are specialisms where tutor's role is non-existent	19	-0.722
31	The training I was expecting to have has not been carried ou	31	-0.748
5	It creates natural imbalance of power split into specialisms	5	-0.858
13	In general producers are control freaks	13	-0.986
6	Splitting into specialisms has led to some rude behaviour	6	-1.113
7	Directors have decision making power that the rest haven't	7	-1.152

Factor Scores -- For Factor 1

No.	Statement	No.	Z-SCORES
17	Our tutor does have a negative attitude to other specialisms	17	-1.215
25	I forced the tutors to let me do my specialism of choice	25	-1.380
20	Everything I have learnt has been mainly self-taught	20	-1.408
40	I can't think of any group decisions that were made	40	-1.597
39	Collaboration is not encouraged	39	-1.611

Factor Scores -- For Factor 2

No.	Statement	No.	Z-SCORES
4	The big problem we don't know enough about each others jobs	4	1.890
36	Filmmaking is teamwork	36	1.764
14	Documentary is seen as more of an outcast specialism	14	1.555
33	There is problem people just working with friends	33	1.510
21	I think teaching collaboration needs to be done a lot more	21	1.408
18	I would love to attend lectures of other specialisms	18	1.377
23	I want to be a storyteller foremost	23	1.214
3	Film students can become narrow minded inside a specialism	3	1.196
7	Directors have decision making power that the rest haven't	7	1.151
41	People specialising narrows ability to get a job	41	0.950
35	Our films should stop being the director's baby	35	0.891
8	Film making is about speaking the languge of other specialis	8	0.843
26	Students find the specialism choice is difficult	26	0.718
37	Collaboration is very personality dependent	37	0.707
10	It's important that everyone thinks themselves as film maker	10	0.627
22	I would go to my tutors for advice	22	0.483
17	Our tutor does have a negative attitude to other specialisms	17	0.469
47	We can work in semi-professional standards on our films	47	0.457
16	When you look at each specialism there are distinct differen	16	0.328
42	Students have no idea how industry is structured	42	0.324
1	It's like the Hunger Games - support compete survive win	1	0.118
11	There are no hierarchies within our specialism	11	0.039
13	In general producers are control freaks	13	-0.006
32	Students leave with a set of skills, proper, proper skills	32	-0.129
38	I've found that my better friends are not in my specialism	38	-0.150
44	If we didn't have specialisms would take away what industry	44	-0.207
12	All the sound lot are quite chilled	12	-0.281
6	Splitting into specialisms has led to some rude behaviour	6	-0.308
30	I wish could go back to specialism I was interested in 1st y	30	-0.314
31	The training I was expecting to have has not been carried ou	31	-0.385

20	Everything I have learnt has been mainly self-taught	20	-0.425
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.454
27	Learning about one specialism is beneficial, you get to focu	27	-0.512
19	There are specialisms where tutor's role is non-existent	19	-0.546
46	There are cultures in the film industry we should not emulat	46	-0.575
5	It creates natural imbalance of power split into specialisms	5	-0.658
2	Students create little empires; little specialism empires	2	-0.756
48	Specialisms get us ready for the industry	48	-0.767
40	I can't think of any group decisions that were made	40	-0.921
39	Collaboration is not encouraged	39	-0.979
28	The course needs to be more specialised	28	-1.033
15	The directing specialism appears to be seen as 'elitist' gro	15	-1.076
43	When I graduate I'm not going to do anything higher than run	43	-1.347

Factor Scores -- For Factor 2

No.	Statement	No.	Z-SCORES
24	If you want to experiment with film making don't do this cou	24	-1.392
34	I feel at disadvantage not having close friend who is direct	34	-1.542
9	Cinematography is the Big Boys club	9	-1.559
45	If you don't get a job within year or two have to get an MA	45	-1.807
25	I forced the tutors to let me do my specialism of choice	25	-1.891

Factor Scores -- For Factor 3

No.	Statement	No.	Z-SCORES
36	Filmmaking is teamwork	36	2.121
48	Specialisms get us ready for the industry	48	1.871
44	If we didn't have specialisms would take away what industry	44	1.652
10	It's important that everyone thinks themselves as film maker	10	1.637
20	Everything I have learnt has been mainly self-taught	20	1.599
27	Learning about one specialism is beneficial, you get to focu	27	1.447
47	We can work in semi-professional standards on our films	47	1.212
21	I think teaching collaboration needs to be done a lot more	21	1.110
16	When you look at each specialism there are distinct differen	16	1.062

32	Students leave with a set of skills, proper, proper skills	32	0.817
37	Collaboration is very personality dependent	37	0.792
1	It's like the Hunger Games - support compete survive win	1	0.747
33	There is problem people just working with friends	33	0.701
22	I would go to my tutors for advice	22	0.658
18	I would love to attend lectures of other specialisms	18	0.627
7	Directors have decision making power that the rest haven't	7	0.536
23	I want to be a storyteller foremost	23	0.500
35	Our films should stop being the director's baby	35	0.447
31	The training I was expecting to have has not been carried ou	31	0.443
8	Film making is about speaking the languge of other specialis	8	0.315
30	I wish could go back to specialism I was interested in 1st y	30	0.251
46	There are cultures in the film industry we should not emulat	46	0.156
26	Students find the specialism choice is difficult	26	-0.052
4	The big problem we don't know enough about each others jobs	4	-0.103
19	There are specialisms where tutor's role is non-existent	19	-0.160
2	Students create little empires; little specialism empires	2	-0.397
9	Cinematography is the Big Boys club	9	-0.422
3	Film students can become narrow minded inside a specialism	3	-0.435
13	In general producers are control freaks	13	-0.448
12	All the sound lot are quite chilled	12	-0.662
11	There are no hierarchies within our specialism	11	-0.682
15	The directing specialism appears to be seen as 'elitist' gro	15	-0.689
5	It creates natural imbalance of power split into specialisms	5	-0.707
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.729
34	I feel at disadvantage not having close friend who is direct	34	-0.749
24	If you want to experiment with film making don't do this cou	24	-0.760
40	I can't think of any group decisions that were made	40	-0.766
17	Our tutor does have a negative attitude to other specialisms	17	-0.814
39	Collaboration is not encouraged	39	-0.860
38	I've found that my better friends are not in my specialism	38	-0.871
14	Documentary is seen as more of an outcast specialism	14	-0.974
25	I forced the tutors to let me do my specialism of choice	25	-1.171
28	The course needs to be more specialised	28	-1.194

Factor Scores -- For Factor 3

No.	Statement	No.	Z-SCORES
42	Students have no idea how industry is structured	42	-1.325
43	When I graduate I'm not going to do anything higher than run	43	-1.346
45	If you don't get a job within year or two have to get an MA	45	-1.366
6	Splitting into specialisms has led to some rude behaviour	6	-1.385
41	People specialising narrows ability to get a job	41	-1.634

Factor Scores -- For Factor 4

No.	Statement	No.	Z-SCORES
23	I want to be a storyteller foremost	23	1.994
36	Filmmaking is teamwork	36	1.757
9	Cinematography is the Big Boys club	9	1.724
46	There are cultures in the film industry we should not emulat	46	1.374
14	Documentary is seen as more of an outcast specialism	14	1.070
16	When you look at each specialism there are distinct differen	16	0.971
27	Learning about one specialism is beneficial, you get to focu	27	0.940
3	Film students can become narrow minded inside a specialism	3	0.852
47	We can work in semi-professional standards on our films	47	0.849
26	Students find the specialism choice is difficult	26	0.830
48	Specialisms get us ready for the industry	48	0.817
44	If we didn't have specialisms would take away what industry	44	0.773
29	Choosing a specialism; I think it's introvert/extrovert thin	29	0.716
33	There is problem people just working with friends	33	0.637
30	I wish could go back to specialism I was interested in 1st y	30	0.626
1	It's like the Hunger Games - support compete survive win	1	0.476
32	Students leave with a set of skills, proper, proper skills	32	0.469
12	All the sound lot are quite chilled	12	0.454
18	I would love to attend lectures of other specialisms	18	0.418
8	Film making is about speaking the languge of other specialis	8	0.256
2	Students create little empires; little specialism empires	2	0.250
20	Everything I have learnt has been mainly self-taught	20	0.192
4	The big problem we don't know enough about each others jobs	4	0.138
7	Directors have decision making power that the rest haven't	7	0.042
6	Splitting into specialisms has led to some rude behaviour	6	-0.012
22	I would go to my tutors for advice	22	-0.127
21	I think teaching collaboration needs to be done a lot more	21	-0.129
37	Collaboration is very personality dependent	37	-0.162
35	Our films should stop being the director's baby	35	-0.196
5	It creates natural imbalance of power split into specialisms	5	-0.212

19	There are specialisms where tutor's role is non-existent	19	-0.225
38	I've found that my better friends are not in my specialism	38	-0.252
10	It's important that everyone thinks themselves as film maker	10	-0.289
15	The directing specialism appears to be seen as 'elitist' gro	15	-0.296
17	Our tutor does have a negative attitude to other specialisms	17	-0.371
28	The course needs to be more specialised	28	-0.431
13	In general producers are control freaks	13	-0.431
43	When I graduate I'm not going to do anything higher than run	43	-0.723
24	If you want to experiment with film making don't do this cou	24	-0.822
42	Students have no idea how industry is structured	42	-0.864
31	The training I was expecting to have has not been carried ou	31	-0.871
34	I feel at disadvantage not having close friend who is direct	34	-1.057
41	People specialising narrows ability to get a job	41	-1.312

Factor Scores -- For Factor 4

No.	Statement	No.	Z-SCORES
11	There are no hierarchies within our specialism	11	-1.479
45	If you don't get a job within year or two have to get an MA	45	-1.814
40	I can't think of any group decisions that were made	40	-1.896
25	I forced the tutors to let me do my specialism of choice	25	-2.292
39	Collaboration is not encouraged	39	-2.361

Descending Array of Differences Between Factors 1 and 2

No.	Statement	No.	Type 1	Type 2	Difference
27	Learning about one specialism is beneficial, you get to focu	27	2.012	-0.512	2.523
48	Specialisms get us ready for the industry	48	1.138	-0.767	1.905
44	If we didn't have specialisms would take away what industry	44	1.632	-0.207	1.839
45	If you don't get a job within year or two have to get an MA	45	-0.169	-1.807	1.639
9	Cinematography is the Big Boys club	9	-0.196	-1.559	1.363
34	I feel at disadvantage not having close friend who is direct	34	-0.370	-1.542	1.172
22	I would go to my tutors for advice	22	1.589	0.483	1.106
32	Students leave with a set of skills, proper, proper skills	32	0.953	-0.129	1.082
10	It's important that everyone thinks themselves as film maker	10	1.525	0.627	0.898
38	I've found that my better friends are not in my specialism	38	0.728	-0.150	0.877
24	If you want to experiment with film making don't do this cou	24	-0.540	-1.392	0.852

16	When you look at each specialism there are distinct differen	16	1.164	0.328	0.836
47	We can work in semi-professional standards on our films	47	1.238	0.457	0.780
12	All the sound lot are quite chilled	12	0.497	-0.281	0.778
43	When I graduate I'm not going to do anything higher than run	43	-0.590	-1.347	0.757
46	There are cultures in the film industry we should not emulat	46	0.179	-0.575	0.754
23	I want to be a storyteller foremost	23	1.757	1.214	0.543
28	The course needs to be more specialised	28	-0.502	-1.033	0.531
25	I forced the tutors to let me do my specialism of choice	25	-1.380	-1.891	0.511
8	Film making is about speaking the languge of other specialis	8	1.292	0.843	0.449
11	There are no hierarchies within our specialism	11	0.464	0.039	0.425
15	The directing specialism appears to be seen as 'elitist' gro	15	-0.669	-1.076	0.407
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.178	-0.454	0.277
36	Filmmaking is teamwork	36	2.012	1.764	0.248
2	Students create little empires; little specialism empires	2	-0.614	-0.756	0.142
26	Students find the specialism choice is difficult	26	0.546	0.718	-0.172
19	There are specialisms where tutor's role is non-existent	19	-0.722	-0.546	-0.176
30	I wish could go back to specialism I was interested in 1st y	30	-0.513	-0.314	-0.199
1	It's like the Hunger Games - support compete survive win	1	-0.081	0.118	-0.199
5	It creates natural imbalance of power split into specialisms	5	-0.858	-0.658	-0.200
31	The training I was expecting to have has not been carried ou	31	-0.748	-0.385	-0.363
35	Our films should stop being the director's baby	35	0.276	0.891	-0.615
18	I would love to attend lectures of other specialisms	18	0.752	1.377	-0.625
39	Collaboration is not encouraged	39	-1.611	-0.979	-0.632
40	I can't think of any group decisions that were made	40	-1.597	-0.921	-0.677
42	Students have no idea how industry is structured	42	-0.467	0.324	-0.791
37	Collaboration is very personality dependent	37	-0.087	0.707	-0.795
6	Splitting into specialisms has led to some rude behaviour	6	-1.113	-0.308	-0.805
13	In general producers are control freaks	13	-0.986	-0.006	-0.979
20	Everything I have learnt has been mainly self-taught	20	-1.408	-0.425	-0.983
21	I think teaching collaboration needs to be done a lot more	21	0.321	1.408	-1.087
41	People specialising narrows ability to get a job	41	-0.488	0.950	-1.438
3	Film students can become narrow minded inside a specialism	3	-0.481	1.196	-1.677

Descending Array of Differences Between Factors 1 and 2

No.	Statement	No.	Type 1	Type 2	Difference
17	Our tutor does have a negative attitude to other specialisms	17	-1.215	0.469	-1.684
33	There is problem people just working with friends	33	-0.190	1.510	-1.701
14	Documentary is seen as more of an outcast specialism	14	-0.561	1.555	-2.116
7	Directors have decision making power that the rest haven't	7	-1.152	1.151	-2.302
4	The big problem we don't know enough about each others jobs	4	-0.589	1.890	-2.479

