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Not Another Photography Project!

An action research initiative to help build meaningful interactions between creative companies and aspiring young students.

There is an urgent but ongoing need for media literacy educators and stakeholders to document their best practice in the form of empirical classroom research, and to address enduring disconnects between theory and practice, conceptual frameworks and pedagogical practice, and educational/political policy and classroom practices

(McDougall, Brites, & Lucas, 2018)

NF [00:00:40] My understanding is the project is an innovative piece of work to join the workplace and academic learning together. Trying to bridge the gap between those two areas, a much neglected flaw in our national education system.

[Nick Interview]

MW: [00:35:41] I think it is so important for media because when you go out you're thrown into university and you need to use this software, you need to contact these people, you need to do this, this and this - which you didn't learn in the classroom, you have to learn through experience.

MM: [00:35:52] Which is actually where it comes from - this project is about a disconnect between the classroom and the workroom.

MW: [00:36:10] So that would build the bridge I guess? For the disconnect - because you could still learn a lot of the practical things that you need to learn to pass your exams and find out what you want to do when you're older. But when you get put into it . . . [pause] . . . you need . . . [pause] . . . it would have helped . . . [pause] . . . well it did help me so much!

[Meg Interview]

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Abstract

*This dissertation provides clear evidential support for the argument that KS5 (years 12-13) is the crucial stage for providing early career intervention. It is a Doctoral study approached from the standpoint of a practicing teacher, applying an action research framework to 'unpack' the benefits of work placement opportunities for creative and media students and addresses three key themes: **identity**, **pedagogy** and **industry**.*

Firstly, it provides rich empirical data from individual students who played out and explored possible professional roles and identities in the creative and media industry. Their narratives provide lived experiential accounts of Bourdieu's theoretical concept of 'habitus', and Giddens' theoretical notion of 'structuration'.

Secondly, this research lays claim for teachers to adopt and adapt different modes of pedagogy within their classroom practice which can only be drawn from a closer understanding and interaction with the professional working environment.

Thirdly, it suggests that creative and media teachers can only embrace institutional changes in the creative and media industry into their classroom practice through a much closer connection and working relationship to the expectations and changes in this industry.

As Bulger and Davison suggest, media education needs to develop a 'coherent understanding of the media environment' and 'develop curricula for addressing action in addition to interpretation' (2018, p. 4). As such, this framework of interaction – which I have called Creative Pathways – provides a model of successful intervention to address the 'disconnect' between the academic (A level) classroom and the local creative and media work room. Indeed, as a result of this research I can now present this (replicable) framework for fellow practitioners and encourage them to set-up bespoke, structured work placement schemes that also look to build similarly positive, productive and useful relationships between their classrooms and their local creative and media work rooms. The focus on a structured work placement scheme is key, and this paper outlines how this can be achieved and how it can be distinguished from a familiar position of 'ad hoc' relationships with the local creative and media community.

Finally, this research is also presented in support of the positive and productive stance of the 'teacher-as-researcher'. A radical position aimed at changing and improving professional practice, where teachers are in themselves able to reconsider and thereafter reject orthodox educational research, or 'the unchallengeable validity of mainstream modes of research' (Kincheloe, 2012, p. 172).

In summary, it is my contention that the relationship between the academic (A level) classroom of creative and media subjects at Key Stage 5 and the local creative and media industry, which has thus far been neglected from academic scrutiny, is an area that can be more richly developed, contextualised and understood, with a clear benefit for students, teachers and the local creative and media community. As such, this paper looks to be the start of an innovative approach towards positive intervention that links the creative and media classroom and the creative and media workroom, in a relationship that is more than 'just another photography project!'

Preface:

The aim of this study was to investigate the relationship between the creative and media work room and the creative and media classroom. As Hesmondhalgh notes, 'there has been a boom in studies of cultural production and cultural labour' (2019, p. 468) so that there is now a body of work emerging to provide 'grounded and empirically rich case studies that detail the conditions and character of cultural work' (Banks M. , 2007, p. 5). The aim of this research project was to present an original contribution to that body of work, attuned to 'the 'micro' level of situated actions' (Hesmondhalgh, 2019, p. 62).

From this perspective, I sought to put in place a *situated action research project* that looked to build and discover new ideas, understandings and knowledge from my own community, which would provide both an insight into this field of research and a new framework of collaborative classroom practice. I was aiming to develop a positive, productive and useful relationship between industry and education that would help to shed light on key areas such as: identity, pedagogy and industry. The enabling mechanism to achieve this aim was a bespoke work placement scheme, suitable for students who (in their last year at school), were seriously thinking about developing a career in the creative and media sector. As Antara (one of my A' level media students') explained:

> *AS: [00:06:43] I'm not looking to advance myself academically rather just get a feel for the industry so that I can make more educated choices about what I'd like to study.*

> [Antara Interview]

To achieve this aim I put together an intervention strategy, emanating from my own classroom practice, to help a small group of students - usually 3 to 4 each year - make useful connections with local creative and media organisations by spending an extended period of time with them – usually 3-4 hours each week, over a 6-8 week programme. The aim was to build up a framework of interaction that was more than just another photography project, or just 'being a witness' as Richard (an ex-A' level pupil of creative and media, now studying at University) explains, as he a recounts the work experience that he set-up himself, which he felt was unsupported, unstructured and at times, quite unwelcoming:

> *RA: [00:22:36] . . . you get the impression that if you are walking in there as a witness. A lot of people will sort of drop their coffee and be like oh no! Work experience student! You know - can't deal with them sort of thing!*
>
> *VH: [00:22:44] Yeah, yeah.*
>
> *RA: [00:22:45] And let's find someone else to give them a job to do!*

<div align="right">[Student discussion]</div>

As such, it became clear that if I was to set up a connection between the classroom and the work room through a work placement scheme, this needed to be organised, planned, monitored and evaluated, pretty much similar to the same way that other classroom intervention strategies in other areas of classroom practice were initiated, implemented, analysed and evaluated. As such, I was keen in some of my early interviews with A' level students to gain a clear understanding of what was required from such a scheme. Again Antara provides an illustration:

> *MM: [00:06:07] Would it be like a visit or something like that? Would that be good just to go and have a look? Or is there something you really want to do?*
>
> *AS: [00:06:17] I think going and visiting is a start. It definitely is, but working there maybe over the summer for a few weeks that's something that I would be keen to participate in.*

<div align="right">[Antara Interview]</div>

As the project developed it emerged that the most useful period of placement usually lasted 6-8 weeks, in which individual students were carefully selected and matched to an appropriate creative outlet. Initially, individual students were recognised or identified as 'above and beyond' or 'gifted and talented' although as the project developed and became more embedded in school aims and objectives, students were able to emerge and make themselves known as potential participants for the scheme and were often chosen because it was felt that they needed some extra support or intervention that they could not access themselves. A theme which works within the findings of the large scale 2018 research project (*The Class Ceiling*) by Friedman and Laurison (2019) which concludes that in 'contemporary Britain it quite literally pays to be privileged'. In other words, as the project developed it was clear that a number of students

needed supported intervention because they didn't have access to 'the 'Bank of Mum and Dad', and sponsored mobility premised on class-cultural similarity and familiarity' (p. 209).

However, it was always a consistent approach that the students who were chosen to take part in a placement scheme genuinely held a desire to develop a career in the creative and media sector.

Similarly, all of the students in this project were in an academic education, studying a range of creative and media subjects at Key Stage 5. In other words, they were in year 12 or year 13, studying a set of 3 or 4 A' levels. This meant they would be either 17 or 18 years old at the time of the placement. In summary, the intention behind this intervention was to provide an enabling mechanism to help each student to build up some professional experience to help them make informed, insightful and meaningful decisions about their future careers at a key point in their nascent development.

Interestingly, there didn't seem to be much research (if any) into this area of study, as I found that most research of this kind, into this kind of area - the link between professional practice and classroom practice – typically looked at the HE or FE sector (Ball 2010, Ashton 2011 & 2014, Mayer & Horner 2016, Berger et al 2013, Communian & Gilmore 2016). Even though, it seemed to me, that the key age when the majority of students were facing the most important decision, in terms of their future career development, was at the end of Key Stage 5, when they were 17-18.

Overall, the focus of the research was aimed at investigating, reflecting, analysing and evaluating this action, to see what would emerge and develop and what new knowledge, ideas and understandings could be learned from this form of intervention. As such, the research approach was inductive rather than deductive, in that both the theory building and the action developed during this process and were intrinsically linked to each other. For instance, as the action developed it helped to build a more effective and worthwhile work experience for future student placements. Similarly, as the theory developed, I was able to gain a much greater understanding across a number of key conceptual areas, which are identified as:

1) The formation of emergent professional identities.
2) The contrast in pedagogical practice from classroom to work room.
3) The shifting nature of the creative industries.

As such, this project is more than just classroom intervention. It looks to generate new knowledge, new ideas and new understandings around this transformative moment of interaction between academic students in Key Stage 5 and the local creative and media sector. It is also an account that provides robust academic evidence that could benefit fellow professionals as part of a programme of continuing professional development (CPD). One that encourages teaching professionals to maintain a clear and constant dialogue with the local professional creative community and to foster pedagogical approaches that focus on learning 'by doing' and 'by being' that can directly arise from a closer working relationship with the local professional community.

As my research puts forward, developing a structured link between the classroom and the work room, not only provides a pathway for students, it can also help teachers to understand and track the shifts in contemporary professional media practice and to connect expectations of industry with a more accurate, interesting and appropriate curriculum provision in schools. As often the study of cultural production has 'unjustly had a reputation among some researchers, teachers and students of being the dreary analysis of big corporations' (Hesmondhalgh, 2019, p. 468). Even though we are at a key disjuncture where 'the digital realm is overtaking and redefining everything familiar even before we have had a chance to ponder and decide' (Zuboff, 2019, p. 4). Where media organisations are undergoing a 'revolution to rival the invention of movable type in the fifteenth century' (Rusbridger, 2018, p. xx), as they encounter the digital economy, seen by some as 'the most dynamic sector of the contemporary economy' and 'a leading light in an otherwise stagnant economic context' (Srnicek, 2017, p. 5)

I therefore propose that at such a transformative moment, the process of connecting teachers and students into a framework of real, professional and contemporary practice is a vital initiative and that a structured and on-going work placement scheme is a valuable mechanism to achieve this aim. A mode of personal, meaningful and practical interaction that can enhance, support and inspire the transmission of knowledge and understanding from work room to classroom. In this sense, my research provides a model which encourages and enables interested parties: students, teachers and media professionals to reflexively redefine and develop their own positions into a new set of understandings and professional practice. In other words, it was clear that placing students in a professional working environment for an extended period of time had a significant impact on the development of their (student) 'self' as it shifted, emerged and nudged its' way into a nascent, aspiring, professional identity. As it also allowed creative and media teachers and local professionals to similarly engage in a process of identity

formation, structured and connected around the experience of work in the contemporary creative and media industry. As McRobbie identifies, this is an investigation into 'the sociological themes that can be extrapolated from actual pedagogic encounters' (2016 , p. 2).

From this perspective the work of Anthony Giddens, which I draw upon in this thesis, presents a number of key theoretical concepts towards a sociological understanding of the transformation and transition of 'the self' as it connects with key structures, such as industry in the modern world. As Giddens has made clear, modernity is radically altering the nature of day-to-day social life and affects the most personal aspects of our experience, therefore, modernity must be understood from an institutional level where the 'transmutations introduced by modern institutions interlace in a direct way with individual life and therefore with the self' (1997, p. 1).

In summary, my research project was very much about lessons that could be learned from the interaction between the shifting nature of the creative industry with the shifting nature of individual identity and looked to explore the proposition that 'new mechanisms of self-identity are shaped by – yet also shape – the institutions of modernity' (Giddens, 1997, p. 2). A theoretical proposition which suggests that individual agents are able to exert change upon themselves, in terms of their individual identity, and in terms of the institutional frameworks under which they operate, as much as institutions exert control and power over individuals. Giddens terms this the 'institutional reflexivity of modernity' and I explore this conceptual approach in more detail in **<u>Chapter 3</u>** – I also explore the concept of individual reflexivity as part of my research findings in **<u>Chapter 7</u>**. However, for now it is enough to recognise that 'the self, like the broader institutional contexts in which it exists, has to be reflexively made' a task 'accomplished amid a puzzling diversity of options and possibilities' (Giddens, 1997, p. 2).

Significant to this line of enquiry is the recognition that the self is not socially unconditioned. Rather, that there are a range of 'symbolic materials which form the elements of the identities we construct, which are themselves distributed unevenly' (Thompson, 1995, p. 210). Indeed, it is clear that 'symbolic resources' are not available to everyone in a similar way, and 'access to them may require skills that some individuals possess, and others do not' (ibid). Recognising this fact was in many ways the starting point of this action research project, as I had heard from many students who wanted to connect with industry but who didn't quite have the skills, the contacts, or the social capital to gain the first footprint of access that was required to connect

with the creative and media work room, regardless of how successful they had been in the academic classroom. As Ciara (another creative and media student) makes clear,

> *CL: [00:17:56] I feel like I was very successful at school, I was really happy, I felt like all the projects I did I was really happy with them. The teachers were happy with me and it was very positive, and I wanted that to continue as I went into the working industry.*

[Ciara Interview]

As such, I felt that it was possible to affect and implement change as an individual agent and took up the position of teacher-researcher, as part of a Doctoral research programme run at Bournemouth University in the Centre for Excellence in Media Practice (CEMP), which gave me the opportunity to develop a rigorous, robust and academic framework for my ideas. To that end, I constructed both a critical line of enquiry into this area of research and a practical framework of interaction with local creative providers, which I called 'Creative Pathways'.

The Creative Pathways framework allowed students (and teachers) to interact and engage with local creative and media organisations in an on-going, structured and organised framework, which in turn, yielded a specific set of data that I could analyse and present. Specifically, I gathered data from 22 individual A' level students, who were taking up a mixed compliment of media and creative subjects as part of an academic / A' level classroom context ie not a vocational classroom context and were part of the Creative Pathways project. Over 4 years, this can be broken down into:

- 4 preliminary interviews at the start of my research journey with students who expressed the disconnect between the classroom and the work room;
- 3 students in the first year (Max, Richard & Meg),
- 4 students in the second year (Matt, Shannon, Rosanna & Dominique),
- 3 students in the third year: (Antara, Jude & Rebekah) and
- 3 students in the fourth year (Lucy, Emma and Kristianna).
- a focus group of 3 ex-students who were now working in the local creative and media industry
- 2 interviews with students who had been on the Creative Pathways scheme and had then gone on to study at University

- There have also been 6 students placed in the scheme during my write-up year although these were not formally interviewed for the purposes of this research presentation but were part of the application and contextualisation of the research findings.

I also interviewed a range of other interested parties who had something useful to say about this interaction / intervention, including:

- a focus group of four creative and media teachers;
- a single interview with my Headteacher,
- single interviews with 3 local industry employers;
- an interview with a parent,
- an interview with a student who had left the creative and media industry after having worked in it for over 5 years.

I didn't transcribe or use all of this interview material, but I did gain formal consent and all of the information that I gathered in these interviews contributed holistically to my presentation findings. A list of the interviews that I did transcribe and use as part of my data analysis can be found here: **transcripts** and a more detailed discussion of my ethical approach, including details on my consent forms can be found here: **ethics**.

As my research took place in a close community, I was, as time progressed, also able to interview students who had taken up a placement in the early stages of this project and had subsequently gone on to study at university or had taken up a career pathway directly in the media industry.

I also held a lot of informal meetings, discussions and other serendipitous communications. As such, my project was also able to draw on an extensive range of meetings, conversations, casual comments, observations, notes, reflections, evaluations, musings and other interactions, that I had with media professionals, policy makers, teachers and parents that overall contributed to the broad thematic thinking and approach for this enquiry.

I always analysed my data in reference to my research questions (usually after each phase of action) and found that as the project developed so did my theoretical understanding. Throughout the project I always aimed to develop new knowledge and understanding across a range of theoretical and practical ideas appropriate to my field of research. And new ideas were able to inform and underpin subsequent actions, my understanding and my approach.

Importantly, this project therefore gave students a voice to express their enthusiasm and concerns, which in turn allowed me to provide a platform for them to reconcile their burgeoning ambitions with an insight into the realities of working in the creative and media sector. Indeed, during this process, it become clear that unless we pay attention to what creative and media students have to say about how they see the world, as well as listening to, and working with creative and media professionals, then, as teaching professionals, we may struggle 'to take account of the special place of symbolic creativity, knowledge and expression in human life' (Hesmondhalgh, 2019, p. 468).

So, in a brief summary, my project started with the aim of drawing together the classroom and the workroom in a much closer working relationship, to see what a closer relationship between the classroom and the workroom might reveal. To implement that aim, I put together a bespoke work placement scheme to help a small number of students understand and engage with the creative industry in a positive, productive and useful way, which could help them to think about the own ideas of developing a potential career route, in the creative and media industries. As this framework developed, it also helped me to understand how learning in the work room could be connected to learning in the classroom; and it also helped me to shape my understanding of the creative and media industry which overall informed my classroom practice.

This doctoral thesis is a record of that project.

A chance for a teacher-researcher to demand a little more for his students, in an action-research project that looked to critically assess the 'disconnect' between the classroom and the workroom.

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CHAPTER 1

<u>Overview</u>

This introductory chapter provides an overview and context to my research project, in particular the decisions that influenced me to choose this particular topic for study as a doctoral project and the environment within which the research took place.

<u>The initial starting point</u>

I have been a creative and media teacher A' level teacher (primarily Media, Film and Photography) at the same centre in Jersey, Channel Islands, for the last 20 years. Before that I worked in the creative and media industry in various roles making music, television programmes and so on. The centre I work in is an academic, not a vocational provider, as such, I was always keen to make links with the professional community and generally looked to extend and develop this focus in my classroom practice. As such, this research project was always looking to investigate the connection between the creative and media classroom and the creative and media work room, which I felt was too often dominated by casual, occasional links, such as visiting speakers, ad hoc workshops or worse, a photography project!

I made my first steps into the research process in September 2014 with a formal letter to all of my students who had just completed their A levels (see **<u>Appendix 1: First Formal Letter</u>**), expressing my intention to research this area of study. I followed up this initial letter with four formal interviews, lasting between 20-40 minutes each. The interviews were conducted as open discussions and were an initial foray into the relationship between the classroom and the work room, discussing a range of different ideas, such as the support each student felt they had received (in terms of connecting up with the workplace) and any insights they had been given regarding options for taking up a career in the creative and media industry. What followed as a result, which is expanded out in more detail in **<u>Chapter 5: The Research Design</u>**) was the decision to build a framework of interaction with the local creative and media sector called 'Creative Pathways' which set out the intention to place a small number of students in a structured, bespoke work placement opportunity with a small number of local creative and media providers.

As a doctoral researcher I wanted to present a robust and rigorous enquiry that demonstrated the positive impact that such intervention could make, demonstrating not only how to build practical and useful links, but to also set out and explore a range of key sociological ideas that

underpin such an endeavour. As a local teacher, working in a local school for 20 years I felt similar to Steve Connolly in that I realised 'I probably needed to be in a different place in order to get media education to effect the change in young people's lives that I wanted it to' (2013).

In other words, I felt that this form of intervention would have a transformative impact, even if this was just a small group of students each year, in terms of the decisions they were making for their future progression. I also felt that building up positive relations with local creative and media providers could have a positive impact on both local employers and on individual teachers.

In summary, I wanted to embark on a rigorous and robust academic research project to show the value of making a link with the local creative and media industry that informed classroom practice and extended the opportunities for those students who were genuinely interested in pursuing a career in the creative and media industries. This thesis is a record and explanation of that process.

So to begin with, it is worth looking at the context of that journey in a little more detail.

The contested field of Creative and Media Education

When I started this research study in 2014 there were many changes that were just starting to be put in place within creative and media education in the UK. Michael Gove, with his particular take on the creative subjects, may have set the ball rolling with a set of new reforms that are only now being fully realised, but a similar understanding of creative and media education could be identified in his successor, Nicky Morgan. For example, in an article entitled, '*Nicky Morgan: Arts subjects limit career choices*' she argued that the subjects that keep young people's options open and unlock doors to all sorts of careers are the STEM subjects. (Hutchinson, 2014).

As I now approach the end of this research journey, it seems as though some of those arguments are now becoming accepted. For example, 'A Question of Degree', produced by Onward (2019), the powerful ideas factory for centre-right thinkers and leaders, generated headlines such as, *Creative arts courses are 'not economically worthwhile'*, building the mythology that creative writing, drama and music are among university courses deemed 'low value' and that universities should restrict access to them (Grant, 2019). A view which finds political expression in the Augar Review (2019), which among many recommendations suggests that 'Government should adjust the teaching grant attached to each subject to reflect more

accurately the subject's reasonable costs and its social and economic value to students and taxpayers (p. 206), which appears to create a narrative 'that too many people go to university, do the wrong subjects, go to the wrong universities' (Wright R. , 2019). Indeed, in her speech to launch the report, Prime Minister May spoke of the need for education 'to deliver the skills that are needed by local businesses' which will mean 'more specialisation and collaboration' (May, 2019).

It may not be a surprise therefore to find arguments which suggest that the UK's education and skills system is 'predicated on employment models of the past rather than the workforce of the future', with claims that 'access to creative and technical learning is in jeopardy' (Creative Industries Federation, 2018). In this report entries for GCSEs in creative subjects in 2017 had fallen by 47,000, the lowest in a decade! A shift away from creative education which is in contrast to statistics which highlight the prevailing growth and success of the UK's creative industries, which in 2016, contributed £91.8bn gross value added (GVA), which was bigger than the automotive, life sciences, aerospace, oil and gas sectors combined. An overall increase of 44.8% since 2010, which now generates 5.3% of the UK economy (Creative Industries Federation, 2018).

From the perspective of my own local community, a formal analysis of the local creative and media industry was commissioned from the Marchmont Observatory, Exeter University with the aim of developing and mapping out a Digital Skills Strategy. The report suggested that a key factor contributing to the local creative and digital skills shortage is 'a negative perception which is driving young adults towards different career paths' (2018, p. 18). The report suggests that to increase the pool of talent going from education into industry, 'it is vital that students have greater awareness and understanding of the opportunities presented' (ibid). The report, has now been recognised and implemented as a current key political strategy in Jersey which recommends, among other approaches, that 'steps are taken to foster relations between industry and education . . . to bring young people and their teachers in close contact with employers. (2018, p. 18).

From the perspective of my school and my classroom, working with students who are making a (or the?) most significant decision towards their future career it is recognised (by my Headteacher) that:

> *NF [00:02:14] . . . the majority of our students head towards the finance sector but if you spend time with them, they have other interests and aspirations outside of the*

finance area and the arts and the creative arts and the digital arts is very much part of that . . . and that's one of the reasons why we're losing some talent and a brain drain of students who are going away to university or to work in the UK and other areas and not returning.

[Nick Interview]

As such, as we now start reflecting on the outcomes of the new set of creative and media A levels, it seems a timely moment to present a research paper that looks to identify the disconnect that appears between creative and media education and the creative and media industry. Looking for at least some small steps that may help to connect them together in a more positive and 'joined-up' relationship to help those students who are genuinely interested in a career in the creative and culture industries. Students who continually appear in our classrooms and who are genuinely felt to be worth supporting, as this teacher of drama puts forward during a focus group discussion around the theme of providing extra-curricular support for students:

CB: [00:30:20] We all have those students, don't we? That we look at and go Oh God! If only, if only, if only you could be seen! If only you could, if only be, if only somebody else could see what I see. And it's those students that need the little, for a recruiting point of view, that's when we need to step in step in and go right: I'm going to help you do this now because actually all it takes is somebody in the industry - if they could just see what I see!

[Discussion with Teachers]

In this light, the aim of this research paper was to produce an in-depth, investigative project that focussed on those media and creative students who are genuinely interested in developing a career path in this sector. From the start, I felt that it was possible to make stronger and more positive connections between the creative and media classroom and the creative and media workroom, which in turn could benefit all stakeholders involved in this relationship, namely, the students, teachers, creative employers and parents. A pedagogical aim shared by many of my colleagues, again articulated in my teacher focus group:

RS: [00:20:35] I just think if employers were more willing to open their doors and create an excellent experience which could benefit them as well as the students and us as a school then it would be fine

MM: [00:23:56] You mean that kind of relationship between the classroom and the work room.

RS: [00:23:59] Yes

MM: [00:24:00] Yes, I have always thought that was really interesting like do they need all that stuff that we do in the class to get out there? Or does it even help them?

[Discussion with Teachers]

Social, Political and Pedagogical starting points

At a macro level, 'the world economy is going through a significant structural change, as it comes to terms with the consequences of the financial credit crunch' (Donovan & Hudson, 2011, p. xiii) It is a world of increasingly insecure global financial security and narrowing social mobility, underpinned by uncertain claims around national identity, where 'the increased power of corporations and transnational financial agencies over public priorities continues unabated' (Fenton, 2017, p. 1), where 'inequality has increased. The poor have become ever poorer. The rich continue to prosper' (ibid). Which means graduates are now facing the prospect of escalating debt, and 'doubtful job prospects in a declining post-Brexit economy' (Scott, 2017). As far back as 2000, Ulrich Beck noted that,

> paid employment is becoming precarious; the foundations of the social-welfare state are collapsing; normal life-stories are breaking into fragments; old age poverty is programmed in advance; and growing demands on welfare protection cannot be met from the empty coffers of local authorities (2000, p. 3)

Beck, outlined 'a political economy of insecurity, or a political economy of world risk society' (p. 2), 'characterised by ecological crisis, the decline of paid employment, individualisation, globalization and gender revolution' (p. 18). A time where we see a massive surge in insecure employment contracts, creating a new class faction – the precariat (Wacquant, 2008). A period of instability where 'attractive, highly skilled and well-paid full-time employment is on its way out' where 'no one can say what you must learn in order to be needed in the future' (Beck, 2000, pp. 2-3).

So perhaps now is the time to look for and champion creativity in education, rather than the same old pattern, as characterised by Kress, of 'passivity, conformity and the unquestioning acceptance of truths' which he expands, enables 'financial gambling for the few and financial

insecurity for the many' (2013, p. 19). As such, I wanted to engage with complex ideas around teaching, learning, knowing and being, from the micro perspective of a classroom practitioner, focussed specifically on an element of classroom practice which looked to link the classroom into a much closer relationship with the work room. Presented in the language of academia, there is a feeling that a traditional model of education and educative practice

> fails to recognise legitimate differences in 'ways of knowing' possessed by diverse groups and peoples, and imposes a Western sensibility and rationality on experience even when Western sensibilities and rationality are highly inappropriate and indeed meaningless (Denzin, Lincoln, & Giardina, 2006, p. 774)

Therefore, I wanted to produce this research paper, not only as a reflexive investigation on a particular area of media and creative teaching practice, but also as a scrutiny on some of the mechanisms or 'ways of knowing' that we take for granted as part of our professional teaching practice. To this aim, **Chapter 6 'Data Gathering'** offers an argument to look at a different way of understanding and accepting research data and looks to encourage other teaching practitioners to engage in the process of knowledge creation as part of their own professional practice. Indeed, the aim of organising my research project as part of a Doctorate in Education was the chance to engage with a recognisably robust and rigorous form of analysis and scrutiny in the production of new knowledge, from the standpoint of my own classroom experience.

As part of my contextual understanding for this research paper, I also wanted to provide some insight into the way in which media and creative education has changed and developed during this new century as I believe that there are now a set of different expectations with regard to media education and the way in which young people seek to navigate potential career pathways in this field. For example, the recent Government green paper, '*Building our Industrial Strategy*' (2017) specifically requests 'industry to help shape qualifications and the curriculum . . . to ensure they are useful to future employers' with a call for 'more involvement of industry experts' (p. 37). This is an interesting shift in the relationship between culture, creative education and policy and I look at these ideas in more detail in **Chapter 2, Media Industry and Education**. Where I suggest that it is possible to identity a significant shift in thinking and policy making since the beginning of this century, one which can be seen as clear departure from some of the early conceptions of media education as developed by Len Masterman and others.

As an example, it is interesting to look back at the 1999 report, '*All our Futures: Creativity, Culture and Education*', where Professor Ken Robinson urged creativity in education to prioritise and promote 'the freedom to innovate, and take risks' (1999, p. 9), underpinned by a political discourse that was looking to draw on creative talents 'to build a true enterprise economy for the twenty-first century — where we compete on brains, not brawn' (Blair, 2010). Robinson (2006) argued that 'creativity is possible in all areas of human activity and all young people and adults have creative capacities'. However, he also highlighted the position that creativity held within the hierarchy of knowledge (and learning), with 'every education system on earth' maintaining the same hierarchy of subjects: 'at the top are Mathematics and Languages then the humanities and at the bottom are the arts' (2006). Towards that argument, it is useful to note Bourdieu's thoughts on the 'long process of inculcation which begins (or not) in the family, often in conformity with its level of economic, academic and cultural capital which is reinforced by the educational system.' (1993, p. 23) In other words, a process in which 'the educational system transforms social hierarchies into academic hierarchies and, by extension, into hierarchies of 'merit'' (ibid). Which as Robinson makes clear means that 'very many brilliant people are marginalised by the whole process' (2009).

As Kress points out this is a detrimental process resulting in 'colonisation, domination, marginalisation, and hierarchical structuring of knowers and knowledge' (2013, p. 10), a viewpoint which is critically assessed by O'Brien et al (2016) over the concern of access to Britain's cultural and creative industries (CCIs) and reinforced by *The Class Ceiling* research project (Friedman & Laurison, 2019). In other words, contrary to their image as emblems of a new, fluid and dynamic, "knowledge economy", Britain's cultural and creative industries (CCIs) are increasingly dominated by those from privileged class origins that stands in 'stark contrast to dominant policy narratives of the CCIs as meritocratic' (2016, p. 116). As Bourdieu notes 'the propensity to move towards the economically most risky positions, and above all the capacity to persist in them . . . seem to depend to a large extent on the possession of substantial economic and social capital.' (1993, p. 67)

So the key position that I put forward in this thesis is to use my research as a model to encourage fellow practitioners to engage in the complex set of demands for creative and media educators to understand how young people could fit into this new social-economic landscape. In essence, I would like to highlight some of the concerns that are now faced by media educators as they seek to provide current knowledge and understandings into an ever-changing field of financial and cultural aspiration and encourage colleagues in similar centres with similar students to do

the same. As Kress puts it, I am 'stepping out' of the academic brew and making a commitment to being critical, 'working within and against traditional academic knowledge structures' (2013, p. 11)

In summary, I wanted to investigate some of the prevailing concerns that currently underpin the relationship between industry and education in creative and media academic education at Key Stage 5, which is a decisive moment when young people are looking to make a (or even the) most significant decision around their future career pathway. As mentioned, this specifically meant putting in some form of intervention that could engage with concerns in this field and perhaps counteract the prevailing scepticism. As Beck puts it, 'how can the present state of the fragmented and globalised work societies be properly analysed and understood without scenarios of possible futures?' (2000, p. 8)

In **Chapter 2: Media Industry and Education** I look at some of the ideas that inspired this approach, for example, the notion of 'early career facilitators' (Ball, 2012) and Ashton's (2011) qualitative enquiry into 'students as workers-in-the-making' which provides an analysis of real life 'situated practices' or possibilities for authentic work experiences and real world learning. However, for now it is worth moving on and briefly touching upon the key thinking that helped me to structure this project.