Descending Array of Differences Between Factors 1 and 3

No.	Statement	No.	Type 1	Type 3	Difference
38	I've found that my better friends are not in my specialism	38	0.728	-0.871	1.598
23	I want to be a storyteller foremost	23	1.757	0.500	1.256
45	If you don't get a job within year or two have to get an MA	45	-0.169	-1.366	1.197
12	All the sound lot are quite chilled	12	0.497	-0.662	1.159
11	There are no hierarchies within our specialism	11	0.464	-0.682	1.146
41	People specialising narrows ability to get a job	41	-0.488	-1.634	1.146
8	Film making is about speaking the languge of other specialis	8	1.292	0.315	0.977
22	I would go to my tutors for advice	22	1.589	0.658	0.931
42	Students have no idea how industry is structured	42	-0.467	-1.325	0.858
43	When I graduate I'm not going to do anything higher than run	43	-0.590	-1.346	0.756
28	The course needs to be more specialised	28	-0.502	-1.194	0.692
26	Students find the specialism choice is difficult	26	0.546	-0.052	0.598
27	Learning about one specialism is beneficial, you get to focu	27	2.012	1.447	0.565
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.178	-0.729	0.551
14	Documentary is seen as more of an outcast specialism	14	-0.561	-0.974	0.413
34	I feel at disadvantage not having close friend who is direct	34	-0.370	-0.749	0.379
6	Splitting into specialisms has led to some rude behaviour	6	-1.113	-1.385	0.272
9	Cinematography is the Big Boys club	9	-0.196	-0.422	0.226
24	If you want to experiment with film making don't do this cou	24	-0.540	-0.760	0.220
32	Students leave with a set of skills, proper, proper skills	32	0.953	0.817	0.136
18	I would love to attend lectures of other specialisms	18	0.752	0.627	0.125
16	When you look at each specialism there are distinct differen	16	1.164	1.062	0.102
47	We can work in semi-professional standards on our films	47	1.238	1.212	0.025
46	There are cultures in the film industry we should not emulat	46	0.179	0.156	0.023
15	The directing specialism appears to be seen as 'elitist' gro	15	-0.669	-0.689	0.020
44	If we didn't have specialisms would take away what industry	44	1.632	1.652	-0.019
3	Film students can become narrow minded inside a specialism	3	-0.481	-0.435	-0.047
36	Filmmaking is teamwork	36	2.012	2.121	-0.109
10	It's important that everyone thinks themselves as film maker	10	1.525	1.637	-0.112
5	It creates natural imbalance of power split into specialisms	5	-0.858	-0.707	-0.152
35	Our films should stop being the director's baby	35	0.276	0.447	-0.171
25	I forced the tutors to let me do my specialism of choice	25	-1.380	-1.171	-0.209
2	Students create little empires; little specialism empires	2	-0.614	-0.397	-0.216
17	Our tutor does have a negative attitude to other specialisms	17	-1.215	-0.814	-0.401
4	The big problem we don't know enough about each others jobs	4	-0.589	-0.103	-0.486
13	In general producers are control freaks	13	-0.986	-0.448	-0.538
19	There are specialisms where tutor's role is non-existent	19	-0.722	-0.160	-0.562
48	Specialisms get us ready for the industry	48	1.138	1.871	-0.732
39	Collaboration is not encouraged	39	-1.611	-0.860	-0.751
30	I wish could go back to specialism I was interested in 1st y	30	-0.513	0.251	-0.764
21	I think teaching collaboration needs to be done a lot more	21	0.321	1.110	-0.789

1	It's like the Hunger Games - support compete survive win	1	-0.081	0.747	-0.829
40	I can't think of any group decisions that were made	40	-1.597	-0.766	-0.831

Descending Array of Differences Between Factors 1 and 3

No.	Statement	No.	Type 1	Type 3	Difference
37	Collaboration is very personality dependent	37	-0.087	0.792	-0.879
33	There is problem people just working with friends	33	-0.190	0.701	-0.891
31	The training I was expecting to have has not been carried ou	31	-0.748	0.443	-1.190
7	Directors have decision making power that the rest haven't	7	-1.152	0.536	-1.688
20	Everything I have learnt has been mainly self-taught	20	-1.408	1.599	-3.008

Descending Array of Differences Between Factors 1 and 4

No.	Statement	No.	Type 1	Type 4	Difference
11	There are no hierarchies within our specialism	11	0.464	-1.479	1.944
10	It's important that everyone thinks themselves as film maker	10	1.525	-0.289	1.814
22	I would go to my tutors for advice	22	1.589	-0.127	1.717
45	If you don't get a job within year or two have to get an MA	45	-0.169	-1.814	1.646
27	Learning about one specialism is beneficial, you get to focu	27	2.012	0.940	1.072
8	Film making is about speaking the languge of other specialis	8	1.292	0.256	1.036
38	I've found that my better friends are not in my specialism	38	0.728	-0.252	0.980
25	I forced the tutors to let me do my specialism of choice	25	-1.380	-2.292	0.912
44	If we didn't have specialisms would take away what industry	44	1.632	0.773	0.859
41	People specialising narrows ability to get a job	41	-0.488	-1.312	0.824
39	Collaboration is not encouraged	39	-1.611	-2.361	0.750
34	I feel at disadvantage not having close friend who is direct	34	-0.370	-1.057	0.687
32	Students leave with a set of skills, proper, proper skills	32	0.953	0.469	0.484
35	Our films should stop being the director's baby	35	0.276	-0.196	0.472
21	I think teaching collaboration needs to be done a lot more	21	0.321	-0.129	0.450
42	Students have no idea how industry is structured	42	-0.467	-0.864	0.397
47	We can work in semi-professional standards on our films	47	1.238	0.849	0.389
18	I would love to attend lectures of other specialisms	18	0.752	0.418	0.333
48	Specialisms get us ready for the industry	48	1.138	0.817	0.321
40	I can't think of any group decisions that were made	40	-1.597	-1.896	0.298
24	If you want to experiment with film making don't do this cou	24	-0.540	-0.822	0.282
36	Filmmaking is teamwork	36	2.012	1.757	0.255

16	When you look at each specialism there are distinct differen	16	1.164	0.971	0.193
43	When I graduate I'm not going to do anything higher than run	43	-0.590	-0.723	0.133
31	The training I was expecting to have has not been carried ou	31	-0.748	-0.871	0.123
37	Collaboration is very personality dependent	37	-0.087	-0.162	0.075
12	All the sound lot are quite chilled	12	0.497	0.454	0.044
28	The course needs to be more specialised	28	-0.502	-0.431	-0.071
23	I want to be a storyteller foremost	23	1.757	1.994	-0.237
26	Students find the specialism choice is difficult	26	0.546	0.830	-0.284
15	The directing specialism appears to be seen as 'elitist' gro	15	-0.669	-0.296	-0.373
19	There are specialisms where tutor's role is non-existent	19	-0.722	-0.225	-0.497
13	In general producers are control freaks	13	-0.986	-0.431	-0.555
1	It's like the Hunger Games - support compete survive win	1	-0.081	0.476	-0.557
5	It creates natural imbalance of power split into specialisms	5	-0.858	-0.212	-0.646
4	The big problem we don't know enough about each others jobs	4	-0.589	0.138	-0.727
33	There is problem people just working with friends	33	-0.190	0.637	-0.827
17	Our tutor does have a negative attitude to other specialisms	17	-1.215	-0.371	-0.844
2	Students create little empires; little specialism empires	2	-0.614	0.250	-0.864
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.178	0.716	-0.893
6	Splitting into specialisms has led to some rude behaviour	6	-1.113	-0.012	-1.102
30	I wish could go back to specialism I was interested in 1st y	30	-0.513	0.626	-1.139
7	Directors have decision making power that the rest haven't	7	-1.152	0.042	-1.194

Descending Array of Differences Between Factors 1 and 4

No.	Statement	No.	Type 1	Type 4	Difference
46	There are cultures in the film industry we should not emulat	46	0.179	1.374	-1.196
3	Film students can become narrow minded inside a specialism	3	-0.481	0.852	-1.333
20	Everything I have learnt has been mainly self-taught	20	-1.408	0.192	-1.600
14	Documentary is seen as more of an outcast specialism	14	-0.561	1.070	-1.631
9	Cinematography is the Big Boys club	9	-0.196	1.724	-1.920

Descending Array of Differences Between Factors 2 and 3

No.	Statement	No.	Type 2	Type 3	Difference
41	People specialising narrows ability to get a job	41	0.950	-1.634	2.585
14	Documentary is seen as more of an outcast specialism	14	1.555	-0.974	2.529
4	The big problem we don't know enough about each others jobs	4	1.890	-0.103	1.993

42	Students have no idea how industry is structured	42	0.324	-1.325	1.649
3	Film students can become narrow minded inside a specialism	3	1.196	-0.435	1.631
17	Our tutor does have a negative attitude to other specialisms	17	0.469	-0.814	1.283
6	Splitting into specialisms has led to some rude behaviour	6	-0.308	-1.385	1.077
33	There is problem people just working with friends	33	1.510	0.701	0.810
26	Students find the specialism choice is difficult	26	0.718	-0.052	0.770
18	I would love to attend lectures of other specialisms	18	1.377	0.627	0.750
11	There are no hierarchies within our specialism	11	0.039	-0.682	0.721
38	I've found that my better friends are not in my specialism	38	-0.150	-0.871	0.721
23	I want to be a storyteller foremost	23	1.214	0.500	0.714
7	Directors have decision making power that the rest haven't	7	1.151	0.536	0.614
8	Film making is about speaking the languge of other specialis	8	0.843	0.315	0.528
35	Our films should stop being the director's baby	35	0.891	0.447	0.444
13	In general producers are control freaks	13	-0.006	-0.448	0.442
12	All the sound lot are quite chilled	12	-0.281	-0.662	0.381
21	I think teaching collaboration needs to be done a lot more	21	1.408	1.110	0.298
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.454	-0.729	0.274
28	The course needs to be more specialised	28	-1.033	-1.194	0.161
5	It creates natural imbalance of power split into specialisms	5	-0.658	-0.707	0.048
43	When I graduate I'm not going to do anything higher than run	43	-1.347	-1.346	-0.001
37	Collaboration is very personality dependent	37	0.707	0.792	-0.085
39	Collaboration is not encouraged	39	-0.979	-0.860	-0.119
40	I can't think of any group decisions that were made	40	-0.921	-0.766	-0.154
22	I would go to my tutors for advice	22	0.483	0.658	-0.175
36	Filmmaking is teamwork	36	1.764	2.121	-0.357
2	Students create little empires; little specialism empires	2	-0.756	-0.397	-0.359
19	There are specialisms where tutor's role is non-existent	19	-0.546	-0.160	-0.386
15	The directing specialism appears to be seen as 'elitist' gro	15	-1.076	-0.689	-0.388
45	If you don't get a job within year or two have to get an MA	45	-1.807	-1.366	-0.441
30	I wish could go back to specialism I was interested in 1st y	30	-0.314	0.251	-0.565
1	It's like the Hunger Games - support compete survive win	1	0.118	0.747	-0.630
24	If you want to experiment with film making don't do this cou	24	-1.392	-0.760	-0.631
25	I forced the tutors to let me do my specialism of choice	25	-1.891	-1.171	-0.720
46	There are cultures in the film industry we should not emulat	46	-0.575	0.156	-0.731
16	When you look at each specialism there are distinct differen	16	0.328	1.062	-0.733
47	We can work in semi-professional standards on our films	47	0.457	1.212	-0.755
34	I feel at disadvantage not having close friend who is direct	34	-1.542	-0.749	-0.793
31	The training I was expecting to have has not been carried ou	31	-0.385	0.443	-0.827
32	Students leave with a set of skills, proper, proper skills	32	-0.129	0.817	-0.946
10	It's important that everyone thinks themselves as film maker	10	0.627	1.637	-1.010

Descending Array of Differences Between Factors 2 and 3

No.	Statement	No.	Type 2	Type 3	Difference
9	Cinematography is the Big Boys club	9	-1.559	-0.422	-1.137
44	If we didn't have specialisms would take away what industry	44	-0.207	1.652	-1.859
27	Learning about one specialism is beneficial, you get to focu	27	-0.512	1.447	-1.958
20	Everything I have learnt has been mainly self-taught	20	-0.425	1.599	-2.024
48	Specialisms get us ready for the industry	48	-0.767	1.871	-2.638

Descending Array of Differences Between Factors 2 and 4

No.	Statement	No.	Type 2	Type 4	Difference
41	People specialising narrows ability to get a job	41	0.950	-1.312	2.262
4	The big problem we don't know enough about each others jobs	4	1.890	0.138	1.752
21	I think teaching collaboration needs to be done a lot more	21	1.408	-0.129	1.537
11	There are no hierarchies within our specialism	11	0.039	-1.479	1.518
39	Collaboration is not encouraged	39	-0.979	-2.361	1.382
42	Students have no idea how industry is structured	42	0.324	-0.864	1.188
7	Directors have decision making power that the rest haven't	7	1.151	0.042	1.108
35	Our films should stop being the director's baby	35	0.891	-0.196	1.086
40	I can't think of any group decisions that were made	40	-0.921	-1.896	0.975
18	I would love to attend lectures of other specialisms	18	1.377	0.418	0.958
10	It's important that everyone thinks themselves as film maker	10	0.627	-0.289	0.916
33	There is problem people just working with friends	33	1.510	0.637	0.873
37	Collaboration is very personality dependent	37	0.707	-0.162	0.870
17	Our tutor does have a negative attitude to other specialisms	17	0.469	-0.371	0.840
22	I would go to my tutors for advice	22	0.483	-0.127	0.611
8	Film making is about speaking the languge of other specialis	8	0.843	0.256	0.587
31	The training I was expecting to have has not been carried ou	31	-0.385	-0.871	0.486
14	Documentary is seen as more of an outcast specialism	14	1.555	1.070	0.485
13	In general producers are control freaks	13	-0.006	-0.431	0.425
25	I forced the tutors to let me do my specialism of choice	25	-1.891	-2.292	0.401
3	Film students can become narrow minded inside a specialism	3	1.196	0.852	0.344
38	I've found that my better friends are not in my specialism	38	-0.150	-0.252	0.102
45	If you don't get a job within year or two have to get an MA	45	-1.807	-1.814	0.007
36	Filmmaking is teamwork	36	1.764	1.757	0.007
26	Students find the specialism choice is difficult	26	0.718	0.830	-0.112
6	Splitting into specialisms has led to some rude behaviour	6	-0.308	-0.012	-0.296
19	There are specialisms where tutor's role is non-existent	19	-0.546	-0.225	-0.322
1	It's like the Hunger Games - support compete survive win	1	0.118	0.476	-0.358
47	We can work in semi-professional standards on our films	47	0.457	0.849	-0.392
5	It creates natural imbalance of power split into specialisms	5	-0.658	-0.212	-0.446

34	I feel at disadvantage not having close friend who is direct	34	-1.542	-1.057	-0.486
24	If you want to experiment with film making don't do this cou	24	-1.392	-0.822	-0.569
32	Students leave with a set of skills, proper, proper skills	32	-0.129	0.469	-0.597
28	The course needs to be more specialised	28	-1.033	-0.431	-0.602
20	Everything I have learnt has been mainly self-taught	20	-0.425	0.192	-0.616
43	When I graduate I'm not going to do anything higher than run	43	-1.347	-0.723	-0.624
16	When you look at each specialism there are distinct differen	16	0.328	0.971	-0.643
12	All the sound lot are quite chilled	12	-0.281	0.454	-0.734
23	I want to be a storyteller foremost	23	1.214	1.994	-0.780
15	The directing specialism appears to be seen as 'elitist' gro	15	-1.076	-0.296	-0.780
30	I wish could go back to specialism I was interested in 1st y	30	-0.314	0.626	-0.940
44	If we didn't have specialisms would take away what industry	44	-0.207	0.773	-0.980
2	Students create little empires; little specialism empires	2	-0.756	0.250	-1.006

Descending Array of Differences Between Factors 2 and 4

No.	Statement	No.	Type 2	Type 4	Difference
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.454	0.716	-1.170
27	Learning about one specialism is beneficial, you get to focu	27	-0.512	0.940	-1.451
48	Specialisms get us ready for the industry	48	-0.767	0.817	-1.584
46	There are cultures in the film industry we should not emulat	46	-0.575	1.374	-1.949
9	Cinematography is the Big Boys club	9	-1.559	1.724	-3.283

Descending Array of Differences Between Factors 3 and 4

No.	Statement	No.	Type 3	Type 4	Difference
10	It's important that everyone thinks themselves as film maker	10	1.637	-0.289	1.926
39	Collaboration is not encouraged	39	-0.860	-2.361	1.501
20	Everything I have learnt has been mainly self-taught	20	1.599	0.192	1.408
31	The training I was expecting to have has not been carried ou	31	0.443	-0.871	1.313
21	I think teaching collaboration needs to be done a lot more	21	1.110	-0.129	1.239
40	I can't think of any group decisions that were made	40	-0.766	-1.896	1.129
25	I forced the tutors to let me do my specialism of choice	25	-1.171	-2.292	1.121
48	Specialisms get us ready for the industry	48	1.871	0.817	1.053
37	Collaboration is very personality dependent	37	0.792	-0.162	0.955
44	If we didn't have specialisms would take away what industry	44	1.652	0.773	0.878
11	There are no hierarchies within our specialism	11	-0.682	-1.479	0.797

22	I would go to my tutors for advice	22	0.658	-0.127	0.786
35	Our films should stop being the director's baby	35	0.447	-0.196	0.643
27	Learning about one specialism is beneficial, you get to focu	27	1.447	0.940	0.507
7	Directors have decision making power that the rest haven't	7	0.536	0.042	0.494
45	If you don't get a job within year or two have to get an MA	45	-1.366	-1.814	0.448
36	Filmmaking is teamwork	36	2.121	1.757	0.364
47	We can work in semi-professional standards on our films	47	1.212	0.849	0.363
32	Students leave with a set of skills, proper, proper skills	32	0.817	0.469	0.348
34	I feel at disadvantage not having close friend who is direct	34	-0.749	-1.057	0.308
1	It's like the Hunger Games - support compete survive win	1	0.747	0.476	0.272
18	I would love to attend lectures of other specialisms	18	0.627	0.418	0.208
16	When you look at each specialism there are distinct differen	16	1.062	0.971	0.091
19	There are specialisms where tutor's role is non-existent	19	-0.160	-0.225	0.065
33	There is problem people just working with friends	33	0.701	0.637	0.064
24	If you want to experiment with film making don't do this cou	24	-0.760	-0.822	0.062
8	Film making is about speaking the languge of other specialis	8	0.315	0.256	0.059
13	In general producers are control freaks	13	-0.448	-0.431	-0.017
4	The big problem we don't know enough about each others jobs	4	-0.103	0.138	-0.241
41	People specialising narrows ability to get a job	41	-1.634	-1.312	-0.323
30	I wish could go back to specialism I was interested in 1st y	30	0.251	0.626	-0.375
15	The directing specialism appears to be seen as 'elitist' gro	15	-0.689	-0.296	-0.392
17	Our tutor does have a negative attitude to other specialisms	17	-0.814	-0.371	-0.443
42	Students have no idea how industry is structured	42	-1.325	-0.864	-0.461
5	It creates natural imbalance of power split into specialisms	5	-0.707	-0.212	-0.494
38	I've found that my better friends are not in my specialism	38	-0.871	-0.252	-0.618
43	When I graduate I'm not going to do anything higher than run	43	-1.346	-0.723	-0.623
2	Students create little empires; little specialism empires	2	-0.397	0.250	-0.647
28	The course needs to be more specialised	28	-1.194	-0.431	-0.763
26	Students find the specialism choice is difficult	26	-0.052	0.830	-0.882
12	All the sound lot are quite chilled	12	-0.662	0.454	-1.115
46	There are cultures in the film industry we should not emulat	46	0.156	1.374	-1.219
3	Film students can become narrow minded inside a specialism	3	-0.435	0.852	-1.287

Descending Array of Differences Between Factors 3 and 4

No.	Statement	No.	Type 3	Type 4	Difference
6	Splitting into specialisms has led to some rude behaviour	6	-1.385	-0.012	-1.374
29	Choosing a specialism; I think it's introvert/extrovert thin	29	-0.729	0.716	-1.444
23	I want to be a storyteller foremost	23	0.500	1.994	-1.494
14	Documentary is seen as more of an outcast specialism	14	-0.974	1.070	-2.044
9	Cinematography is the Big Boys club	9	-0.422	1.724	-2.146

Exact Factor Scores (á la SPSS) in Z-Score and T-Score units

No.	Statement	No.	Factors 1		2		3		4	
1	It's like the Hunger Games - support compete survive w	1	-0.38	46	-0.57	44	1.05	60	0.27	53
2	Students create little empires; little specialism empi	2	-0.53	45	-0.54	45	-0.69	43	0.71	57
3	Film students can become narrow minded inside a specia	3	-0.68	43	1.17	62	-0.15	49	0.61	56
4	The big problem we don't know enough about each others	4	-0.51	45	2.11	71	-0.80	42	-0.11	49
5	It creates natural imbalance of power split into speci	5	-0.61	44	-0.39	46	-0.88	41	0.75	58
6	Splitting into specialisms has led to some rude behavi	6	-0.85	42	0.29	53	-1.78	32	1.00	60
7	Directors have decision making power that the rest hav	7	-1.48	35	1.45	64	0.51	55	-0.13	49
8	Film making is about speaking the languge of other spe	8	1.45	65	0.97	60	-0.13	49	-0.44	46
9	Cinematography is the Big Boys club	9	-0.14	49	-1.81	32	-0.73	43	2.56	76
10	It's important that everyone thinks themselves as film	10	1.46	65	0.50	55	1.51	65	-1.13	39
11	There are no hierarchies within our specialism	11	1.39	64	0.94	59	-1.00	40	-2.12	29
12	All the sound lot are quite chilled	12	0.80	58	-0.31	47	-0.75	42	0.24	52
13	In general producers are control freaks	13	-0.88	41	0.10	51	-0.24	48	0.08	51
14	Documentary is seen as more of an outcast specialism	14	-1.18	38	1.36	64	-1.08	39	1.73	67
15	The directing specialism appears to be seen as 'elitis	15	-0.55	45	-1.08	39	-0.36	46	0.03	50
16	When you look at each specialism there are distinct di	16	0.77	58	0.15	51	0.94	59	0.48	55
17	Our tutor does have a negative attitude to other speci	17	-1.58	34	0.86	59	-0.24	48	-0.07	49
18	I would love to attend lectures of other specialisms	18	0.51	55	1.46	65	-0.01	50	0.10	51
19	There are specialisms where tutor's role is non-existe	19	-0.81	42	-0.73	43	0.33	53	0.31	53
20	Everything I have learnt has been mainly self-taught	20	-2.29	27	-0.56	44	2.70	77	0.26	53
21	I think teaching collaboration needs to be done a lot	21	-0.25	47	1.24	62	1.24	62	-0.20	48
22	I would go to my tutors for advice	22	1.94	69	0.27	53	-0.28	47	-0.35	46
23	I want to be a storyteller foremost	23	1.36	64	0.81	58	0.30	53	1.21	62
24	If you want to experiment with film making don't do th	24	-0.22	48	-1.41	36	0.24	52	-1.06	39
25	I forced the tutors to let me do my specialism of choi	25	-0.91	41	-1.57	34	0.17	52	-1.99	30
26	Students find the specialism choice is difficult	26	0.50	55	0.55	55	-0.80	42	0.85	58
27	Learning about one specialism is beneficial, you get t	27	2.08	71	-1.18	38	0.16	52	0.96	60
28	The course needs to be more specialised	28	-0.13	49	-0.77	42	-1.19	38	0.12	51
29	Choosing a specialism; I think it's introvert/extrover	29	0.16	52	-0.55	45	-0.77	42	0.61	56
30	I wish could go back to specialism I was interested in	30	-0.97	40	-0.27	47	-0.07	49	1.05	61
31	The training I was expecting to have has not been carr	31	-0.91	41	-0.47	45	0.74	57	-0.23	48
32	Students leave with a set of skills, proper, proper sk	32	0.75	57	-0.50	45	0.46	55	0.37	54
33	There is problem people just working with friends	33	-0.81	42	1.42	64	0.96	60	0.46	55
34	I feel at disadvantage not having close friend who is	34	-0.19	48	-1.26	37	-0.26	47	-0.84	42
35	Our films should stop being the director's baby	35	-0.10	49	0.99	60	0.65	56	-0.66	43
36	Filmmaking is teamwork	36	1.17	62	1.07	61	1.58	66	1.12	61
37	Collaboration is very personality dependent	37	-0.13	49	0.71	57	1.50	65	-1.00	40
38	I've found that my better friends are not in my specia	38	1.24	62	-0.10	49	-0.63	44	-0.75	42
39	Collaboration is not encouraged	39	-1.01	40	-0.72	43	-0.04	50	-2.35	27
40	I can't think of any group decisions that were made	40	-1.42	36	-0.32	47	0.26	53	-1.20	38

41	People specialising narrows ability to get a job	41	-0.01	50	1.50	65	-1.46	35	-1.44	36
42	Students have no idea how industry is structured	42	-0.03	50	0.61	56	-1.87	31	-0.19	48
43	When I graduate I'm not going to do anything higher th	43	-0.00	50	-1.55	35	-1.30	37	-0.52	45

Exact Factor Scores (á la SPSS) in Z-Score and T-Score units

			Factors							
No.	Statement	No.	1		2		3		4	
44	If we didn't have specialisms would take away what ind	44	1.19	62	-0.56	44	1.15	62	0.14	51
45	If you don't get a job within year or two have to get	45	0.61	56	-1.11	39	-1.25	38	-1.53	35
46	There are cultures in the film industry we should not	46	0.23	52	-0.78	42	-0.35	47	1.50	65
47	We can work in semi-professional standards on our film	47	1.18	62	0.03	50	0.74	57	0.32	53
48	Specialisms get us ready for the industry	48	0.76	58	-1.46	35	1.92	69	0.45	55

Factor Q-Sort Values for Each Statement

			Factor Arrays			
No.	Statement	No.	1	2	3	4
1	It's like the Hunger Games - support compete survive win	1	1	0	2	1
2	Students create little empires; little specialism empires	2	-2	-2	0	0
3	Film students can become narrow minded inside a specialism	3	0	2	0	2
4	The big problem we don't know enough about each others jobs	4	-1	4	0	0
5	It creates natural imbalance of power split into specialisms	5	-2	-2	-1	-1
6	Splitting into specialisms has led to some rude behaviour	6	-3	0	-4	0
7	Directors have decision making power that the rest haven't	7	-3	2	1	0
8	Film making is about speaking the languge of other specialis	8	3	2	1	1
9	Cinematography is the Big Boys club	9	0	-4	0	4
10	It's important that everyone thinks themselves as film maker	10	3	1	3	-1
11	There are no hierarchies within our specialism	11	1	0	-1	-3
12	All the sound lot are quite chilled	12	1	0	-1	1
13	In general producers are control freaks	13	-2	0	-1	-2
14	Documentary is seen as more of an outcast specialism	14	-1	4	-2	3
15	The directing specialism appears to be seen as 'elitist' gro	15	-2	-3	-1	-1
16	When you look at each specialism there are distinct differen	16	2	1	2	3
17	Our tutor does have a negative attitude to other specialisms	17	-3	1	-2	-1
18	I would love to attend lectures of other specialisms	18	2	3	1	1
19	There are specialisms where tutor's role is non-existent	19	-2	-1	0	-1
20	Everything I have learnt has been mainly self-taught	20	-4	-1	3	0

21	I think teaching collaboration needs to be done a lot more	21	1	3	2	0
22	I would go to my tutors for advice	22	3	1	1	0
23	I want to be a storyteller foremost	23	4	3	1	4
24	If you want to experiment with film making don't do this cou	24	-1	-3	-2	-2
25	I forced the tutors to let me do my specialism of choice	25	-3	-4	-3	-4
26	Students find the specialism choice is difficult	26	1	2	0	2
27	Learning about one specialism is beneficial, you get to focu	27	4	-1	3	3
28	The course needs to be more specialised	28	-1	-2	-3	-2
29	Choosing a specialism; I think it's introvert/extrovert thin	29	0	-1	-1	2
30	I wish could go back to specialism I was interested in 1st y	30	-1	-1	0	1
31	The training I was expecting to have has not been carried ou	31	-2	-1	1	-2
32	Students leave with a set of skills, proper, proper skills	32	2	0	2	1
33	There is problem people just working with friends	33	0	3	2	1
34	I feel at disadvantage not having close friend who is direct	34	0	-3	-1	-3
35	Our films should stop being the director's baby	35	1	2	1	-1
36	Filmmaking is teamwork	36	4	4	4	4
37	Collaboration is very personality dependent	37	0	1	2	0
38	I've found that my better friends are not in my specialism	38	2	0	-2	-1
39	Collaboration is not encouraged	39	-4	-2	-2	-4
40	I can't think of any group decisions that were made	40	-4	-2	-2	-4
41	People specialising narrows ability to get a job	41	-1	2	-4	-3
42	Students have no idea how industry is structured	42	0	1	-3	-2
43	When I graduate I'm not going to do anything higher than run	43	-1	-3	-3	-2
44	If we didn't have specialisms would take away what industry	44	3	0	4	2