Methodological starting points

As may now be apparent, the kind of project that I wanted to develop for my Doctorate in Education was one that involved both theory and action, a stance that sought to change professional practice as part of a self-initiated project, which Jack Whitehead notes, 'usually entails some reconciliation between personal and professional intentions' (2010, p. 93). So in **Chapter 5, Research Design**, I discuss in detail my research design choices, although for now it is enough to recognise this the form of enquiry that I adopted was an action research process of 'insider' led research, put briefly, a way of successfully generating knowledge about a social system while at the same time, attempting to change it. As, Munn-Giddings (2012) suggests, action research questions need to focus and reflect on a developmental process, rather than attempt at drawing objective conclusions, for example:

- *How can I improve the way I work with . . . ,*
- *How do we create . . . ,*
- *In what ways do . . . become . . .*

In terms of my own position, I felt that as a teacher working in a small community I could use a practitioner led research project to not only understand and address a specific issue but also to make some active intervention to remedy a situation if it was found to be necessary. In this sense, Pring (2015) highlights the privileged and important position held by the 'insider' researcher, who is able to tackle the complexity of a social reality by being in a position of understanding that holds a relationship with the project as opposed to the relationship held by the 'outsider' researcher who might not be able to grasp the truth of a specific situation in all its complexity.

From this perspective I felt that there was a gap in the provision for academic creative and media students at Key Stage 5, particularly around a structured, on-going relationship with professional creative and media organisations. As such, the focus of practice and research for my Doctorate looked to the classroom and specifically to those creative and media students at Key Stage 5 (year 12 and 13) who, in the last year of their formal school education, were looking to embark on a potential career route in the creative and media industries with little or no practical insight or knowledge.

Thus, during the early stages of research I investigated ways of engaging in real world professional practice, to link the classroom and the workroom in more productive and informative relationships, as I was sure that there were new ideas to discover by connecting the classroom and the work room in a series of more positive, practical and productive interactions. For example, in student work placements, teacher externships and visits from local professionals.
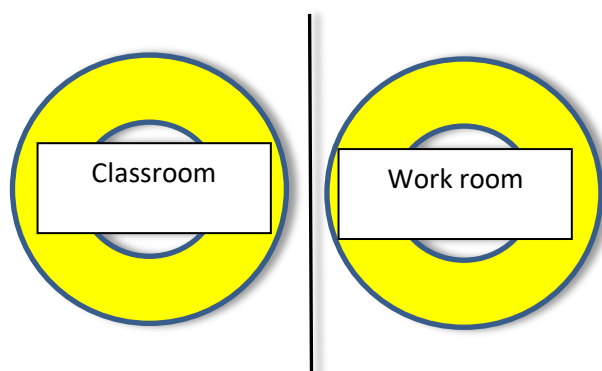
Classroom

Work room

This line of enquiry is to be found in many of my early interviews, which were always looking and leading towards something, which at the time was not always clear. As illustrated below, where Chantelle, a creative and media A' level student who always held aspirations – eventually realised – to take up a professional career path in this industry, reflects on her own school experience, and in particular, the classroom / work room divide:

CM: [00:05:29] you still need the things you learn in the classroom because they are just the basic skills but then to be able to have that experience in the actual workplace I think it might be a completely different lesson I guess

MM: [00:05:44] What is that different lesson?

CM: [00:05:54] Erm, hmmm . . .

[Chantelle interview]
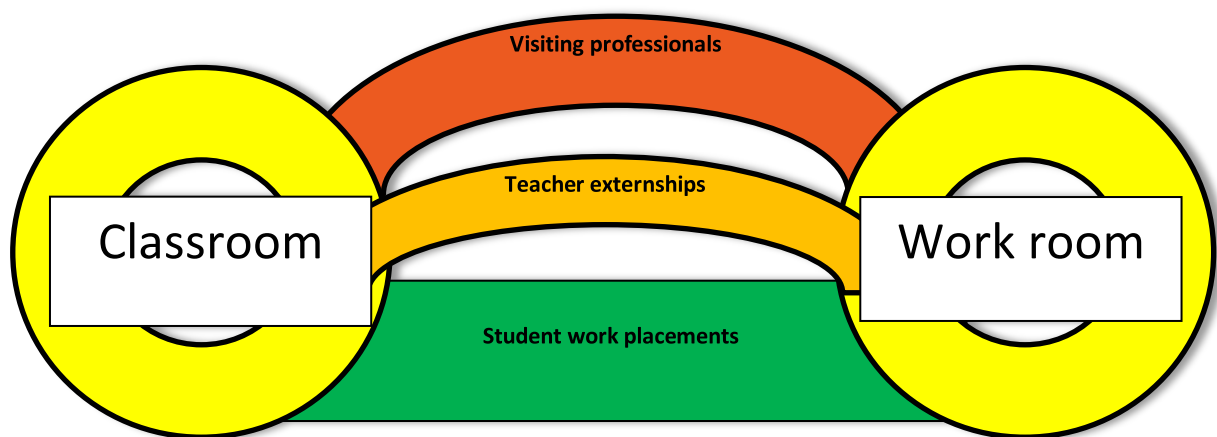
Figure 1 Bonding the class room with the work room

Situated Cognition

Approaching a research investigation from the standpoint of a practicing professional fits into the paradigm of a 'teacher-researcher' of which notably Kincheloe (2012), Stenhouse (1975) and others: Hargreaves 1996; Elliot, 1991; Putnam and Borko, 2000; Pring 2015 and others have commented upon. Adopting such a standpoint towards my own research enquiry has had a significant impact on the ways in which I engaged, developed and approached this investigation.

For Pring, the teacher-researcher is 'crucial to the growth of professional knowledge' (2015, p. 158). He presents a strong argument for a greater recognition of professional judgement, developed from both classroom practice and research, towards an understanding and contribution to professional activity 'which could significantly shed light on other, similarly conceived situations' (ibid). Similarly, Breunig (2005) argues for greater collaboration between

theorists and teachers which could strengthen both the theory and the practice of an experiential education classroom.

As a radical call for practice-based, professionally situated research to address the erosion of critical insight and take ownership of future policy decision making, Kincheloe asserts that teachers need to create their own research in order to change the way public education has failed. Suggesting that situated research is able to provide a professionalism which he felt was missing in schools and faculties of education. (2012, p. ix). In a similarly critical tone Bridges (2007) suggests that the status of teaching has moved from 'Profession to Trade' through the 'marketization of education' (p. 454) and what he describes as the dominance of quality assurance in both 'the new Bureaucracy of the Audit' and the 'Pathologicality of Checking', stifling teacher autonomy, creativity (in both teaching and learning) and the improvement in practice.

However, Kincheloe argued that it is possible to redress this imbalance by, among other strategies, 'classroom action research' which could 'represent a reaffirmation of professional integrity, responsibility and authority in an environment that threatens to undermine all of these' (p. 458)

Action research, from this perspective, is a self-initiated tool that enables practitioners in every job and walk of life to investigate and evaluate their own work. Conceptually, this process has been academically termed 'situated cognition' (Putnam & Borko, 2000), a concept that posits knowing as inseparable from doing, arguing that all knowledge is situated in activity bound contexts - social, cultural and physical. The approach is also characterised and underscored by inescapable presentations of the 'self' during a process where you experience dissonance between your values and beliefs and your actions, where you find you are 'experiencing oneself as a living contradiction' (McNiff & Whitehead, 2010, p. 93). Indeed, I can now see the extent to which ideas of 'the self' and 'identity' became an increasingly important aspect of the research project. To this end, self-identity and the notion of reflexivity are scrutinised and understood with reference to the work of Anthony Giddens and others in **Chapter 3, Knowledge, Methodology and Philosophy**. However, for now it is worth investigating the concept of action research in a bit more detail as this will thereby present a clear understanding of why this was the most appropriate method of approach for my research.

Action Research

From a historical perspective, it was Schön (1995) who first advocated that it was time for a new scholarship, a new way of knowing that meets the everyday needs of people working in real-life situations. Echoing the demands of the Frankfurt School as a new way of pursuing social science research, this new scholarship suggested action research as a form of practical theorising (in action) appropriate to all professional practice including education.

As Schön suggests, 'if teaching is to be seen as a form of scholarship, then the practice must be seen as giving rise to new forms of knowledge' that in terms of a new approach means 'reaching out and providing service to a community' whose investigation may lead to a generalisation of prospective relevance and actionability (1995, p. 31).

In terms of understanding and applying action research as a useful methodological approach, a key schematic characteristic is the adoption of an on-going, cyclical process that allows action to feedback into theory, which improves and develops the framework of action; and moves once again into theory.

Action research is thus most often characterised as a cyclical procedure, usually expressed diagrammatically by a number of cycles, spirals and flow charts, of which many have been useful in developing my own approach. For instance, the full action research cycle by Tripp (2003) was a model that I looked at early in the developmentmental stage of my project which gave me an initial framework to structure my own action and research. It also

Figure 2: the full action research cycle Tripp (2003)

helped me to make sense of my research journey when I reflected back on it, which I outline in **Chapter 6: The Research Process**, which breaks down each individual stage of my own research design.

Overall, as McNiff and Whitehead make clear the most useful models, are those that communicate the idea of practice as non-linear, 'showing that people are unpredictable and

creative, and that life seldom follows a straightforward pathway' (2010, p. 95). This was a helpful thought for me during my own research journey, particularly when, at certain stages, it felt as though either action, research or both were not developing, or linking or even making sense! For example, from my own experience, there were occasions when either an appropriate work placement opportunity, or an appropriate participant did not emerge or could not be matched. Action research practice therefore follows real-life practice, which to use Schön's language is often messy, uncontrolled and unpredictable.

Or, as McNiff (2009) points out, propositional models don't always follow a neat and orderly sequential process, that action research is as much about making sense of the practice that didn't go to plan as that which did; warning practitioners to 'see these models for what they are: guidelines for how we hope things will eventually fall out' (2009, p. 52). Indeed, McNiff articulates her own as a 'spontaneous and self-creating system of enquiry' (p. 56).

As McNiff expands, such propositions are 'rooted in the unarticulated tacit knowing of practitioners as they try to make sense of their lives' (2000, p. 2), adding that such practical theorising is not yet highly valued by the academy and the theory-practice gap remains. As such, action research is sometimes called 'practitioner based research' and according to Cohen, can be seen as a 'powerful tool for change and improvement at the local level' where some change or feature will result in a beneficial and improved outcome or goal (2011, p. 344). As Ferrance (2000) argues, it is a positive course of action for teachers, often addressed towards a problem that they have encountered themselves, looking to examine and assess their own work and to then consider ways of working differently. All of which suggest the appropriacy of choosing this approach towards my own research aims – based in professional practice, aiming to improve conditions of a community, looking to use action and theory symbiotically.

In other words, action research is thus a process in which a personal attempt is made to understand, improve and reform practice and where the research renders the action a form of disciplined, rigorous enquiry (Hopkins, 2002). Indeed, early pioneers of action research, such as Lewin (1946) argued that an action research experiment must express theory in such a way that the results of the experiment can be fed directly back to the theory, as well as the proposition that theory can be directly expressed in action.

To that extent an overview of my own *spontaneous and self-creating system of enquiry* is schematically presented below:

Flowchart of active intervention:

AUDIT

- Identify the specific area of practice that you are looking to make some intervention.
- Take stock of your current resources and practice.
- Formulate a realistic and achievable set of end goals that can mark your success in this project.
- Develop an overall plan, that includes some specific aims and intentions
- If possible frame your work around a philosophy that underpins your intention: *emancipation, participation, reform, change, acceptance . . .*

ACTION AND RESEARCH

- Embark on both action and research.
- Research means finding things out!
- Action means doing things!
- So what could you do?
- Make a real and tangible connections to your aims and intentions, supported by your research and action.
- Break up your connections so that they are achievable and that they connect.
- The first action will be the gateway to open up future action.

EVALUATE

- Use this data to revisit your aims and intentions.
- Measure each action through a data collection: *interview, check box, feedback form*
- Go back over your research - look for any new patterns or ideas.
- Plan your next moment of action / intervention.
- Allow for changes.
- Broaden out your practice to include as many interested parties as possible.
- Keep reflecting on what you have done, what you are going to do and why you are doing it.

Figure 3: Flow chart of active intervention for structured work placements

As illustrated my own research journey involved both the processes of building a better framework of interaction (which I called Creative Pathways) and building a better understanding and knowledge of the theory that developed from the process of action. Indeed, as the project continued, articulations from participants around their action / placement informed both future action – how to make the placement more pragmatically useful – and more meaningful and relevant in terms of the theoretical and conceptual propositions that underpinned such activity. For example, the notion of identity, the crossover of pedagogy between the classroom and the workroom and the shifting nature of the creative industries, all became more relevant as they were embodied and articulated in the process of action.

Nevertheless, overall, the aim was (and still is) to improve practice with an on-going reflective and reflexive element.

As mentioned, the process of reflexivity encourages the researcher to not only reflect on their own development and practice, but also to critically recognise themselves as becoming part of the research process. An epistemological and ontological position that reconciles how they are part of both the social world that they are studying as well as part of the data gathering process. The following extract, with Lauren, during a site visit to her work placement activity, illustrates how involved a reflexive researcher is with this type of inductive research, a dynamic, integrated and immediate process of creating, understanding and collating the research data, In this extract there is an open, searching dialogue, exchanged as conversation, rather than formally structured interview, that is clearly searching for as well as identifying meaning, knowledge, ideas and understanding. Note, for example, the structure of the conversation with short, overlapping sentences where both interviewer and interviewee are engaged in a reflexive and interactive process of finding meaning, ideas and understanding as a co-constructed and iterative process:

> *MM: [00:24:16] I suppose what I'm really saying is it seems to me that there are links, but I'm not sure that we're necessarily teasing them out or making those connections?*
>
> *LS: [00:24:25] No that's true. They are there but*
>
> *MM: [00:24:27] now we're talking about it, it kind of makes sense?*
>
> *LS: [00:24:30] And kind of making links? Yeah.*

MM: [00:24:30] Unless, maybe, I said that maybe you would like to see the two things as disconnected?

LS: [00:24:36] Yeah. If you had said at the beginning you know think about what media conventions you're seeing and think about audience and think about this, then I would have been like yeah that's there - tick, tick, tick.

MM: [00:24:50] So maybe what we should do is structure the placement more to make it more of an explicit link between look we're doing this at class.

LS: [00:24:58] Yeah.

MM: [00:24:58] Can you see this when you're out there?

LS: [00:25:00] Yeah as an extension of class

MM: [00:25:01] And almost maybe use your blog to put notes about that

LS: [00:25:05] yeah.

MM: [00:25:05] Or to give it a framework.

LS: [00:25:07] 'Cause I was just sort of seeing this as separate from my media studies.

MM: [00:25:11] That's great. Well not great, but obviously that's I suppose that's what I am interested in identifying, because even putting you here doesn't seem to be making a direct connection or contribution to your school.

LS: [00:25:25] No it's not really.

MM: [00:25:26] But the more we talk it seems to come out.

LS: [00:25:29] Yeah

[Lauren Interview]

To restate, the framework of an action research enquiry model recognises the variable and personal nature of social constructions and advocates strongly towards the validity of individual and personal constructions elicited and refined through interaction between and among investigator(s) and respondent(s). In the following example, the policy manager at the Digital Hub, Jersey is also contributing to the data gathering process in a way that allows him

to make sense of his own experience and to be able to express an idea that appears to have emanated from the very process of reflective interaction, specifically a recorded interview / conversation around building a better relationship between the classroom and the work room

> *JL [00:29:49] Even smaller things and I literally just thought of this as I am sitting here, so I mean tell me after if you think it would work,*

[James Interview]

It is therefore an approach that rejects positivistic views of rationality, objectivity and truth, preferring a methodological approach which is ideographic, dialectical and hermeneutic. (Arthur, Waring, Coe, & Hedges, 2012) Accordingly, reflexivity is an integral element and epistemological basis of emancipatory action research, encouraging a self-consciousness and awareness of being part of a project (Hall, 1996). Where the researcher is 'constantly adjusting to unforeseen circumstances, responding to the levels of understanding of the learners [and] trying new approaches' (Pring, 2015, p. 143).

Therefore, it is always necessary to be aware of this crucial element of this research methodology and if possible, to track, reflect and evaluate the impact of a participant-as-researcher-and-practitioner, as clearly there is a personal involvement in terms of perceptions, feelings, emotions, actions and opinions. Here for example, in one of my early research interviews, Chantelle, provides an emerging key focus for my research, which emerged inductively as key theme from an informal dialogue around a specific element of my own teaching provision – that of looking at the gap between the classroom and the workroom. The interview took place, after Ciara had just left school and while she was attempting to secure a foothold in the media and creative industry, at a time when she felt that:

> *CM: [00:19:50] It was like a big, big jump on life experience and school experience. I think the school could replicate that more.*

[Chantelle Interview]

Nevertheless, the primary focus of action research is concerned 'with changing individuals, on the one hand and, on the other, the culture of the groups, institutions and societies to which they belong' (Kemmis & McTaggart, 1992, p. 16). So however, emotional or attached the researcher may be, it is always about groups, ideas, strategies, communities, situations, rather than strictly personal, emotional, private. From this perspective, it is possible to position and

understand action research from within the school of critical theory as outlined and discussed in **Chapter 3 Theory, Knowledge, Methodology and Philosophy**, as an activity of 'understanding and interpreting social situations with a view to improving them'. (Cohen, Manion, & Morrison, 2011, p. 349) A position in which the researcher often holds a social-political viewpoint, which the research is often attempting to establish, most often, in the spirit of critical theory, with a call towards emancipation, change, reflexivity and challenge. Cohen notes with reference to Habermas (1976) that such an approach is a '*praxis*-based act', that action research empowers individuals and social groups to take control over their lives within a framework of the promotion, rather than the suppression of generalizable interests. Again, 'empowerment' alongside change as a form of emancipation, challenge and direct action, appear to be a key themes associated with this type of research, which of course is easily open to criticism, as either too utopian or 'unrealisable'.

Regardless, it stands that action research is a position taken up by people who want to 'improve their understanding of their practice in order to improve their dealings with others in social situations' (McNiff, 2000, p. 4). Action research thus lends itself to practitioner-research, such as the teacher-researcher paradigm, which Pring suggests is a new approach to scholarship, where action research can be contrasted with pure theoretical research:

> It aims not to produce new knowledge but to improve practice . . . the conclusion is not a set of propositions but a practice or a set of transactions or activities which is not true or false but better or worse. It is 'situated cognition'. By contrast with the conclusion of research, as it is normally conceived, action research focuses on the particular, thereby not justifying generalisation, no one situation is unique in every respect and therefore research in one classroom or school can illuminate or be suggestive of practice elsewhere. (2015, p. 153)

This raises some important issues, for example, the focus on 'improving practice,' as a central validating aim and testament to the success of the research enquiry, as opposed to production of new knowledge. There is also the suggestion that such improvement may not be able to be conventionally accepted as a 'generalizable' research conclusion, a difficulty in terms of verifying and validating data findings from often small scale, professionally based qualitative research enquiries, an area of academic contestation which I look at in detail in **Chapter 7: The Data Processing**.

Before doing so, I would like to continue to set out my own positionality to provide context to my research by briefly looking at the concept of *praxis*, which is explored in more detail in a subsection of **Chapter 3: Theories of Learning.**

Praxis

Situated cognition is a concept that can be linked to the philosophical standpoint of *praxis* which in Greek (πρᾶξις) referred to the activity engaged in by free men, to which the end goal is action. Indeed, Aristotle held that there were three basic activities of man: *theoria*, *poiesis* and *praxis*, which corresponded to three kinds of activity and three types of knowledge: *theoretical*, to which the end goal was truth; *poietical*, to which the end goal was production; and *practical*, to which the end goal was action (Krancberg, 1994).

It can therefore be established that the concept of *praxis* and the approach of action research, 'seeks to carve a conceptual and methodological niche for . . . how the gap between media theory and media practice is bridged' (Barkho & Saleh, 2013, p. 3) Or, put another way, the way in which knowledge of the world, of being and of a particular subject area are developed together through a practical and shared understanding of experience. Such an approach provides an appropriately recognised theoretical and conceptual framework for my own professional investigation. As Barkho and Saleh put forward,

> Media research is in need of a turn that shifts focus to the needs of media practitioners, employing theory in the service of practice by conducting research with a critical angle not only to explain the social reality of the media but provide alternatives to help them. (2013, p. 5)

Thus, research from the perspective and approach of a 'teacher-as-researcher', is often generated from an initial starting point in professional practice which typically starts with 'a real-life issue, a problem that needs to be solved, a question that needs to be answered' (Crotty, 1988, p. 13). Followed subsequently with a research project that entails some sort of 'truth-claim' which will in turn lead to conclusions that can be tested in experience. Or, as Pring (2015) suggests a case study which illuminates similar endeavours and similar ethical issues, and from such a standpoint emerges a set of aims and intentions.

As such, it is was always my intention to contribute to a common set of understandings that looked to 'unpack' the benefits of work placement opportunities for Creative and Media Students in Key Stage 5. Focussing on structured (as opposed to non-structured), supportive

work placement opportunities appropriate to both student and organisation. An opportunity to look for improvements in teaching practice that under the framework of a Doctoral study, would also lead to a growth of knowledge, even if this is 'context bound, tentative, provisional and constantly open to improvement' (Pring, 2015, p. 157).

Research Questions

Therefore for my original contribution to this field of academic study, I wanted to set up and investigate a framework that offered real world or authentic learning to generate new and original information in answer to the following three research questions, based around three specific academic areas of scrutiny:

- **RESEARCH QUESTION 1: How might professional work experiences contribute to a burgeoning understanding of the self for nascent creative and media professionals?**

- **RESEARCH QUESTION 2: How could professional work experience dovetail with traditional classroom pedagogy?**

- **RESEARCH QUESTION 3: Would student placement activities contribute to a greater understanding and knowledge of the creative and media curricula?**

At a micro level this meant working with a small number of students each year at my school, over a period of time that is now currently spanning 5 years (and still going), in a deliberate attempt to generate data to answer my research questions from the impact of this action. I talk in more detail about **Research Design in Chapter 5**, but for now it is enough to set out that my intention was always to identify a small number of students (3-4 each year) who were genuinely interested in a career in creative and media, who I placed within a local media and creative provider. I asked them to act as participants for my research, so that I could gather data from them once their placement had finished. I then used the data to both improve the action element (ie the work placement scheme) as well as to analyse their responses as a way to theoretical uncover some of the key themes that were underpinning my research questions, that was always focussed around, identity; pedagogy; and the institutions of cultural production, which were always in direct response to my research questions.

As time went on, my research design enabled me to build a range of placement activities for a range of students. I was also able to revisit the placement experience of several of my participants as they progressed in their careers, sometimes gaining data from several participants, several times during my research investigation - one of the advantages of working as an insider-researcher in a small, local community. I also used the knowledge, ideas and understandings that I had gained from meetings with other interested and relevant parties, such as policy makers, local creative providers, fellow teachers and parents to develop the contextual understanding of this research process.

During the research process I also spent some time in another school in Malaysia, which enabled me to transfer my ideas and once again discuss, implement and plan the same form of intervention that I was carrying out in my own school in Jersey. While I was away, I was also able to entrust the project to my colleagues, which enabled me to reflect on the framework and processes that I had created as an outsider-researcher, looking at my own project from the perspective of an outside observer, before revisiting it again upon my return. As the doctoral course drew towards a conclusion, I used the writing up period to revisit my data and specifically put forward answers to my research questions.

The data gathering process followed a number of professional guidelines for good practice which I discuss and set out in a broader discussion on the ethical framework that informed my research in **<u>Chapter 4 Research Ethics</u>**.

At a macro level I hope that this research will provide a robust and theoretically sound project that allows others to start conversations and reflections on their own practice which contributes to a field of knowledge and understanding that looks for ways to engage with the shifting nature of cultural, creative and media education linked directly towards cultural, creative and media employment.

As is now recognised, the creative sector is fragmented and there are few large employers with the resources to provide work placements and experience, so the central focus in this research project is on 'self-transformation and opening up' which signals 'no longer change in society, but change of society, of the whole of society – or, to be more precise, change affecting the foundations of whole modern societies' (Beck, 2000, p. 19). In other words, 'alongside and against the rhetoric of collapse and crisis,' there is the chance 'for new beginnings and a process of restructuring' (p. 23), perhaps looking to build 'new models for employer engagement and partnerships' (Ball, 2012), through 'an education and careers system that inspires, equips and

nurtures current and future generations to work in the creative industries and the broader creative economy' (Creative Industries Council, 2016).

This dissertation documents my insight and contribution toward these aims based in Key Stage 5 education and to that end, in **Chapter 8**, I highlight some of the salient conclusions of this research project and attempt to connect a range of voices and articulations into a coherent and useful set of research findings. The aim is to offer my research up for inspection, 'open to critical scrutiny and capable of effective translation into practice' (Stenhouse, 1975, p. 4), so that perhaps more work can be undertaken, collated, scrutinised and understood in a contribution to this field. In the words of David Hesmondhalgh, I hope ultimately that 'the attention I have paid to cultural workers can encourage the formation of partnerships with organisations representing the interests of often exploited staff and build bridges' (2019, p. 468).

Summary

In summary, my research follows a philosophical and methodological framework that seeks change and improvement, following a process of action research, to investigate a specific area of professional practice.

In terms of theory, this project develops a number of ideas and strategies for developing productive relationships between local providers and local students; and in terms of action provides a model of best practice, which could act as a series of guiding principles for other practitioners. One which recognises the success and limitations of engaging in such a relationship, providing insight and knowledge for employers, teachers and students to understand each other's needs and to identify best practice for future successful working relationships. It may also act as a starting point for other practitioners to reflect and evaluate on their own experiences and practice which could create a wider discussion of such endeavours.

To that end I hope it will inspire other teachers to *look beyond yet another photography project* in their endeavours to provide a worthwhile and meaningful professionally-based, practical project for their students; as 'the pursuit of knowledge and the associated right for all of us to know is a principle of procedure which is intrinsic to the very engagement in research' (Pring, 2015, p. 178).

2. The Context: Media Industry and Education

Overview

In this chapter I will set out my research into the media industry both locally and nationally. I will look at the changing focus of media education from the perspectives of government, industry, academia and students, which was an essential starting point to help me develop and understand the context of my research project. Essentially, this chapter together with my next Chapter – Knowledge, Methodology and Philosophy - forms my literature review which looks at a range of academic papers, policy documents and other sources of information to build a field of appropriate research for this project.

Introduction and aims

As has been recognised, a literature review is a tool to sharpen the focus of study (Koshy, 2010), a formative tool to develop ideas and reflect on different interpretations around a research topic. To that end, my literature review helped me to highlight a number of issues that surrounded my research field and provided me with 'orienting concepts' (Layder, 2013, p. 131) as a way of starting to analyse my data early and develop key themes for my research. I look at both the Research Process in detail in **Chapter 6**, so for now it is worth just re-capping on the context and purpose of my own study.

As stated in the previous chapter, my own research is based around an action research project, in which I set out to investigate, reflect and engage with the relationship between creative media teaching – specifically A' levels in Media, Photography, Art and Music Technology – and the professional context of local creative and media work.

As I have stated, I felt there was a disconnect between teaching and professional practice and I also felt that key stage 5 was a crucial, yet generally overlooked moment to develop critically important links with outside agencies. I felt that building a better relationship between the classroom and the workroom would benefit not only those students who were seriously thinking about embarking on a career within the creative and media industries, but would also benefit teachers, parents and the local creative and media sector.

For instance, a key decision at this stage of development is around University progression, and it appeared from my research that most students experienced some degree of uncertainty about

the next and most significant step towards their career pathway. In this extract, Rebekah, talks about her own cautious planning in terms of career progression, which highlights uncertainty in terms of commitment to a course that may not be useful or enjoyable.

> *RM: [00:42:58] So my plan was I didn't really know what I wanted to do at university, like I would love to go for the experience but I didn't want to sign up for a course that I wasn't inevitably going to use or enjoy. So I was going to take a year out try and find a job here and then revisit the idea of a university later on.*

[Rebekah Interview]

Indeed, some participants thought that going to University may not be compatible with getting a job in the creative and media industry, as Ciara puts forward:

> *CL: [00:18:51] I thought that some companies would almost like that I didn't go to uni because they could have got me straight out of school and taught me how they wanted to teach rather than how uni teaches.*

[Ciara Interview]

The most regular concern centred on cost (which I discuss in more detail later), but it was also coupled with the idea of wasting time. However, what was most significant for my research was the concern that waiting until after graduation to make the first career step could well be a moment too late:

> *CM: [00:16:32] because university is so expensive. I didn't want to waste money going and doing something that I wasn't sure about because it wasn't fair on my parents especially if I'd have gone and realised I really don't want to do this and then I'm the type of person that probably would have just quit and wasted loads of money. So it was better to wait and understand what I really wanted to do.*

[Chantelle Interview]

In fact, a key motivating factor that informed my choice of research topic, was the clear evidence that less students were going to University from Jersey, as they were, at that time no longer eligible for student grants and the fees for HE study had recently increased. Overall, this

was an important factor in choosing a research project that looked at questions of employment and career progression in the media and creative industry.

As can be seen in the table below, although there were compatible numbers of students leaving school between 2010 and 2014, there is a clear decline in the numbers of students leaving the island for a HE programme in the UK. The data was extracted through a Freedom of Information request (FOI request from States of Jersey, 2015) by the Jersey Student Loan Support Group (JSLSG) who made a strong argument that this was because of the financial burden placed on Jersey students, who were not able to access the UK student loan scheme and were therefore required to pay course fees upon commencing the course. A burden of up to £20,000 per year, that needed to paid up-front and immediately.

	2014	2013	2012	2011	2010
No. of Island school pupils leaving Sixth Form	378	382	389	413	393
No. of Sixth Form leavers going to a degree course on island	21	29	26	25	27
No. of Sixth Form leavers going on to a degree course off island	195	193	245	244	276
No. of Sixth Form leavers taking a gap year	62	51	55	45	51

Figure 4: Illustration 1: Extract from FOI document - Jersey Sixth Formers taking up HE places

However, for others it was felt that it wasn't just the cost or the anxiety of choosing the most appropriate course, it was also a crisis of identity that wasn't felt to be fully developed or matured enough to commit to something that seemed so important.

> *CM: [00:15:59] I felt like I wasn't ready to go and do that and it didn't feel like I was an adult yet so I wanted to sort of develop myself before I went to university.*

[Chantelle Interview]

Indeed, feedback gathered from participants in the work placement scheme recognised the way in which just being in a professional work environment made a significant impact on their own sense of identity, helping to develop maturity, confidence and awareness of both themselves and their position within the community, and arguably thereafter in a much better position to make a serious decision and commitment to their future development.