			Factor Arrays			
No.	Statement	No.	1	2	3	4
45	If you don't get a job within year or two have to get an MA	45	0	-4	-4	-3
46	There are cultures in the film industry we should not emulat	46	1	-1	0	3
47	We can work in semi-professional standards on our films	47	2	1	3	2
48	Specialisms get us ready for the industry	48	2	-2	4	2

Variance = 4.792 St. Dev. = 2.189

Factor Q-Sort Values for Statements sorted by Consensus vs. Disagreement (Variance across Factor Z-Scores)

			Factor Arrays			
No.	Statement	No.	1	2	3	4
36	Filmmaking is teamwork	36	4	4	4	4
19	There are specialisms where tutor's role is non-existent	19	-2	-1	0	-1
5	It creates natural imbalance of power split into specialisms	5	-2	-2	-1	-1
15	The directing specialism appears to be seen as 'elitist' gro	15	-2	-3	-1	-1
24	If you want to experiment with film making don't do this cou	24	-1	-3	-2	-2
47	We can work in semi-professional standards on our films	47	2	1	3	2
1	It's like the Hunger Games - support compete survive win	1	1	0	2	1
16	When you look at each specialism there are distinct differen	16	2	1	2	3
28	The course needs to be more specialised	28	-1	-2	-3	-2
26	Students find the specialism choice is difficult	26	1	2	0	2
13	In general producers are control freaks	13	-2	0	-1	-2
43	When I graduate I'm not going to do anything higher than run	43	-1	-3	-3	-2
18	I would love to attend lectures of other specialisms	18	2	3	1	1
2	Students create little empires; little specialism empires	2	-2	-2	0	0
35	Our films should stop being the director's baby	35	1	2	1	-1
32	Students leave with a set of skills, proper, proper skills	32	2	0	2	1
8	Film making is about speaking the languge of other specialis	8	3	2	1	1
34	I feel at disadvantage not having close friend who is direct	34	0	-3	-1	-3
25	I forced the tutors to let me do my specialism of choice	25	-3	-4	-3	-4
37	Collaboration is very personality dependent	37	0	1	2	0
30	I wish could go back to specialism I was interested in 1st y	30	-1	-1	0	1
40	I can't think of any group decisions that were made	40	-4	-2	-2	-4
12	All the sound lot are quite chilled	12	1	0	-1	1
31	The training I was expecting to have has not been carried ou	31	-2	-1	1	-2
29	Choosing a specialism; I think it's introvert/extrovert thin	29	0	-1	-1	2
6	Splitting into specialisms has led to some rude behaviour	6	-3	0	-4	0
38	I've found that my better friends are not in my specialism	38	2	0	-2	-1
23	I want to be a storyteller foremost	23	4	3	1	4
39	Collaboration is not encouraged	39	-4	-2	-2	-4
33	There is problem people just working with friends	33	0	3	2	1
42	Students have no idea how industry is structured	42	0	1	-3	-2
21	I think teaching collaboration needs to be done a lot more	21	1	3	2	0
22	I would go to my tutors for advice	22	3	1	1	0
17	Our tutor does have a negative attitude to other specialisms	17	-3	1	-2	-1
45	If you don't get a job within year or two have to get an MA	45	0	-4	-4	-3
46	There are cultures in the film industry we should not emulat	46	1	-1	0	3
11	There are no hierarchies within our specialism	11	1	0	-1	-3
3	Film students can become narrow minded inside a specialism	3	0	2	0	2
44	If we didn't have specialisms would take away what industry	44	3	0	4	2
10	It's important that everyone thinks themselves as film maker	10	3	1	3	-1
7	Directors have decision making power that the rest haven't	7	-3	2	1	0
4	The big problem we don't know enough about each others jobs	4	-1	4	0	0
27	Learning about one specialism is beneficial, you get to focu	27	4	-1	3	3

48	Specialisms get us ready for the industry	48	2	-2	4	2

			Factor Arrays			
No.	Statement	No.	1	2	3	4
41	People specialising narrows ability to get a job	41	-1	2	-4	-3
14	Documentary is seen as more of an outcast specialism	14	-1	4	-2	3
20	Everything I have learnt has been mainly self-taught	20	-4	-1	3	0
9	Cinematography is the Big Boys club	9	0	-4	0	4

Factor Characteristics

	Factors			
	1	2	3	4
No. of Defining Variables	11	6	6	6
Average Rel. Coef.	0.800	0.800	0.800	0.800
Composite Reliability	0.978	0.960	0.960	0.960
S.E. of Factor Z-Scores	0.149	0.200	0.200	0.200

Standard Errors for Differences in Factor Z-Scores

(Diagonal Entries Are S.E. Within Factors)

Factors	1	2	3	4
1	0.211	0.249	0.249	0.249
2	0.249	0.283	0.283	0.283
3	0.249	0.283	0.283	0.283
4	0.249	0.283	0.283	0.283

Distinguishing Statements for Factor 1

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value (Q-SV) and the Z-Score (Z-SCR) are Shown.

		Factors							
		1		2		3		4	
No.	Statement	No.	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR
27	Learning about one specialism is beneficial, you get to focu	27	4	2.01	-1	-0.51	3	1.45	3	0.94
22	I would go to my tutors for advice	22	3	1.59*	1	0.48	1	0.66	0	-0.13
38	I've found that my better friends are not in my specialism	38	2	0.73*	0	-0.15	-2	-0.87	-1	-0.25
45	If you don't get a job within year or two have to get an MA	45	0	-0.17*	-4	-1.81	-4	-1.37	-3	-1.81
33	There is problem people just working with friends	33	0	-0.19*	3	1.51	2	0.70	1	0.64
41	People specialising narrows ability to get a job	41	-1	-0.49*	2	0.95	-4	-1.63	-3	-1.31
13	In general producers are control freaks	13	-2	-0.99	0	-0.01	-1	-0.45	-2	-0.43
7	Directors have decision making power that the rest haven't	7	-3	-1.15*	2	1.15	1	0.54	0	0.04
20	Everything I have learnt has been mainly self-taught	20	-4	-1.41*	-1	-0.42	3	1.60	0	0.19
39	Collaboration is not encouraged	39	-4	-1.61	-2	-0.98	-2	-0.86	-4	-2.36

Distinguishing Statements for Factor 2

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value (Q-SV) and the Z-Score (Z-SCR) are Shown.

		Factors							
		1		2		3		4	
No.	Statement	No.	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR
4	The big problem we don't know enough about each others jobs	4	-1	-0.59	4	1.89*	0	-0.10	0	0.14
33	There is problem people just working with friends	33	0	-0.19	3	1.51*	2	0.70	1	0.64
18	I would love to attend lectures of other specialisms	18	2	0.75	3	1.38	1	0.63	1	0.42
23	I want to be a storyteller foremost	23	4	1.76	3	1.21	1	0.50	4	1.99
7	Directors have decision making power that the rest haven't	7	-3	-1.15	2	1.15	1	0.54	0	0.04
41	People specialising narrows ability to get a job	41	-1	-0.49	2	0.95*	-4	-1.63	-3	-1.31
10	It's important that everyone thinks themselves as film maker	10	3	1.52	1	0.63*	3	1.64	-1	-0.29
17	Our tutor does have a negative attitude to other specialisms	17	-3	-1.22	1	0.47*	-2	-0.81	-1	-0.37
16	When you look at each specialism there are distinct differen	16	2	1.16	1	0.33	2	1.06	3	0.97
42	Students have no idea how industry is structured	42	0	-0.47	1	0.32*	-3	-1.32	-2	-0.86
32	Students leave with a set of skills, proper, proper skills	32	2	0.95	0	-0.13	2	0.82	1	0.47

44	If we didn't have specialisms would take away what industry	44	3	1.63	0	-0.21*	4	1.65	2	0.77
20	Everything I have learnt has been mainly self-taught	20	-4	-1.41	-1	-0.42	3	1.60	0	0.19
27	Learning about one specialism is beneficial, you get to focu	27	4	2.01	-1	-0.51*	3	1.45	3	0.94
46	There are cultures in the film industry we should not emulat	46	1	0.18	-1	-0.57*	0	0.16	3	1.37
48	Specialisms get us ready for the industry	48	2	1.14	-2	-0.77*	4	1.87	2	0.82
24	If you want to experiment with film making don't do this cou	24	-1	-0.54	-3	-1.39	-2	-0.76	-2	-0.82
9	Cinematography is the Big Boys club	9	0	-0.20	-4	-1.56*	0	-0.42	4	1.72

Distinguishing Statements for Factor 3

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value (Q-SV) and the Z-Score (Z-SCR) are Shown.

			Factors							
			1		2		3		4	
No.	Statement	No.	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR
48	Specialisms get us ready for the industry	48	2	1.14	-2	-0.77	4	1.87*	2	0.82
20	Everything I have learnt has been mainly self-taught	20	-4	-1.41	-1	-0.42	3	1.60*	0	0.19
23	I want to be a storyteller foremost	23	4	1.76	3	1.21	1	0.50	4	1.99
31	The training I was expecting to have has not been carried ou	31	-2	-0.75	-1	-0.38	1	0.44*	-2	-0.87
26	Students find the specialism choice is difficult	26	1	0.55	2	0.72	0	-0.05	2	0.83
11	There are no hierarchies within our specialism	11	1	0.46	0	0.04	-1	-0.68	-3	-1.48
38	I've found that my better friends are not in my specialism	38	2	0.73	0	-0.15	-2	-0.87	-1	-0.25

Distinguishing Statements for Factor 4

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value (Q-SV) and the Z-Score (Z-SCR) are Shown.

No.	Statement	No.	Factors 1 Q-SV	1 Z-SCR	2 Q-SV	2 Z-SCR	3 Q-SV	3 Z-SCR	4 Q-SV	4 Z-SCR
9	Cinematography is the Big Boys club	9	0	-0.20	-4	-1.56	0	-0.42	4	1.72*
46	There are cultures in the film industry we should not emulat	46	1	0.18	-1	-0.57	0	0.16	3	1.37*
44	If we didn't have specialisms would take away what industry	44	3	1.63	0	-0.21	4	1.65	2	0.77*
29	Choosing a specialism; I think it's introvert/extrovert thin	29	0	-0.18	-1	-0.45	-1	-0.73	2	0.72*
2	Students create little empires; little specialism empires	2	-2	-0.61	-2	-0.76	0	-0.40	0	0.25
20	Everything I have learnt has been mainly self-taught	20	-4	-1.41	-1	-0.42	3	1.60	0	0.19
22	I would go to my tutors for advice	22	3	1.59	1	0.48	1	0.66	0	-0.13
10	It's important that everyone thinks themselves as film maker	10	3	1.52	1	0.63	3	1.64	-1	-0.29*
11	There are no hierarchies within our specialism	11	1	0.46	0	0.04	-1	-0.68	-3	-1.48*
39	Collaboration is not encouraged	39	-4	-1.61	-2	-0.98	-2	-0.86	-4	-2.36*

Consensus Statements -- Those That Do Not Distinguish Between ANY Pair of Factors.

All Listed Statements are Non-Significant at P>.01, and Those Flagged With an * are also Non-Significant at P>.05.

No.	Statement	No.	Factors 1 Q-SV	1 Z-SCR	2 Q-SV	2 Z-SCR	3 Q-SV	3 Z-SCR	4 Q-SV	4 Z-SCR
19	There are specialisms where tutor's role is non-existent	19	-2	-0.72	-1	-0.55	0	-0.16	-1	-0.22
36*	Filmmaking is teamwork	36	4	2.01	4	1.76	4	2.12	4	1.76

QANALYZE was completet at 10:24:54

Appendix 8

The Four Factor solution

PQMethod2.35

Factor Matrix with an **X in bold** indicating a defining sort

		Loadings			
QSORT		1	2	3	4
1	1PD2	0.3630	0.1310	**0.6438X**	0.0212
2	2CC&Sdoc	0.2495	-0.0993	**0.6594X**	0.2852
3	3SC&Sdoc	0.1600	0.1737	0.2340	**0.5384X**
4	4P&C2	0.4383	0.0693	0.1499	**0.6017X**
5	5C&SdocP	0.1119	**0.5354X**	0.0560	0.2549
6	6SC&Sdoc	0.1841	0.1006	0.3206	**0.6470X**
7	7C&Edoc2	**0.7423X**	0.1106	0.2508	0.0679
8	8D&E2	0.0505	0.3626	**0.5737X**	0.2969
9	9SEdoc2	0.1197	**0.6866X**	0.4245	-0.0223
10	10CE3	0.2706	0.0545	**0.6325X**	0.1567
11	11PE2	**0.7416X**	-0.0725	0.3295	0.1368
12	12DS2	0.3408	0.1062	**0.5524X**	0.1204
13	13S3	**0.5531X**	0.3204	0.4247	0.1309
14	14PRDDSG	**0.6950X**	-0.0122	0.3197	0.3561
15	15D3	**0.6481X**	0.2863	0.1247	0.1588
16	16PRDDSG	0.5854	0.1882	-0.0433	0.5012
17	17C3	0.2471	0.0931	0.3841	**0.6371X**
18	18C3	0.2214	0.1383	**0.6626X**	0.2892
19	19PRDDSG	0.2450	0.1841	-0.2738	**0.6502X**
20	20C3	0.3679	0.2649	0.2990	0.2437
21	21S3	0.1481	**0.6867X**	-0.1906	0.1149
22	22P3	0.3434	0.3025	0.2857	**0.4937X**
23	23D3	0.1529	0.3275	0.2612	-0.0615
24	24S3	**0.4817X**	0.1957	0.3413	0.3485
25	25PRDDSG	**0.5688X**	0.2392	0.2251	0.1893
26	26PRDDSG	**0.7725X**	0.1504	0.1800	0.2463
27	27S3	**-0.6325X**	0.1940	0.0240	0.4413
28	28C3	0.0178	0.1398	0.2587	**0.6558X**
29	29DS2	**0.7485X**	0.1731	0.1880	0.2200
30	30D3	-0.0508	**0.7255X**	-0.0232	0.2946
31	31E3	**0.6323X**	0.0111	0.3285	0.2432
32	32P3	0.1226	**0.7178X**	0.3648	0.1394
% expl.Var.		20	10	13	13
Eigenvalue		6.4	3.2	4.16	4.16

*due to 'glitch' in PQMethod software that can omit eigenvalues in rotated factor matrices (Watts and Stenner 2012:206) eigenvalues were calculated according to Brown's equation (1980:222) EV = Variance x (number of Q sorts in study divided by 100.