> *RM: [00:42:32] the placement was definitely a bit of a catalyst it was it was kind of a great place for me to develop my maturity and my knowledge of the community around me.*

> [Rebekah Interview]

Similarly Meg, another participant on the Creative Pathways scheme talks about her placement at the Jersey Evening Post (JEP) which acted as an enabling mechanism to support her in her choice of HE course:

> *MW: [00:44:57] If I chose the wrong degree it would just be so much stress and I was so close to doing a combined-honours with English and History, like so close to doing it, and I just knew I would be miserable now. Like I would have hated it and would be like applying to uni a year later and like wasting all that money in a year that I didn't need and stuff. I knew that I wanted to do journalism after I saw like all the journalists at the JEP doing journalism and just doing the things I've always wanted to do sort of thing. . . . So yeah doing English and History now would just be the worst thing in the world for me (laughs).*

> [Meg Interview]

In another example, Jude was able to use his Creative Pathways experience go straight into local creative and media work after leaving school:

> *JL: [00:00:26] I went to Hautlieu school for my A-levels. I was there for two years . . . . And I went into full time work straight away.*

> [Jude Interview]

So, along with the increasing costs, concerns over wasting time and a keen sense of self as mature and ready for the transition into HE or work, the work placement scheme allowed students to gain supportive intervention at a moment when big decisions are being made, a moment which Meg describes as:

> *MW: [00:45:22] probably the most stressful parts of being like a teenager* [which] *was made a lot easier by being in an environment which I related to and I wanted to be in.*

> [Meg Interview]

Overall, this snapshot presents the field of study that I wanted to investigate. A key moment when young creative and media students are about to make key decisions around career pathways that were often a pressing concern for students, parents and teachers. The idea of putting in place some form of intervention that may help to support this process was my initial starting point. A critical moment where I could investigate the relationship between the classroom and the workroom; that in my own professional experience seemed to be coexisting separately and could be connected together in a more useful, productive and positive relationship.

In other words, building up a be-spoke work placement scheme presented an opportunity for students and teachers to come into close contact with a range of local creative organisations on a regular and structured basis which allowed for an investigation into the opportunities, knowledge and understandings that such a relationship could offer. In this extract Jude discusses his work placement through the Creative Pathways scheme and illustrates just how useful that first initial contact can be:

> *MM: [00:20:51] Did it give you any insight into the kind of creative professional industry. You know how small organizations like the Société work?*

> *JL: [00:21:02] Yeah, yeah, yeah it did. I've realized that the industry, that the industry and businesses within the industry although small and quite niche can still be very successful. I know that the Société are very successful in what they do and they're a real help to the Jersey community. So it is interesting to see the breadth of what they do even though it's quite small.*

> *MM: [00:21:33] Had you had any insight like that before in any other environment?*

> *JL: [00:21:40] No I haven't.*

> *MM: [00:21:42] I mean particularly around creativity and you know potential career routes had you had an insight in that sense before.*

> *JL: [00:21:52] No.*

> *MM: [00:21:53] So in that sense was it a kind of a useful opportunity to be able to do that?*

JL: [00:21:57] Yeah, yeah, yeah I'd say it was because I hadn't, I hadn't been involved directly in a real creative company before. So yeah it was definitely beneficial in that way.

[Jude Interview]

In summary, this was an investigation around a pedagogical initiative, which looked to give students a structured and supported opportunity to investigate the possibilities of pursuing a career in the creative and media industries. This meant reconciling their experiences in the classroom with a structured and supported experience in the professional work room, allowing them to reflect on aspects of their own sense of identity, as well as more prosaic decisions around whether to go to University or not, which specific course to choose, or whether to look for employment straight from school, either in or out of the creative and media industry.

Recognising the overarching 'disconnect' between the classroom and the workroom and the need for some form of intervention from classroom practice that could help creative and media students, I engaged in a literature review as a useful first key step towards developing a theoretical understanding of my research field. Towards that aim, I have organised this chapter into four main areas of scrutiny, to hopefully provide a much easier way to engage with the literature that I have looked at. Such a method maybe a crude way of compressing diverse approaches into neater categories just for the sake of an assignment, but the organisation of a wide range of published material into a series of connected but stand-alone categories does help to contextualise the material and hopefully communicate the way in which I was able to organise my own thinking and approach.

I have therefore subdivided my literature review as follows:

1. Local Thinking: a brief look at the social context of where my research took place, in particular the social, historical circumstances that clearly informed my research.
2. Educational Thinking: a brief summary of some of the shifting paradigms in media education, briefly tracing a reconceptualization of the basis of media education from one of 'demystification' to something much more hybrid and contradictory, that includes a recognition of the discourses surrounding media employability, media literacy and media democracy.

3. Institutional thinking: Government policy and a sense of business thinking. Specifically tracing the new Labour approach to cultural policy as first expressed in the 'Creative Britain' vision statement and the legacy that this aspiration subsequently created.

4. Student thinking: Tales of difficulty, dreams, desires and ambition.

5. Critical thinking: a look at some critical theory philosophy that emanated from my literature review.

However, before that it is probably useful to go into a little more detail on the social context of my own research community.

Local Thinking: The social context of my own research

It is worth noting that the starting point for my own research has been on the island of Jersey, a Crown Dependency of the United Kingdom, which essentially means that it is independent of, but connected to the UK. As such, Jersey has its own government, education and taxation systems outside of UK jurisdiction, although in general it is closely aligned to and follows UK policy.

As such, I found a useful starting point for my research within the Jersey Education Business Plan 2015-18 (States of Jersey, 2015), specifically in one of the specified projects for 'life-long learning' which suggests 'research [into] current and future skills needs of the Jersey economy' where 'industries will be able to influence the development of vocational programmes to meet identified needs'. Furthermore, one of the key actions for curriculum provision (number 21) was to collaborate with key stakeholders from Jersey's industrial and commercial sectors to establish 'relevant and appropriate content of general and vocational education for 14-16 and 16-19 year olds'. Among other criteria there were specific suggestions to:

- Map existing learning pathways and qualification-based progression routes (both academic and vocational).

- Develop an agreed set of principles to be used to shape progression routes from 14-16 curriculum pathways to 16-19 curriculum pathways.

- Create close working relationships with industry and commerce – to include work placements, access to relevant expertise and experience and clarity over agreed employability skills and attitudes.

- Strengthen independent careers guidance relating to vocational education and provide easier access to this guidance.

(States of Jersey, 2015)

At a local level of action and need this plan provided an insight into the way in which the States of Jersey Government were looking to make closer links between education and industry, essentially around the notion of 'employability'. And in a recent development to this initial starting point, the States of Jersey commissioned a feasibility study by the Marchmont Observatory, the research arm of the University of Exeter, in collaboration with Digital Jersey. The outcome was a Digital Skills Strategy (2018) that focussed on industry and government working towards a 'prosperous' future from 2018 to 2023.

In terms of my own research, this policy report highlights concerns over the 'skills pipeline' which is found to be 'insufficient to meet the island's economic and social needs' (2018, p. 6). It identified employers concerns in the 'difficulties in recruiting staff' and recommendied 'intervention [that] will be needed in both schools and in the provision of post-secondary opportunities' (p. 10). The report recognised the need for projects aimed at engaging 'pupils in skills that they are currently not receiving on the curriculum' (p. 12) and recommended a partnership that should look to 'bridge the gap between the skills being taught in school, and those needed in the work place' (ibid).

As mentioned in my introductory chapter, I took up the position of 'teacher-researcher' and used these policy documents to provide a structural focus for my own intervention strategies and ideas, raising them in discussion with colleagues, who raised a number of important ideas and starting points.:

> *LM: [00:23:29] it's about finding an organization that's large enough and resilient enough and well-organized enough to be able to provide that kind of facility because lots of organisations have wanted kids to go and work for them but maybe can't kind of offer what we're asking?*

[Discussion with Teachers]

At a national level there are a number of strategies that seek to develop such relationships, for example, Cultural Education Partnerships (CEPs) are seen as a positive contribution that shows potential to provide a strong basis for improving the quality and quantity of cultural provision. As the CEP pilot study report makes clear these schemes 'are providing an important role in local areas, adding value to partners' individual efforts to help them network, strategically plan and coordinate delivery of cultural provision' (Harland & Sharp, 2015, p. vi).

In summary, it was clear from a local perspective that there was a social, political and economic will to set up structured pathways linking creative and media students in Key Stage 5 to local media providers, which was first articulated in 2014 and has gained traction since.

However, as part of my literature review, I was interested to identify this shift in the context of creative and media teaching to possibly identify key moments across the trajectory of creative and media teaching practice and philosophy that provided some insight into how, why and when changes occurred. Or, whether it was the case that there had always been an uncertainty with regard to teaching creative and media subjects whilst looking to develop and support prospective creative and media employees?

Media education thinking: a shift from demystification

For many media teachers, a defining ideology, or at least a recognisable pedagogical philosophy for teaching media studies derives from Len Masterman's ethos from the early 1980's which was seen as a process of 'demystification' (Masterman, 1985). In essence, this was an approach where teachers supported students to develop capabilities of reading media texts in order to liberate them from the mystification of the media industries. Masterman sought to establish a distinctive mode of enquiry which sat in the legacy of Leavis and Thompson towards a critical autonomy, one which 'seeks to encourage the transfer of critical reading abilities across a divergent range of media experiences' (1985, p. iii). Indeed, a key theme presented by the Consortium for Media Literacy, was entitled: 'Len Masterman and the Big Ideas of Media Literacy', that proposed the legacy of Masterman is 'not just the originator of big ideas' but the 'defining ideas in the field of media literacy education in the 21st century' (2013, p. 8).

The journal traces his ideas from two seminal titles, namely Mythologies (Barthes, 1957) and the Pedagogy of the Oppressed (Freire, 1970) suggesting further that Masterman appropriated the 'narrative' mode of banking education as put forward by Freire, where teachers are learners and students are also teachers. Adapting the work of Barthes and Freire, 'he grafted a philosophy of education to that method which fulfilled students' needs - for enjoyment, freedom and power' (2013, p. 6).

However, Media Studies has always maintained an uneasy relationship between a conceptually academic and theoretical approach towards critical thinking against a more practical, vocational approach that leans towards professional practice. Reconciling those often opposing approaches Stafford notes that 'a compromise appeared to have been reached in the early 1980s

whereby media educationists agreed that practice and theory must be synthesized, that one should not be discussed without the other' (1990, p. 87). As Grahame puts forward, there was 'a transition from a text-based lit-crit approach to media study to the concept-based experiential model which . . . have increasingly characterized the changing shape of classroom practice' (1990, p. 107).

Stafford recognises that 'practical work has had a long and difficult history as part of media education' (1990, p. 87) and suggests that the way in which curriculum development 'gradually moved in favour of student-centred, resource-based, activity learning' was often considered achievable through subversion and a deliberate lack of polish. A position which in many ways rejects the teaching of 'professionalism' and the 'aping' of industrial practices (1990, p. 88) in favour and support of the 'critical autonomy' of individual student learning, a position advocated by Masterman (1985, p. 24). Although, as Jenny Grahame puts forward reflecting on her own experience, 'while there were opportunities for variation, innovation, and subversion, very few groups made use of them' (1990, p. 111). Indeed, in a sharply critical tone Starkey puts forward, the position that a focus on critical reflection over professional standards had the added advantage for many:

> of excusing poor or inappropriate technical resources and less than obvious production credentials in the staff, many of whom were drawn from other academic disciplines rather than the media industries (2000, p. 4).

As he makes pertinently clear, 'here lies an important distinction between programmes primarily concerned with media studies rather than media production' (ibid), going on to point out the 'confusion of aspirations which does bring our practice into disrepute' (2000, p. 5), where the carrot of employability in the media was used to encourage enrolment without the certainty that such programmes provide 'adequate preparation for such a career path' (ibid).

Attempting to resolve, or at least distance the subject from these contradictory propositions, it is possible to track a transformation in approaches towards media and creative education in the mapping document provided by McDougall and Livingston, *Media and Information Literacy Policies in the UK* (2014) which positions the UK in terms of media, digital and information literacy as defined by the European Commission (EC), which they see as 'a pedagogic intention to combine cultural, critical and creative learning'. As part of the enquiry, the report looks at the scope and coverage within the curriculum and traces the genealogy of the subject, highlighting the development of more vocational forms of the subject in the 1990's, which

while providing more production-focussed forms of the subject also 'increased some unhelpful opposition between 'academic' and 'vocational' learning'.

Such tension provides a useful context of understanding for my own research, as the uneasy relationship between vocational and academic media studies has been communicated and registered in my own interviews with local media providers, students, parents and teachers and has indicated to me that there is a need to address this divide and to make some attempt (specifically at a local level) to set up and provide supported career insights such as, structured work placements, or, at the very least, a stronger dialogue between the classroom and the workroom. Which for many students appear to be disconnected. In this extract, Jude, another participant on the Creative Pathways scheme, is sharply clear that the academic theory did not help him secure his job (as a graphic designer), although he does seem to concede that it may have helped him to become 'more knowledgeable' – of which *more* will be discussed later:

> *MM: [00:38:10] How does the theory help you? How did media theory help you in the job, or to secure a job?*
>
> *JL: [00:38:16] Yeah well yeah I can say that it didn't help me secure the job! So yeah that's the thing, it didn't help me secure a job but it helped me become, become more and more just more knowledgeable.*

<div align="right">[Jude Interview]</div>

Overall, the report recognises the 'great success of the UK in providing media education in the mainstream curriculum' (p. 2) which is, in paradox being continually undermined by a refusal of 'power-holding groups to legitimize Media Studies as an academic pursuit or as a civic entitlement'; thus creating the 'unique aspect of the UK context for media education' (p. 4). The report paints the landscape of media literacy and education as operating within a range of overlapping discursive models. For instance, the notion of a 'citizenship model' broadly working under the discourse of public sphere communication (Habermas, Modernity: an incomplete project, 1993), against the 'employability' discourse, which asserts that 'media literacy competence is required for contemporary participation in the modern world' (McDougall & Livingstone, p. 7).

The report also draws on recent developments towards the on-going future development of the subject with reference to the views of the then Secretary of State for Education, Michael Gove with reference to the implications for the future of media education as contained in both the

Next gen report (Livingston & Hope, 2011) and the government's response (DCMS, 2011). For example, the possibility of raising the profile of 'videogame design and visual effects skills in children, with an employability discourse rather than a critical literacy context' (McDougall & Livingstone, 2014, p. 16). In other words, a key focus on satisfying the needs of an economic model determined by government and industry and falling short of a philosophy of education 'for enjoyment, freedom and power' (Consortium for Media Literacy, 2013, p. 6). A trajectory that is echoed in my own local community, with a clear focus on training programmes 'for students to boost their employability' to 'lift the overall number of individuals pursuing 'digital' beyond key stage 5' (Marchmont Observatory, 2018, p. 14).

So, is a structured work placement scheme a way to effectively connect the classroom with the workroom? And what are the benefits of work placement opportunities for Creative and Media Students in Key Stage 5? Overall, the focus of my initial reading was a valuable source of information that points towards the benefits of both action and research around a structured work placement to not only understand individual subject positions: students, teachers, media professionals, parents, employers, educators, but also towards the possibility of reconciling some of those contradictory positions. For example, the recognition of employability as part of the pedagogical framework of delivery, which should perhaps also include a critical reflection that looks to investigate the relations that exist between the individual, state and society.

Towards that aim, Richmond and Sanders argue that the distinction between 'academic' learning and 'vocational/technical' skills is not useful for students or employers, and 'a more nuanced understanding is required'. (2014, p. 2). As they make clear, 'the need to focus on Knowledge Economy skills has been a key theme within UK educational policy' (p. 4) and they look at the specific context of Newman University, with 'an attempt to move beyond the models of graduate skills gaps . . . in terms of preparing students' for their career aspirations' (p. 2). Their aim echoed my own early intentions to create opportunities for learners to 'develop an informed view of 'employability' in relation to their own transition into work, study or self-employment, through critical engagement'. (p. 25)

In summary, the sources of information that I read as part of this section of the literature review places the present position of media education as a series of overlapping discursive models somewhat removed and significantly developed from (although still connected to) the 'demystification' process encapsulated by the work of Masterman. Although as David Buckingham suggests: maybe students aren't quite so helpless that they need teachers to

'unmask' media texts (A Manifesto for Media Education, 2012) and instead are looking for something else?

Institutional thinking: the impact of Creative Britain:

There are a number of key moments when culture became political policy. For example, Flew suggests a specific set of cultural policies that emanates from as early as the French Revolution (2012, p. 131). Or, Skidelsky, who looks at the work undertaken by Maynard Keynes to establish the Arts Council of Great Britain, in 1946 (2000, pp. 286-99). More recently, in the crisis that hit capitalism in the 1970's, there can be found 'a specific set of policy shifts that were to have a particularly profound impact on the cultural industries and their status with contemporary societies' (Hesmondhalgh, 2019, p. 115), which finds its' clearest articulation as a distinct politically ideological shift, with regard to cultural and creative policy, at the moment when, in the UK, the Department of Culture, Media and Sport (DCMS) replaced the Department of National Heritage in 1997. A shift which refigured the teaching of creative and media subjects to be commensurate with developing career prospects in the new digital economies of the future. A shift in public policy that can still be found evident today. Look for example, in my own community of Jersey, where the Marchmont report sets out a map for 'the partnership between industry and education professionals, with clear progression paths' (2018, p. 12).

Looking at this moment in more detail, would be to identify the moment when New Labour entered Government office and promoted Chris Smith as the new Secretary of State (1997-2001). Early expressions of what was install can be found in his book *Creative Britain* (1998) which held some of the underlying new thinking with regard to replacing culture with creativity, to the extent that this 'creativity policy became a national project, 'branding' the United Kingdom as the global cutting edge' (Schlesinger, 2009, p. 12). As such, in the shadow of this ideological shift, articulations for education and training within and for the creative industries became key areas of change.

For instance, the original *Creative Industries Mapping Document* (DCMS; 1998) and it's follow up (DCMS, 2001) identified a key policy approach to raise awareness of the creative industries and the contribution they made to the economy, looking to promote and thereby ensure that at primary, secondary and tertiary education levels, it was/is possible to identify and develop new talent. From this standpoint, it is worth highlighting Flews' notion that this concept of the creative industries has a somewhat unusual genealogy, in that 'it was first

articulated in policy discourse rather than academia' (2012, p. 1). As such, from this perspective it is possible to trace, unlike other areas of social change, government policy as the main driving force.

Thus in a range of subsequent Government reports, such as: *Nurturing Creativity in Young People* (Roberts, 2006), it is possible to see where the original intentions for social change are made clear. For example, from the outset of this particular Government report, the Department for Education and Skills sought to build 'a competitive economy' (p2), pointing out that 'more people work in our Creative Industries than the steel, ship and textile industries combined' (p 58). As such, 'Britain has world-class capabilities when it comes to creativity' and the key to ensuring a strong development in this area was the acquisition of specific skills as the route to success: to work in teams, to share ideas, to identify problems and critically analyse solutions; 'these are the attributes most often valued by employers in particular when making recruitment decisions' (ibid).

The report also advocated the implementation of a new structure of courses and pathways, including AS / A levels (now restructured) and was positive towards the range of vocational qualifications, challenging perceptions that vocational skills are for the less able. The report was also keen to promote the introduction of new Diplomas, which was an attempt towards greater inclusion and intervention between industry and education, advocating 'proper integration' with other reforms in post-16 learning, such as apprenticeships and foundation degrees, promising a 'completely alternative qualification pathway than is available at present' (p. 59)

Tracing such articulations draws a picture of a completely new way of thinking about the relationship between creativity, culture, education and the economy. A shift where 'information and knowledge are now central, as never before, to the way that modern societies and economies operate' (Hesmondhalgh, 2019, p. 115) So, in many ways it is the emergence of the DCMS in 1997 that provides the shift in direction which has led to the emergence of a new way of thinking about the links that could exist between education and the creative industry, which is centred around ideas of the economy and employability. As Flew writes:

> Development of the creative industries is both connected to and disruptive of traditional forms of cultural policy. It has its origins in the reorientation of the British government's relationship to culture in the late 1990s and 2000s, moving away from an 'arts and heritage' model towards one that more actively engaged with the economic

possibilities of creativity across a wider range of industry domains . . . where cultural policy was expected to be better coordinated with other policy fields, including economic policy, education policy, trade policy, innovation policy and urban and regional policy (2012, p. 134)

Examples of the calls for a greater reorientation and connection between education and industry within the creative and cultural field can be identified in a range of policy reports and recommendations from this period which include, among others a demand for:

- Better structured programmes such as work-based learning;
- Better careers advice;
- New qualification routes;
- Work-based training;
- Education business partnerships;
- Mentoring networks;
- Demand-led skills provision.

All of which appear to echo the Jersey Education Business Plans that I have highlighted in the previous section, and perhaps similar local government initiatives from around the UK who also seek to build up a relationship between culture, media, technology and education into a potential new platform for economic success. Indeed, when reflecting on my own position, I felt that my own ideas, with regard to linking practice from classroom to workroom, were very much informed from a 'creative industries' and 'cultural policies' perspective and as I sought out conversations with potential professional partners from the local community, I wondered if my own ideological outlook had been shaped and developed by the number of initiatives, action plans and starting points that a range of government reports had been highlighting, prioritising and suggesting over the last 15 years?

In response to this reflection, I felt that it was important to critically analyse how this new way of thinking has been understood, analysed, supported, criticised and appropriated and I sought out a number of critical reflections that commented on some of the shortfalls of the New Labour project. For example, the exaggerated hype and self-promotion that surrounded this new vision (Communian, Faggian, & Jewell, 2011); the overly positive representation surrounding creative and cultural occupations (Banks & Connor, 2009), where all knowledge-driven industries (and specifically the creative industries) were celebrated (Banks & Hesmondhalgh,

2009), even though academic studies showed the shortcomings and limitations of the sector, pointing out the very limited Londoncentric reach of its impact (Knell & K, 2007) and issues of social exclusion and quality of work (Flew, 2012). There is also scrutiny and criticism on the real extent of its growth and expansion (Taylor C. , 2006) and indeed whether the size and significance of creative industries had been exaggerated and was even sustainable (Flew, 2012). The result according to Hesmondhalgh is 'a labour market in which most creative workers are either underemployed – at least in terms of the creative work they actually want to do – or underpaid.' (2019, p. 100)

So, in terms of my own work, I considered the extent to which this New Labour vision, could be worked within or against a local level small action-based research project such as my own. For instance, the New Labour vision saw a shift from national to sub-national level, so that national initiatives and policy changes can now be identified at a local level. Secondly, it is clear that 'new initiatives can be seen as exemplifying new ways of thinking that promote behavioural change' (Flew, 2012, p. 140) which means that there is a cultural change in the way we now see the possibilities of local initiatives, which suggested that my own pedagogical initiative could be received, accepted and understood as part of a behavioural change that now recognised the validity of making closer connections between education and industry, particularly in the creative and media sector.

Business Thinking

From an institutional perspective, it is worth, first of all, identifying what constitutes the creative industries. Stuart Cunningham (2002) provides some interesting reflection and evaluation on the rationale for distinguishing between notions of cultural and creative industries which have implications for theory, industry and policy analysis. For example, he asserts that the term '*Creative Industries*' is a fairly recent category in terms of academic, policy and industry discourse and cites the *Creative Industries Task Force Mapping document*, as a defining source for understanding this notion and specifically the mission statement which identifies a field of industrial production that has 'activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation' (DCMS, 2001, p. 5). Which, as Banks and Hesmondalgh argue, the UK and other governments are now seeking more intensively to exploit, though cultural commodities, intellectual property and 'the panoply of goods and services underpinning the putatively emergent 'creative' or 'knowledge economy'' (2009, p. 415)

However, others seek to define cultural and creative industries along different lines. For example, Flew (2012) recognises a range of different academic models for understanding cultural and creative economies, including models proposed by trans-national organisations such as, Creative Europe (European Union, 2012), UNESCO (United Nations Educational, Scientific and Cultural Organisation, UNCTAD (United Nations Conference on Trade and Development). and NESTA (The National Endowment for Science, Technology and the Arts). acknowledging that 'there is no single business or production model that encompasses all of the creative industries sectors' (2012, p. 3). Similarly, John Howkins suggests that only 'copyright, patent, trademark and design industries – together constitute the creative industries and the creative economy' (2001, p. xiii), which highlights a key point: that while it is interesting to note what constitutes the creative and cultural industry, what is clear is that sustaining a business has a clear and central objective, which is essentially to make money to survive. Indeed, during my own research and investigation I have met with several representatives from local media and creative institutions who are generally most concerned with financial matters before any sense of ideology, altruism, philanthropy or pedagogy.

Tracing the drive for greater economic success initiated from Government policy (which I outlined in the previous section), is to recognise 'the dynamic power of technological and economic innovation within the framework of global capitalism' (Beck, 2000, p. 19) alongside the integration and acceptance of a neoliberalist agenda, as an ideology that could bring about greater financial reward. As Hesmondhalgh argues, the economic / business agenda has played an important role in the formation of public policy on media and culture, 'in its most dubious forms, mainstream economics has helped to fuel a neo-liberal approach to culture.' (2019, p. 51).

Explaining this idea a little further, he suggests that 'underpinning the neo-liberal approach to culture is the idea, derived from neo-classical theory, that 'free', unregulated competition will produce efficient markets', noting however, that a neo-liberalism agenda assumes that 'the production of efficient markets should be the primary goal of public policy' (ibid). Even though as Beck notes, 'the upshot is that the more work relations are 'deregulated' and 'flexibilized' the faster work society changes into a risk society' (2000, p. 3). A situation that he suggests is incalculable both in terms of individual lives and at the level of state and politics which reveals the significance of grasping 'the political economy of risk in its contradictory consequences for economics, politics and society' (ibid).

In terms of an economic footing in the creative industries, Communian suggests that 'while there may be some 'golden opportunities' for some creative graduates, the majority of them have poor career prospects' (2011, p. 305). For example, it is often the fields of advertising, architecture, writing and publishing that appear to be highlighted as the ones offering more job stability, higher economic rewards and recognisable and familiar entry points. In terms of informing my own research journey, it was certainly those larger and more recognisable organisations, such as the local newspaper and television station that appeared to be the most likely candidates to provide a working relationship. As in comparison, other areas of creative commerce, such as, craft, performing arts and fine arts appear to have a less secure footing in terms of prospective employment and thereby a less recognised and structured framework to work and build relations with.

The Communian report (2011) uses a lot of qualitative data to break down distinctions between different fields of employment applying the broader categories proposed by the DCMS mapping document whilst also providing detailed statistical information with regard to the choices that students have made at HE institutions and whether they have secured employment and career progression (or not). The work also reflects on the geographical location where such careers can be developed. Reflecting on the policy aspirations created by New Labour they assert that 'the hype surrounding the creative industries has created an 'economic bubble' that has further expanded the provision of those skills [associated with creative industry training] without real corresponding opportunities' (p. 305). Indeed, O'Brien et al candidly 'reject policy narratives portraying the CCIs as open and meritocratic' (2016, p. 117).

Put another way, while any consideration of developing new pathways may involve *blue sky thinking* in terms of theoretical approaches and ideas, when it comes to implementing such ideas into practice, the key principle for business is how this affects the internal economics of each particular structure. As part of the research process, it was always important to get formal input from local media professionals, to that end, beyond business meetings, emails and informal conversations, I also held several formal interviews with local employers and as one of my interviewees candidly and succinctly puts forward (in regard to securing new talent / employees):

> *DA [00:07:37] I would like to get the guys who are raw and get them to learn what I want them to do and pay them the least because I'm going to tell you, you don't know*

> *anything, so you're not going to get the salary you want. You see I want to pay the least and get the most out of them.*

[Dave Interview]

Indeed, payment for internships and trainees creates a significant issue for local employers looking to adopt new pathways of research and development; as is the time, resources and cost for putting mentors and support in place – which, was a key issue identified by Ball et al in the *Creative Careers report*, (see for example pp 8 & 13). Although as Ashton points out, part-time work placements undertaken for little or no-remuneration are inextricably connected with the labour market in terms of a students' potential professional future career aspirations (2011, p. 556). As such, one of the harsh realities of adult life for creative students maybe that they have to accept more voluntary and unpaid work and are more likely to be unemployed (Communian, Faggian, & Jewell, p. 298).

A more pointed summary is provided by Banks and Hesmondhalgh with research that seeks to show 'how creative workplaces are marked significantly by insecurity, inequality and exploitation' (2009, p. 415). Summarising a theoretically and empirically diverse range of studies they propose a bleak yet consistent finding in that:

> Creative work is project-based and irregular, contracts tend to be short-term, and there is little job protection; that there is a predominance of self-employed or freelance workers; that career prospects are uncertain and often foreshortened; that earnings are usually slim and unequally distributed, and that insurance, health protection and pension benefits are limited; that creatives are younger than other workers, and tend to hold second or multiple jobs; and that women, ethnic and other minorities and under-represented and disadvantaged in creative employment. All in all, there is an oversupply of labour to the creative industries with much of it working for free or on subsistence wages. (p. 420)

As Beck notes, the unintended consequence of the neoliberal free-market utopia is 'the spread of temporary and insecure employment, discontinuity and loose informality into Western societies that have hitherto been the bastions of full employment' (2000, p. 1). And yet despite these austere conclusions there still continues to be a steady supply of new students who wish to develop a career path that runs from media education into workplace opportunities and then hopefully some secure basis of full time work that helps to develop a solid, reliable and clear career development. Indeed, as Hesmondhalgh notes, a key feature of cultural work is that

many more people seem to want to work professionally than have succeeded in doing so. 'Few people make it, and surprisingly little attention has been paid in research to how people do so, and what stops others from getting in' (Hesmondhalgh, 2019, p. 99).

So what evidence is there to identify and explain this enthusiasm? What do those who are involved in this process make of it? How do they reconcile their enthusiasm and desire to their lived experience? Indeed, what could research into these themes recognise? Could individual and personal articulations (that essentially centre) on ideas of identity and being, reveal some insight into the bigger picture? Therefore, in an attempt to explore this a little further it is worth briefly examining the literature that explores the personal experiences of those who have undergone this process. As McRobbie puts it, the lives and times of these young people 'seen unfolding in front of my own eyes . . . as a microcosm of the new creative labour market' (2016 , p. 1)

Student Thinking

In 2010 the Institute for Employment Studies undertook a longitudinal study of the early career patterns of graduates in art, design, crafts and media based subjects from 26 UK higher education institutions. The report: *Creative Career stories, Creative Graduates, Creative Futures*, brought together 'voices of individual graduates reflecting on their own journeys, their hopes and fears, challenges and successes' to focus on the 'challenges of 'making' a career in the creative and cultural sector' (Ball, Pollard, & Stanley, p. vi) and presented an amazingly rich source of information to draw upon and a particularly relevant and key text for my own research.