Appendix 9

Factor Arrays

PQMethod2.35 CCmp
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Path and Project Name: C:\PQMethod/CCmp
Jul 1 17

Factor Q-Sort Values for Each Statement

		Factor Arrays			
No.	Statement	No.	1	2	3	4
1	It's like the Hunger Games - support compete survive win	1	0	0	2	1
2	Students create little empires; little specialism empires	2	-2	-2	0	0
3	Film students can become narrow minded inside a specialism	3	0	2	0	2
4	The big problem we don't know enough about each others jobs	4	-2	4	0	0
5	It creates natural imbalance of power split into specialisms	5	-2	-1	-1	-1
6	Splitting into specialisms has led to some rude behaviour	6	-3	0	-4	0
7	Directors have decision making power that the rest haven't	7	-3	3	1	-1
8	Film making is about speaking the languge of other specialis	8	2	2	1	1
9	Cinematography is the Big Boys club	9	0	-4	0	4
10	It's important that everyone thinks themselves as film maker	10	3	1	3	0
11	There are no hierarchies within our specialism	11	1	0	-1	-3
12	All the sound lot are quite chilled	12	1	-1	-1	1
13	In general producers are control freaks	13	-2	0	-1	-1
14	Documentary is seen as more of an outcast specialism	14	-1	4	-2	3
15	The directing specialism appears to be seen as 'elitist' gro	15	-1	-2	-1	-2
16	When you look at each specialism there are distinct differen	16	3	1	2	3
17	Our tutor does have a negative attitude to other specialisms	17	-3	1	-2	-1
18	I would love to attend lectures of other specialisms	18	2	3	1	1
19	There are specialisms where tutor's role is non-existent	19	-2	-1	0	-1
20	Everything I have learnt has been mainly self-taught	20	-3	-1	3	0
21	I think teaching collaboration needs to be done a lot more	21	1	3	2	0

22	I would go to my tutors for advice	22	3	1	1	0
23	I want to be a storyteller foremost	23	4	2	1	4
24	If you want to experiment with film making don't do this cou	24	0	-3	-2	-2
25	I forced the tutors to let me do my specialism of choice	25	-4	-4	-3	-4
26	Students find the specialism choice is difficult	26	1	2	0	2
27	Learning about one specialism is beneficial, you get to focu	27	4	-1	3	3
28	The course needs to be more specialised	28	-1	-3	-3	-2
29	Choosing a specialism; I think it's introvert/extrovert thin	29	0	1	-1	2
30	I wish could go back to specialism I was interested in 1st y	30	-1	0	0	1
31	The training I was expecting to have has not been carried ou	31	-2	-1	1	-2
32	Students leave with a set of skills, proper, proper skills	32	2	0	2	1
33	There is problem people just working with friends	33	0	3	2	2
34	I feel at disadvantage not having close friend who is direct	34	0	-3	-1	-3
35	Our films should stop being the director's baby	35	1	2	1	-1
36	Filmmaking is teamwork	36	4	4	4	4
37	Collaboration is very personality dependent	37	1	1	2	0
38	I've found that my better friends are not in my specialism	38	2	0	-2	-1
39	Collaboration is not encouraged	39	-4	-2	-2	-4
40	I can't think of any group decisions that were made	40	-4	-2	-2	-3
41	People specialising narrows ability to get a job	41	-1	2	-4	-3
42	Students have no idea how industry is structured	42	-1	1	-3	-2
43	When I graduate I'm not going to do anything higher than run	43	-1	-3	-3	-2
44	If we didn't have specialisms would take away what industry	44	3	0	4	1
45	If you don't get a job within year or two have to get an MA	45	0	-4	-4	-4
46	There are cultures in the film industry we should not emulat	46	1	-2	0	3
47	We can work in semi-professional standards on our films	47	2	1	3	2
48	Specialisms get us ready for the industry	48	2	-2	4	2

Variance = 4.792 St. Dev. = 2.189

Appendix 10

CRIB SHEET

STATEMENTS & DISTINGUISHING STATEMENTS * (marked with asterix)

FACTOR ONE STATEMENTS

Top three items

23 I want to be a storyteller foremost +4

27 Learning about one specialism is beneficial; you get to focus on one area than if you had a scattershot approach +4

36 Filmmaking is teamwork +4

Items sorted higher than other factors

8 Filmmaking is about speaking the language of the other specialisms +2

10 It's important that everyone thinks of themselves as filmmakers +3

11 There are no hierarchies within our specialism +1

12 All the sound lot are quite chilled +2

16 When you look at each specialism there are distinct differences +3

22* I would go to my tutors for advice +3

24 If you want to experiment with filmmaking don't do this course 0

28 The course needs to be more specialised -1

32 Students leave with a set of skills, proper, proper, skills +2

34 I feel at a disadvantage not having a close friend who is a director 0

38* I've found that my better friends are not in my specialism +2

43 When I graduate I'm not going to do anything higher than runner -1

45* If you don't get a job within a year or two you have to do an MA 0

Items sorted lower than other factors

2 Students create little empires; little specialism empires -2

3 Film students can become narrow minded inside a specialism 0

4 The big problem is we don't know enough about each other's jobs -2

5 It creates natural imbalance of power split into specialisms -2

7* Directors have decision making powers that the rest of us haven't -3

13 In general producers are control freaks -2

17 Our tutor does have a negative attitude to other specialisms -3

19 There are specialisms where tutor's role is non-existent -2

20* Everything I have learnt has been mainly self-taught -3

25 I forced the tutors to let me do my specialism of choice -4

30 I wish I could go back to the specialism I was interested in the first year -1

31 The training I was expecting to have has not been carried out -2

33* There is a problem with people just working with friends 0

39 Collaboration is not encouraged -4

40 I can't think of any group decisions that were made -4

Bottom three items

25 I forced the tutors to let me do my specialism of choice -4

39 Collaboration is not encouraged -4

40 I can't think of any group decisions that were made -4

Additional distinguishing statement:

41* People specialising narrows ability to get a job -1

FACTOR TWO STATEMENTS

Top three items

4* The big problem is we don't know enough about each other's jobs +4

14 Documentary is seen as more of an outcast specialism +4

36 Filmmaking is teamwork +4

Items sorted higher than other factors

3 Film students can become narrow minded within a specialism +2

4* The big problem is we don't know enough about each other's jobs +4

5 It creates natural imbalances of power split into specialisms -1

6 Splitting into specialisms has led to some rude behaviour 0

7 Directors have decision making powers that the rest of us haven't +3

8 Filmmaking is about speaking the language of other specialisms +2

13 In general producers are control freaks 0

14 Documentary is seen as more of an outcast specialism +4

17* Our tutor does have a negative attitude towards other specialisms +1

18 I would love to attend lectures of other specialisms +3

21 I think teaching collaboration needs to be done a lot more +3

26 Students find the specialism choice is difficult +2

33* There is a problem with people just working with friends +3

35 Our films should stop being the director's baby +2

39 Collaboration is not encouraged -2

40 I can't think of any group decisions that were made -2

41* People specialising narrows ability to get a job +2

42* Students have no idea how industry is structured +1

Items sorted lower than other factors

1 It's like the Hunger Games, support compete survive win 0

2 Students create little empires; little specialism empires -2

9* Cinematography is the big boys club -4

12 All the sound lot are quite chilled -1

15 The directing specialism seems to be seen as an elitist group -2

16 When you look at each specialism there are distinct differences +1

24 If you want to experiment with filmmaking don't do this course -3

25 I forced the tutors to let me do my specialism of choice -4

27* Learning about one specialism is beneficial, you get to focus on area rather than if we had a scattershot approach -1

28 The course needs to be more specialised -3

29 Choosing a specialism, I think it's an introvert/extrovert thing -1

32 Students leave with a set of skills, proper, proper, skills 0

34 I feel at a disadvantage not having a close friend who is a director -3

43 When I graduate I'm not going to do anything higher than a runner -3

44* If we didn't have specialisms it would take away what the industry is 0

45 If you don't get a job within a year or two you have to get an MA -4

46* There are cultures in the industry we should not emulate -2

48* Specialisms get us ready for the industry -2

Bottom three items

9* Cinematography is the big boys club -4

25 I forced the tutors to let me do my specialism of choice -4

45 If you don't get a job within a year or two you have to get an MA -4

Additional distinguishing statement

10* It's important that everyone thinks of themselves as filmmakers +1

FACTOR THREE STATEMENTS

Top three items

36 Filmmaking is teamwork +4

44 If we didn't have specialisms it would take away what the industry is +4

48* Specialisms get us ready for the industry +4

Items sorted higher than other factors

1 It's like the Hunger Games – support compete survive win +2

2 Students create little empires; little specialism empires 0

5 It creates natural imbalance of power, split into specialisms -1

10 It's important that everyone thinks themselves as filmmakers +3

15 The directing specialism appears to be seen as elitist group -1

19 There are specialisms where tutor's role is non-existent 0

20* Everything I have learnt has been mainly self taught +3

25 I forced the tutors to let me do my specialism of choice -3

31* The training I was expecting to have has not been carried out +1

32 Students leave with a set of skills, proper, proper, skills +2

36 Filmmaking is teamwork +4

37 Collaboration is very personality dependent +2

39 Collaboration is not encouraged -2

40 I can't think of any group decisions that were made -2

44 If we didn't have specialisms that would take away what the industry is +4

47 We can work in semi-professional standards on our films +3

48* Specialisms get us ready for the industry +4

Items sorted lower than other factors

3 Film students can become narrow minded inside a specialism 0

6 Splitting into specialisms has led to some rude behaviour -4

12 All the sound lot are quite chilled -1

14 Documentary is seen more as an outcast specialism -2

18 I would love to attend lectures of other specialisms +1

23 I want to be a storyteller foremost +1

26 Students find the specialism choice is difficult 0

28 The course needs to be more specialised -3

29 Choosing a specialism, I think it's an introvert/extrovert thing -1

38 I've found that my better friends are not in my specialism -2

41 People specialising narrows ability to get a job -4

42 Students have no idea how industry works -3

43 When I graduate I'm not going to do anything higher than a runner -3

45 If you don't get a job within a year or two you have to get an MA -4

Bottom three items

6 Splitting into specialisms has led to some rude behaviour -4

41 People specialising narrows ability to get a job -4

45 If you don't get a job within a year or two you have to get an MA -4

FACTOR FOUR STATEMENTS

Top three items

9* Cinematography is the big boys club +4

23 I want to be a storyteller foremost +4

36 Filmmaking is teamwork +4

Items sorted higher than other factors

2 Students create little empires, little specialism empires 0

3 Film students can become narrow minded inside a specialism +2

5 It creates natural imbalance of power split into specialisms -1

6 Splitting into specialisms has led to some rude behaviour 0

9* Cinematography is the big boys club +4

12 All the sound lot are quite chilled +1

16 When you look at each specialism there are distinct differences +3

23 I want to be a storyteller foremost +4

26 Students find the specialism choice is difficult +2

29* Choosing a specialism, I think it's an introvert/extrovert thing +2

30 I wish I could go back to specialism I was interested in first year +1

36 Filmmaking is teamwork +4

46* There are cultures in the film industry we should not emulate +3

Items sorted lower than other factors

10* It's important that everyone thinks themselves as a filmmaker 0

11* There are no hierarchies within our specialism -3

15 The directing specialism seems to be seen as an elitist group -2

18 I would love to attend lectures of other specialisms +1

21 I think teaching collaboration needs to be done a lot more 0

22 I would go to my tutors for advice 0

25 I forced the tutors to let me do my specialism of choice -4

31 The training I was expecting to have has not been carried out -2

34 I feel at a disadvantage not having a close friend who is a director -3

35 Our films should stop being the director's baby -1

37 Collaboration is very personality dependent 0

39* Collaboration is not encouraged -4

45 If you don't get a job within a year or two you have to get an MA -4

Bottom three items

25 I forced the tutors to let me do my specialism of choice -4

39* Collaboration is not encouraged -4

45 If you don't get a job within a year or two you have to get an MA -4

Appendix 11

PQMethod2.35 ccpilots
PAGE 1
Path and Project Name: C:\PQMethod\projects/ccpilots
Jan 27 15

Correlation Matrix Between Sorts

SORTS	1	2	3	4	5	6	7	8	9	10	11	12	13
1	100	50	54	56	50	74	50	52	66	41	25	43	75
2	50	100	48	74	50	60	51	68	46	42	47	44	55
3	54	48	100	57	47	45	53	57	62	43	36	62	59
4	56	74	57	100	57	60	68	68	50	65	46	47	63
5	50	50	47	57	100	58	47	62	39	31	19	43	68
6	74	60	45	60	58	100	65	61	67	49	28	43	75
7	50	51	53	68	47	65	100	64	54	53	33	44	68
8	52	68	57	68	62	61	64	100	50	53	27	57	63
9	66	46	62	50	39	67	54	50	100	39	28	55	64
10	41	42	43	65	31	49	53	53	39	100	50	27	25
11	25	47	36	46	19	28	33	27	28	50	100	6	18
12	43	44	62	47	43	43	44	57	55	27	6	100	61
13	75	55	59	63	68	75	68	63	64	25	18	61	100