The report put forward a number of positive positions. For instance, 'larger proportions of graduates now work in the creative and cultural industries and in work related to their subject than did a decade ago'; that 'they experienced high levels of work satisfaction and engagement with the creative industries' (2010, p. 2) In this sense, the report suggests that graduates make lifestyle choices when they choose a creative education and that a creative outlook is a way of life and part of their identity, as much as it is part of the mundane process of making a living. In other words, 'creative practice provides graduates with an ideology that they take with them into their personal working lives' (p. xi), so that even after graduation, goals and aspirations remain focussed on creative practice.

As such, it could be argued that creative work, and in the case of my own study, the aspiration to be a creative worker, is very much bound up with and connected to, ideas of the self, identity

and being. Here Kristianna reflects on her own enthusiasm to take up a work placement with Creative Pathways in a prestigious art gallery, which clearly who she think she is, will be, has been and wants to be . . .

> *KA [00:32:00]. . . creativity has been me since I've been a young child and it's, it's just something that I can't lose I think I'll always have a passion for art and all things creative. I'll continue doing that for the rest of my life.*

[Kristiana Interview]

The *Creative Career stories report* is fascinating in both its scope and its perceptive analysis, and highlights so many positive aspects of why young people seek a personal development that aligns with a professional identity within the fields of creativity and culture. In terms of my own research project, it certainly provided inspiration, ideas and a belief that validated the need for further study and enquiry into this area. It also made me realise that there is a need for such projects and there is a space within teaching practice to build in opportunities for those students who are passionate and enthusiastic about committing their lives to this area. As a 'teacher researcher' I felt that I could help to develop new ideas, opportunities and partnerships, not only for my own students but also for other practitioners who could use such an approach for themselves as a form of continuing professional development (CPD) and training. For in many ways creative and media teachers are not so very different from their students in that they have also chosen a creative education and creative outlook as a way of life or ideology that they maintain in both their personal and professional lives.

Specifically, the Ball report set forward six key challenges, which included, encouraging creative education institutions and practitioners to 'put creative practice and professional development at the heart of provision and pedagogic approaches', to 'encourage a research culture' and 'prepare the next generation of teacher-practitioners' (p. 4) all of which appear to me as well-intentioned principles that have certainly informed and legitimised my own enquiry. The report sets the challenge of easing the transition into the workplace, through 'early career facilitators', again another key idea that has underpinned my own work. It suggests that work needs to be done on building students confidence for creative careers and as I have previously mentioned, the way in which students started to re-define their own identity through a structured work placement into a more creative and professional being, which certainly became key themes for me in my own research, echoed in this extract by Max who was one of my early participants on the Creative Pathways programme, who was placed at the photographic archive,

at the Société Jersiaise and who I had managed to meet up with again several years later after he had left school and taken up an undergraduate degree in Photography and History in Belfast.

> *MLF:* [00:11:51] *I think the placement kind of sparked that confidence I suppose, knowing that I'm doing well in this kind of environment. It's quite an adult environment and they were they were quite impressed with my enthusiasm and my knowledge and I think doing something like that, I mean I would have had the skills probably, but it's that confidence, I think it's having that experience.*

(Max Interview).

As I have mentioned earlier, we are currently living in an economically uncertain climate, where the creative sector is fragmented and where there, therefore, fewer large employers with the resources to provide work placements and experience. Yet, in terms of early career facilitators, formal work placements and industry experience of all kinds these are now recognised as important pre-requisites for career entry. As Ball puts forward in his report (2012), new models for employer engagement and partnerships with the creative sector are required. As such, prioritising work placements and industry experience through projects that are structured around understanding professional requirements and client needs are useful strategies for engaging classroom work within a professional context. As I have previously stated, all of this literature and research informed my own approach and initiatives towards this project, most notably in the early stages of developing and setting up this action research project.

In summary, it seems to me that the initial vision and strategic planning for Creative Britain - what McRobbie labels as 'the first wave culture industry work' (2016 , p. 17) - has been subsequently revisited and reconceptualised in a number of follow up reports, policy statements and action points. Most of which suggesting that 'a more solid and lasting picture of the cultural industries was emerging after a period of pronounced (though by no means unprecedented). transformation' (Hesmondhalgh, 2019, p. xiii). In other words, it is possible to identify a new set of shared and accepted understandings that have emerged during this century that could be usefully implemented and built upon to connect creative education to creative employment.

In terms of my own work, this meant that it is now possible to build a framework around these shared understandings for an action research initiative in a local creative community. Which, despite some of the shortfalls of the rhetoric, may still be utilised as a set of useful starting

points 'for more opportunities for young people to develop creative talents at school and more structured pathways into creative careers' (DCMS, 2008 , p. 4). Opportunities, which could encourage 'employers and skills providers to set up ground-breaking new innovative places of learning' (p. 25). Or put in the pejorative, schemes for the provision of suitably trained 'human capital' (p. 26).

Overall, the reading that I have undertaken for this part of my literature review has had a direct impact on both the action and research elements of my project.

However, as Philip Schlesinger notes, a rethinking of the original idea of the creative industries is required, which he argued was too broad and needed refinement noting that 'the policy-building process had not been sufficiently self-critical' (2009, p. 13). To address this point, and as a last section for this chapter, I would like to draw on work that could be recognised as critical thinking. Although I discuss critical thinking in more detail in **'Chapter 3: Knowledge, Methodology and Philosophy'**, the following section provides a short summary of some of the ideas that helped to me to develop a 'critical perspective' on the shifting landscape of creative education and the employability discourse to reveal some of the hidden consequences that lay behind such an approach.

Critical discourse Thinking

Hauser (1999) identifies modern creative industry practice as a co-operative model of capitalist production inherited from pre-modern guilds where workers were allocated their role in discrete labour hierarchies, based on traditional, small scale and skilled production. In other words, creative labour is geared to the production of original or distinctive commodities that are primarily aesthetic and/or symbolic-expressive, rather than utilitarian and functional (Hirsch, 1972).

More recently Nicholas Garnham links the ways in which creative industries have emerged to complement the prevailing 'information society' and 'knowledge economy', characteristic of Western societies (2005), which ironically, presents a positive opportunity for both left and right perspectives. On the left, creative work is highly prized since it appears to offer workers the chance for non-alienating employment conducive to self-expression and 'personal-growth'. While on the right, conservatives' value creative work as it provides a contribution to capital, 'potentially making workers happier and more compliant' (Banks & Hesmondhalgh, 2009, p. 417).

In the same article Banks and Hesmondhalgh draw a broad outline that sketches the ideological understandings that have characterised the arguments surrounding modern employment values since the end of the Second World War. For present purposes it is enough to witness the ideological expression inherent in the Creative and Cultural Skills report *Britain's Creativity Challenge*, where it is suggested that 'our sons and daughters will not hew, forge, mine, plough or weld. They will serve, design, advise, create, compose, analyse, judge and write' (2004, p. 12). Similarly, in the report Your Creative Futures (DCMS), the proposition is to 'imagine how good it feels to wake up every morning and really look forward to work. Imagine how good it feels to use your creativity, your skills, your talent to produce a film . . . or to edit a magazine . . . ' (Nixon & B, 2004, p. 129).

A theoretical understanding of what individualisation can mean sociologically is presented in the next chapter in reference to the work of Anthony Giddens, but for now it is enough to see this as a process where 'people increasingly have to become their own micro-structures, they have to do the work of the structures by themselves, which in turn requires practices of self-monitoring, or 'reflexivity'' (McRobbie, 2016 , p. 18). In this sense, the digital turn of contemporary capitalism, with its promise of instantaneous, constant communication, has done little to rid us of alienation (Morozov, 2017). Morozov points out that even those in the digital avant-garde of capitalism have toyed with two solutions: the John Ruskin option and the De Tocqueville option.

> The former extended the philosophy of the Arts and Crafts movement, with its celebration of craftsmanship and romantic, artisanal labour by Ruskin, William Morris and their associates, into the realm of 3D printers, laser cutters and computerised milling machines. The De Tocqueville option hailed the use of digital tools to facilitate gatherings in the real world creating social networks, where people would be able to find like-minded enthusiasts, creating a vibrant civil society à la De Tocqueville. (Morozov, 2017)

Both of which are argued out as bankrupt and bogus, a critical reflection that highlights the 'myth-making' process surrounding the potential digital future for young creatives, setting up a counter-weight against the desire of so many young people who are perhaps too easily seduced to pursue a career in the creative industries. Where the promise of wealth and fame and the celebration of a range of unlikely popular heroes including various dot.com millionaires, Young British Artists, celebrity chefs, pop stars, media entrepreneurs and the like,

have according to Banks and Hesmondhalgh (2009), encouraged nascent creatives to imagine themselves as the 'star' at the centre of their own unfolding occupational drama. Put precisely,

> the individualising discourses of 'talent' and 'celebrity' and the promise of future fame or consecration, have special purchase in creative work, and are often instrumental in ensuring compliance with the sometimes invidious demands of managers, organisations and the industry (Banks & Hesmondhalgh, p. 420).

As can be deduced, this approach looks to spotlight a prevailing assumption around cultural production as one that is 'innately talent-driven and meritocratic – that anyone can make it' (ibid). Although, as Angela McRobbie (2002) (2016) and others, (Communian, Faggian, & Jewell, 2011); (O'Brien, Laurison, Miles, & Friedman, 2016); (Hesmondhalgh, 2019) have argued, the study of creative work should include a wider set of questions including the way in which aspirations to and expectations of autonomy could lead to disappointment and disillusion. As Banks and Hesmondhalgh argue, 'in its utopian presentation, creative work is now imagined only as a self-actualising pleasure, rather than a potentially arduous or problematic obligation undertaken through material necessity' (2009, p. 417) Indeed, theories of the self and identity in relation to aspirational ambitions and the realities of the creative economy are, as previously mentioned, a propitious theme of this study and were frequently raised in my data collection. Here Lucy, notes (with some derision) how those who work in the creative industry were not quite as she expected during her placement at local digital networking hub:

> *LH [00:20:14] the minute that I went in I realized not everybody who works in creativity is a fun person. There are a lot more boring than you'd expect them to be. They're not as fun.*

> *MM [00:20:36] Give me some examples you mean people are doing more mundane jobs that you didn't expect?*

> *LH [00:20:40] They all wore suits. Especially when you don't have to wear a suit. It's odd that they chose to because it kind of means that they aren't very like free spirited and they weren't. They didn't look happy doing what they were doing.*

> [Lucy Interview]

On this point, Neilson and Rossiter (2005) note that it is highly unlikely that the creative industries will begin to register in their mapping documents or annual reports the dark side of labour for this would put the euphoric rhetoric of creative industries policy in jeopardy, and this rhetoric is fundamental to the way in which government frames the sector. They note that even when some form of failure is recognised, it is not at the fault of the institutional frameworks, or indeed the capitalist system as a whole, but rather it is down to individual error or absence. As the 2008 report *Creative Britain* sets forward: 'for every individual who succeeds, there are many who do not. For many, it will be the result of a perfectly reasonable personal decision that the commitment and determination required is not for them' (p. 20) – as if 'determination' and 'commitment' were in themselves enough to secure success? A view that is shaded into fatuous assumption by the research carried by Friedman and Laurison (*The Class Ceiling: Why it pays to be privileged*, 2019) and O'Brien (*Are the creative industries meritocratic? An analysis of the 2014 British Labour Force Survey*, 2016).

Indeed, it is against such an argument that I want to frame my own research. The idea that if you have enough 'determination and commitment' you will be successful does not recognise the fact that you may also need some form of intervention or help to get you through the early stages of a creative career, which for many young people and their families is just not an option to consider. In this extract, Victoria is clear about the pathway of her own success in the creative and media industry:

> *VH: [00:12:19] . . . I was lucky in the respect that I had family who are in the business so I got to do a lot of shoots. [00:17:10] I think a lot sadly does come down to luck and who you know. Which can be a shame, I don't think there is a scheme set up which pushes people into just the media industry over here. Like a network for younger people*

> [Student discussion]

In simple terms: the value of (family) connections in the industry, provide a sobering counterweight to the attributes of 'determination and commitment'. As does the role of luck, chance and coincidence, which, in this extract from my interview with Jude, could be argued to have had a more significant impact than his formal education and his Creative Pathway placement:

> *MM: [00:34:02] So how do you see that? Looking back do you think that was, do you think basically you were lucky? The right person, in the right place, at the right time?*

JL: [00:34:12] Yeah.

MM: [00:34:12] Oh you do! Or do you think you were you would have definitely got a job anyway?

JL: [00:34:19] I would like to think I would have got a got a job and equally as great place as I am at now, but I feel like the timing of it was, it was it was great, I was in a place, I was looking at what I'd be doing after Hautlieu and that job came through and I just took it, because I knew that I needed to find something that I liked

[Jude Interview]

However, it was my feeling, as I started this research enquiry, that by consolidating links with local institutions, it is possible to limit the framework of chance, luck and coincidence. By creating a framework of connectivity, community and support. Further, such endeavours could also reduce the financial risk that seemed necessary for individuals to go through in a process of experimentation, trial and experience.

The idea of putting some form of structured intervention in place, is linked to the idea of change and improvement; specifically, in ways that recognise daily professional practice and seek opportunities to improve that practice. It is also linked towards connecting and serving the community and therefore links appropriately to the philosophical perspective of critical theory, which I discuss in much more detail in the next chapter. However, for now, I would like to draw this particular literature review to a close by looking at a number of sources that have provided an inspirational and positive starting point for my own action and research, starting with another criticism of the legacy of the New Labour vision by Banks and Hesmondhalgh and then an alternative and positive starting point developed by Daniel Ashton.

Conclusion & Summary

According to Banks and Hesmondhalgh, the policy shifts from the emergence of the New Labour into the first decade of the 21st Century have been a shift in focus from the creative industry per se to a more strategic vision that considers:

> the way in which government, schools, colleges, training providers and other public bodies can help provide the pools of skilled labour required to meet projected future creative economy demands, and that seeks to devise formulas for the provision of

> integrated R&D and business support for firms by means of enhanced partnerships across governments, public and private bodies and other services (2009, p. 426)

This suggests that UK creative industries policy is increasingly becoming linked to educational and employment policy, but primarily under the framework of economic development rather than social reform or cultural equality. So, for example, in the case of my own research, this can be seen in the articulations set forward in development and strategic plans for Jersey. In other words, where business and education are encouraged to link into a closer working and ideological relationship, which I would argue works from the perspective of business and policy rather than the starting point of individual student experience. With that in mind, Banks and Hesmondhalgh conclude, that:

> there must be serious concerns about the extent to which this business-driven, economic agenda is compatible with the quality of working life and of human wellbeing in the creative industries. (2009, p. 428)

Which was why it was important for me to engage in a research process that recognised the development of the self as well as the contrasting pedagogical modes that were utilised by the classroom and the work room, as a way of understanding the contemporary professional practice of the creative and media industry. However, I found a positive counterpoint to such a bleak outlook in the work of Daniel Ashton who presented a paper based on his research at the Artswork Media Centre at Bath Spa University, where a 'middle ground' between university and 'real-life work' offered possibilities for real world or authentic learning and for a detailed, qualitative enquiry into students as 'workers-in-the-making' (2011, p. 558) His paper inspired my early research journey and enabled me to develop a number of pertinent and salient starting points, specifically around 'an examination of situated practices' (p. 549)

For example, Ashton highlights the increasing importance of employability to the core operations of UK universities and draws upon the career studies approach, which McCash (2008) suggests is 'a space in the curriculum for students to consider the ideas and beliefs of self and others concerning career, labour markets and employability' (p. 6). Ashton recognises that anxieties around future professional practice signal the potential value of a Career Studies approach for 'explicitly exploring employment conditions and practices as personally meaningful and proximate concerns' (p. 556). Put another way, there needs to be more space in the curriculum for considering ideas and beliefs that underpin specific career options and at least some form of real-world connection for those young people who are considering

committing either time, money or both into pursuing a career within a particular economic and employment field. To that extent the relationship, classroom practitioners needs to join up with career representatives as a way of linking the classroom with the workroom. In my own project this was always part of the thinking and is expressed here by one of my colleagues who is the Head of Music:

> *RS: [00:45:33] Yes I agree I think it needs to be done in collaboration with careers and the teacher concerned I think they need to create opportunities it shouldn't just be left to careers to have to do that.*

[Discussion with Teachers]

Ashton develops his own analysis as a way to critically reflect on concepts such as 'professionalism' and 'creativity' - which Ball (2010, p. 70) conceives as an 'ideology' - to explore potential future employment conditions and practices in the media and creative industries. He also looks at the meaning-making processes and lived experiences of students, looking at the 'creative talent / human capital argument', which could be understood as where human capital - skills and attributes - are on offer for sale, specific to a certain sector of employment. He suggests that there is no clear consensus in the debates and policy frameworks that define and locate the creative industries, but nevertheless seeks to explore a range of critical perspectives and approaches that may be useful for students (and teachers) in exploring employability as a key process integral to an educational learning framework specifically for students considering a future career development in the creative and media industries. As Ashton writes, 'employability not a just as skills, but as dispositions and attitudes,' (2011, p. 553) once again raising a key theme of self/identity (= attitudes/dispositions) as an important aspect of academic research into this field.

In my own research, I was particularly interested in the way in which Ashton drew on the personal impact of those individuals who were making decisions on their lives and career plans, and how they were coping when economic uncertainty was clearly having an impact. Although noting that an uncertain economic environment may lead to more adaptable and inventive ways of exploring new markets and clients, it also entails a high-risk strategy in terms of a stable and reliable future career path. As Ashton puts forward 'issues of quality of life, exclusionary practices, and working conditions and pay are hugely significant to any consideration of employability' (p. 557)

In this sense Ashton presents a paper that looks at 'the meaning that students give to their activities and the understandings of employability that are articulated' (p. 549). As Banks and Deuze have suggested, 'when considering questions of cultural work we need to pay more attention to the meanings that cultural workers give to these activities themselves' (2009, p. 426).

So in summary, Ashton's paper seeks 'to move the analysis of employability from general statements of skills and contributions, to an examination of situated practices and understandings by focusing on students as potential future creative workers' (2011, p. 558). In conclusion, Ashton hopes that his paper will prompt further conversations on the productive and progressive possibilities of examining 'employability'. So, as a last word in this section, it is my intention to also give voice to the situated practice of young student's hopeful of something more than an academic qualification. I also hope that my research will raise a discussion and provide opportunities for colleagues to either reflect on their own work or adapt some of the themes and processes that I have highlighted in this paper and in the project that I have undertaken.

Moving away from practical implications towards a recognisably academic understanding of the philosophical roots of my project, I would like to put forward, in the next section of this work, a summary examination of the literature that I have looked at and applied to this project in terms of a philosophy of being, knowing and understanding that have specifically and usefully framed and underpinned my work. An approach that aimed to 'carve a conceptual and methodological niche' for media research bridging 'the gap between media theory and media practice' (Saleh & Barkho, 2013, p. 5).

3. The Theory: Knowledge, Methodology & Philosophy

CHAPTER 3

<u>Overview</u>

*In this chapter I put forward the theoretical framework that informed my research enquiry, specifically in terms of my philosophical approach and my methodology. In other words, the epistemological and ontological standpoints for my research. Drawing mainly on the work of Giddens, and to some extent Bourdieu, I reconcile the dualistic nature of objectivism/subjectivism. I also discuss symbolic interactionism as an appropriate constructivist paradigm to present the way in which new knowledge was developed, created and understood in this project. I look at ideas of learning, using John Dewey and others to shed light on the way in which work-based, experiential learning differs from a traditional classroom model. I raise the concept of reflexivity (which is also discussed in chapter **6 Data Analysis**). to show how reflective learning is central to Dewey's ideas of experiential learning.*

Overall the work in this chapter, combined with work in the previous chapter forms my literature review of appropriate academic texts, critical ideas and other sources of relevant information that has informed and supported this research journey.

<u>Starting Points</u>

As a simple starting point, Kerlinger (1970) suggests research as a way of discovering the truth. He identifies three key modes which can help the nascent researcher: experience, empiricism and self-correction. Put another way, an approach which starts with a personal experience, is then articulated as a hypothesis and subsequently developed, clarified, synthesised and interpreted through empirical evidence. Leading finally to a conclusion or set of statements, which self-corrects the original intention. As I have already put forward, I felt that there was a 'disconnect' between the classroom and the workroom and that this was the area of 'experience' that I wanted to investigate. As such, I wanted to research a project that aimed to investigate this relationship to see what I could find out before identifying and analysing that information as a set of statements or conclusion towards a new set of knowledge and understanding.

As Cohen et al, have made clear ontological assumptions (assumptions about the nature of things), give rise to epistemological assumptions (ways of researching and enquiring into the nature of reality), which in turn gives rise to methodological considerations, which in turn gives

rise to issues of instrumentation and data collection (2011, p. 3). From this perspective the choice of methodology is a crucial first step in terms of defining the relationship between:

1. How I see the world? (A question of ontology).
2. The way in which that world may be discovered, understood and recognised (questions of epistemology).
3. What tools of research to utilise in this discovery? (ie the methods).

Put simply, the choice of methodology presents a sense of knowing, understanding and being as either a set of universal concepts that may be apprehended as hard, objectively real and tangible, an approach which is both universally understandable and available to all. Or, a world where thought is separated from reality, where knowing and being are subjective, fragmented and atomised into individualised and personalised accounts, experiences and understandings. As Cohen puts forward, researchers will either view knowledge as 'hard, objective and tangible' or see knowledge as 'personal, subjective and unique' (2011, p. 6).

In my own research project I found that I was looking at both 'hard, objective and tangible' structures – school, the workplace, employment and so on, as well as the 'personal, subjective and unique' which was the way in which students (as well as teachers, parents and employers) were trying to make sense and engage with these objective structures. To help me understand how these two competing paradigms could be reconciled I looked towards structuration theory, developed by Anthony Giddens as well as Bourdieu's conceptual ideas: 'habitus', 'field' and 'agency'.

Reconciling the subject with the object

In the first instance, 'structuration theory' is a way of understanding the dualistic nature of subjectivism and objectivism based around the 'dichotomist concepts' of 'structure' and 'agency'. This approach allows 'structure' and 'agent' to be conceptualised not as separate entities but as 'different sides of the same reality (ie the two sides of a coin) brought together through practice' (Pérez, 2009, p. 2). Central to this idea is 'practice'. A suggestion that when (subjective) 'agents' are engaged in social practice within (objective) social structures they are able to exert change and influence. This means that both the subjective 'agent' and the objective 'structure' are mutually connected at the point of contact, or practical engagement. Which, for Giddens, sets out a philosophical standpoint 'that no aspects of our activities follow a predestined course, and all are open to contingent happenings' (1997, p. 28). Accordingly,

Giddens prioritises the role that subjective agents are able to exert and play out in the process of social change, recognising this is as a 'mobilising principle of behaviour' (1997, p. 213), based around the autonomous action of free and equal individuals. In terms of my own project, I wanted to build a framework of interaction, which I called Creative Pathways, which could facilitate a tangible connection between an objective structure, the local creative industry, and the 'free and equal' students at my school.

The most important intention, as I have previously mentioned, was to initiate a series of work placements that allowed a small number of Key Stage 5 students to take up opportunities each academic year to explore, experience and play out the possibilities of a future career in the creative and media industry. In this sense, they would be able to gain insights into ways of being a media professional, which included a space to transform and/or play out a new identity for themselves in a professionally recognised, creative environment. Or Ashton puts it, 'how students understand themselves as nascent industry professionals and workers 'in the making'' (2013, p. 468). Further, such a framework also provided the possibility for creative and media teachers to engage with the way in which students engaged in a learning experience in the work room as opposed to the classroom. From this perspective it could be possible to engage and understand the 'actual educational practices' that are in place and most 'readily evident in experiential, work-based learning initiatives' (p. 471).

In summary, I felt that a work placement scheme would provide a good opportunity to connect the classroom with the work room and would allow for students, teachers and creative professionals to work together around understandings of identity, pedagogy and industry which were the focus of my research questions. For instance, I thought the scheme would provide an opportunity for students (and teachers) to gain an insight and physical connection into what Paul du Gay has termed *agencement* 'those fixtures and fittings, material arrangements and devices which help furnish them with certain characteristics and enable them to act in particular environments' (Du Gay, 2007, p. 50). In other words, it offered the possibility of a positive and productive relationship between the classroom and the work room that could enable both students and teachers to gain a much better understanding of the 'strange entity known as 'creative industries'' - which has been 'dubiously portrayed as a new growth sector that would provide better futures and better work' (Hesmondhalgh, 2019, p. xxi).

Or to paraphrase Giddens (1997, p. 214), the purpose was to allow individuals to secure increasing social control over their life circumstances, at a moment when individuals are free

to make informed choices about their activities. For example, the project could be seen as a way in which students could learn not only get an insight into the structures of cultural production, they could also engage with 'specific forms of 'personhood' that individuals acquire as a result of their immersion in, or subjection to, particular normative and technical regimes of conduct' (Du Gay, 2007, p. 11). In other words, the work placement scheme allowed for individuals to engage with the rituals of performance from individuals already existing in this realm, through the process of action/doing, thereby giving them an opportunity to create, play out and perform themselves, away from the classroom, to discover ideas around their own nascent professional identity.

> *MM [00:10:16] So you definitely felt some kind of connection between who you were, who you wanted to be and the kind of people, like you mentioned Sasha the person who sort of is that? And that's, that's all tied together in your own ambitions perhaps?*

> *KA [00:10:32] Yeah absolutely. It was just erm. There's just a place where like. Well all the staff and Sasha were like-minded people you could just talk about very similar things.*

> *MM [00:10:44] Well I think you know, one of the reasons why we're doing this project is to give students like yourself that kind of opportunity. So in some ways I'm taking that, that's a positive aspect of this isn't it?*

> *KA [00:10:56] Yeah absolutely. Not only that I gained skills for future work placements or anything sort of professional, I can also share my passion with people that you know are into the same things.*

> [Kristiana Interview]

However, as Pérez notes, Giddens seems to have an overly optimistic view of the 'agent', 'dangerously leaning towards the agent's perspective and overemphasising the role and freedom of the agent to the detriment of the constraining pressures of social structures'. (2009, p. 3). Indeed, one of the main difficulties in setting up such a framework of interaction (Creative Pathways) was the reluctance of many local institutions to engage in such a programme, which at times appeared as an unnecessary drain on their time and/or resources. For instance, I often found that in a relationship that looked to engage structure and agent, it was most often the

needs and demands of the 'structure' which prioritised over the needs of the 'agent' which appears to lend evidence to Pérez's theoretical criticism of Giddens.

> VH: [00:21:23] we've had a couple and they shadow and it's not fun for me and it's not fun for them and you can tell

> CM: [00:21:31] No one can get any work done

> [Student discussion]

Indeed, during this project many work placements were not possible because organisations felt it was not in their interest to take on a student on experience / work placement or engage with classroom activities. Often, there was a reluctance to work with students in a structured, supportive framework and would only engage with the classroom from the perspective of a short talk, essentially only on their own terms. To that effect, field notes, emails, telephone conversations and other communication and interactions with a local media companies serve as testimonies to this proposition. As such, the priority of structure over agent was a key theory that didn't necessarily play out as expected in practice.

Therefore, to give some legitimacy to my intention, whilst also adding in another structure into the process, I felt that I needed to set up a clear and defined framework (structure) that allowed for the interaction between classroom and work room. 'Creative Pathways' was therefore set up as a way of providing opportunities for students, who hitherto had only been given access to the possibilities of taking up a work experience through chance encounter, luck, coincidence or just somebody they knew, as Richard explains, in the following extract, in reference to a work placement he organised himself:

> RA: [00:20:06] the only reason that came about was because I knew the next door neighbour, who works down there

> MM: [00:20:18] So it's a familiar theme of: if you know someone.

> VH: [00:20:20] Who you know, yeah.

> [Student discussion]

In general, and in my own practice, this appeared to be the accepted relationship. One which not only seemed to prioritise 'who you know' over 'what you know', but also seemed to diminish, undermine and bypass the hard work and endeavour that we were undertaking in the classroom. It is also a position which 'greatly disadvantages young people from less privileged backgrounds' (Hesmondhalgh, 2019, p. 353) who may not have access to those already working in a professional media environment.

As well as illustrating the 'disconnect' between a media education at Key Stage 5 and the professional creative and media community. Creative Pathways was therefore set up as a mechanism to bring these two structures together and provide possible starting points in the creative industry through a positive, structured and supportive interaction. Something that was more reliable than just a lucky break or a chance encounter. Creative Pathways was also a useful mode of action to help building a more detailed theoretical and academic understanding of my research project, and towards that aim, Bourdieu provides an alternative theoretical approach to bridge the subjectivist / objectivist divide.

For Bourdieu, objectivism, attempts to explain the social world by bracketing individual experience and subjectivity and focusing instead on the 'objective conditions which structure practice independent of human consciousness' (1993, p. 4). Whereas subjectivism 'represents a form of knowledge about the social world based on the primary experience and perceptions of individuals' (p. 3). However, both subjectivism and objectivism fail to account for what Bourdieu refers to as the 'objectivity of the subjective' as in Bourdieu's theory, 'symbolic aspects of social life are inseparably intertwined with the material conditions of existence, without one being reducible to the other' (p. 4). Therefore, an analysis of objective social structures is required with 'an analysis of the genesis, within particular individuals, of the socially constituted mental structures which generate practice' (ibid)

Engaging with this theoretical understanding, he highlights a set of key concepts: 'habitus', 'field' and 'capital' around which this theory can be explored. For example, habitus can be understood as a set of mental structures and internalised schemes which influences how the individual perceives, understands, evaluates and acts in the social world at all times. According to Bourdieu it is a system of 'durable, transposable dispositions, predisposed to function as structuring structures' and part of 'a long process of inculcation' (1993, p. 5). As Pérez puts forward, habitus it is a set of generative schemata, acquired through the interaction of the individual within the social world, or a set of 'dispositions in response to the objective

conditions he encounters'. In this sense habitus can act as the 'inculcation of objective social structures into the subjective' (2009, p. 5). Indeed, the notion of 'inculcation' was found to be present in many conversations that I had with students as part of their understanding of the work placement experience. For example, it was clear at many times that students felt the need to fit in, be accepted, or

> *CM: [00:07:25] to gain their respect which is what you want to do isn't it because you're in a professional environment?*

> [Student discussion]

In a more detailed extract note, the extent to which Meg talks about her confidence of knowing who everybody is and what to do, as she contrasts with her first placement (secured through Creative Pathways) with her second experience, which she organised herself during the second summer of her journalism undergraduate course at university, also seems to indicate a pleasure in 'fitting in' and becoming part of a recognised system / structure:

> *MW: [00:22:53] I was in the editors meeting and seeing the hierarchy of editors and reporters and stuff like that. So I think it was definitely more of an observation thing at first because I didn't know how to write an article at that point. So what could I do? But the second time around it was very much like ok I have seen, I know who's who. I know the layout of the office. I know who does what, I can do something now*

> [Meg Interview]

Talking to Meg, seemed to personalise and express 'the inculcation of objective social structures into the subjective' (ibid) as a set of personal and meaningful responses, a process that seems to record the way in which she has become the thing to which she aspired to be when she was at school. Similarly, another participant, Richard, here talking as part of group interview, recalls his initial reaction (or emerging dispositions) in response to the objective conditions he encountered. His response is full of enthusiasm, to the extent that he found it hard to express just how much it meant to him to be in a real broadcast environment:

> *RA: [00:06:28] . . . I just wanted to be perfect going into Channel TV. As soon as I walked in there I felt fine that if I made a mistake even just a simple typo I think you just know how important it is and I think because the media just constantly surrounds*

you there's no way of escaping it because it's always in your face. It's almost like it's built to be this kind of utopian way of communicating with people and because you're part of that if I mess up the public are going to know something they either shouldn't or should have known that I put it in a different way.

[Student discussion]

It is possible to understand the scale of these reactions / dispositions when you consider that all of these students were 17-18 years old, who were looking to take up an undergraduate course in a creative and media subject, with a long term aim of developing a career in this sector and this was their first step and first real encounter in a significant professional media environment. A possibility that was provided for them by active intervention through the Creative Pathways scheme, a scheme that specifically looks to identify students' needs and match them to an appropriate professional environment.

However, as Bourdieu makes clear individual 'agents do not act in a vacuum, but rather in concrete social situations governed by a set of objective social relations' (1993, p. 6), so there is perhaps a fine line between accepting an opportunity offered by the Creative Pathways scheme and a tacit acceptance of the normative conventions of a social structure. As Bourdieu is keen to make clear, 'I mean agents not subjects. Action is not the mere carrying out of a rule, or obedience to a rule. Social agents, in archaic societies as well as in ours, are not automata regulated like clocks, in accordance with laws they do not understand' (p. 269)

As such, one of the distinctive features of the Creative Pathways scheme was to provide an active, reflexive structure that pursued more than just an opportunity for students to get some work experience. Rather it sought out reflective, evaluative conversations with students, teachers and professional partners to help them think about the possibilities of potential career routes into the creative and media industry and to make build a more meaningful, positive and productive relationship between the classroom and the work room. This is a process of personalised interaction that is distinct from ad hoc opportunities, such as a visiting speaker, a local visit, a possible contact, or indeed a photography competition, which appeared to me to be the normative assumption that colleagues were working under prior to this initiative.

MM [00:13:17] I just wondered in your own company, in your own environment how do you go about attracting, employing new people or attracting young people or

> *training young people? Is there a procedure or a recognized approach or is it quite ad*
> *hoc when you need somebody to take somebody?*

[Dave Interview]

Bourdieu is clear that 'habitus' becomes active in relation to specific individuals operating within specific fields (1990a), which means that it can lead to very different practices and stances. In other words, the field, is a field of possible forces, which presents itself to each agent as 'a space of possibles' (1993, p. 64) and if 'we are sufficiently attentive, we find numerous testimonies to this perception of the space of possibilities' (p. 65). From this perspective habitus acts as a kind of transforming machine, which invites individuals to either challenge or conform to the social conditions of production (Bourdieu, 1990b), an position supported by Reay where a wide repertoire of possible courses of actions operate as enabling mechanisms that allow the individual into either (simultaneously) transformative and / or constraining courses of action (2010, p. 433). Drawing on my own research project it is possible to see this transformation through the articulations (above) of Meg and Richard, who appeared to conform to the expectations that were placed upon them, providing a living embodiment of the constraining social conditions of production.

However, according to Bourdieu a field is a 'dynamic concept in that a change in agents' positions necessarily entails a change in the field's structure' (p. 6). As such, underpinning the work of the Creative Pathways project was a desire to not only help and support students make that first point of contact successfully, but also to provide opportunities for individual social structures to see individual agents in more personal and responsible ways that could possibly impact on their own professional practice as they sought to encourage a new generation of talent to join their industry.

In other words, I would argue that there is evidence to suggest that an on-going structured work placement scheme (even if this is just practitioner led) can result in changes to institutional practice, which is significant at a time when, in my own community, creative and media employers are now encouraged to seek 'targeted intervention to create post-secondary training opportunities for all providers' (Marchmont Observatory, 2018, p. 5). Or as Lucy suggested after her work placement experience,

> *LH [00:07:54] [00:07:54] make some good industry contacts and meet with some people who might offer me a job in the future, to build some relationships as well as learn of a couple of things I wouldn't necessarily learn at school.*

Therefore the Creative Pathways, unlike an ad hoc scheme, looked to investigate and analyse this situation rather than just to accept it. In other words, there is a structural and organisational framework to the scheme that distinguishes this from a chance encounter with somebody in the industry and makes it into more of a procedural pedagogic activity, tailored around specific intervention, for specific students, in specific work places. This means that if a work placement was unsuccessful, as indeed was the case for Lucy, constructive, reflective dialogue was conducted to look for better ways of structuring a better placement and building a more productive and useful experience for future students. As such, I asked Lucy if she thought there were ways of improving the experience, as she felt that her experience was

> *LH [00:07:09] [00:07:09] all very vague as to what they wanted me to do. They didn't really have a good plan, whereas if it was a plan I would have been able to do it no problem and that would have been fine because the task itself wasn't necessarily difficult.*

To which she replied:

> *LH [00:06:53] well I would be there for three hours or so, an hour at the beginning to tell me what they wanted to do? Maybe a half hour, half way through just to confirm I was doing it right.*

> *MM [00:07:03] Yeah so just that initial kind of contact. Some support.*

> *LH [00:07:05] Yeah.*

> *MM [00:07:06] Anything else? Like in terms of maybe some written stuff?*

This interactive, constructive, dialogical approach towards good practice was also applied to a number of institutions who have been part of the scheme and it was interesting to note the extent to which new media institutions were open to positive, constructive and open dialogue to recognise the needs of individual students who were on work placement. This is an important element to the project as the motivation to use a student work placement scheme to connect the

classroom with the work room was also designed to tease out new ways of working with and understanding the cultural and creative industries, not only from a careers studies perspective but also from the perspective of CPD – a way of informing classroom practice and developing new knowledge and understanding about the media and creative industries and presents the subjective agent as holding power, as individual agents to implement change on social structures, evidenced in the feedback conversation that I held with Lucy's work placement provider:

> *MM [00:08:48] we did place Lucy didn't we as a pilot? What would you think we were trying to get out of that? What do you think she could have got out of that?*

> *JL [00:08:59]I think ideally she would have had the opportunity to work with a with a number of different businesses on different projects relating to new media and from that had a better understanding of what industry trends are and what industry expectations are. So a bit of professionality would have come from that. And communication skills. So basic soft skills you know, an idea of what the jobs of the future kind of might look like for her.*

> [James Interview]

From this standpoint it is possible to see the benefit and need of a structured work placement, over a non-structured work placement, acting as a form of transformative pedagogical intervention that is able to exert some degree of control and power for the benefit of both agency and structure, habitus and field. Indeed, a key argument of this research paper is to suggest that structured work placements are a necessary form of pedagogical intervention, rather than a link with industry that is unstructured, unsupported or indeed absent. To that end another colleague articulates the idea of a structured work placement as:

> *RS: [00:01:17] one that has a clear sense of progression to a goal or there is opportunity for progression within it. And understanding the needs of that person when they arrive and being able to not necessarily structure it in a very rigid way but have a sense of flexibility to be enable them to progress from whereever they start if that's possible.*

> [Discussion with Teachers]

Thus the idea of a structured form of intervention, presents an opportunity to alter the conditions of material production rather than to accept it, so that even in the face of strong 'enculturation', it should be possible for the individual to exercise intentionality, as ultimately 'they have some choice in whether they appropriate, transform or ignore the social practices they encounter at work' (Shreeve, 2009, p. 152). In essence, this position asserts that individuals have the choice about the positions they adopt in relation to the workplace, what they learn and how they identify with it. Indeed, Layder (2006) makes it clear that humans exercise agency, in that individuals (teachers, students, employers) have choice and intention and do not behave simply or deterministically like puppets.

As evidence to support this claim, it is clear from a number of reports such as the Digital Jersey and Tech Nation survey (2019) that 'alternative talent sourcing strategies are to be deployed by employers', looking to match talent to jobs (as opposed to jobs to talent) and hiring talent in a more creative ways, to ensure that 'growth of the digital tech sector can continue'. This position seems to suggest that institutions (structures) as well as individuals (agents) are now looking to adopt a more flexible and reflexive approach towards employment which seems to offer up more opportunities for active intervention, such as, a structured, organised and tailored scheme, like Creative Pathways.

To summarise, the concepts that I have put forward so far, are central to a methodological approach that is 'an attempt to transcend dualisms of agency-structure, objective-subjective and the micro-macro' (Reay, 2010, p. 432) Recognised by Reay as 'structuralist constructivism' it is a conceptual approach that reconciles the tension between the individual social agent and the operating structure. Such an understanding, has allowed me to approach my research project from a recognised standpoint of academic thought and more importantly, has provided me with a number of key ideas to explore as key themes in my data gathering and data analysis exercises.

In other words, looking at the work of Giddens and Bourdieu has allowed me to understand the individual and subjective articulations from my participants (agents) while still recognising the presence of an objectively real set of structures, recognisable as the fields of employment and education. Giddens recognises the duality of subjective experience and objective structure and expresses the idea that 'reality is grasped through day-to-day praxis', a process in which individuals, interacting with other individuals, in a socially structured institutional framework,

can learn to become 'competent agents – able to join with others on an equal basis in the production and reproduction of social relations' (1997, p. 56).

This highly theoretical approach points toward *praxis* as a key concept of learning. A way of learning how to make sense of social reality and individual imagination through the process of practice and action. Where *understanding*, *being* and *knowing* are found in the very act of *doing*. In this sense the subjective agent finds meaning by acting within, against and upon social structures, as the following extract highlights:

> *MLF: [00:16:44] I think I went down I suppose I got that sense that right I'm learning, but I'm learning in a different environment so it doesn't feel like learning. . . It's the act of doing I think. . . . I think like being in a classroom sometimes you're just told a lot of information but it's actually being shown that information and applying it as well, practically.*

[Max Interview]

On which note I would now like to explore theories of learning, starting with a brief re-cap of the concept of *praxis*.

Theories of Learning.

In its' origins, *praxis* can be traced back to the 'modes or expressions in which the soul may arrive at the truth in what it affirms or denies' (Aristotle: trans Thomson, 1958, p. 174) As such, *praxis* is presented as one of three basic activities and disciplines available to man: *theoria*, *poiesis* and *praxis*, which are linked to three types of knowledge:

1. *Episteme / theoria* - scientific knowledge: to which the goal was truth,
2. *Techné / poiesis* - productive knowledge: the aim being production: skill and crafts;
3. *Phronesis / praxis* – wisdom and practical knowledge: to which the aim was action.

Looking at these concepts in more detail, theoría is the activity of contemplation, while praxis and poíésis require knowledge of contingent objects (Hanley, 1998). Further, poíésis is a means to an end, in what could be termed and recognised as production, whereas praxis is an end in itself as it transcends production and can only be achieved when productive work is complete. As Elliot (2006) establishes, phronesis / praxis involves a distinctive kind of practical reasoning, one that has value-laden conceptions of practical ends, embedded in

practical judgements. The idea of '*praxis*' (πρᾶξις) therefore refers to 'practical wisdom as a rational faculty exercised for the attainment of truth in things that are humanly good and bad' (Aristotle: trans Thomson, 1958, p. 177).

This theoretical standpoint of epistemology (how we know things) appeared appropriate to the aims and approach of my research project, as it suggested a belief that knowledge and understanding are to be found in action, in doing something where the goal was not just the accomplishment of a practical task – of producing a thing - but more of a process by which new ways of thinking, knowing and understanding were made possible, through (as my participant Max suggested in the previous extract above) 'the act of doing'.

It is a standpoint that contains elements of knowledge / understanding (episteme), process / goal (telos) and action / change (praxis), which in terms of my action was embodied in the framework of Creative Pathways. This always intended to be an inclusive framework, to recognise not just student learning, as they develop a greater understanding of the creative industry, but also how teachers and local employers could also learn and develop, particularly in terms of understanding their own individual position in relation to students looking for help, support and advice in developing a creative career. Note for example, this testimony from the Managing Director of ITV Channel Television, as she discusses her understanding of the Creative Pathways scheme (the 'action') in her interview with Shannon, who was a student participant of the scheme, an expression where, once again, 'knowing' emanates from 'doing':

> *KR: [00:02:18] The creative pathways initiative is an excellent one because it gives the opportunity for people who might not necessarily know exactly where they want to be in the media, but they know they want to be somewhere in that industry, an opportunity to really look at all the different aspects of what we do*

> [Shannon: Creative Pathways transcript]

Expressions of experiential learning can be found in a number of key thinkers around work-based learning, For instance, T. J. Elliot, supports my own stance that practice based learning 'operates across many dimensions simultaneously – the team, the organisation, the individual, the cognitive, the emotional, the social, and the project' (Raelin J. , 2008, p. x) However, Elliot presents a warning, that this is 'messy' learning, 'midwived by real mistakes'. (p. xiii) That it is a challenge to orthodoxy and a call to those who 'are no longer seduced by promises of easy

and sure progress' (ibid). He quotes Jack Mezirow, who wrote of a transformative learning experience which occurs when we make 'a new or revised interpretation of the meaning of an experience, which guides subsequent understanding, appreciation and action'. (p. ix) He also cites John Dewey, who suggests: 'failure is instructive, the person who really thinks learns quite as much from his failures as from his successes'. (p. x)

Reflecting on the work of Bourdieu and the notion of habitus, Elliot perceives work-based learning as an intention 'to effect a particular state, to secure a difference in the way that he or she inhabits the world'(ibid). As such, work-based learning 'differs from conventional training in that it involves conscious reflection on actual experience'. (ibid) Or in the words of John Dewey, it is a 'reconstruction or reorganisation of experience which adds to the meaning of experience, and which increases the ability to direct the course of subsequent experience.' (1916, p. 70)

Dewey, an exponent of the school of American Pragmatism, can be identified as an early pioneer for an experiential, participatory educational model that was both pluralistic and individualistic. A pedagogy characterised as child centred, teaching each student to find truth and meaning in their own individual experience and understanding. Dewey argued for educational development as growth emerging from social interaction and sought to substitute his own pedagogical creed for the traditional educational model characterised as the 'transmission of knowledge', where knowledge and information pass from speaker/teacher to listener/student. As part of his 1897 manifesto, *My Pedagogic Creed,* Dewey proposed a more meaningful transmission through learner experience based on a curriculum built around active and participatory projects, that could provide both motivation and interest that looked to engage with and alter the apparent disconnect between the classroom and the real world. To that end, Dewey felt that the role of education should be experiential not only for the individual student/learner, but for the benefit and enrichment of the community as a whole.

On the other hand, Dewey is often recognised as a controversial figure often criticised for his ideas. For example, the then president of Chicago University, R. M. Hutchins, voiced a clear opposition to Dewey's philosophical standpoint: 'Education means teaching. Teaching implies knowledge. Knowledge is truth. The truth is everywhere the same. Hence education should be everywhere the same' (Pring, 2013, p. 270). In rejoinder, Dewey criticized Hutchins' insistence on a hierarchy of truths and that higher learning should remain aloof to the concerns of

everyday life. Thus, Dewey maintained a belief that education was both democratic and transformative.

In summary, as Pring sets out, pragmatism is and was 'a radical shift in philosophy from an empirical tradition in which truth lies in the correspondence between statements and reality' (2013, p. 275). It is a philosophy that recognises pluralism, as opposed to monism, that all experiences are varied and different, pointing towards a more naturalist and ideographic form of enquiry. Put in the words of William James, 'no two of us have identical difficulties, nor should we be expected to work out identical solutions.' (1902, p. 487) The approach is profoundly political, challenging not only traditional pedagogy, but also challenging the student and teacher to make a much more concerted effort to engage in community action through educational practice. A challenge that I wanted to embrace as part of my own research enquiry which can be often found expressed in the conversations I held with my participants. In other words, in conversations that were often looking for a more philosophical perspective from their work-based learning experience:

> MM: [00:04:32] *Is there a purpose around your own development?*
>
> RA: [00:04:36] *My development?*
>
> MM: [00:04:38] *Do you see what I mean? Do you feel like there's something useful in terms of how you are developing as a young person? As a creative young person?*
>
> RA: [00:04:46] *Yeah, it's given me like so many more ideas for my work and also maybe things like to do in the future as well like to do with archives and photography.*

[Rosanna Interview]

Theories of Knowing

By probing at accounts of individual agents and their actions, humanist psychology endeavours to come up with an understanding of what those persons were doing in that particular episode, an approach that looks to focus on 'the interaction itself as a unit of study'. (Cohen, Manion, & Morrison, 2011, p. 20) As such, I wanted to investigate accounts of individuals who were seeking to pursue a career in the creative industries and were looking for opportunities to help them make sense of this. As such, I sought a build a framework of interaction that could help 'agents' discover 'structure', an approach to knowledge discovery and creation that presents

the human being as 'active in the construction of knowledge' (Howell, 2013, p. 91) and rejects the image of a 'passive, determined organism.' (Cohen, Manion, & Morrison, 2011, p. 20) In other words, it is a research position that provides a space for individuals to discover themselves, as either, in the case of my research project, creative workers of the future, or more importantly as essential and individual human beings.

The concept of 'symbolic interactionism' proposes the idea of reacting, interacting, responding and developing as the essential endeavour to explore what makes us human. It offers an opportunity to interpret, define and understand the relationship between ourselves as individuals and '*the other*', which for Mead is the central mechanism of existence that 'enables the human being to make indication to himself of things in his surroundings and thus to guide his action by what he notes' (1934, p. 180). In other words, symbolic interactionism identifies the process in which the individual and the community can be recognised in a symbiotic relationship of both 'self' and 'other'. As Howell puts forward, 'community and self are intrinsically linked and the distinction between self and the community difficult to ascertain.' (2013, p. 89) The aim of this project was therefore to place 'self' (ie my participants) in the community through a structured and monitored process of interaction which would reveal some ideas around the self (identity) and society (in this case the relationship between the creative and media classroom and the creative and media industry). In other words, I wanted to analyse the relationship between classroom and workroom and the impact that might have on individual participants through a set of strategic interventions and interactions. Overarching this intention was a framework of reflexive space for individual students to re-think, re-make and re-orientate their own individual identity as both future creative workers and evolving human beings. As Giddens puts it, a process of 'self-actualisation in a reflexively ordered environment' (1997, p. 214).

Giddens explores these ideas as the 'nature of life politics', which is 'a politics of life decisions' that first and foremost affects self-identity itself as a set of 'distinctive problems and possibilities.' (p. 224) Giddens asserts that such possibilities have only really emerged with the consolidating effects of high modernity, which 'cannot be debated outside the scope of abstract systems.' (ibid) In other words, to develop accounts of individual human agents, it is necessary to understand the social structures in which they operate. In order to achieve this aim I looked for ways of interacting with the local creative and media industry and found that building a work placement / work experience scheme as part of my own professional practice enabled me

to reflect and debate on theoretical positions of identity as well as to understand, analyse and reflect upon the shifting composition of the local creative and media industry.

As Howell puts forward, 'knowing is interactive with data' (2013, p. 91) and therefore, from the outset of this research project, it was important to continuously generate, analyse, interpret, evaluate and implement knowledge based on the interaction between student (participant) and structure. As such, there was a reflective and reflexive dimension to the project - which I discuss in more detail at a later stage - although for now, it is enough to recognise that I was keen to listen to articulations from individuals in how they reacted, responded and developed as they engaged with the creative and media classroom and the creative and media workroom.

Overall, this is a constructivist point of view where 'reality is not external to human existence but determined and defined through social interaction.' (Howell, 2013, p. 81) Guba and Lincoln (1989) define a constructivist paradigm, as one where realities are not 'objectively' out there but are constructed by people. They highlight the significant position held by the researcher who cannot act as an independent, objective observer, but rather they must necessarily become absolutely dependent for whatever understanding they make on the articulations and utterances of those who participate in the research project. Indeed, during the data gathering exercises I was always aware of my own position as 'co-constructor' of knowledge and ideas. As I knew them well before the formal process of data collection, I was always keen to elicit more information that they would initially provide, evidenced in many of the transcripts:

> *MM: [00:12:07] I don't want to put words in your mouth but just to articulate it . .*

> *MM: [00:23:53] possibly yeah or am i just putting words in your mouth?*

> [Lauren Interview]

> *MM: [00:06:01] is there anything you want to elaborate or add to that because obviously it has to be in your words?*

> [Dominique Interview]

As expected, there a number of criticisms that face any research project based upon a paradigm where reality is constructed, which is often time-bound and context-bound, favouring a hypothesis and approach of idiographic accounts expressing individual experiences and

understandings, as opposed to general nomothetic statements. An approach where 'all constructions are true realities', and can 'only be realised for a given situation and not for another' which means consequently that 'it can be true and false simultaneously.' (Howell, 2013, p. 90) Or where all statements produced should be 'treated with suspicion and continually doubted.' (Guba & Lincoln, 1989, p. 13)

Such concerns troubled this research project and at times I was unsure as to what a small scale, small community project could actually provide that was useful in terms of either theory or practice? Indeed, the hermetic nature of a small scale qualitative study can sometimes neglect to take account of the bigger relationship that exists between 'structure' and 'agency', and therefore just as positivist theories can be criticised for their 'macro-sociological persuasion, so interpretive and qualitative models can be criticised for their narrowly micro-sociological perspectives' (Cohen, Manion, & Morrison, 2011, p. 21) with limitations of inaccuracy, misleading information, less control, incomplete research and data and so on.

Put another way, such an approach develops a 'relativist' reduction of truth and knowledge, where only levels of understanding can be achieved and only limited possibilities of generalisation and outcome can be achieved. On the other hand, it could be argued that such an approach 'does not curtail knowledge development but leads toward greater democracy in thought and discussion and the enhancement of critique and reflection of the human condition' (Howell, 2013, p. 93). Indeed, the work of Guba and Lincoln (1989) considers the notion of axioms with regard to the constructivist paradigm, proposing that constructivist axioms involve holistic, multiple realities, although as already pointed out creating multiple realities can raise more questions than answers. Accordingly, for constructivists, 'humanity alone is responsible for knowledge development and understanding is a matter of interpretive construction on the part of the active subject' (Howell, 2013, p. 93).

As Giddens recognises, 'the more a given problem is placed precisely in focus the more surrounding areas of knowledge become blurred for the individuals concerned, and the less likely they are to be able to foresee the consequences of their contributions beyond the particular sphere of their application' (1997, p. 31) And from this perspective I did feel that this research project was clearly centred on transformation and change, both at an individual and structural point of contact. As such, a broader knowledge of and understanding of what transformation and change entailed was required and to that end I looked to adopt critical theory

as a recognised theoretical framework espousing the virtues of sociological research that seeks out truth claims for positive transformation.

Critical theory.

In contrast to other forms of thought which are often seen as 'affirmative of the existing order in spite of their self-proclaimed neutrality and objectivity' (Bonner, 2011, p. 22) the aim of critical theory, from the founding figures of the Frankfurt School to Habermas and beyond, is 'to clarify the changing conditions and preconditions for transformative action. For this theory is not concerned only with goals already imposed by existing ways of life, but with men and all their potentials'. (p. 19)

Bonner identifies Max Horkheimer's essay *'Materialism and Metaphysics'* (1933) as a point where the positivist approach of analysing society through criteria derived from Natural Science is condemned for dismissing subjectivity, ethical concerns and the philosophical relevance of the material world. Drawing on the work of Theodore Adorno, Bonner argues that the Frankfurt School were engaged in 'redeeming the repressed potential with the lived life of the individual' (2011, p. 29) a Utopian discourse 'abolishing not merely social injustice but the psychological, cultural and anthropological sources of unhappiness' (ibid). The discussion of unhappiness, meaninglessness and isolation, reconciled with concepts such as alienation, reification, individuation, commodity fetishism, the disciplinary idiot and the division of labour, imbue contempt for current socio-political structures and an appetite for radical action and real change. As such, critical theory was intended as a general theory of society fuelled by the desire for liberation and importantly the pursuit of this aim would require the character of the critical method to change also. In other words, a distinct shift in the methodological approaches to sociological research was required for an emancipatory understanding of society, the self, civil structures, economic exchange and so on. (p. 24)

Nevertheless, such an approach is not beyond criticism. For example, Howell points out that 'when we examine the works of members of the Frankfurt School, none claimed to have formulated a unified approach to social investigation and criticism' (2013, p. 75) In support Kincheloe and McLaren point out the difficulties to explain exactly what it is because: a) there are many critical theories not just one; b) the critical tradition is always changing; and c) critical theory tends to avoid too much specificity, as there is room for disagreement among critical theorists (2000, p. 281) Bonner notes that the assaults on system logic carry a price, threatening

to plunge critical theory into relativism where it would remain stuck in analytical concerns defined only by what it should oppose. In summary, Bonner writes:

> The Frankfurt School originally saw itself articulating a new form of materialism infused with critical reflection, a capacity for fantasy and the prospect of resisting an increasingly bureaucratised world. But it became very less clear what practical purpose its speculative inquiries were meant to serve. The understanding of resistance grew increasingly vague. It was as if the real conflicts of interest, the real imbalances of power, were vanishing within a world totality defined by alienation and reification. (2011, p. 34).

Yet as already implied, the aim is to serve the emancipatory project (Alversson & Skoldberg, 2009, p. 144), a utopian premise of hope in a cynical world, involving 'ideas relating to empowerment of the people' where 'transformation [and] conscious emancipation is central', where research is therefore not about 'the accumulation of knowledge but political activity and social transformation' (Howell, 2013, p. 81). Perhaps, if approached from another direction - as a negative realisation - it may be easier to understand and apply critical theory in terms of a research paradigm. In other words, it may easier to identify what critical theory is not, than to agree on what it puts forward as a central aim and approach?

As already stated, it can be asserted that thinkers from the Frankfurt school rejected positivism. For example, Howell notes that when the Frankfurt School left Germany they were 'shocked by the positivistic nature of research in the USA and how this form of research was taken for granted in the social sciences' (2013, p. 76) to the extent that they were responsible for challenging the notion of the 'objective observer' and disputing the 'specific methodological rules for acquiring knowledge' (Alversson & Skoldberg, 2009, p. 145). Having worked through the devastation of the First World War and now working under the rise of National Socialism in Germany, the Frankfurt School appeared to have questioned the result of the Enlightenment project. As Eric Fromm (1997) wrote: 'Enlightenment taught man that he could trust his own reason as a guide to establishing valid ethical norms and that he could rely on himself' (p. 3) but men now 'pay for the increase of their power with alienation from that over which they exercise their power' (p. 9). Here then we identify the way thinkers of the Frankfurt School developed a critical theory that engages with, and by turn questions, established ideas of the Enlightenment project, with the result that we now question such notions that 'human beings

determine their own destinies' which, hopefully in turn, 'gives an impetus to new social research' (Howell, 2013, p. 97)

Accordingly, therefore, the framework of critical theory was to formulate an approach to sociological research based on a range of philosophical positions and empirical theory, which as Max Horkheimer (1972) considered as a research programme should discharge the opposition between the individual and social structures and should embrace the relationship between objectivity and subjectivity. In this sense, critical theory is a philosophical approach that can be clearly identified as embracing the subjectivist/objectivist dichotomy, that is specifically and directly political. Indeed, as Adorno and Horkheimer (1997) suggested the paradigm of inquiry was about connecting critical theory with everyday life in the interest of abolishing social injustice.

In summary, critical theory sets up a position as one where ruling elite should be challenged and where a greater equality and liberty should be sought. An approach that makes an attempt to expose positions of power between institutions, groups and individuals; that identifies the rules and regulations and norms that prevent people from taking control of their own lives and the means by which they are eliminated from decision making and are thus consequently controlled. As such, this echoes and support my own ideas, aims and approaches, as I was also looking to engage in a relationship between objectivity and subjectivity, as I was also looking for transformation, action and change. A research project that was looking to help people take more control of their lives, by including them in an interactional and pragmatic process that informed their own decision making, even if this was just a local qualitative research project developed from a personal initiative to develop a more useful, productive and positive pedagogical intervention strategy.

From knowledge and philosophy, to methodology for research.

In the 1960's Jurgen Habermas indicated the extent to which reflexivity is a central mechanism for critical theory. As Howell makes clear, 'the dominant culture is not a natural state of affairs' which can only be 'revealed through interaction between the researcher and researched' (2013, p. 81) In reference to Dryseck (1995), within a research project such as my own, this means that a social science approach should:

1. understand the ideologically distorted subjective situation of some individual or group
2. explore the forces that have caused that situation of some individual or group

3. show that these forces can be overcome through awareness

Dryseck goes on to argue that critical theory, as a research paradigm, can be applied by subordinating control and understanding, in favour of emancipation and liberation. Consequently, as Howell notes, critical theory involves reflective action, specifically the 'reflective action of those individuals and groups involved in the research programme' (2013, p. 23). Or put another way, 'social science research has to aim at some degree of objectivity and seek constant dialogical communication with its subjects' (Barkho & Saleh, 2013, p. 6), a process that I adopted for both my theory building and subsequent action:

> *MM: [00:17:01] I mean a theme that comes across from me talking to students is it's either by someone they know, luck, chance, just being in the right place at the right time.*

> *RS: [00:17:10] Yes.*

> *MM: [00:17:11] And it strikes me that as we're teachers that seems, erm, not the best kind of philosophy to tell them listen, we're doing all this stuff in the classroom and if you get lucky it might work out for you. So how could we set up something, or how have you done it before?*

[Discussion with Teachers]

It is a paradigm, according to Habermas where it is no longer 'the observation but the dialogue – a communication in which the understanding subject must invest part of his subjectivity' (2004, pp. 10-11) that is crucial in terms of a methodological approach. To this aim, Habermas develops a theory of the social sciences which could be applicable for social systems, as distinct from machines or systems that reflects subjective tendencies and takes into account 'the relationship of inter-subjectivity and the relation between ego and group identity'. (p. 13)

A process, defined as 'historical realism' positions the epistemological aspect of a critical theory paradigm (a way of knowing), which considers that findings and theoretical perspectives are discovered because the investigator and the investigated are intrinsically linked through historical values, which must influence the enquiry. As such, Howell presents a specific methodology, which he identifies as 'dialogic' and 'dialectical' in approach. In this methodology, 'structures are changeable and actions [*sic*] affect change' and theory is

changeable and developed in an interaction between researcher and researched, where 'historical values influence the analysis' (2013, p. 81).