Unrotated Factor Matrix

	Factors 1	2	3	4	5	6	7
SORTS							
1	0.7447	0.2835	0.0985	0.1883	0.0509	-0.1626	0.0854
2	0.7474	-0.2071	0.0379	-0.1168	0.0188	-0.0844	0.1711
3	0.7291	0.0702	0.0071	-0.0062	0.0000	0.3644	0.1738
4	0.8394	-0.3266	0.1090	-0.0888	0.0107	-0.0717	0.0278
5	0.6615	0.0713	0.0070	-0.2479	0.0944	-0.2141	-0.1271
6	0.8099	0.1003	0.0138	0.2347	0.0831	-0.2486	-0.1040
7	0.7629	-0.0670	0.0026	0.0201	0.0005	0.0187	-0.2332
8	0.8055	-0.0620	0.0024	-0.2164	0.0693	0.0083	-0.1564
9	0.7257	0.2645	0.0850	0.2123	0.0663	0.1709	0.1501
10	0.5985	-0.4047	0.1844	0.2833	0.1304	0.2021	-0.1395
11	0.4093	-0.3916	0.1692	0.1543	0.0334	0.0087	0.1991
12	0.6164	0.2418	0.0703	-0.3155	0.1732	0.2639	0.0149
13	0.8215	0.3970	0.2160	-0.1011	0.0145	-0.2164	-0.0359
Eigenvalues	6.7811	0.8616	0.1448	0.4797	0.0764	0.4662	0.2565
% expl.Var.	52	7	1	4	1	4	2

Cumulative Communalities Matrix

	Factors 1 Thru 1	2	3	4	5	6	7
SORTS							
1	0.5546	0.6349	0.6447	0.6801	0.6827	0.7091	0.7164
2	0.5586	0.6015	0.6030	0.6166	0.6170	0.6241	0.6534
3	0.5317	0.5366	0.5366	0.5367	0.5367	0.6695	0.6997
4	0.7046	0.8113	0.8232	0.8311	0.8312	0.8364	0.8371
5	0.4376	0.4426	0.4427	0.5041	0.5130	0.5589	0.5750
6	0.6560	0.6660	0.6662	0.7213	0.7282	0.7900	0.8008
7	0.5820	0.5865	0.5865	0.5869	0.5869	0.5873	0.6417
8	0.6488	0.6527	0.6527	0.6995	0.7043	0.7044	0.7289
9	0.5267	0.5966	0.6039	0.6489	0.6533	0.6825	0.7051
10	0.3582	0.5220	0.5560	0.6362	0.6532	0.6941	0.7135

11	0.1675	0.3209	0.3495	0.3733	0.3745	0.3745	0.4142
12	0.3799	0.4384	0.4433	0.5429	0.5729	0.6425	0.6428
13	0.6748	0.8325	0.8791	0.8893	0.8895	0.9364	0.9377
cum% expl.Var.	52	59	60	64	64	68	70

Factor Matrix with an X Indicating a Defining Sort

	Loadings		
QSORT	1	2	3
1	0.7229X	0.2338	0.3242
2	0.2638	0.5037	0.5244
3	0.4764	0.3050	0.4466
4	0.2661	0.6672X	0.5439
5	0.3123	0.2042	0.6097X
6	0.6672X	0.4022	0.3227
7	0.4261	0.4343	0.4363
8	0.3330	0.3846	0.6576X
9	0.7112X	0.2441	0.2959
10	0.2712	0.7492X	0.1195
11	0.0988	0.5961X	0.0927
12	0.3595	0.0515	0.6579X
13	0.6990X	0.1235	0.5926
% expl.Var.	23	18	22
Eigenvalues	2.99	2.34	2.86

calculated using EV = V (number of participants divided by 100)
e.g. Factor 1 EV = 23 x 0.13

Free Distribution Data Results

QSORT	MEAN	ST.DEV.
1	0.000	2.212
2	0.062	2.235
3	-0.104	2.176
4	0.000	2.212
5	0.000	2.212
6	0.000	2.212
7	0.167	2.244
8	0.000	2.212
9	0.000	2.212
10	0.000	2.212
11	0.000	2.212
12	-0.042	2.192
13	-0.312	2.425

Factor Scores with Corresponding Ranks

			Factors					
No.	Statement	No.	1		2		3	
1	First year should count towards degree	1	-1.20	40	1.84	1	-0.47	31
2	Mark for graduate project relies heavily on amount of	2	-1.32	42	0.81	12	-0.18	27
3	The last year (third) has been best	3	1.17	9	0.65	15	0.90	12
4	I think third year should be more specialised - studen	4	0.85	13	1.09	6	-0.31	29
5	Final year students should have priority regarding equ	5	0.01	22	-0.35	30	0.97	9
6	I found some lecturers were not so enthusiastic in the	6	-1.33	43	-0.97	41	-0.76	38
7	It seems that unless you come from a wealthy backgroun	7	-1.73	48	-1.26	43	-0.85	40
8	The main negative is paying for your own films	8	-0.16	26	0.50	18	0.55	15
9	The course has forced me to do things I wouldn't have	9	1.68	2	0.96	9	0.93	10
10	Fellow students are always willing to help each other.	10	1.31	7	1.01	8	1.67	3
11	I have a feeling we have been overworked	11	-1.11	39	-1.90	48	-0.69	36
12	I've worked alongside an extraordinary group of talent	12	1.43	5	0.77	13	0.55	16
13	Lecturers are very biased to certain students	13	-1.63	47	-1.84	47	-0.60	34

14	The marking does not reflect what tutors are telling y	14	-0.43	34	-0.68	34	-1.11	43
15	Terrible planning, all deadlines have clashed horribly	15	-0.33	30	-0.70	35	-0.54	33
16	Marking is inconsistent and subjective	16	-0.44	35	-0.96	40	0.20	20
17	Feedback is always done quickly	17	0.20	19	0.26	21	-0.44	30
18	Assessment criteria are never specific	18	-0.33	31	-1.11	42	-0.89	41
19	Tutors are supportive and really kind	19	1.37	6	1.77	2	1.99	1
20	There is a lack of communication between lecturers	20	0.09	20	-0.44	31	-1.30	44
21	Sometimes stress and dissatisfaction can come from the	21	-0.84	38	-0.96	40	-1.81	46
22	When we go to our lecturers we are treated like naught	22	-1.58	45	-1.75	46	-1.97	48
23	The lecturers are happy to be teaching you and want yo	23	1.80	1	1.07	7	1.80	2
24	Sometimes, getting hold of tutors can be annoying	24	-0.55	36	0.29	20	0.17	23
25	There should have been a work placement as a compulsor	25	1.17	8	1.71	3	0.29	18
26	This course is ok if you want to be an academic	26	-0.18	27	-0.53	33	-0.82	39
27	Not enough help to get into industry	27	-0.35	33	1.47	5	0.71	13
28	Course has encouraged me to follow career, I want to t	28	1.16	10	0.54	16	1.45	4
29	Some modules haven't taught me anything about industry	29	-0.05	23	1.57	4	-0.18	27
30	The course is overloaded with theoretical work that do	30	-1.21	41	0.66	14	0.20	22
31	All my tutors are industry pros who know what they are	31	0.41	17	-0.00	25	1.44	5
32	There is too much group assessed work	32	-0.32	29	-0.85	37	-0.50	32
33	I think I have learnt more outside doing my own thing	33	-0.56	37	-1.38	44	-0.60	35
34	The lectures were unoriginal and dull	34	-1.59	46	-1.51	45	-0.92	42
35	Practical aspects of course really set us up for the r	35	1.44	4	-0.86	38	0.68	14
36	The knowledge of some lecturers is mind blowing	36	-0.12	24	-0.11	27	0.90	11
37	More workshop tutors should be hired	37	0.93	12	0.81	12	-0.15	25
38	There is a lack of practical training on media product	38	-0.25	28	0.20	23	-1.65	45
39	Equipment is always serviced and maintained to a high	39	0.54	15	0.24	22	0.46	17
40	There is not enough film making equipment to go round	40	0.02	21	0.31	19	-0.03	24
41	We need more online journals and e-books	41	0.30	18	-0.30	28	0.23	19
42	Technical support is amazing	42	0.93	12	-0.31	29	1.16	7
43	It's a fantastic course - great balance between creati	43	1.65	3	-0.09	26	1.29	6
44	If you want to be creative, don't do this course	44	-1.45	44	-0.72	36	-1.97	48
45	It would have been nice to have more choice with modul	45	0.42	16	0.90	10	0.20	21
46	I have been my happiest when working on shoots	46	0.63	14	0.50	18	1.03	8
47	The course wasn't as I thought it would be after atten	47	-0.34	32	-0.50	32	-0.72	37
48	I have been left average at a few things instead of pa	48	-0.12	25	0.15	24	-0.28	28

Correlations Between Factor Scores

	1	2	3
1	1.0000	0.5491	0.7278
2	0.5491	1.0000	0.5448
3	0.7278	0.5448	1.0000

Factor Scores -- For Factor 1

No.	Statement	No.	Z-SCORES
23	The lecturers are happy to be teaching you and want you to d	23	1.800
9	The course has forced me to do things I wouldn't have had th	9	1.677
43	It's a fantastic course - great balance between creating, ha	43	1.648
35	Practical aspects of course really set us up for the real wo	35	1.436
12	I've worked alongside an extraordinary group of talented peo	12	1.428
19	Tutors are supportive and really kind	19	1.374
10	Fellow students are always willing to help each other.	10	1.309
25	There should have been a work placement as a compulsory modu	25	1.174
3	The last year (third) has been best	3	1.171
28	Course has encouraged me to follow career, I want to try to	28	1.161
37	More workshop tutors should be hired	37	0.925
42	Technical support is amazing	42	0.925
4	I think third year should be more specialised - students sho	4	0.845
46	I have been my happiest when working on shoots	46	0.633
39	Equipment is always serviced and maintained to a high standa	39	0.539
45	It would have been nice to have more choice with modules	45	0.420
31	All my tutors are industry pros who know what they are talki	31	0.409
41	We need more online journals and e-books	41	0.304
17	Feedback is always done quickly	17	0.202
20	There is a lack of communication between lecturers	20	0.090

40	There is not enough film making equipment to go round	40	0.018
5	Final year students should have priority regarding equipment	5	0.011
29	Some modules haven't taught me anything about industry, they	29	-0.055
36	The knowledge of some lecturers is mind blowing	36	-0.115
48	I have been left average at a few things instead of particul	48	-0.116
8	The main negative is paying for your own films	8	-0.162
26	This course is ok if you want to be an academic	26	-0.178
38	There is a lack of practical training on media production to	38	-0.247
32	There is too much group assessed work	32	-0.318
15	Terrible planning, all deadlines have clashed horribly	15	-0.325
18	Assessment criteria are never specific	18	-0.332
47	The course wasn't as I thought it would be after attending o	47	-0.335
27	Not enough help to get into industry	27	-0.348
14	The marking does not reflect what tutors are telling you	14	-0.426
16	Marking is inconsistent and subjective	16	-0.437
24	Sometimes, getting hold of tutors can be annoying	24	-0.550
33	I think I have learnt more outside doing my own thing than I	33	-0.560
21	Sometimes stress and dissatisfaction can come from the tutor	21	-0.839
11	I have a feeling we have been overworked	11	-1.114
1	First year should count towards degree	1	-1.199
30	The course is overloaded with theoretical work that doesn't	30	-1.211
2	Mark for graduate project relies heavily on amount of money	2	-1.319
6	I found some lecturers were not so enthusiastic in the first	6	-1.333
44	If you want to be creative, don't do this course	44	-1.446
22	When we go to our lecturers we are treated like naughty chil	22	-1.576
34	The lectures were unoriginal and dull	34	-1.594
13	Lecturers are very biased to certain students	13	-1.634
7	It seems that unless you come from a wealthy background you	7	-1.728

Factor Scores -- For Factor 2

No.	Statement	No.	Z-SCORES
1	First year should count towards degree	1	1.843
19	Tutors are supportive and really kind	19	1.772
25	There should have been a work placement as a compulsory modu	25	1.714
29	Some modules haven't taught me anything about industry, they	29	1.566
27	Not enough help to get into industry	27	1.469
4	I think third year should be more specialised - students sho	4	1.089
23	The lecturers are happy to be teaching you and want you to d	23	1.070
10	Fellow students are always willing to help each other.	10	1.011
9	The course has forced me to do things I wouldn't have had th	9	0.961
45	It would have been nice to have more choice with modules	45	0.902
2	Mark for graduate project relies heavily on amount of money	2	0.812
37	More workshop tutors should be hired	37	0.812
12	I've worked alongside an extraordinary group of talented peo	12	0.773
30	The course is overloaded with theoretical work that doesn't	30	0.664
3	The last year (third) has been best	3	0.651
28	Course has encouraged me to follow career, I want to try to	28	0.542
8	The main negative is paying for your own films	8	0.503
46	I have been my happiest when working on shoots	46	0.503
40	There is not enough film making equipment to go round	40	0.309
24	Sometimes, getting hold of tutors can be annoying	24	0.289
17	Feedback is always done quickly	17	0.258
39	Equipment is always serviced and maintained to a high standa	39	0.238
38	There is a lack of practical training on media production to	38	0.199
48	I have been left average at a few things instead of particul	48	0.148
31	All my tutors are industry pros who know what they are talki	31	-0.000
43	It's a fantastic course - great balance between creating, ha	43	-0.090
36	The knowledge of some lecturers is mind blowing	36	-0.109
41	We need more online journals and e-books	41	-0.297
42	Technical support is amazing	42	-0.309
5	Final year students should have priority regarding equipment	5	-0.347
20	There is a lack of communication between lecturers	20	-0.445
47	The course wasn't as I thought it would be after attending o	47	-0.496

26	This course is ok if you want to be an academic	26	-0.535
14	The marking does not reflect what tutors are telling you	14	-0.683
15	Terrible planning, all deadlines have clashed horribly	15	-0.703
44	If you want to be creative, don't do this course	44	-0.722
32	There is too much group assessed work	32	-0.851
35	Practical aspects of course really set us up for the real wo	35	-0.863
16	Marking is inconsistent and subjective	16	-0.961
21	Sometimes stress and dissatisfaction can come from the tutor	21	-0.961
6	I found some lecturers were not so enthusiastic in the first	6	-0.973
18	Assessment criteria are never specific	18	-1.109
7	It seems that unless you come from a wealthy background you	7	-1.257
33	I think I have learnt more outside doing my own thing than I	33	-1.378
34	The lectures were unoriginal and dull	34	-1.514
22	When we go to our lecturers we are treated like naughty chil	22	-1.753
13	Lecturers are very biased to certain students	13	-1.843
11	I have a feeling we have been overworked	11	-1.901

Factor Scores -- For Factor 3

No.	Statement	No.	Z-SCORES
19	Tutors are supportive and really kind	19	1.988
23	The lecturers are happy to be teaching you and want you to d	23	1.799
10	Fellow students are always willing to help each other.	10	1.669
28	Course has encouraged me to follow career, I want to try to	28	1.449
31	All my tutors are industry pros who know what they are talki	31	1.445
43	It's a fantastic course - great balance between creating, ha	43	1.289
42	Technical support is amazing	42	1.158
46	I have been my happiest when working on shoots	46	1.030
5	Final year students should have priority regarding equipment	5	0.966
9	The course has forced me to do things I wouldn't have had th	9	0.935
36	The knowledge of some lecturers is mind blowing	36	0.904
3	The last year (third) has been best	3	0.898
27	Not enough help to get into industry	27	0.709
35	Practical aspects of course really set us up for the real wo	35	0.680

8	The main negative is paying for your own films	8	0.551
12	I've worked alongside an extraordinary group of talented peo	12	0.549
39	Equipment is always serviced and maintained to a high standa	39	0.455
25	There should have been a work placement as a compulsory modu	25	0.289
41	We need more online journals and e-books	41	0.230
16	Marking is inconsistent and subjective	16	0.205
45	It would have been nice to have more choice with modules	45	0.201
30	The course is overloaded with theoretical work that doesn't	30	0.199
24	Sometimes, getting hold of tutors can be annoying	24	0.170
40	There is not enough film making equipment to go round	40	-0.027
37	More workshop tutors should be hired	37	-0.152
29	Some modules haven't taught me anything about industry, they	29	-0.185
2	Mark for graduate project relies heavily on amount of money	2	-0.185
48	I have been left average at a few things instead of particul	48	-0.279
4	I think third year should be more specialised - students sho	4	-0.311
17	Feedback is always done quickly	17	-0.441
1	First year should count towards degree	1	-0.471
32	There is too much group assessed work	32	-0.502
15	Terrible planning, all deadlines have clashed horribly	15	-0.535
13	Lecturers are very biased to certain students	13	-0.599
33	I think I have learnt more outside doing my own thing than I	33	-0.601
11	I have a feeling we have been overworked	11	-0.695
47	The course wasn't as I thought it would be after attending o	47	-0.724
6	I found some lecturers were not so enthusiastic in the first	6	-0.759
26	This course is ok if you want to be an academic	26	-0.820
7	It seems that unless you come from a wealthy background you	7	-0.855
18	Assessment criteria are never specific	18	-0.886
34	The lectures were unoriginal and dull	34	-0.919
14	The marking does not reflect what tutors are telling you	14	-1.109
20	There is a lack of communication between lecturers	20	-1.300
38	There is a lack of practical training on media production to	38	-1.652
21	Sometimes stress and dissatisfaction can come from the tutor	21	-1.812
44	If you want to be creative, don't do this course	44	-1.974
22	When we go to our lecturers we are treated like naughty chil	22	-1.974

Descending Array of Differences Between Factors 1 and 2

No.	Statement	No.	Type 1	Type 2	Difference
35	Practical aspects of course really set us up for the real wo	35	1.436	-0.863	2.299
43	It's a fantastic course - great balance between creating, ha	43	1.648	-0.090	1.739
42	Technical support is amazing	42	0.925	-0.309	1.234
33	I think I have learnt more outside doing my own thing than I	33	-0.560	-1.378	0.818
11	I have a feeling we have been overworked	11	-1.114	-1.901	0.788
18	Assessment criteria are never specific	18	-0.332	-1.109	0.776
23	The lecturers are happy to be teaching you and want you to d	23	1.800	1.070	0.731
9	The course has forced me to do things I wouldn't have had th	9	1.677	0.961	0.717
12	I've worked alongside an extraordinary group of talented peo	12	1.428	0.773	0.655
28	Course has encouraged me to follow career, I want to try to	28	1.161	0.542	0.619
41	We need more online journals and e-books	41	0.304	-0.297	0.601
20	There is a lack of communication between lecturers	20	0.090	-0.445	0.535
32	There is too much group assessed work	32	-0.318	-0.851	0.533
16	Marking is inconsistent and subjective	16	-0.437	-0.961	0.523
3	The last year (third) has been best	3	1.171	0.651	0.520
31	All my tutors are industry pros who know what they are talki	31	0.409	-0.000	0.409
15	Terrible planning, all deadlines have clashed horribly	15	-0.325	-0.703	0.377
5	Final year students should have priority regarding equipment	5	0.011	-0.347	0.359
26	This course is ok if you want to be an academic	26	-0.178	-0.535	0.357
39	Equipment is always serviced and maintained to a high standa	39	0.539	0.238	0.300
10	Fellow students are always willing to help each other.	10	1.309	1.011	0.297
14	The marking does not reflect what tutors are telling you	14	-0.426	-0.683	0.257
13	Lecturers are very biased to certain students	13	-1.634	-1.843	0.209
22	When we go to our lecturers we are treated like naughty chil	22	-1.576	-1.753	0.177
47	The course wasn't as I thought it would be after attending o	47	-0.335	-0.496	0.160
46	I have been my happiest when working on shoots	46	0.633	0.503	0.129
21	Sometimes stress and dissatisfaction can come from the tutor	21	-0.839	-0.961	0.122
37	More workshop tutors should be hired	37	0.925	0.812	0.113
36	The knowledge of some lecturers is mind blowing	36	-0.115	-0.109	-0.006
17	Feedback is always done quickly	17	0.202	0.258	-0.056
34	The lectures were unoriginal and dull	34	-1.594	-1.514	-0.080
4	I think third year should be more specialised - students sho	4	0.845	1.089	-0.244

48	I have been left average at a few things instead of particul	48	-0.116	0.148	-0.264
40	There is not enough film making equipment to go round	40	0.018	0.309	-0.290
6	I found some lecturers were not so enthusiastic in the first	6	-1.333	-0.973	-0.361
19	Tutors are supportive and really kind	19	1.374	1.772	-0.399
38	There is a lack of practical training on media production to	38	-0.247	0.199	-0.446
7	It seems that unless you come from a wealthy background you	7	-1.728	-1.257	-0.471
45	It would have been nice to have more choice with modules	45	0.420	0.902	-0.482
25	There should have been a work placement as a compulsory modu	25	1.174	1.714	-0.540
8	The main negative is paying for your own films	8	-0.162	0.503	-0.665
44	If you want to be creative, don't do this course	44	-1.446	-0.722	-0.725
24	Sometimes, getting hold of tutors can be annoying	24	-0.550	0.289	-0.839
29	Some modules haven't taught me anything about industry, they	29	-0.055	1.566	-1.621
27	Not enough help to get into industry	27	-0.348	1.469	-1.816
30	The course is overloaded with theoretical work that doesn't	30	-1.211	0.664	-1.875
2	Mark for graduate project relies heavily on amount of money	2	-1.319	0.812	-2.131
1	First year should count towards degree	1	-1.199	1.843	-3.042

Descending Array of Differences Between Factors 1 and 3

No.	Statement	No.	Type 1	Type 3	Difference
38	There is a lack of practical training on media production to	38	-0.247	-1.652	1.406
20	There is a lack of communication between lecturers	20	0.090	-1.300	1.390
4	I think third year should be more specialised - students sho	4	0.845	-0.311	1.157
37	More workshop tutors should be hired	37	0.925	-0.152	1.077
21	Sometimes stress and dissatisfaction can come from the tutor	21	-0.839	-1.812	0.973
25	There should have been a work placement as a compulsory modu	25	1.174	0.289	0.885
12	I've worked alongside an extraordinary group of talented peo	12	1.428	0.549	0.878
35	Practical aspects of course really set us up for the real wo	35	1.436	0.680	0.756
9	The course has forced me to do things I wouldn't have had th	9	1.677	0.935	0.743
14	The marking does not reflect what tutors are telling you	14	-0.426	-1.109	0.683
17	Feedback is always done quickly	17	0.202	-0.441	0.643
26	This course is ok if you want to be an academic	26	-0.178	-0.820	0.642
18	Assessment criteria are never specific	18	-0.332	-0.886	0.553

44	If you want to be creative, don't do this course	44	-1.446	-1.974	0.528
22	When we go to our lecturers we are treated like naughty chil	22	-1.576	-1.974	0.398
47	The course wasn't as I thought it would be after attending o	47	-0.335	-0.724	0.389
43	It's a fantastic course - great balance between creating, ha	43	1.648	1.289	0.359
3	The last year (third) has been best	3	1.171	0.898	0.273
45	It would have been nice to have more choice with modules	45	0.420	0.201	0.219
15	Terrible planning, all deadlines have clashed horribly	15	-0.325	-0.535	0.210
32	There is too much group assessed work	32	-0.318	-0.502	0.184
48	I have been left average at a few things instead of particul	48	-0.116	-0.279	0.163
29	Some modules haven't taught me anything about industry, they	29	-0.055	-0.185	0.130
39	Equipment is always serviced and maintained to a high standa	39	0.539	0.455	0.083
41	We need more online journals and e-books	41	0.304	0.230	0.074
40	There is not enough film making equipment to go round	40	0.018	-0.027	0.045
33	I think I have learnt more outside doing my own thing than I	33	-0.560	-0.601	0.041
23	The lecturers are happy to be teaching you and want you to d	23	1.800	1.799	0.001
42	Technical support is amazing	42	0.925	1.158	-0.233
28	Course has encouraged me to follow career, I want to try to	28	1.161	1.449	-0.287
10	Fellow students are always willing to help each other.	10	1.309	1.669	-0.360
46	I have been my happiest when working on shoots	46	0.633	1.030	-0.398
11	I have a feeling we have been overworked	11	-1.114	-0.695	-0.419
6	I found some lecturers were not so enthusiastic in the first	6	-1.333	-0.759	-0.574
19	Tutors are supportive and really kind	19	1.374	1.988	-0.614
16	Marking is inconsistent and subjective	16	-0.437	0.205	-0.642
34	The lectures were unoriginal and dull	34	-1.594	-0.919	-0.676
8	The main negative is paying for your own films	8	-0.162	0.551	-0.714
24	Sometimes, getting hold of tutors can be annoying	24	-0.550	0.170	-0.720
1	First year should count towards degree	1	-1.199	-0.471	-0.728
7	It seems that unless you come from a wealthy background you	7	-1.728	-0.855	-0.873
5	Final year students should have priority regarding equipment	5	0.011	0.966	-0.954
36	The knowledge of some lecturers is mind blowing	36	-0.115	0.904	-1.019
13	Lecturers are very biased to certain students	13	-1.634	-0.599	-1.035
31	All my tutors are industry pros who know what they are talki	31	0.409	1.445	-1.036
27	Not enough help to get into industry	27	-0.348	0.709	-1.057
2	Mark for graduate project relies heavily on amount of money	2	-1.319	-0.185	-1.135
30	The course is overloaded with theoretical work that doesn't	30	-1.211	0.199	-1.410

Descending Array of Differences Between Factors 2 and 3

No.	Statement	No.	Type 2	Type 3	Difference
1	First year should count towards degree	1	1.843	-0.471	2.314
38	There is a lack of practical training on media production to	38	0.199	-1.652	1.852
29	Some modules haven't taught me anything about industry, they	29	1.566	-0.185	1.751
25	There should have been a work placement as a compulsory modu	25	1.714	0.289	1.425
4	I think third year should be more specialised - students sho	4	1.089	-0.311	1.401
44	If you want to be creative, don't do this course	44	-0.722	-1.974	1.252
2	Mark for graduate project relies heavily on amount of money	2	0.812	-0.185	0.997
37	More workshop tutors should be hired	37	0.812	-0.152	0.964
20	There is a lack of communication between lecturers	20	-0.445	-1.300	0.855
21	Sometimes stress and dissatisfaction can come from the tutor	21	-0.961	-1.812	0.852
27	Not enough help to get into industry	27	1.469	0.709	0.760
45	It would have been nice to have more choice with modules	45	0.902	0.201	0.701
17	Feedback is always done quickly	17	0.258	-0.441	0.699
30	The course is overloaded with theoretical work that doesn't	30	0.664	0.199	0.465
48	I have been left average at a few things instead of particul	48	0.148	-0.279	0.427
14	The marking does not reflect what tutors are telling you	14	-0.683	-1.109	0.426
40	There is not enough film making equipment to go round	40	0.309	-0.027	0.336
26	This course is ok if you want to be an academic	26	-0.535	-0.820	0.285
47	The course wasn't as I thought it would be after attending o	47	-0.496	-0.724	0.228
12	I've worked alongside an extraordinary group of talented peo	12	0.773	0.549	0.224
22	When we go to our lecturers we are treated like naughty chil	22	-1.753	-1.974	0.221
24	Sometimes, getting hold of tutors can be annoying	24	0.289	0.170	0.119
9	The course has forced me to do things I wouldn't have had th	9	0.961	0.935	0.026
8	The main negative is paying for your own films	8	0.503	0.551	-0.048
15	Terrible planning, all deadlines have clashed horribly	15	-0.703	-0.535	-0.167
6	I found some lecturers were not so enthusiastic in the first	6	-0.973	-0.759	-0.214
19	Tutors are supportive and really kind	19	1.772	1.988	-0.216
39	Equipment is always serviced and maintained to a high standa	39	0.238	0.455	-0.217
18	Assessment criteria are never specific	18	-1.109	-0.886	-0.223
3	The last year (third) has been best	3	0.651	0.898	-0.247
32	There is too much group assessed work	32	-0.851	-0.502	-0.349
7	It seems that unless you come from a wealthy background you	7	-1.257	-0.855	-0.403