> *VH: [00:35:13] I think schools should definitely offer some sort of programme just because if you're going into a job straight from after college or Hautlieu say if you had experience and if you haven't been given that opportunity to be able to know and it's and you can't - it sounds a bit cringey but - you can't fall in love with what you are doing if you're not out there doing it. A lot of friends who did Highlands just never just left the whole media behind I feel like they never really got the chance to*
>
> *MM: [00:35:44] Connect with it.*
>
> *VH: [00:35:44] Yeah.*
>
> *MM: [00:35:44] That's a big thing for me this idea of connecting and conversations and structures because I think that's how things work really well otherwise I think and that's what we were saying earlier you, you've got to be lucky or maybe connected or you've got a friend or it just seems to undermined everything we are trying to do really*
>
> *All: [00:36:06] Yeah*
>
> [Student discussion]

This has the essential qualities of constructivist approach where research results (and thus reality) is locally constructed and based on shared experiences and consensus, including those of the investigator. As Howell suggests, 'theory in this paradigm is relative and changeable, reliability and prediction almost impossible and cause and effect difficult to identify' (2013, p. 88). Similarly, Greene (2000) underlines the notion that constructivists seek to understand contextualised meaning, recognising the meaningfulness of human actions and interactions, as experienced and construed in a given context. Echoing the sentiment of Max Horkheimer, and reflecting the dualism of subjectivity/objectivity as proposed by Giddens and Bourdieu, Howell suggests that 'both subjective and objective elements exist and a participative process develops reality', consequently the methodological position involves 'collaboration and action with everyday existence' (2013, p. 88) which seems particularly appropriate for an investigation of social structures, such as the creative and media industries that are continually fragmenting and evolving:

LM: [00:21:50] you got micro businesses and you've got kind of outsourcing and freelancing and you know . . . it's not just one company anymore

[Discussion with Teachers]

Finally, it is worth noting that 'the participatory paradigm relies heavily on action research' (Howell, 2013, p. 89) so in **<u>Chapter 5: The Research Design</u>**, I will look at this mode of enquiry in more detail, but before that, in the next chapter, as part of my philosophical approach and understanding towards this research project, I present an overview of my ethical position.

4. The Research Ethics

CHAPTER 4

<u>Overview</u>

A key issue surrounding a professional research project is the range and scope of ethical considerations that needs to be accounted for. As such, this section provides an overview of my own ethical approach and casts a critical eye on the importance of good ethical practice.

<u>Philosophical Overview</u>

Ethics can be understood as the set of rules or principles that should be adhered to during research. Pring (2015) makes a distinction between 'morals' and 'ethics', where morals are concerned with the right or wrong thing to do and ethics are the rules or principles which need to be followed in the practice of research. Towards this idea he raises the notion of the 'virtuous person' whose main involvement in research is that of 'finding the truth' (p. 176), towards which he proposes a number of key principles for good ethical research:

1. That the researcher should set out clearly the kinds of knowledge required, in that those being researched have a right to know (before research is undertaken) what is being researched and for what purpose.

2. The principle of anonymity and context.

3. That the researcher should allow for a dialogue with the participants and be open to cross-examination by those who are being researched, so that other perspectives and interpretations of the research may be recognised and incorporated. In this sense, the researcher should provide a space for the right to reply

4. That the researcher should be aware of the 'consequential principle' recognising that the researcher can never be certain exactly how, why or when research will be used.

(Pring, p. 182)

Pring also makes it clear that an appropriate disposition or attitude of the researcher is an area that is not always highlighted or understood by the research community and yet is integral towards successful research. And I hope that I have provided illustrations of my own principles of that which reflect the dialogic, reflective and reflexive stance and nature of my own research stance, which I have outlined in this thesis. I also believe that the philosophical position of critical discourse indicates a commitment to seek out new ideas in research and practice as a

way of changing practice for the better, a commitment and contribution to both participants and the community to undergo an altruistic process that seeks change as improvement, as a positive development, as a good thing to do. As Pring puts forward, 'good actions are what good people do. On the whole, we act from character or from our dispositions to see, to value and to behave in a certain way' (2015, p. 183).

> *MM: [00:32:44] one thing for me that comes out of this was the kind of disconnect between industry saying this is what we need. And they often prioritise their own kind of needs and you're thinking: okay, but I've got this kid who really needs to get his A' level and there's often a lack of recognition for what you do in the classroom and I think, you know, that is one area where a little more work needs to be done. It's almost, there's a hierarchy and it's like industry is money, so therefore this is what we want and education has to kind of, you know, just has to fit in?*

[Student discussion]

Similarly, Kara concludes that 'if you are making the best decisions you can, on the basis of the information available to you at any given time, then you're doing all that anyone can ask' (2015, p. 54). During my own research and specifically during the interaction I had with participants I was always aware of this principle and always aimed to act in good faith and with the best intentions. Nevertheless, rather than just relying on intuition or the basis of good character, there are a number of overarching frameworks and guidelines of good practice that set out theoretical positions and codes and conventions of good practice. For instance, ethical guidelines can be found in BERA (British Educational Research Association), specifically, the Ethical Guidelines for Educational Research (2011) and the accompanying practice guide for good Educational Research Writing, which Pring perceives as reflecting 'the sort of values which ought to pertain in a democratic society' (2015, p. 188), such as an openness and accessibility to criticism, public debate and information surrounding the research project.

From my own perspective, I have always sought to adhere to this framework, looking to develop an approach that is open, humanistic, person centred, empathetic, and respectful. An approach discussed by Rogers et al (2014) and underlined by the BERA guidelines (2011) which attempts to both celebrate the diversity of educational research and promote respect for all those who are engaged with it. However, when it comes to individual and specific approaches to a particular research enquiry there are often a 'spectrum of possibilities' (Cohen,

Manion, & Morrison, 2011, p. 76) and therefore ethics are 'situated' in that they are rooted in specific and particular instances of research (Simons & Usher, 2000).

Practical Implementation

Reflecting on my own 'situated ethics' and echoing a key principle set out above, meant following a number of 'necessary steps to ensure that all participants understand the research process' (BERA, 2011, p. 5). Indeed, during the research process, I always adhered to key modes of formal procedure in terms of administration and organisation and always made a concerted effort to identify and engage with above the line ethical issues. For example, I designed a participant information sheet (PIS) in collaboration with both participants and institutions to ensure that it was clear, succinct and useful. I also designed a consent form in a similar way (see **Appendix 2**) specifically for this project. This was to ensure that I was given voluntary informed consent which is a key principle for academic research and is defined by Diener and Crandall as 'the procedures in which individuals choose whether to participate in an investigation after being informed of the facts that would likely inform their decision' (1978, p. 57).

The PIS was approved by the ethics committee at Bournemouth University for the purposes of the pilot study and in the spirit of collaborative and participatory action, I was always mindful to make clear that taking part was voluntary and refusal or withdrawal was always possible at any time. Indeed, before engaging in a communication with prospective participants, I was always keen to hold a formal conversation that set out my intentions and plan. In terms of gathering data from specific participants, this allowed for a clear conversation setting out my aims. The PIS was signed and copies were provided to all participants so that they could go back over the information that I had presented to them verbally. This was especially important when dealing with students, as it was also necessary to get their parents' consent, and as they were not present when I discussed the research with the participants, it was important that they had access to a document that clearly laid out the ideas and purpose of the project. I also had an on-line presence, that included key information and documentation that I was using for the project, as well as a number of student reflections, so that as the project developed new participants were able to understand and the process as it had developed and gave permission for their identities to be revealed.

Research participants were also given a full explanation of what was to be done with their data and again, as this was a participatory, action based research project, participants were often invited to contribute to the data collection, or even just reflect informally on the ideas that underpinned the action. As such, an open, friendly and flexible relationship allowed key participants to be clearly informed and aware of the research process, with the opportunity to contribute, should they wish to do so.

MM: [00:28:46] Alright? Seem ok?

CL: [00:28:46] Yes

MM: [00:28:46] Anything else that you thought? Or . . .

CL: [00:28:49] No I don't think so.

[Ciara Interview]

Participants were always informed of any new developments and could easily adjust, adapt or change their original ideas, or as suggested above, withdraw entirely. Indeed, I found that several participants became key contributors as the project developed over several years, as I was able to track their progress and draw on their own development, which had a cyclical effect of feeding ideas back into both the theory and the action. This process is quite typical of an action research project, of which I have discussed and reflected upon in earlier chapters.

MM: [00:38:12] I mean it's just amazing that having spoken to you three years ago Chantelle that you are now putting something in place yourself which is what this whole thing is about, it's just amazing!

[Student discussion]

I was also vigilant towards the range of formal procedures and good practice that was in place and expected as part of the Education Authority of Jersey, for example, the requirements for parental permission, communication with parents and other interested parties: senior school managers, relevant teachers, mentors and so on. Measures such as, the completion and administration of relevant school paperwork (see **Appendix 4**) are important steps put place to safeguard young people, which under the legal Duty of Care legally requires:

an individual or organisation to ensure that all reasonable steps are taken to ensure the safety of a child or young person involved in any activity or interaction for which that individual or organisation is responsible (DCSF, 2009, p. 8).

As this statutory and binding legislation makes clear, any person in charge of, or working with children and young people in any capacity is considered, 'both legally and morally to owe them a duty of care' (ibid). Thus, as a researcher who was actively involved in not only gathering information through discussion, but also with placing young people into a professional environment, it was essential that I recognised my responsibility towards them and looked at all times to ensure there was a necessary course of action for preventative measures to be put in place to avoid potential danger from both negligent and non-negligent harm. For instance, liability cover for both organisations and individuals as insurance against any errant action or process that may be the causation of harm.

Identifying possible harm from a lack of due diligence, lack of care, an omission of duty or an act of carelessness towards a participant in the research project was always a possible, albeit minor risk, that I was vigilant to monitor, both while they were in 'action', with above the line issues at stake and in 'dialogue', where below the line issues also required vigilance and understanding. Although much of this administrative procedure could be seen as time consuming or mundane, they are at the heart of any research enquiry that has a legal duty of care, as my Headteacher explains:

> *NF [00:08:47] Even at key stage five we're still in loco parentis. Therefore, the checks and balances you've put in place for your Creative Pathway scheme in terms of health and safety visits: parental sign off, checking the employees have got the necessary insurance, might seem very mundane, but schools have to operate in a very safe way and you know, look after our students.*

[Nick Interview]

I felt that engaging with that process required more than just paperwork. As such, I always included a preparatory, introductory meeting with potential work placement providers as part of the structure of the Creative Pathways scheme. Here, above the line issues were clearly pointed out to all participants during an interview which preceded their professional placement. The meeting was also a chance to frame the work placement as a serious, professional endeavour that took on board attributes of a real professional working environment, another

feature which distinguishes a structured placement from a lucky break or a friendly, informal invitation to spend a few days with a professional company. Towards that aim, I also produced a work placement handbook (**Appendix 5**) which I would print off and give to each participant before they started their placement, using it as a guide and structure in an initial conversation with them about what to expect and how to represent themselves and their school.

Such meetings always occurred before a placement was started with both myself, or another teacher (acting as mentor) and the employers' point of contact, often someone from HR, or just the main point of contact for the placement. During this meeting, we highlighted and discussed a range of potential hazards that may not be apparent to a young person who is entering into a professional creative workplace for the first time. For example, there were issues of communication, dress code, punctuality and attendance which although minor were important to point out and were flagged up in the work placement handbook.

Of a more complex nature were issues of disclosure, confidentiality and conflicts of interest, specifically in terms of personal and public information. For example, many of the early participants were encouraged to keep a public diary (in the form of an on-line blog) of their professional placement and as such, they needed to recognise the possible conflicts of interest and issues of disclosure and confidentiality that arise from such an undertaking. For example, their obligation towards a prospective employer, in being courteous, respectful and 'professional' in producing on-line content that is public and visible. Similarly, there are duties of confidence and trust associated with working in a media, specifically a news environment, which presented a number of legal and ethical duties, such as a breach of confidence, in the possibilities of exchanging or sharing news stories, which participants needed to be aware of before they became involved in the scheme. It was also a test for local employers as they would in effect need to make themselves vulnerable to their own working practices occasionally in relation to their main opposition.

> *MM: [00:40:24] You know along that idea of keeping things visible and keeping things open, was the blog helping in making, sort of publishing your ideas?*

> *RA: [00:40:36] Yeah definitely and also Channel TV wanted to see it because they wanted to know what they were doing well and what things weren't, that's the difference . . . because this was really structured and ITV were invested in it as well they wanted to know actually how this was going to have an effect.*

[Student discussion]

In many ways, this was an important moment for the research project, as the transition from classroom to workroom was one of the main intentions of the project and reconciling, guiding and supporting young people through this process was an ethical consideration that required an understanding of multiple perspectives: from the teacher-researcher standpoint, from the point of view of the student, the employer, the parent and fellow teaching colleagues – all of whom were affected to some extent by placing a student in a local, creative, professional environment. Again, the ethical concerns underline the structural and formal nature of the Creative Pathways scheme, it also highlights the reflexive nature of the research project and the shifting positions of the researcher as both 'inside' and 'outside' the research process.

Indeed, in terms of below the line ethical issues a range of academics: (Bryman, 2012); (Creswell, 2014); (Pring, 2015) & (Kara, 2015), identify a number of possible problematic areas that could compromise researchers and research findings. For instance, the impact of a personal (insider) involvement in the research process is complex and contradictory and can easily blur the boundary between teacher / participant / researcher, as well as the overall research aims and the reliability of the research data. For example, the question of 'access and acceptance' is raised by Cohen where goodwill and cooperation is especially important (2011, p. 82), but can, of course, impact on the impartiality of the research process, including data collection, data analysis and data presentation. As such, I tried to maintain a balance between impartiality and gratitude, recognising the ethics of working in a small community and of drawing on favours from colleagues, professional partners and others who were known to me on both a professional and at times personal basis.

Discussing how research takes place within a framework of community values, Pring notes how the privileged position of the teacher in educational research 'raises questions about the objectivity and impartiality of the researcher' (2015, p. 186). Addressing this issue Pring suggests that objectivity and impartiality are achieved by taking the necessary steps to eliminate bias or subjective interpretations of the evidence, suggesting, as a possible solution that the researcher seeks wide-ranging and continuous criticism of the conclusions provisionally reached (p. 157). Therefore, in terms of my own position I tried to ensure objectivity and impartiality by a range of different measures. For example, I was keen to employ different data collection tools that would help to disrupt the 1-2-1 relationship between myself and the participant, in that I held discussion groups (of 3 participants at the same time) that allowed for

more conversation, dialogue and discussion than a 1-2-1 interview. I also ensured that I spoke to others who were outside of the 'action' part of the research. To that end, I spoke with employers, parents, teachers and students who did not participate in the placement scheme, but who were nevertheless interested in the project and, in my opinion, had something valuable to say about the area that I was investigating.

I also took my research outside of my own community, looking to replicate and implement a similar action model and to address the same questions and raise the same ideas and theoretical positions to different people in different contexts. I also allowed my action and research to be continued in my absence, which again was a useful strategy of distancing and disrupting the direct interaction between researcher and participant with the aim of achieving critical distance and thus (hopefully) a greater degree of objectivity and impartiality.

As Floyd and Arthur highlight, internal ethical issues in relation to students taught by 'relatively inexperienced researchers' adds further layers of 'complex ethical issues' (2012, p. 4). Of note, in my own position as teacher-researcher, was the risk of inducement which may involve the offer of an incentive or enticement which was more of a concern at the earlier stages of the research project, as at that time I was in need of participants and participation. This need diminished over time as I developed more interest in the project as it became more established and thereby followed a more enthusiastic and receptive involvement from students, teaching colleagues and creative professionals. Nevertheless, it is clear that as this project was initially set-up and driven by me, it necessarily drew upon a certain amount of persuasion, coaxing, pleading and determination.

It was also interesting to reflect on the ways in which participants were selected for each placement, which I tried to keep locked into the aims of the project: emancipatory, liberating, changing and challenging. In other words, seeking participants who were genuinely interested in a work placement. As such, the students who were chosen were those who exhibited an interest in the subject that appeared 'above and beyond' standard academic expectations, often expressed through informal conversations regarding a career interest in the creative and media sector, or as a request from them to be able to connect with professional creative practice. As the project developed, I formalised this process by setting up a 'Creative and Media Super Group' which was open to all students and ran on a voluntary option each Tuesday after school. I used this group as a first point of contact to match potential opportunities with appropriate

students. As such, I didn't 'fish' for participants, but rather allowed them to emerge from a range of teaching cohorts and creative subject areas.

Similarly, as Cohen et al (2011) have pointed out a lack of long term gains and goals could easily have an impact on the project, although as Pring notes, there is no end to a 'systematic reflection with a view to improving practice' (2015, p. 156). Nevertheless, the more formal aspects of my project were always run in cycles, as appropriate to an action research model of investigation which was initiated, inspired, structured and encouraged by the Doctorate in Creative and Media Education, at CEMP.

Conclusion

In conclusion, I have provided a brief summary of some of the ethical issues that I have both encountered and understood as part of this research project. In essence, I have tried to reconcile my ethical approach to the philosophical stance of my research and overall, I have tried to maintain a professionally collaborative and empathetic relationship with my participants, whether they were formally employed to be part of the data collection, or whether they were part of the informal and procedural process of setting up the action and reflecting upon the theory. I have always adhered to specific guidelines expected from a doctoral student, working with and understanding closely the expectations as set down by governing bodies, such as BERA, the University of Bournemouth and the Education Department of Jersey. I recognise that there can be no rigid rules in approaching ethics for any research project and that it is often the case of 'formulating and abiding by one's own situated ethics' (Cohen, Manion, & Morrison, 2011, p. 83) which when working in a small community, with the intention of improving practice can often be challenging, complicated and contradictory, however, professional and well intentioned they may have been from the outset. Indeed, in the spirit of a symbolic interactionist research project, holding a relativist position Oliver presents a standpoint where 'there can be no absolute guidelines', that ethical considerations will 'arise from the very nature of the particular research being pursued at the time' and that essentially, 'situation determines behaviour' (2003, p. 53).

5. The Research Design

Overview

In this chapter I want to present a theoretical overview of my research design, looking specifically at the ideas and concepts that underpins action research. In many ways this is a practical application of the theoretical perspectives around knowledge that I have presented in the previous chapters that have underpinned, guided and framed this research project.

Introduction

As Koshy states, when putting together a research design for a recognised academic project, such as a professional doctorate, 'it is important to voice your philosophical position, as your research design, data collection and analysis will be influenced by your beliefs' (2010, p. 79). Put simply, it is clear that the most important element in constructing a research design is the application and adherence to a coherent and appropriate research strategy, based on both philosophical and methodological choices adopted in response to specific research question.

In the previous chapters I have set out the conceptual, academic framework to this enquiry, in much detail which was underpinned by a desire to create positive impact through change, using a research approach that recognises and priorities dialogue and discussion in a process where knowledge is discovered and co-constructed through the interaction between subjective interpretations of an objective experience. In this approach, reflexivity is an important concept for creating knowledge and praxis is key concept towards learning. The overarching approach is recognised as social constructivism and the approach known as symbolic interactionism characterises this framework.

Developing a structured work placement scheme

In my first **Chapter 1: Intitial aims and intentions** I discussed how I initially developed this research project from the standpoint of professional development to make a stronger link between the professional fields of the creative and media industry and the creative and media classroom, for benefit of students, teachers, parents and other interested parties. This process, as I have mentioned before, allows for an insider approach to the research field, developing knowledge that emanates from 'situated cognition'. As also raised, the approach is based on action. To that end, I developed a framework of interaction, called Creative Pathways that

allowed, students from my school, who were taking up a programme of creative and media A' levels and who were interested in pursuing a career in the creative and media industry to participate in a bespoke, structured work experience with a specific and appropriate local creative and media company. The time spent with each company lasted about 6-8 weeks and was seen as a structured form of interaction, where programmes were individually designed around the student, with a clear set of aims and intentions discussed and set out at the beginning of each placement for each individual students' active involvement with an individual and appropriate company identified for each particular student. So as a specific illustration, participants at the ITV Channel placement, had each week structured to allow the student to see different aspects of the company which I have provided as an example which can be found in **Appendix 3**.

Overall, each placement was organised with relevant paperwork and permission slips (again see **Appendix 4** for an example of this) and was developed as an appropriate connection between what the organisation had to offer and what a particular student was interested in. This ranged from TV station, to local newspaper, to music festival, to art gallery to photographic archive, to independent maker-spaces, to advertising agency, local government department and so on. It was initiated through a short interview and presentation process where the student was introduced to the client, to ensure that they were mutually appropriate and suitable.

This was followed up by a short briefing from a teacher who went through various key aspects of work in the professional field, for example, working in a creative environment, health and safety, expectations, outcomes, links to schoolwork, career and / or University application and so on. Once the placement started, this initial stage was followed up a by a mid-point, on site meeting to check on progress. Finally, an evaluation took place, usually in the form of a 30-40 minute interview, which I used as my main data collection process. There was also a de-briefing meeting with the institution to reflect and evaluate on their own perceptions of how the placements had progressed.

As mentioned in my last chapter on ethics, students were always aware that the placement was part of a research programme that I was undertaking at CEMP, Bournemouth, which was made clear to them at the beginning of the placement and reiterated at the end of the placement just before I recorded a formal evaluation interview. To provide clarity and detail a formal consent and information sheet was always presented to them to be signed, and it was always made clear that they did not have to participate in any part of the scheme if they did not wish to or if they

changed their minds (see **Appendix 2** for a copy of the consent form, which differed slightly depending on who was being interviewed).

Overall, the early stages of research, enquiry and theory building were designed to set up the action - that is to build a relationship with local creative and media providers. In this sense the research approach was an inductive rather than a deductive process, which as Gabriel (2013) puts forward, is generally associated with qualitative research, whilst deductive approaches are more commonly associated with quantitative research. As such, it is possible to see how my research design was consistent to my research philosophy, an approach that looks to generate new ideas, theory and knowledge as emerging from the data; and usually begins with research questions that narrows the scope of the study, rather than a hypothesis which is aimed at testing a theory. Finally, for this section, I have put together a visual illustration of the stages of participation which shows the level of structure that distinguishes the Creative Pathways scheme from an ad hoc or occasional work placement.

> Identifying student interest

> Matching student to appropriate institution

> Initial meeting, interview & presentation

> Formal outline of structure written up

> Relevant administration, paperwork and communication complete

> Work placement starts

> Interim site visit

> Work placement ends

> Evaluation and feedback meeting

> Ideas and suggestions put into next action

Figure 5: Stages of structured intervention

Linking Creative Pathways to the Research Enquiry

In terms of research design, my research questions and research themes started to build in complexity once the action - the act of connecting students with local providers - was in place. Indeed, the research enquiry was, at first, a very general approach in scope and focus, which became more academic, specific and theoretical once significant data started to emerge from

the action. In other words, as the action part of the research project developed, the notion of theory building took place as a reflective response to the action (reflexivity). In this sense, theory building was a co-created exercise that emanated at the point of data collection / data analysis, again consistent with my philosophical approach, which have I outlined in the previous chapter. In other words, the research design allowed my data collection and mode of analysis to be 'determined by the methodological approach and the philosophical position that guides the methodological approach' (Howell, 2013, p. 209)

In terms of theory building I reconciled my own reading and research, particularly around the work of Giddens and Bourdieu, to the experience of my participants. Thus, my emergent themes and research questions developed around identity, understanding and knowledge. For example, my first research question focussed primarily on the student participants in terms their burgeoning awareness of who and what they wanted to be. This key question developed out of the action which placed students in a structured work environment for an extended period of time and I came to recognise that beyond an acquisition of skills and competencies, students were actually developing a greater sense of what it was like to be an emerging creative professional. In other words, the placement scheme allowed participants to play out, reimagine and redesign a presentation of their self (Goffman, 1959) as a tool to map out their own individual set of aspirations and ideas about who and what they wanted to become in the specific context of the local media and creative industry. As Goffman puts forward, it's a process of 'looking at the individual's own belief in the impression of reality that he attempts to engender in those among whom he finds himself' (1959, p. 10). As an illustration, here is a large extract from Lucy, one of my interviewees, who was clearly very conscious about the transformation of her own identity in the workplace which seemed so out of context from her ideas of self:

> *LH [00:10:41] It was like Hi it's nice to meet you! I'm Mr. So-and-so. So I was Miss Hilton instead of Lucy. And it was really weird!*

> *MM [00:10:49]And did that seem like a different person?*

> *LH [00:10:51] Yeah. Because at school I'm Lucy so now I had to be a business person and Miss Hilton.*

> *MM [00:10:57] And what about externally did who you had to dress differently?*

LH [00:11:00] Stand up straight. You have to wear sensible street shoes and I'd like tie my hair back. I took out my piercings and stuff like that. So I felt like I had to be more professional than I would be here.

MM [00:11:11] And can you tell me a bit about that transformation? Is that a positive thing? Is that something you have to do as a compromise? Is it something that you welcomed? How do you understand all that transformation?

LH [00:11:24] It's just there. It's a process that I'm aware that I have to go through but then I don't necessarily have to go through it. There's an expectation even though you're not allowed to judge people on things like tattoos, piercings how they dress. People do. So the first time that you meet someone you have to make the first impression count. And I was meeting new people at the time there. So I had to be a different person just so they didn't think of me as an 18 year old coming from a school.

MM [00:11:47] And is that unusual to you? Or do you think everyone feels it? Is that the transformation that people have from leaving school to work?

LH [00:11:54] If people have kind of respect for people in the workplace and stuff like that then they most probably will feel the unease of changing into somebody that somebody you wouldn't necessarily call yourself. But I find it a lot with people who go to private schools they don't feel that.

LH [00:12:10]Right. Okay that's interesting. And is that some, is that maybe one of the benefits of doing this placement?

LH [00:12:16] Yeah definitely you get you're more familiarized with it. So it's not as weird when you have to do it.

[Lucy Interview]

As Giddens notes, 'all human beings, in all cultures, preserve a division between their self-identities and the 'performances' they put on in specific social contexts' (Giddens, 1997, p. 58) So the aim of the research project evolved into a socially structured framework of support that allowed versions of the self to develop in a specific institutional context, creating a space which allowed the nascent self to be 'more or less constantly on display to others in terms of its

embodiment' (ibid). Put another way, 'appearances could be carried out in ways consistent with the individual's biographical narrative' which is of 'vital importance for feelings of ontological security' (ibid).

Here then develops a central aim of the research, responding to the first research question which emanated from the perspective of ontology: *How do professional work experiences contribute to a burgeoning understanding of the self for nascent creative and media professionals?* Which was exposing a nascent self to a set of pre-existing identity performances in an objective social space, with the idea of potentially learning and possessing a new set of socially acceptable individual identities. Identities which could then be transferred or mapped into an aspirational development of the self, which is (again referencing Giddens) required for survival in the Late Modern Age.

In other words, a reflexive understanding of both epistemology and ontology, traced through questions around how we should live our lives in emancipated social circumstances, which 'bring to the fore problems and questions of a moral and existential type' (1997, p. 224). Put provocatively, it could also allow students to play and interact with a range of responses to the notion of inculcation into the workplace, in other words, rejection, acceptance or adaptation of professional normative values and expectations. Overall, a chance to do just a bit more than take a few photographs for a photography competition!

Indeed, the project was a process that allowed for an understanding of both the objective world: school, classroom, teaching, work, the creative industry, professional practice and so on – as well, as the subjective imagination: identities of students, teachers, researchers, creative professionals, aspirations of labour, possibilities of being and so on. Overall, working in the frame of Giddens (structuration) and Bourdieu (habitus), which I discussed previously, my research was designed to investigate a subtle interplay between the real and the imaginary, the objective and the subjective, the known and the unknown, in what Giddens describes as an 'orientation which is more or less forced on us by the abstract systems of modernity' (1997, p. 2).

Pertinent towards this investigation and addressed by research questions 2 and 3, was the way that students (and teachers) made sense of the media and creative industry and how students learned new ideas and knowledge that they felt they would need for their future careers. In other words, beyond ontology – an understanding of the self – I was also keen to draw upon

aspects of epistemology, of how my participants understood the process of learning and how they saw that process unfolding in the work room in comparison with the classroom. As Helyer puts forward compared with 'traditional provision' students learn by doing real work that can be 'designed to support and integrate with classroom-based knowledge acquisition' (2015, p. xi). To that end, I encouraged my participants to develop a metacognition of their own, encouraging them to think about not only *what* they had learned, but *how* they had learned, which I thought would be another vital strand in terms of connecting up the classroom and the work room and was generated as a specific response to research question 2: *Where does professional work experience dovetail with traditional classroom pedagogy?*

> *MM [00:13:47] In what way was it different being in a work environment and then being at school in terms of learning and developing?*
>
> *KA [00:13:56]Yeah. So I feel like it's when I was at that workplace and it was very individual I was the only person there and all the focus was on me. So any problems or that I, I had like they could be directly addressed with me whereas at school obviously it's a lot more general. People get, you know there's a large class maybe 20 to 30 people in them. It's just assumed that everybody would pick up what is taught to them. But obviously that's not true because not everybody has the time of day to individually speak to every student and address it.*
>
> [Kristiana Interview]

From this perspective the project was just as much a space of professional discovery for myself, as for my students and as such, I wanted to investigate, reveal and understand the learning experiences that emerged from the work place, which I thought would allow me to develop a much greater knowledge of the ways in which creative and media industry functioned, particularly around themes of education. This approach characterises the reflexive nature of my project. In other words, as well as an existential process of discovery for my students / participants, this was also a reflexive process of identity making for myself, my colleagues and our own professional practice.

Towards that aim Helyer highlights the concept of 'individualised learning styles', noting the work undertaken by Hattie and Yates 2014, Kolb 1984 and others, to suggest that 'most of us have a preference and use a particular way of taking and processing information' so that as

'you embark on your learning journey you need to consider your learning style' (2015, p. 120). Eliciting information from individual participants, through what Raelin terms 'learning dialogues' (2008, p. 2), enabled me to tease out individual experiences and ideas.

> *MM [00:25:01] OK. I just want to keep on this learning thing I wonder in what ways, you know, that your learning is different in the workplace from school? So we've said about, you know it's more structured support that helps build confidence at school. It's more independent in the workplace. I wonder what else comes from learning in the workplace?*
>
> *EJ [00:25:23] [00:25:23]I think it's more like hands on as well, you actually do the things and like you have to do it for real life things instead of like maybe your teacher going to write an article on this. It's never gonna be, no one's ever gonna see it. So there's no pressure in sort of having it.*

[Emma Interview]

Importantly, the research design allowed me to work with individual students and identify common strands which presented consistent themes and patterns, across a range of different work placement experiences. Or, as Raelin puts it, 'more than the sum of everyone's individual learning' (2008, p. 2) so that what emerges can become 'shared as part of an organisation ethic' (ibid). Or indeed, as the Tech Nation report recommends, a space which looks for 'individual knowledge to link towards changes in structural organisation' (2019, p. 23).

Towards the aim of developing a greater understanding of the working practice of the media and creative industries, with a specific focus on education, learning and knowledge acquisition Raelin suggests that 'the technique of the action project is perhaps the most consistent tool associated with work-based learning programs' (2008, p. 219). In my introductory chapter I looked in some detail at **action research** as a recognised method of approach which has both guided my research and structured my design, in supporting this approach and following on from this in **Chapter 6: The Research Process** I look more specifically at whom or what was studied and what tools and procedures were utilised for collecting and analysing data.

However, for me to complete these tasks, I needed to put in place a clear structure of interaction between the classroom and the work room, to act both holistically, as a closer alignment between the curriculum and the needs of the work, and specifically, in terms of providing an

organised, structured and planned work placement opportunity for each individual student. In other words, if the scheme was to be more than just an occasional connection that allowed for a student visit or just a casual arrangement to spend some time in a local creative organisation, it needed a clear structure and working process, which could be transferable across different students and different work environments. This is why I always felt that a structured work placement was the key tool to help to build a bridge between the classroom and the workroom and was constructed and developed to 'make explicit specific areas of the research process,' and helped me as 'a guide to understand the relationship between evidence, analysis and conclusions' (Arthur, Waring, Coe, & Hedges, 2012, p. 23). As such, it is worth spending some time identifying what this term could mean, as this was central to my research design, using, as ever, my participants to uncover some of that understanding.

Structured vs Unstructured

> *MLF: [00:25:27] The way I would probably describe it is, you know, like when you go swimming it's like if you're not confident swimming, you're just going to put your foot in the water, whereas this kind of, this strategy, it doesn't throw you in the deep end. But it kind of puts you in a position where you're not necessarily comfortable to start off with, but it gives you the resources to then become more confident.*

[Max Interview]

As already highlighted in my preface, students were/are able to pick up on a situation that is clearly not structured, organised or supportive, as Richard notes a process that positions the student more as a 'witness' or casual observer, than a participant:

> *RA: [00:22:36] . . . you get the impression that if you are walking in there as a witness a lot of people will sort of drop their coffee and be like oh no! Work experience student! You know can't deal with them sort of thing.*

[Student discussion]

More than a feeling, participating in a work experience that isn't structure can have a tangible outcome where you are literally not wanted, as Lauren clearly found in her work experience:

LS: [00:12:57] I was with a lady, I'm not sure her name is, but she was obviously really busy so she just said there's no point you sitting here watching me . . . so she sort of had to find me someone else to sit with.

[Lauren Interview]

It is an illustration of the personal disconnect, experienced by many students, who were not recognised as a person who could make a contribution; someone who has really come to the work experience as somebody wanting 'to do' and 'to learn', but often treated as a passive observer and often not recognised, not involved, not developed, encouraged or supported. Here Ciara talks about an experience that she secured herself with a local production company:

MM: [00:14:04] What sort of things did you do when you were there?

CL: [00:14:06] I went, I went with 'filmers' and the newsreaders to stories they did, but it was kind of just watching. I didn't get to do any of the filming which I really would have liked to do, erm because that's what I was interested in, like looking into.

[Ciara Interview]

Such an experience is not unusual to encounter and often finds its' way back into the classroom, which makes teachers wary of getting involved in work-based placement opportunities, as the extract seems to suggest, work experience opportunities can easily lose focus, so that they become almost meaningless and certainly not a valuable opportunity for developing progress at school, in the classroom, let alone progressing along a future career path in the creative industries. As such, teachers (often pressed with so many other tasks) can often view the opportunity to support a work experience as meaningless and/or not worthwhile.

CB: [00:31:42] your dance opportunities are going to see a local dance school which actually, well, then that's great. You can shadow some dance classes and you might be a receptionist and you might help organize some little ones, but really but what is that?

[Discussion with Teachers]

As such, I felt that professionally recognised intervention was required to be put place to successfully secure, structure and connect together professional and academic realms in a

meaningful and purposeful relationship, that held, as the main aim, the idea of helping and supporting young people as they sought out the first few steps in a possible future career pathway. What I mean by professionally recognised intervention links to much writing that already underlines the importance of planning, organising and negotiating learning in a work-based environment, which seems to respond to my second research question as it is clear that learning in a work placement environment dovetails with learning in a classroom in the need for structure, planning, organising, monitoring and evaluating. As these are key approaches requisite for a positive classroom teaching interaction and from my research suggest that they are just as important for a positive work placement learning experience.

For instance, Hooker and Helyer (2015) write about the gradual process that needs to be put in place to become a successful, autonomous, self-directed learner in the work-place. Drawing on the work of Kolb (1984) they highlight the model of cyclical action (discussed earlier under the sub-heading: **Action Research**) which becomes a key mode of operation to help structure analysis, understanding and action. Helyer discusses the concept of an 'autonomous learner' in that 'instances of self-awareness will increase and you will notice your motivation to learn is increasingly coming from within you' (Helyer, 2015, p. 125). Again a personalised, individual experience that connects successful learning strategies (as discussed in **Chapter 3: Theories of Learning**) in the classroom with successful learning strategies in the work room. The suggestion here is that a successful work-based learning experience, is an experience where learning directly concerns 'you and your work role', in a process which is carefully structured, monitored, reflected upon and planned, very much in line with good teaching practice. Helyer notes that because you are working, 'you have many learning opportunities all around you. Some of these you will be aware of, and others may be hidden gems, waiting to be discovered' (2015, p. 185). As such, the aim behind good organisation, planning and evaluation is to put in place a process and structure where 'you will become aware of certain characteristics developing' that could otherwise be lost. In other words, 'being autonomous is not the same thing as being left alone to cope with everything' (p. 125) which could easily be interpreted as just letting students work things out for themselves, which the following extract, from Chantelle, illustrates:

> *CM: [00:18:09] I did have a work experience thing that was an unstructured one*
>
> *MM: [00:18:21] Yeah? Tell me yeah.*

CM: [00:18:28] While I was in Canada and I wanted to get out there like making some connections not just around the school

MM: [00:18:37] Yeah.

CM: [00:18:37] So I emailed them and they we're looking for a videographer, like for their video and thing, for a week, so I went and did that. It was very 'not structured' because there wasn't anyone there to teach you and you were thrown into it and you had to sort of, figure it out. Can I get through this door? Where am I allowed? Can I film here? Or will I get in trouble? And it all had to be like given to them because they needed the footage each night so you had to work it out yourself along the way

MM: [00:19:06] Which you would, it seems like you're suggesting, is not as positive as it could have been if it was organised and put together throughout?

CM: [00:19:19] I think it was good because it was very, like grown up I guess.

MM: [00:19:20] Yeah.

CM: [00:19:20] There wasn't someone necessarily saying do it like this, or here I am going to teach you things, but it was like, we're here to help, you're bloggers and videographers - do your thing create stuff! For you as well. Do how you want to do it, learning, get from it whatever you can, come whatever day you want, and, the freedom of it, as well, worked because.

MM: [00:19:36] You were allowed to explore what you did? I mean from a teachers' point of view I just kind of think all the work we put in at school and organisation and then when you go to, out there someone's like, anyway just get on with it, and you're a bit like, oh why did we bother giving them organization? You know or unless we're meant to be doing that because it's a little ad hoc when they get out?

[Student discussion]

In my own research such articulations seem to voice the idea of, what I would term, an unstructured work placement, which, while holding some value, is an approach that could easily be improved, which is what I aimed to do within the Creative Pathways framework and

I which I encourage similar practitioners in similar centres to adopt into their own practice. Recognising what was required to make his placement successful, Richard discusses his own understanding of how successful partnerships are created and put together:

> *RA: [00:34:13] because obviously they've got to put aside their job and then go through all the effort of teaching you all the new skills and abilities you're going to need. So I feel like having that background support from Hautlieu and then going in there I feel like that would put me at a better advantage*

[Student discussion]

Thus, raising a key point towards well planned and structured placements as ones which take account of each individual need; which should be one of the most striking yet simple aims of a really good interaction between student, school and work placement. In essence, a framework that carefully sets out a plan of action, including details of each period of interaction; that is framed by formal meetings, particularly before a period of interaction starts; that has interim monitoring and feedback meetings (both formal and informal); that has a clear outcome and ends with an evaluative and reflective meeting that allows each party to discuss, reflect and evaluate. Much of which needs to be recorded, shared and used again for the next cycle of action. From a theoretical perspective much of this can be characterised in a cyclical action research model, which I have illustrated diagrammatically previously which finds an expression from colleagues in this discussion, which identifies a structured work placement as:

> *RS: [00:01:17] one that has a clear sense of progression to a goal or there is opportunity for progression within it. And understanding the needs of that person when they arrive and being able to not necessarily structure it in a very rigid way but have a sense of flexibility to be enable them to progress from where ever they start if that's possible.*

> *CB: [00:01:45] Yeah I just think that you need to have a every person involved every stakeholder so whether you are the person participating in the work placement or the person running the workplace needs to gain equally from it.*

> *MM: [00:02:17] Who do think those stakeholders are?*

CB: [00:02:18] Well I think if you're talking about students from school you're talking about the students and the company or the people that they're going to work with and then I suppose as well you could say as well on another level it's what then will be brought back. Is there a connection with the actual schools so is there something that could be brought back to the classroom.

RS: [00:02:42] To enhance the learning of all students at the school.

CB: [00:02:43] Yeah

RS: [00:02:46] Yeah absolutely, yeah.

[Discussion with Teachers]

This theoretical discussion was a very important part of my own research process, one that helped to frame, develop and articulate a shared consensus around aims, intentions, objectives, structure and approach. It was a reflective, discursive approach that had a direct impact on the way in which each placement was structured for each individual participant. As such, it was pleasing to hear Richard, reflect on his own placement in a way that validated the ideas that were raised when this intervention was first developed. The following testimony also seems to aptly summarise the framework of Creative Pathways, that enables other practitioners to adopt, adapt or adjust this successful model of interaction for their own (similar) students, in their own (similar) centres:

RA: [00:01:53] The JEP lasted for about six weeks and then at Channel TV was about nine weeks altogether, so it was a bit of a longer placement, but I feel like from a structured point of view they were structured in a sense that each week I was developing new skills, so at first it would be a very basic introduction, this is what we do, these are the different roles that everybody has, and then the following week it would take it down a bit and become more in depth, now we're going to look at the specific role of photography within the JEP and how photographers work with the journalist, and then the following week it would be production, and the following week it would be marketing. So it's like each skill was tweaked a little bit and I was introduced to more details as the weeks went on.

MM: [00:02:37] And were they tweaked in line with your progress and what you were doing

RA: [00:02:40] Yes.

MM: [00:02:40] Your own skills and competencies?

RA: [00:02:41] Yes absolutely I think each week you could build on the skills you've already learnt so by the time it came to production you knew what photography is all about so this kind of circle of knowledge if you like grew and grew and grew the more weeks you were there

[Student discussion]

In summary, it is therefore possible to identify a structured placement as different from an unstructured pathway by looking at the way each stakeholder (student, teacher and professional partner) interacts. By setting some clear objectives and aims at the start of the project, by ensuring the work placement is monitored and evaluated and by making sure that each stakeholders needs are identified, understood and communicated. Whereas, identifying an unstructured work placement is to find something:

MM: [00:16:52] . . . like it's maybe ad hoc, it's down to you or a bit of luck you might know someone, or your parents, or you might just have to be lucky that they're looking for someone at the right time or . .

[Student discussion]

Which can mean that,

LM: [00:06:46] in those experiences, in that kind of experiential learning framework often what you find is, that if the expectations aren't managed properly, then the students find themselves in situations where they, they're not learning very much and maybe the people who've got them on board are kind of a bit disappointed

[Discussion with Teachers]

A suggestion that provides clear evidence from Richard, who contrasts his experience of work placements with the Creative Pathways scheme against a work placement that was organised by his neighbour. The key phrase that stands out is the idea that on the work experience organised by his neighbour he felt that he was just 'a witness':

> *RA: [00:20:22] Absolutely! So if he hadn't been on my doorstep I wouldn't have taken taken part and he literally said oh yeah! Come on down and see what we do. And I think that made the whole difference between going through him and going through Hautlieu because I got down there and* **it just felt like I was a bit of a witness** *you know and they said right okay, right this is what we do, this is where we work, blah blah blah go out and see if you can find some stories. You know you're sort of sitting there browsing the web and you see, oh I don't know like there's a goat escaped in St Ouens or whatever, and you think okay great, there's a story. By the time you've already laid eyes on it they're already writing the article, you know, so it just felt like there was a bit of a barrier between me and them. Whereas, when the Creative Pathways thing was set up and we actually contacted them saying we've got a student here who wants to know this and this, and a full programme was set out, as* [compared] *to being a witness who is just going to see what they do and see where they worked, it felt like in some way you became one of them.*

[Student discussion]

So in summary, I have established some of the key components of a well-structured work placement experience, which has been supported by testimonies from my participants and has been presented as a model called Creative Pathways, which has been set out to encourage other colleagues to adopt or adapt for their own practice. I have also used this section to address the first two research questions: the question of being (RQ1) and the question of knowing (RQ2).

In other words, I have shown how a structured work placement scheme allows students to develop, play out and perform possible professional identities, through the act of being in a professional environment, but more importantly *doing* in a professional environment. Which, if it is to be successful, needs traditional pedagogical approaches borrowed from classroom practice: planning, preparing, supporting, monitoring, mentoring, evaluating, reflecting and so on. However, the really big question, and perhaps the main challenge to setting up a work placement programme is – who is responsible?

Who is responsible?

From the perspective of teachers who get requests for what we may now understand as unstructured work placements, for example, the opportunity to film somebody's wedding or birthday celebration, or another photography competition, it is most often felt that such opportunities are not really worth taking up, as they are not seen as a useful contribution to either the curriculum, the students' progress, skills and experience, or in any way able to make a link, connection or insight into the professional world of creative and media:

> *CB: [00:05:07] as a teacher I was thinking, well you know, if I have the opportunity to actually work with other people that were models and actually they were learning how to do this properly, I think I'd be going oh actually, that is an amazing opportunity, but the fact that you just want people to walk up and down a catwalk and look pretty*
>
> *RS: [00:05:25] take advantage, yeah.*
>
> *CB: [00:05:26] and you don't want to pay them so you're, you're dressing it up as an amazing opportunity for your students whereas it's no! You just want something for free don't you?*

> [Discussion with Teachers]

So a key question in the data gathering process was to ask whether it was important to have such experiences, a question I asked my colleagues, which received a very positive and resounding:

> *All: [00:27:03] Yes, yes, yes of course it is.*

> [Discussion with Teachers]

Similarly, when I asked my student participants the same question, it was also received with a positive response:

> *MM: [00:24:31] Do you think there should be more structured pathways?*
>
> *CL: [00:24:38] Yeah. Yeah I think, I think maybe, I just think when we're at school we're kind of in this like protective bubble and we don't think about what's going to*

happen after when we get into the real world so maybe teachers should prepare students for that a little bit better?

[Ciara Interview]

Which then opens the question as to who should take on the primary responsibility? From a strategic position, as expressed by my Headteacher, there is the belief that

NF [00:30:28] teachers will always reach and want to do more if they think it will help their students [but] *where teachers are resistant is if they feel that school initiatives are laborious or don't have a positive outcome for the classroom.*

[Nick interview]

However,

NF [00:29:36] to really fulfil this you need a whole school commitment to workplace learning which says actually this is a key part for that student. All our students will engage in that and actually as a Head of Department, Head of Faculty it's part of your responsibility to be offering those opportunities and to be forging those connections because it benefits the learning in the classroom.

[Nick Interview]

Yet, to put that in place as a key strategy or as a job description role is difficult as you can't suddenly add more responsibilities and duties to teachers' contracts and expect ask them to do more, even if this is a positive and welcome opportunity. Think for example, of the time, money and other resources which would create logistical barriers around organisation, support, expectations, staffing, and resources. Let alone issues around contracts, other responsibilities, employment rights etc. As such, setting up a work placement scheme encounters challenges, as well as opportunities to look for mechanisms that sought to assuage them. As one of colleagues identifies the key problems centre on time, resources and responsibility.

CB: [00:18:29] one, identifying the places that you thought were worthwhile and then, two: get them to sign up, because the places that are good that sign up, it's a lot of work. It's a lot of work [because] *they've got to basically put in place a programme like*

an apprenticeship and sometimes yes, they simply haven't got time, or the money or the resources or the people or the space to do it.

[Discussion with Teachers]

Not surprisingly, at the core of this discussion with fellow teaching staff I found expressions of concern and anxiety over having another expectation mapped into their current job role.

LM: [00:07:54] if you can find a developmental opportunity, then absolutely but you know also it needs to be managed realistically in terms of the, I don't know in terms of the

RS: [00:08:23] expectation

LM: [00:08:24] and also the workload that, that would then entail because if it's going to be a structured placement and there's going to be learning opportunities again who is going to structure it?

Which,

MM: [00:08:43] you know when you think about all that, it's enough to kind of put you off as teachers to engage in that, like you said with people who wanted the fashion week, do you think just, Oh God! I've got to do health and safety and . . .

CB: [00:08:54] I'm put off by the ones that just want some people because you don't want to pay people. However, if I think there is worth to it, then sometimes it is worth doing all of that

[Discussion with Teachers]

As such, what appears to be important in developing a strong foundation for a successful working partnership that connects the classroom and the work room, and specifically between creative teachers and creative professionals, is that recognition that there is something substantial and worthwhile to build on. Something that might provide more than *just another photography competition*. Therefore, as the project has developed it has been pleasing to note on the extent to which local media professionals are now willing to link more closely with schools and lend support in developing, implementing, monitoring and evaluating student

placements, to ensure that a quality threshold is a shared and recognisable aim of a successful work placement. As indeed it was refreshing to hear that colleagues did feel it was worth pursuing, but only based around key individuals, so not a blanket provision for all:

> *MM: [00:27:08] How important? You know important enough that it prioritizes over . . . where do we put it hierarchically?*
>
> *CB: [00:27:13] I think what Rachel was saying it's all about individuals.*

[Discussion with Teachers]

In other words, it is felt that teachers are, as ever, keen to endeavour to work in new ways to develop new forms of positive and productive practice, but hold concerns if projects are not felt to be useful for students and at the same time entail a lot more work and effort in an already stretched curriculum programme. In essence, it seems often to be the case that teachers generally recognise that the one interested and important agent who is both at the heart of the matter and the aim of the intention, and who could potentially be the victim of a missed opportunity is . . . the student. As the Head of Music at my own school puts forward:

> *RS: [00:05:53] I'd be wary for the same reasons,* [but] *you want to kind of protect the interests of the student and offer them a chance to do something which is worthwhile for them most of all.*

[Discussion with Teachers]

As such during the data collection process I was always keen to ask other participants where they felt the responsibility for such initiatives should reside? Which (as highlighted earlier) usually entailed working alongside those responsible for careers. Although as I have always felt, teachers also needed to engage in the process, as I felt it was a useful initiative to support professional development by successfully interacting with the institutional context of your individual teaching area, as the following conversation with my Headteacher explores.

> *MM [00:22:44] Yeah. I mean I think it's helped working with Steve, who's Head of Careers. For him to see the value of that he can then try and transfer that model across. I think it's really, it's just that strand of connecting up the student to the workplace but essentially connecting the teacher up as well. Because if we're talking about INSET and*

training whatever you're doing whatever subject it strikes me and particularly my area - creative media that things move on so quickly and how you can track those developments unless you can actually engage with it and see it. So you could say as your own kind professional development but it is a tricky one?

[Discussion with Teachers]

NF [00:23:22] And that's taking a wider responsibility in terms of really delivering what your subject is. If your definition stops at what the examination syllabus defines your subject is then you soon become irrelevant in the real world.

[Nick Interview]

Summary

To conclude this section, I have specifically looked at the notion of a structured work placement scheme in relation to an un-structured scheme. I have also looked at the idea of responsibility, with the conclusion that teachers are willing to support students in a positive and productive endeavour, particularly if this is a structured work placement, aimed at specific individuals which will appeal as a more manageable and therefore more acceptable proposition. In support, this should not be a one-off enquiry, but rather an addition to the action planning and target setting that can be built into a school, faculty or departmental development plan.

CB: [00:38:49] if we're talking about really this being like a creative pathway and leading for them really truly learning something about an industry . . . you're talking about setting up something that is quite a long term opportunity.

[Discussion with Teachers]

In this way, a programme of structured intervention can emanate from traditional and recognisable classroom practice. In other words, a structured, supported pedagogical intervention aimed at a specific cohort of students, occupying a recognisable position within the school; with a clear aim of educational support for students who are preparing to leave formal school education. Which is therefore a model that is possible to transfer and replicate in similar centres, for similar (yet different) aims, outcomes and objects.

In other words, this project has transferability and replicability, both of which are measures of validation, which will be discussed later in **Chapter 7: The Data Process**, although before I do so, I would like to first of all like to set forward an overall schema of my research design and my research methods, which I have put together in **Chapter 6: The Research Process**.

Overall, I have presented these ideas here to inform the structure of research design and to provide a clear articulation of the kind of mechanism that I wanted to use for my research project. In essence, it characterises my research in terms of its' broad strategic approach or 'logic' for conducting research, and is presented here as it was the most 'appropriate procedure or guideline for doing something under certain conditions' (Lankshear & Knobel, 2004, p. 27).

6. The Research Process

<div style="text-align: right">**CHAPTER 6**</div>

Overview

In this section I continue to show the way in which broad theoretical frameworks and underpinning ideas were implemented into specific action. As such, in this chapter I will present and set forward the individual cycles and key moments that formed my research process. As with Chapter 5: The Research Design, this will give a clear articulation of my research structure and research journey. I also look at the various methods that I employed on this journey, providing evaluation and analysis on the relative merits of these various tools. Included in this section is a reflection of my pilot.

Introduction

Action research aims to provide a specific design towards a specific enquiry that aims to build knowledge for use in the service of action and to solve practical problems. (Punch, 2015, p. 136) It is a proposition that enables similarly conceived situations to adopt comparable practices or approaches that leads to successively better understandings. This is a discussion which I pick up in more detail in the next **Chapter 7: The Data Processing**, whereas presently, the focus is on an evaluation and record of the distinct stages of my action research design, which are broken down and presented in the following sequential graphic:

Figure 6: Stages of Research Design
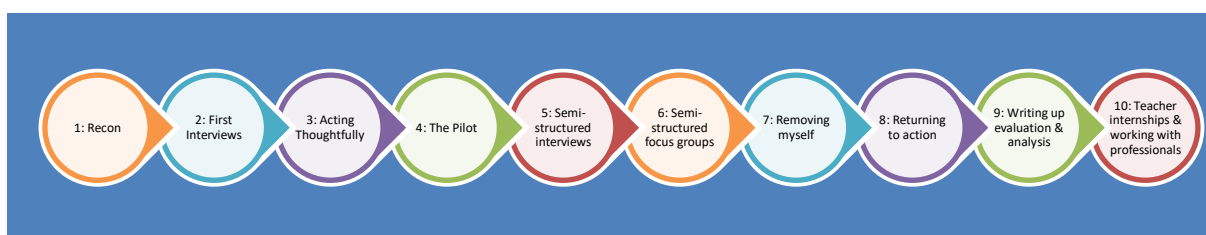
Stage 1: 'Reconnaissance'

According to McAteer a typical research project in education starts with a hunch, feeling or perception to map out the field of enquiry and to identify what else is out there and also, for a practitioner to ask themselves: what do I know already? (2013, p. 65) Centred around professional practice and personal experience, there may be a feeling on the part of the practitioner that something might not be quite right, or in some way problematic, even though this is not necessarily grounded in 'fact'. It therefore requires what Elliot (1991) would conceptually recognise as the 'reconnaissance' stage of an action research project, which is

schematically incorporated into **Tripp's full action cycle model** (Tripp, 2003), as outlined previously, as 'a situational analysis which produces a broad overview of the action research context, current practices, participants, and concerns' (Tripp, 2005, p. 9)

As I have already set out in **Chapter 1: The Overview and Initial Aims**, the first starting point for my own journey, in this 'reconnaissance stage' was to write a formal letter, with the appropriate permission from my Head teacher, to those students who had just finished their A' levels to see if any of them appeared interested in pursuing some kind of career in the creative and media sector (see **Appendix 1: first formal letter**). The exercise was just an initial starting point and it is worth noting that I fully recognised that there was a greater range of influences at play in their individual lives and decision making other than their choice of A' levels, as I also recognised that my primary duty and responsibility was in delivering a set of A' level courses and that looking to make steps in professional practice in this terrain was beyond the expectations of the curriculum or my job description.

Nevertheless, from this first data trawl I found out that there were a number of students who were looking to take up a number of different options as a first step towards a career pathway including the following 7 students, whose intentions I noted as part of my field workbook:

- Student 1 had decided to take a year out before going to university so that she could work with a range of local organisations to produce some creative material. For example, she produced a range of video productions for the Make a wish Foundation.
- Student 2 was working in the Arts Centre on a year programme that developed his skills of stage management
- Student 3 was working with the local newspaper in a position that she had negotiated and developed herself
- Student 4 had taken a year out until her parents could afford to send her to university and so she was working in a shop
- Student 5 was also working in a shop, still unsure of going to university but supported by her parents who were very keen for her to go. She had also undertaken a week of work experience with a local TV provider which didn't prove to be very successful in terms of inspiring her to continue in this line of development.
- Student 6 was working as a media technician at my school until his filmmaking course in Canada started

- Student 7 was re-taking his last year at school (year 13) before going to college to take up another level 3 course in media, without any clear focus of future progression.

There were many other examples and illustrations that I heard about anecdotally, but these particular examples gave me a good insight into how students negotiated the last steps from school into the first steps of a career pathway and most importantly, this was a clear starting point to my research project. A project which would allow me to reflect and discover possible ideas for improving practice in a specific area, specifically centred on creating a more productive dialogue and a more interactive relationship between creative and media professionals and creative and media teachers, for the benefit of potential creative and media employees.

After this initial contact with students, I then also initiated a number of provisional conversations with a number of different yet interested people, including the Education Minister of Jersey, the co-ordinator of Trackers (the government apprenticeship organisation here in Jersey), parents and as previously mentioned students - both students who had just left school and (at the time) current students who were, at that time, making decisions about their own future pathways into a creative and media career. I also held a range of informal conversations with a range of local media providers, including BBC Jersey, Channel Television, the Jersey Evening Post, Gallery Magazine and a couple of advertising agencies, drawing mainly on the Trident scheme[1] as a starting point of shared knowledge and understanding held between education and employment. The key focus was always centred on how to build up local connections to develop a structured pathway that helps students to cross the bridge from full time education to a possible career within the creative and media sector of employment.

In terms of theory, I now see this as an 'auto-dialogical process' (McAteer, 2013, p. 71) which allowed me to make meaning from data gathered in conversations and informal meetings as well as gaining new understanding through wider reading. Indeed, this initial formative stage also allowed me to start looking at formal literature that had been published in this area, specifically academic reports and public policy documents, which I have set forward in some detail in **Chapter 2: The Context: Media Industry and Education**, the academic reading

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[1] See https://www.gov.je/Working/Careers/11To16YearOlds/Pages/WhyDoWeDoTrident.aspx for details

was useful and contributed to the ways in which I thought I could address the main aims of my research as well as providing me with an overview of my research field.

As McAteer notes, at this stage the action researcher is trying to delve into what is happening, or what has happened and, as such, needs to ensure that this initial reconnaissance phase frames the rest of the project effectively and accurately (2013, p. 66). Towards that point, it is interesting to note and identify that even at the earliest stages this was going to be a collaborative research process that sought understandings, new experiences and new knowledge through a process of social and symbolic interaction. It was also illustrative of a desire to change practice and to implement new structures or address existing ones to make an improvement.

As such, it was a philosophical call to action, in terms of concepts such as: emancipation, empowerment and social change, that at the time I perhaps did not recognise as an accepted body of knowledge or could adequately organise and reconcile in my own mind towards my own research. However, as the process of action research developed, I was able to acknowledge the role that key ideas and key thinking could play in terms of investigating and analysing my research from a theoretical as well as practical perspective.

Stage 2: First interviews

To develop a more detailed understanding of the relationship between the classroom and the work room and to engage in the process of bridging that gap, I held four formal interviews with students who appeared to me to be of special interest in this field.

They had just finished their A' levels, they were interested in developing a career path in the creative and media industries and after my initial letter, accepted the invitation to talk openly and informally with me about their future intentions, as well as to reflect on the provision of creative and media education that they had received in Key Stage 5. As such they were still exploratory conversations that were trying to reconcile my own assumptions to the lived experience of students. However, it enabled me to get an overview and idea about the kind of research questions that I wanted to develop, as well as the kind of research enquiry that I wanted to pursue, which was (as mentioned previously) was around building a bridge between the class room and the workroom or, as Ciara puts it, in the following extract: '*something in between school and getting a job to help me get a job*':

MM: [00:19:10] So do you think looking back maybe you were naive to think you could get a job? Do you think it's wrong that there isn't jobs and opportunities out there or do you think you should have gone to uni? What do you think?

CL: [00:19:23] I think, I don't think that I'd necessarily should have gone to uni I think that there should be something like else, something that you can do to help you get a job in the industry. I think that it's harsh to say I was naive to think that I couldn't get a job because lots of people get jobs, it's not that I shouldn't have got one just because I didn't go to uni, I just think there should be something kind of, should have been something in between school and getting a job to help me get a job.

[Ciara interview]

Overall, the conversations were really useful, providing 'orientating concepts' (Layder, 2013) which helped to shape the structural focus of the research, particularly, as each participant had expressed an interest in pursuing a career in the media and creative industry. They had all chosen a set of creative and media A' levels and they had all performed very well at school in these subjects. Interestingly, many students identified an early awareness of their interest in creativity, arts and technology. Indeed, as McRobbie has put forward, in most of the existing studies of subject formation in the creative sector, we find countless references to childhood, 'to a love of drawing from a very young age, to the influence of growing up in a creative family, or to the experience of going to an exhibition that had a lifelong impact and so on' (2016 , p. 79). Personal dispositions, or what Bourdieu would term 'cultural capital' that was already preparing some students for a creative life trajectory. A theory that is supported in this conversation:

CL: [00:04:29] Yeah as a kid I was drawing and painting all the time. I would just like sit outside. Yeah I drew and painted all the time when I was younger. I was always really interested in art and I still am. I think me and my dad used to draw outside all the time and

MM: [00:04:56] Yeah, that's great, I mean that just gives an indication that these people who come along here who are a bit creative

CL: [00:05:03] Yeah

> *MM: [00:05:03] And are trying to look for, like oh yeah, what more can I do that is creative*
>
> *CL: [00:05:06] Yeah.*
>
> *MM: [00:05:07] And this link in, which is essentially what I'm trying to do it on, like we are getting kids in who've got these ideas and we do some stuff then what happens when they leave? So I want you to tell me do you think school helped you to prepare you for, you know, that that bridge between your interest in art, making movies, creative movement, dance and stuff? Did school help you for that or not?*
>
> [Ciara Interview]

The interviews lasted between 20-40 minutes and were recorded on a digital audio recorder. I have subsequently transcribed 3 of the interviews which are set out at the end of this dissertation (**Chantelle**, **Mathew** & **Ciara**). Interestingly, out of the four that I interviewed, I actually interviewed two of them again during this research process (**Chantelle** and **Mathew**), a technique that Taylor notes as 'successive interviews with one participant,' (2012, p. 393) which provided a really good opportunity to trace their development and to revisit some of the ideas and thoughts that I had initially discussed with them at the beginning of my project.