41	We need more online journals and e-books	41	-0.297	0.230	-0.526
46	I have been my happiest when working on shoots	46	0.503	1.030	-0.527
34	The lectures were unoriginal and dull	34	-1.514	-0.919	-0.596
10	Fellow students are always willing to help each other.	10	1.011	1.669	-0.657
23	The lecturers are happy to be teaching you and want you to d	23	1.070	1.799	-0.729
33	I think I have learnt more outside doing my own thing than I	33	-1.378	-0.601	-0.777
28	Course has encouraged me to follow career, I want to try to	28	0.542	1.449	-0.907
36	The knowledge of some lecturers is mind blowing	36	-0.109	0.904	-1.013
16	Marking is inconsistent and subjective	16	-0.961	0.205	-1.165
11	I have a feeling we have been overworked	11	-1.901	-0.695	-1.206
13	Lecturers are very biased to certain students	13	-1.843	-0.599	-1.244
5	Final year students should have priority regarding equipment	5	-0.347	0.966	-1.313
43	It's a fantastic course - great balance between creating, ha	43	-0.090	1.289	-1.379
31	All my tutors are industry pros who know what they are talki	31	-0.000	1.445	-1.445
42	Technical support is amazing	42	-0.309	1.158	-1.467
35	Practical aspects of course really set us up for the real wo	35	-0.863	0.680	-1.543

Factor Q-Sort Values for Each Statement

			Factor Arrays		
No.	Statement	No.	1	2	3
1	First year should count towards degree	1	-2	4	-1
2	Mark for graduate project relies heavily on amount of money	2	-3	2	0
3	The last year (third) has been best	3	2	1	2
4	I think third year should be more specialised - students sho	4	2	3	-1
5	Final year students should have priority regarding equipment	5	0	-1	2
6	I found some lecturers were not so enthusiastic in the first	6	-3	-2	-2
7	It seems that unless you come from a wealthy background you	7	-4	-3	-2
8	The main negative is paying for your own films	8	0	1	1
9	The course has forced me to do things I wouldn't have had th	9	4	2	2
10	Fellow students are always willing to help each other.	10	3	2	4
11	I have a feeling we have been overworked	11	-2	-4	-2
12	I've worked alongside an extraordinary group of talented peo	12	3	2	1
13	Lecturers are very biased to certain students	13	-4	-4	-1

14	The marking does not reflect what tutors are telling you	14	-1	-1	-3
15	Terrible planning, all deadlines have clashed horribly	15	-1	-1	-1
16	Marking is inconsistent and subjective	16	-1	-2	1
17	Feedback is always done quickly	17	1	0	-1
18	Assessment criteria are never specific	18	-1	-3	-2
19	Tutors are supportive and really kind	19	3	4	4
20	There is a lack of communication between lecturers	20	1	-1	-3
21	Sometimes stress and dissatisfaction can come from the tutor	21	-2	-2	-4
22	When we go to our lecturers we are treated like naughty chil	22	-3	-4	-4
23	The lecturers are happy to be teaching you and want you to d	23	4	3	4
24	Sometimes, getting hold of tutors can be annoying	24	-2	1	0
25	There should have been a work placement as a compulsory modu	25	2	4	1
26	This course is ok if you want to be an academic	26	0	-1	-2
27	Not enough help to get into industry	27	-1	3	2
28	Course has encouraged me to follow career, I want to try to	28	2	1	3
29	Some modules haven't taught me anything about industry, they	29	0	3	0
30	The course is overloaded with theoretical work that doesn't	30	-2	1	0
31	All my tutors are industry pros who know what they are talki	31	1	0	3
32	There is too much group assessed work	32	-1	-2	-1
33	I think I have learnt more outside doing my own thing than I	33	-2	-3	-1
34	The lectures were unoriginal and dull	34	-4	-3	-3
35	Practical aspects of course really set us up for the real wo	35	3	-2	1
36	The knowledge of some lecturers is mind blowing	36	0	0	2
37	More workshop tutors should be hired	37	2	2	0
38	There is a lack of practical training on media production to	38	0	0	-3
39	Equipment is always serviced and maintained to a high standa	39	1	0	1
40	There is not enough film making equipment to go round	40	0	1	0
41	We need more online journals and e-books	41	1	0	1
42	Technical support is amazing	42	2	-1	3
43	It's a fantastic course - great balance between creating, ha	43	4	0	3
44	If you want to be creative, don't do this course	44	-3	-2	-4
45	It would have been nice to have more choice with modules	45	1	2	0
46	I have been my happiest when working on shoots	46	1	1	2
47	The course wasn't as I thought it would be after attending o	47	-1	-1	-2
48	I have been left average at a few things instead of particul	48	0	0	0

Variance = 4.792 St. Dev. = 2.189

Factor Q-Sort Values for Statements sorted by Consensus vs. Disagreement (Variance across Factor Z-Scores)

			Factor Arrays		
No.	Statement	No.	1	2	3
39	Equipment is always serviced and maintained to a high standa	39	1	0	1
40	There is not enough film making equipment to go round	40	0	1	0
15	Terrible planning, all deadlines have clashed horribly	15	-1	-1	-1
47	The course wasn't as I thought it would be after attending o	47	-1	-1	-2
22	When we go to our lecturers we are treated like naughty chil	22	-3	-4	-4
48	I have been left average at a few things instead of particul	48	0	0	0
3	The last year (third) has been best	3	2	1	2
32	There is too much group assessed work	32	-1	-2	-1
46	I have been my happiest when working on shoots	46	1	1	2
6	I found some lecturers were not so enthusiastic in the first	6	-3	-2	-2
19	Tutors are supportive and really kind	19	3	4	4
26	This course is ok if you want to be an academic	26	0	-1	-2
41	We need more online journals and e-books	41	1	0	1
10	Fellow students are always willing to help each other.	10	3	2	4
14	The marking does not reflect what tutors are telling you	14	-1	-1	-3
45	It would have been nice to have more choice with modules	45	1	2	0
34	The lectures were unoriginal and dull	34	-4	-3	-3
17	Feedback is always done quickly	17	1	0	-1
8	The main negative is paying for your own films	8	0	1	1
18	Assessment criteria are never specific	18	-1	-3	-2
23	The lecturers are happy to be teaching you and want you to d	23	4	3	4
9	The course has forced me to do things I wouldn't have had th	9	4	2	2
7	It seems that unless you come from a wealthy background you	7	-4	-3	-2
24	Sometimes, getting hold of tutors can be annoying	24	-2	1	0
12	I've worked alongside an extraordinary group of talented peo	12	3	2	1
33	I think I have learnt more outside doing my own thing than I	33	-2	-3	-1
28	Course has encouraged me to follow career, I want to try to	28	2	1	3

21	Sometimes stress and dissatisfaction can come from the tutor	21	-2	-2	-4
16	Marking is inconsistent and subjective	16	-1	-2	1
36	The knowledge of some lecturers is mind blowing	36	0	0	2
37	More workshop tutors should be hired	37	2	2	0
11	I have a feeling we have been overworked	11	-2	-4	-2
44	If you want to be creative, don't do this course	44	-3	-2	-4
13	Lecturers are very biased to certain students	13	-4	-4	-1
5	Final year students should have priority regarding equipment	5	0	-1	2
20	There is a lack of communication between lecturers	20	1	-1	-3
25	There should have been a work placement as a compulsory modu	25	2	4	1
31	All my tutors are industry pros who know what they are talki	31	1	0	3
4	I think third year should be more specialised - students sho	4	2	3	-1
42	Technical support is amazing	42	2	-1	3
27	Not enough help to get into industry	27	-1	3	2
43	It's a fantastic course - great balance between creating, ha	43	4	0	3
38	There is a lack of practical training on media production to	38	0	0	-3
29	Some modules haven't taught me anything about industry, they	29	0	3	0
30	The course is overloaded with theoretical work that doesn't	30	-2	1	0
2	Mark for graduate project relies heavily on amount of money	2	-3	2	0
35	Practical aspects of course really set us up for the real wo	35	3	-2	1
1	First year should count towards degree	1	-2	4	-1

Factor Characteristics

	Factors		
	1	2	3
No. of Defining Variables	4	3	3
Average Rel. Coef.	0.800	0.800	0.800
Composite Reliability	0.941	0.923	0.923
S.E. of Factor Z-Scores	0.243	0.277	0.277

Standard Errors for Differences in Factor Z-Scores

(Diagonal Entries Are S.E. Within Factors)

Factors	1	2	3
1	0.343	0.368	0.368
2	0.368	0.392	0.392
3	0.368	0.392	0.392

Distinguishing Statements for Factor 1

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value (Q-SV) and the Z-Score (Z-SCR) are Shown.

			Factors					
			1		2		3	
No.	Statement	No.	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR
35	Practical aspects of course really set us up for the real wo	35	3	1.44	-2	-0.86	1	0.68
27	Not enough help to get into industry	27	-1	-0.35*	3	1.47	2	0.71
1	First year should count towards degree	1	-2	-1.20	4	1.84	-1	-0.47
30	The course is overloaded with theoretical work that doesn't	30	-2	-1.21*	1	0.66	0	0.20
2	Mark for graduate project relies heavily on amount of money	2	-3	-1.32*	2	0.81	0	-0.18

Distinguishing Statements for Factor 2

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value (Q-SV) and the Z-Score (Z-SCR) are Shown.

			Factors					
			1		2		3	
No.	Statement	No.	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR
1	First year should count towards degree	1	-2	-1.20	4	1.84*	-1	-0.47
29	Some modules haven't taught me anything about industry, they	29	0	-0.05	3	1.57*	0	-0.18
2	Mark for graduate project relies heavily on amount of money	2	-3	-1.32	2	0.81	0	-0.18
43	It's a fantastic course - great balance between creating, ha	43	4	1.65	0	-0.09*	3	1.29
42	Technical support is amazing	42	2	0.93	-1	-0.31*	3	1.16
44	If you want to be creative, don't do this course	44	-3	-1.45	-2	-0.72	-4	-1.97
35	Practical aspects of course really set us up for the real wo	35	3	1.44	-2	-0.86*	1	0.68
33	I think I have learnt more outside doing my own thing than I	33	-2	-0.56	-3	-1.38	-1	-0.60
11	I have a feeling we have been overworked	11	-2	-1.11	-4	-1.90	-2	-0.69

Distinguishing Statements for Factor 3

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value (Q-SV) and the Z-Score (Z-SCR) are Shown.

			Factors					
			1		2		3	
No.	Statement	No.	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR
31	All my tutors are industry pros who know what they are talki	31	1	0.41	0	-0.00	3	1.44*
5	Final year students should have priority regarding equipment	5	0	0.01	-1	-0.35	2	0.97*
36	The knowledge of some lecturers is mind blowing	36	0	-0.12	0	-0.11	2	0.90*

35	Practical aspects of course really set us up for the real wo	35	3	1.44	-2	-0.86	1	0.68
25	There should have been a work placement as a compulsory modu	25	2	1.17	4	1.71	1	0.29
37	More workshop tutors should be hired	37	2	0.93	2	0.81	0	-0.15
2	Mark for graduate project relies heavily on amount of money	2	-3	-1.32	2	0.81	0	-0.18
4	I think third year should be more specialised - students sho	4	2	0.85	3	1.09	-1	-0.31*
1	First year should count towards degree	1	-2	-1.20	4	1.84	-1	-0.47
13	Lecturers are very biased to certain students	13	-4	-1.63	-4	-1.84	-1	-0.60*
20	There is a lack of communication between lecturers	20	1	0.09	-1	-0.44	-3	-1.30
38	There is a lack of practical training on media production to	38	0	-0.25	0	0.20	-3	-1.65*
21	Sometimes stress and dissatisfaction can come from the tutor	21	-2	-0.84	-2	-0.96	-4	-1.81

Consensus Statements -- Those That Do Not Distinguish Between ANY Pair of Factors.

All Listed Statements are Non-Significant at P>.01, and Those Flagged With an * are also Non-Significant at P>.05.

			Factors					
			1		2		3	
No.	Statement	No.	Q-SV	Z-SCR	Q-SV	Z-SCR	Q-SV	Z-SCR
3*	The last year (third) has been best	3	2	1.17	1	0.65	2	0.90
6*	I found some lecturers were not so enthusiastic in the first	6	-3	-1.33	-2	-0.97	-2	-0.76
7	It seems that unless you come from a wealthy background you	7	-4	-1.73	-3	-1.26	-2	-0.85
8*	The main negative is paying for your own films	8	0	-0.16	1	0.50	1	0.55
9	The course has forced me to do things I wouldn't have had th	9	4	1.68	2	0.96	2	0.93
10*	Fellow students are always willing to help each other.	10	3	1.31	2	1.01	4	1.67
12	I've worked alongside an extraordinary group of talented peo	12	3	1.43	2	0.77	1	0.55
14*	The marking does not reflect what tutors are telling you	14	-1	-0.43	-1	-0.68	-3	-1.11
15*	Terrible planning, all deadlines have clashed horribly	15	-1	-0.33	-1	-0.70	-1	-0.54
17*	Feedback is always done quickly	17	1	0.20	0	0.26	-1	-0.44
18	Assessment criteria are never specific	18	-1	-0.33	-3	-1.11	-2	-0.89
19*	Tutors are supportive and really kind	19	3	1.37	4	1.77	4	1.99
22*	When we go to our lecturers we are treated like naughty chil	22	-3	-1.58	-4	-1.75	-4	-1.97

23	The lecturers are happy to be teaching you and want you to d	23	4	1.80	3	1.07	4	1.80
24	Sometimes, getting hold of tutors can be annoying	24	-2	-0.55	1	0.29	0	0.17
26*	This course is ok if you want to be an academic	26	0	-0.18	-1	-0.53	-2	-0.82
28	Course has encouraged me to follow career, I want to try to	28	2	1.16	1	0.54	3	1.45
32*	There is too much group assessed work	32	-1	-0.32	-2	-0.85	-1	-0.50
33	I think I have learnt more outside doing my own thing than I	33	-2	-0.56	-3	-1.38	-1	-0.60
34*	The lectures were unoriginal and dull	34	-4	-1.59	-3	-1.51	-3	-0.92
39*	Equipment is always serviced and maintained to a high standa	39	1	0.54	0	0.24	1	0.46
40*	There is not enough film making equipment to go round	40	0	0.02	1	0.31	0	-0.03
41*	We need more online journals and e-books	41	1	0.30	0	-0.30	1	0.23
45*	It would have been nice to have more choice with modules	45	1	0.42	2	0.90	0	0.20
46*	I have been my happiest when working on shoots	46	1	0.63	1	0.50	2	1.03
47*	The course wasn't as I thought it would be after attending o	47	-1	-0.34	-1	-0.50	-2	-0.72
48*	I have been left average at a few things instead of particul	48	0	-0.12	0	0.15	0	-0.28

QANALYZE was completet at 22:23:32