I was also able to re-interview two other students who were early participants in a Creative Pathways placement scheme (**Meg** and **Max**) which was also beneficial to my project, as it allowed for a longer time period (nearly 3 years) to see how they had developed and how they felt the Creative Pathways project had made an impact. In revisiting the early interviews, I can see that they help to structure the key themes that were underpinned and informed much of the research project. Such as: what they did at school? What they were hoping to do in the future? How they were starting out on that journey? Which informed the rest of the data gathering process as it was always student centred and focussed around the connection between work, school and future employment and/or development.

> *MK: [00:00:53] Yeah I've always had an interest in career in the creative industry since I was quite young actually doing dramatic shows and things of that. And then it grew to being the being the guy behind the scenes rigging the lights setting up the sound and operating all the shows*

[Mathew Interview]

In terms of my formal data collection, it was clear that some of the ideas that were expressed and articulated at the start of the project - either as a hunch, a feeling or an anecdote - appeared to have some validity and evidence to support them as factual data when recorded during a formal interview process, which, as mentioned earlier is the act of gathering data to provide evidence in support of generating new knowledge. For example, I had always felt that in the context of my own teaching, which was based in a local economy dominated by finance, other, specifically creative opportunities, were not apparently available or structured as possible starting points for students who were looking to make a link at a local level with the local creative community:

> *MM: [00:14:26] And were there other opportunities available to you to do stuff like that?*
>
> *CL: [00:14:32] What in like media?*
>
> *MM: [00:14:33] Yeah just some kind of you know bridging experience a couple of weeks*
>
> *CL: [00:14:38] I don't think so, I* (pause)*.. not really, there weren't really any other media or experiences that were available to me.*

[Ciara Interview]

This sentiment was not unusual to hear, except that, often when students left school there was nobody there to listen. As such, I think that certain students dropped off into a space somewhere between a programme of supported educational development and a possible career path that seemed remote and impenetrable. I also felt that this wasn't the case for the finance industry which appeared to me to have already put in place a great deal of action that looked to support school leavers' in their transition from school to work. A view that was corroborated during a formal conversation that I held with James, who is the policy manager from Jersey's Digital Hub:

> *JL [00:12:22] there's not the same visibility out there, there's not that structure. You know if you want to become an accountant, company secretary, lawyer, whatever it might be there's a very obvious training pathway.*

<div align="right">[James Interview]</div>

Indeed, as I have mentioned previously, it seemed that if students wanted to get a foothold in the local creative and media community, they needed to be either: lucky, well connected or very persuasive. For example, this extract illustrates both determination and luck, attributes that are not in the curriculum and are not easy for students to acquire within a traditional pedagogical classroom structure:

> *CM: [00:13:44] since I've left school I decided, well I decided I wanted to do a gap year because I wasn't sure what I wanted to do and the university is expensive and I don't want to waste money discovering it whilst doing it. So I took a gap year and decided that I would go to a business - Jersey Evening Post - where I had already done some work experience and asked them for a job. And they were looking for someone to help out with their new website. So those kind of being in the right place, at the right time situation and they employed me for a year from my gap year.*

<div align="right">[Chantelle interview]</div>

Unfortunately, for most students being in the right place, at the right time, essentially being lucky, connected or persuasive were not necessarily attributes or options available to them and more importantly, attributes and options that seemed to bypass and undermine the work that we were doing in the classroom. As such, I felt that it was worth recognising this position and then challenging it, as it appeared to me as both a barrier to future career progression for the majority of students and a proposition that undermined the work undertaken in the classroom, which for most students was felt to be the most obvious and appropriate first step to take:

> *DB: [00:21:28] I thought media would help me like being more real, well-rounded and yeah . . . that's why I took media*

<div align="right">[Dominique Interview]</div>

This then clearly informed my own initial intentions and ideas, which perhaps at this early stage were lacking in clarity, purpose and ambition were still centred on a transformative piece of action research linked to classroom practice. Namely, how can I help my students to get a first step and insight into a career path in the creative and media industry? Secondly, I sought to challenge a number of accepted normative values, specifically around the way in which students secured successful career pathways, which I didn't think were acceptable and where I felt, some new strategy should be sought.

In conclusion, the interviews that I held at the beginning of my research journey helped me to explore what students felt about their creative education at school, leaving school and the possibility of linking success in creative subjects at school with the possibility of continuing that success in the workplace. It helped me to generate evidence that a model of interaction was required, one that looked to support vocational work placements (which were not part of the academic syllabus) for a small number of students who were genuinely interested in gaining an insight into working the creative and media industry and were prepared to take part in a structured work placement that was tailored and suited to their needs and ambition. In light of these first interviews I started to put together a plan of action for something that could be integrated into my teaching practice.

Stage 3: 'Acting Thoughtfully'

I can now reflect on how I applied the idea of Tripp's (2003) notion of 'Acting Thoughtfully' as I approached a number of local providers, both informally and formally, to seek their thoughts and possible involvement in a scheme that would look to take on board a single student in a supported and structured work placement, over a period of 6-8 weeks. Indeed, from my first set of interviews, a couple of students had mentioned work placements that they had set up themselves by contacting the company directly. This was a common approach for students who were looking for work experience, but it was clear that this didn't always result in a successful opportunity.

> *CL: [00:13:34] I just felt like it wasn't, that I wasn't wanted, it was just that obviously, the people that were working there were very busy, and they had their own things to do. I just feel like I wasn't needed and I wasn't really given any jobs - I was just a bit of a tagalong really.*

[Ciara Interview]

Taking this on board (acting thoughtfully) encouraged me to set up a more useful and productive framework for each student that would also help me in terms of theory building, for example, identifying key themes relevant to my research project (Gibbs, 2012). It was also the case that I was trying to make some impact on the 'object structures' - that is the organisations and companies who could offer opportunities – which relates to the theory of 'structuration' and 'habitus', ideas, concepts and theoretical positions proposed by Giddens and Bourdieu, which I have outlined earlier (**Chapter 3: Reconciling the subject with the object**). To achieve this goal, I felt it was necessary to construct a framework that cemented the relationship between student, school and creative employer, so I called this framework Creative Pathways.

As mentioned previously, each student placement was organised with a lot of formality, care and attention to detail, each placement followed similar conventions and structure (see **Flow Chart of Structured Intervention**), to ensure that it was more than just a student drop in to 'witness' local media and creative outlets. In practical terms, as I have mentioned, this meant that we developed a work placement scheme that was broken down into different weeks, so that students were engaged in different departments, or different tasks so that they got an overview of the whole business (again see: **Appendix 1: Example of structured placement**), and although mentioned previously, the following bullet points give some idea of the process involved in each placement:

- *Always hold an interview-meeting between student, teacher and company before individual participants are accepted on the scheme;*
- *Always complete all relevant paperwork regarding permissions before a placement begins to ensure clarity of communication and good practice (between class teachers, senior management team, parents and education department);*

> - *Give each student a briefing to provide an overview of expectations and responsibilities;*
> - *Organise interim meetings to check on progress, health and safety during the placement;*
> - *Conduct an evaluation meeting to reflect on what went well and how to move forward.*

As such, the extent to which reflection and reflexivity were (and have been) significant constitutive elements of this research process becomes recognised, not just by those who are directly involved in the process, but by those who are watching the process evolve. As McAteer notes this is a 'critical and interactive process' (2013, p. 26) that can support the early and on-going reflections that are an integral part of the project, both at a meta-level, that is as part of the overall structure of the research enquiry and also, at the interactive level with individual participants who are taking part in the research enquiry. To that extent my Headteacher provides this statement as how he values the Creative Pathways structure:

> *NF [00:09:31]And I think the interviews you do with students who go on the Creative Pathways scheme that adds a lot of value to the experience because even with very bright students they'll have a sense of how they might have developed and changed but they need some nurturing for that to make real sense of them and to be able to perhaps communicate the learning they've had in the workplace in a way they can use whether that's in a CV or a letter of application or an interview or even in terms of how they internalize it. [00:10:14]. . . what I'm saying is they're not just, they don't just do the work experience and that's it, it's addressed, you talk to them about that, you challenged them about their experiences and get them to reflect on them.*

<div align="right">[Nick Interview]</div>

As I have already pointed out, action research models often form a cyclical process, where initial enquiry, leads to action, which leads to reflection and to formulating theoretical ideas, which starts the process of action all over again, and so the conceptual nature of reflection, evaluation and reflexivity become an integral and constitutive part of the research process. Indeed, the nature of reflection is an interesting position to recognise, to which Ghaye and Ghaye (1998) suggest a five point typology that suggests reflection on practice should be:

1. Descriptive, in that it is personal and retrospective

2. Perceptive, in that it has an emotional aspect

3. Receptive, in that it relates personal views to those of others

4. Interactive, in that it links learning to future action

5. Critical, in that it places the individual teacher with a broader 'system'.

Applying that to my own research journey, it is clear that the conversations that I held with a number of people who I characterised as 'interested parties' (which included: students, teachers, parents, local employers and local politicians / administrators) can be seen in reference to this five point framework. For example, I can now identify that I was looking to connect future action with a learning experience into a 'broader system' that extended beyond just the classroom or the curriculum. That I tried to make sure that my interactions were 'receptive' to the views of others and 'perceptive' in terms of understanding what they were telling me in relation to the initial idea that I held in terms of an action research project looking to connect the classroom to the workroom in a much more meaningful and productive way.

The process of reflecting upon these early developments was taken on board during meetings and discussions, but also formed a personal thought process after each event and was becoming very much part of my own practice and drive towards structuring an interesting, useful and appropriate doctoral research project. In this sense, I used notes that I had made in meetings (field notes), alongside some recorded material, emails, letters and so on, supported by notes that I kept in a journal as a record of ideas, thoughts and reflections that seemed to be of possible use at some possible later date. I also recorded several interviews, with interested parties – people who I thought had something to say from their own experience which was relevant to my own research –some of which I have transcribed and used as part of my data analysis, some of which were used just as an interesting exercise in talking, reflecting, thinking and suggesting.

Overall, this was a flexible means of gathering data, employing intuitive leaps and thinking, characteristic of what Kincheloe calls a 'logic-in-use' approach, often a 'capricious journey involving side trips and lots of dead-end streets' and detours which are often omitted when it comes to writing up and justifying research findings but which nevertheless characterise a small scale, professionally based qualitative research enquiry (2012, p. 160). The process also characterises a 'flow' in that one interaction moved and linked into the next interaction; so that what was formed and developed in one dialogical interaction *flowed into* the next conversation in what I came to term 'dialogical interaction'. A process characterised by the way one interaction would necessarily lead into the next, as a selected person for discussion, say for

example, a local employer, who was the Head or Director of the company, would put me in contact with somebody who would then look to deliver, organise and liaise with me over the scheme, for example the Head of Human Resources, or line manager.

As such, chance and random acts of interaction were useful modes of moving the research project forward, even if they were not always accounted for. For instance, an impromptu visit by the Education Minister of Jersey, specifically to talk to me about my research project, while I was at school, was initiated from an informal conversation I had with a strong supporter of his and mutual friend of mine at Gatwick airport! In this way, reflective practice is not partitioned or regulated to a specific set of diary entries or notes, but is much more of a personally felt response to the task that has been initiated (by oneself). It is therefore very personal and illustrates the researcher-as-insider approach, a facilitator of new knowledge initiating ideas and actions through consensus, sharing and a process of bringing together.

At this point, I had reached the end of the first cycle of research and action, and embarked on my pilot as part of the formal doctorate at CEMP, although as Munns-Giddings writes, 'each stage of data analysis helps in the next practical step of the project' (2012, p. 73).

Stage 4: The pilot

The next stage of the action research process was to use a number of work placements that I had set up as a pilot. Echoing the framework proposed by Guba and Lincoln (1989) and (2013) I wanted to use this experience to establish the first iteration of a 'construction' or 'sense-making', which could then be analysed to make their elements communicable to both myself, as part of my reflective process and others, for example, as part of the formal structure of the Doctorate in Education. As Marshall and Rossman put forward, pilot studies help the researcher to understand themselves, as well as helping to strengthen initial observations, usually revealing 'fascinating questions and intriguing patterns' (2016, p. 105)

For my pilot scheme I tracked three students in three places and encouraged them to keep a record of their placement on a shared and open blog that was created specifically for this project. Interestingly, the blog posts were to become useful in my reflections at later stages of the research process as well as during the pilot stage evaluation. However, my primary intention at this point was to evaluate the strengths and limitations of a first round of work placements. As such, here follows a list of the students, their work placements and their blog

address, which as part of the ethical process was open sourced with (as the rest of this project) informed consent to use names, places, dates and times.

- Max: Société Jersaise (January 12th – March 1st 2016)..
  http://www.hautlieucreative.co.uk/creativepathways/author/mlefeuvre05/

- Richard: ITV Channel (13th Jan – 4th March 2016)..
  http://www.hautlieucreative.co.uk/creativepathways/author/rallo05/

- Meg: Jersey Evening Post (26th Feb – 8th March 2016)..
  http://www.hautlieucreative.co.uk/creativepathways/author/mwinton05/

The pilot also provided a good chance to test, review and evaluate my ethical considerations and administrative procedures, which I had put in place and which are presented at the end of the document as a number of **Appendices** and in **Chapter 4: The Research Ethics**. It also allowed me to test, review and evaluate some of the themes that I have investigated during this research. A greater discussion of my themes and how I used them is provided in detail in the next chapter under the sub-heading **Thematic Analysis**, so what follows is a schematic overview of the themes that I was investigating in my pilot.

Student:	Professional creative:	Teacher:
• Insights into professional working practices of the creative and media workplace • Thoughts about a future career development in the creative and media industries • Confidence of being in a work environment • Practical skills • Understanding of theory • Creativity • Achievement at school • Self esteem	• Understanding of young people who want to develop a career path in the creative industries • Student contribution to professional practice • Understanding of Key Stage 5 (6th Form) education • employers commitment to the local community	• The achievement of your student • Increasing skills and competencies you expect from your student as part of your course • Skills, knowledge, practice, or even an artefact that your student brought back into the classroom that other students could potentially learn from • Your own relationship with / and understanding of the local creative and media sector

Figure 7: Themes explored during the pilot study

In terms of constructing the evaluation sheets, I went back over the notes I had made in several interviews and as mentioned, identified key areas or 'orientating concepts' (Layder, 2013), that had regularly appeared in conversations and in the reading that I had covered. The evaluation sheets took the form of a Likert scale, with a set of statements, measured in an ordinal rating spaced as intervals of 7, ranging between: 'strongly agree' - 'agree' - 'strongly disagree'. I chose '7' as it has been suggested that anything beyond this would seem problematic (Arthur,

Waring, Coe, & Hedges, 2012, p. 233) and I deliberately accounted for an odd number, so that respondents were able to sit mid-way ('on the fence') if they wished.

In total I received 12 separate rating scale charts. I then plotted the results from the completed scale charts from each stakeholder and divided the total score by 28 (as this would be total maximum score) to complete a summative and single scale chart to provide me with a 'data cube', which is illustrated and set out in **Appendix 6: Data Cubes emanating from my pilot study**. I also provided a space for any additional comments which I thought would be useful to allow stakeholders to identify any aspect of the placement that I had not covered.

At the time, I was pleased that I used this tool for data collection as it provided a quick method of data collection from a variety of different stakeholders (teachers, students and work placement representatives) and I felt that the pilot data collection was useful in establishing and recognising ideas that were already instinctively felt. At this stage of the project the focus was on the interactive framework between the classroom and the work room more than the theory building. As such, although there were key themes present around identity, education and industry, they were presented as a way of engaging each of the stakeholders' position. In other words, at this point I was looking to build up the framework of action, to make sure that students and professional organisations were able to make a clear connection around each other's needs before embarking on a more theoretical analysis around ontology, epistemology and industry. Nevertheless, it is worth looking at some of responses, and relating them to my research questions, to identify any broader patterns of discovery, that were useful for the project as a whole.

For instance, in terms of the scale chart completed by the educationalists (teachers) it appeared that a structured work placement scheme was felt to add a high value rating to:

- *The skills and competencies you expect from your student as part of your course*
- *The way in which your student understands the professional context of your subject*
- *Your own relationship with / and understanding of the local creative and media sector*

In other words, in specific relation to research question 3 (RQ3), it appeared that an on-going connection with real media practice through a work placement scheme for students was a solid basis to engage, understand and relate contemporary professional practice back to the classroom. Even if, finer details around what could be related or how it could be related were not fully covered at this stage. However, the responses provided by the professional partners

the aggregation of scale charts illustrated that there was little value to the institution in terms of daily practice, and it became clear that the work placement student was not able to make a significant contribution to work load, indicating that at present local media providers were not really benefiting from the work undertaken by the student on their placement and by logic were not always keen to accept work placement students.

From this perspective it was clear that a be-spoke programme of interaction was required, rather than an ad hoc system of placing any student in any institution. Indeed, when Helyer raises the notion of 'autonomous learning' in the work place, she notes that this 'definitely requires support', suggesting the use of tutors, mentors and peers to provide 'clear induction and guidance processes regarding institutional structures, guidelines and regulations', learning agreements or contracts, and other familiar classroom tools that build successful 'interdependence' (2015, p. 125). The pilot evaluation revealed the extent to which a traditional classroom approach towards work-based learning was required to structure and support the work-based learning opportunities; something that I had not fully realised until completing the pilot, but one which specifically engages with research question 2 (RQ2).

Thus, from this analysis I looked to adjust the scheme. For instance, it made me re-think the selection process and encouraged me to define the individual needs of each student / participant more closely and match that need to the specific focus of potential work placement providers. Similarly, I looked to build a programme that was time bound, with specific goals and intentions. This analysis was also useful to use when reporting back and sharing information with senior leaders and other colleagues to show that just putting any student into any work place was not a useful or productive strategy to pursue. Along these lines Raelin raises the concept of 'public reflection' as a way of creating a 'collective identity' based on 'a community of inquiry'. Or put another way, once some initial action has been put in place, further action 'tends to be more coordinated than before since it has presumably engaged everyone in a publicly reflective process' (1999, p. 135).

Overall, it seemed that after the pilot, my project needed to develop by implementing both a structured and focussed plan of action for each placement supported by an informed and engaged mentor programme. Both of which arise from a form of traditional pedagogic structure towards intervention. For example, planning the placement, setting work, checking work (and progress), providing feedback and overall ensuring that the work placement is structured and

set to each participants individual abilities and needs through differentiation and individual student planning.

This was significant towards my second research question (RQ2) that was looking to investigate the relationship between education in the workplace and education at school. In that I discovered that while much could be learned by students in a workplace setting, traditional approaches to teaching and learning were still required to be put in place if this was to become an on-going, structured and permanent piece of classroom intervention.

From another perspective, it was revealing to identify a number of areas that did not appear to be present in the pilot scheme placements and perhaps should be? In particular:

- *Practical skills;*
- *Understanding of theory;*
- *Creativity*.

I found this particularly surprising, as I felt that most students who were seeking a career development in the creative and media industries, precisely because they were creative and were therefore often disappointed by the lack of practical and creative opportunities offered in these work experiences. Again, this highlighted the needed for classroom techniques to clearly inform, structure and evaluate the work room learning experience. As one of my later participants saw it, without the right support, she would just give up!

> *EJ [00:24:10] Yeah! I definitely think that support is like I know I need support. Otherwise I feel like I don't care anymore.*

> [Emma Interview]

In terms of a philosophical understanding there was the recognition that *learning*, *knowing* and *being* were all informed by *doing*, and that a more tailored, monitored, interactive and practical work placement was required to be put in place. Nevertheless, although broad ideas can be identified and set forward, it remains important to detect and acknowledge some of the individual differences and anomalies that arose out of the data cubes and attempt to at least understand the context of such variances and identify what could be learned from them.

For example, in terms of the connection between the classroom and the workroom there was already a good relationship with the Jersey Photographic Archive (the *Société*) and the school which may explain why there was a much higher score from teachers in terms '*your own*

relationship with / and understanding of the local creative and media sector'. Indeed, one teacher commented that: 'the placement at SJ made a significant impact on his learning enabling him to achieve his target grade of an A*', which was mainly due to the close working relationship that was developed between the individual student (Max) and his work placed mentor (Gareth), an experience that was still vivid for Max, when I interviewed him again 4 years after his placement:

> *MLF: [00:28:13] It was the fact that Gareth took it because I took an interest in what he was doing and I think in return he appreciated that and took an interest in my own project and we kind of helped each other if that makes sense?*

[Max Interview]

This seems to indicate that connecting up the classroom and the work room is an interaction that needs time to develop, that the fluctuating nature of the creative and media industries needs to build up relationships with the classroom incrementally. So in response to research question 3 (RQ3), I can see how best practice works when trying to build up a useful and productive relationship with the creative and media industry. Again this is something that I have done since, working with institutions and organisations with a view to a long term relationship and building up that relationship through a range of initial strategies: inviting them in to speak, getting students to visit the organisation and then putting in place a student work placement. This is a strategy that I have specifically put in place with work placements between the two academic years 2018-20, which is presented as a useful graphic below.

Figure 8: Focus on a long term relationship. Build up relationships by:

1 inviting professionals to speak and visit

2 arranging for site visits

3 organising structured work placements
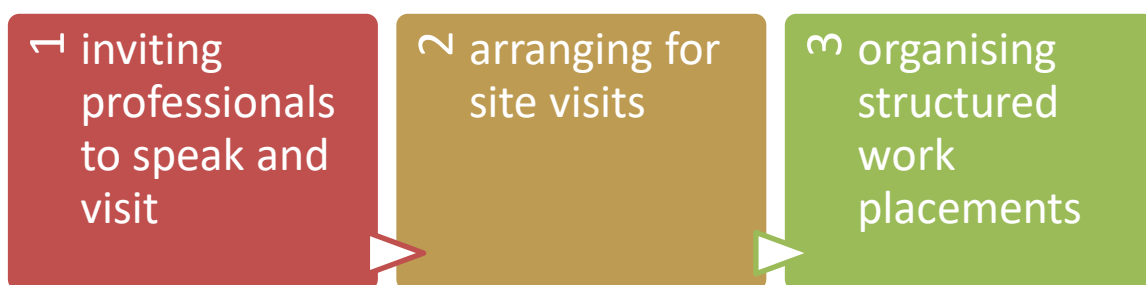
There were also significant differences to be found in the how different students evaluated the same work place. For example, at the Jersey Evening Post, one student rated '*insights into professional working practices of the creative and media workplace*' at a high value, whereas another rated this much less. Similarly, one student evaluated the same question at different work places – '*insights into professional working practices of the creative and media*

workplace' - at the JEP and at ITV Channel with different value scores. Again this means that strategies were required to achieve consistency and again informs research question 2 (RQ2), focussing on the extent to which education in the work place needs to be aligned towards education in the classroom, which could be achieved by a better induction programme for each work placement, or again a stronger mentor presence during the placement, working closely with the work placement provider.

I was also taken by the fact that a student who was categorised as having a lower academic potential, in terms of an ALiS predicted score actually found the same work placement to be of more value than a student who is categorised as having a higher academic potential (again using ALiS data). Although this is a crude judgment, it does raise an interesting question as to which students should be put forward for work placement schemes? Discussing this point with my Headteacher, in a subsequent interview, revealed a similar response to my own, that perhaps a work placement scheme is best suited to those students who need the extra help and not those who are perceived as 'above and beyond' or 'gifted and talented':

> *NF [00:15:58] I think there's perhaps a group, perhaps you might call them our most alienated learners post 16, those who have the least motivation and often those students can particularly benefit from the workplace and we perhaps sometimes see things in their workplace engagement that we don't see in the classroom and actually you can see many of their strengths that we maybe don't see in day to day school.*

[Nick Interview]

As such, the pilot encouraged me to think about areas of the scheme, in this case selection, which had not occurred to me before undertaking the pilot and illustrates the close connection between theory building a and action. Indeed, as a counterpoint to the thoughts of my Headteacher, one of my later participants remarked (perhaps a little harshly) that:

> *LH [00:27:17] If you pick students who don't engage, who are uncharismatic, who don't really try very hard. They're not going to do very well. And then it's going to look bad on the school.*

[Lucy Interview]

This was a particular theme that emerged in other conversations that I held with my participants during the data gathering process. Initially and overall, I always felt that those students who

wanted to go 'above and beyond' traditional classroom provision, in other words, those students who were thinking about a career in creative and media sectors, were perhaps the ones who were most likely to benefit from such intervention, as succinctly put by one of my colleagues:

CB: [00:27:43] those students that actually want to go and do this for a career

[Discussion with Teachers]

In summary, and to highlight some of the key findings from the pilot study I would suggest that:

- There is clearly much value in developing such a relationship (RQ1-3)
- But the value is subjective, particular and interdependent on a range of different factors – the student, the placement, the opportunities or difficulties that arise during that placement, the support offered, the understanding and recognition that is in place and interacting between each interested party. (RQ1-3)
- The range of experiences that are offered by smaller to larger organisations, specifically in terms of the practical and creative opportunities that students are able to engage with relative to scale. (RQ3)
- The need to involve all 3 stakeholders in the interaction – student, school, employer. (RQ2 &3)
- The need for an on-going and strategic plan, which regularly informs the community: school, professional organisations and students, and is regularly evaluated, monitored and developed.(RQ2)

Further to this I think there are a number of salient points that have been identified which specifically relate to research question 3 (RQ3) during this pilot, such as:

- Businesses often require some persuasion to get involved in educational projects and it was felt that businesses are more interested in getting involved in educational projects if:
    o there is a clear connection to their community remit,
    o if it helps them in terms of attracting a younger demographic,
    o if it helps to generate a positive representation,

- Businesses are often generally not set up to support an on-going link with education and often prefer a 'one-off' project, rather than one which looks to support, sustain and develop potential young talent

- Businesses expect talent to find its' way to them and don't really mind if talent comes through an organised framework (such as Creative Pathways) or if talent presents itself in another way (ie a proactive student).

- However, there is a frustration from business that they cannot always find the right person at the right time.

- Businesses don't often recognise educational establishments (schools) as working in a similar 'professional paradigm' as themselves, often seeing education as less important or of minor importance to other 'business' concerns.

- Different students make different impacts in different places at different times – highlighting the subjective interactional nature of each person in each place, but also highlighting the need for structure, consistency and mentorship to ensure that each student is able to reach their own potential in each placement

- Teachers often find anything 'more than' their own work to be a burden and are often reluctant to get involved or lack the commitment and enthusiasm to provide continuous support to such projects, often seeing this as 'above and beyond' curriculum expectations.

- Although teachers have some idea (to a greater and lesser extent) of the skills and competencies required by students for employment in the creative sector, businesses are pretty much unaware what is undertaken in the classroom to prepare students as future employees.

Overall, the interactional nature of the pilot allowed me to work over a significant period of time with local creative businesses, creative and media students and their teachers, investigating what Ashton describes as 'the conditions in which identities are under formation with the points of connection in cultural workforce conditions and practices' (2013, p. 484). As such, it was felt that after this initial exercise there was sufficient evidence to support further investigation around some of the key concepts that I had previously felt instinctively. Specifically, that there was an opportunity to build a better relationship between the classroom and the work room and that it was possible to 'move forward the field, perhaps in only a small-scale, piecemeal, incremental way, but nevertheless to advance it such that, without the research, the field would be poorer' (Cohen, Manion, & Morrison, 2011, p. 107).

However, what I did recognise was a clear error in the way that I was collecting data. Scale charts, an essentially quantifiable method of collecting information have received much criticism. For example Gorard (2001), in discussing the role of quantitative methods in educational research, highlights a 'lot of make believe in this technique' with a number of weaknesses. For example, that respondents have a tendency towards agreement, that the responses in ordinal form are then treated as though they were real numbers and the way in which researchers treat responses to each question equally which does not automatically lead to an underlying variable. As Gorard is keen to point out, researchers should be aware of the limitations, flaws and artificialities of this approach and 'should have a good reason for employing such a technique' (2001, p. 98).

Having received some useful feedback in terms of my first real point of action in building a relationship between the classroom and the work room, I felt that a new approach to gathering data for the development of new knowledge was required. One that would focus on generating thoughts, ideas and reflections from those stakeholders who were involved in such a relationship that would yield something unique, individual and personal about this particular phenomenon. An approach that would sit more appropriately with my research philosophy and methodology. As such, I carried on with the work placements but significantly altered both the way in which I gathered data and the focus of the data gathering exercises.

Blog entries, diaries, videos and other field notes

Before looking at the shift towards a more recognisable form of qualitative data gathering – interviews and focus groups – it is worth just making a note of other forms of data collection that was useful for my research, in particular, field notes, diary entries and blogs. To that extent I asked a number of participants, particularly some of the early participants to keep an on-line diary (blog) of their experiences – see for example, the three blogs that were used in the pilot scheme that I alluded to earlier:

- http://www.hautlieucreative.co.uk/creativepathways/author/mlefeuvre05/
- http://www.hautlieucreative.co.uk/creativepathways/author/rallo05/
- http://www.hautlieucreative.co.uk/creativepathways/author/mwinton05/

The positive aspect of this type of evidence is that it provides a reflective piece of data that emanates directly from the participant and provides an insight into the 'field' of operation that doesn't necessarily follow a set agenda. Indeed, in the spirit of collaboration it allowed for

participants to express, record and shape their own insights into this research project, as Lauren testifies:

MM: [00:06:06] Was it helpful to use the blog or the fact that you uploaded ideas?

LS: [00:06:14] Yeah. It made me reflect on what I had done because sometimes I would go home and think I've done nothing today but then actually when I was writing it down I was thinking. Actually I've learnt quite a lot today.

[Lauren Interview]

One of the advantages of this form of reflective writing, as data collection, was that it was open to scrutiny and debate as it was shared, with specific posts highlighted, sometimes celebrated, or interrogated but always flagged up to relevant parties and was therefore appropriate to use in the spirit of a constructivist piece of qualitative research, building a shared understanding and knowledge of the social moment that was under inspection.

MM: [00:40:24] You know along that idea of keeping things visible and keeping things open, was the blog helping in making, sort of publishing your ideas?

RA: [00:40:36] Yeah definitely and also Channel TV wanted to see it because they wanted to know what they were doing well and what things weren't. That's the difference between Channel TV and the JEP. The JEP were kind of like ok it's just a work experience student whereas because this was really structured and ITV were invested in it as well they wanted to know actually how this was going to have an effect

[Richard Interview]

However, there are disadvantages to using this approach as method of collecting data for the final analysis. For example, it wasn't closely connected or focussed on the research questions and therefore not necessarily addressed to the specific aims of the research project. It could also be argued that it was a form of data collection that was shaped and controlled both by my own expectations and input and also, as it is was in a public forum, a record that needed to account for a range of ethical issues around confidentially, trust, duty of care, respect and professional accountability. It was also a time a consuming exercise that was seen by many as an extra task for students (and myself) to complete and as times it just wasn't utilised or

perceived by my participants as a useful or positive contribution to the research process, as Dominique makes pertinently clear:

> *DB: [00:01:00] Well I didn't have a lot to write about on the blog because I was basically doing the same thing each week, so I thought it just was boring, I looked at other peoples blog posts and they were like more in-depth and really long and I didn't have anything to make a really long blog post and I just stopped writing it.*

[Dominique Interview]

Similarly, I asked two participants to make short videos of their experiences which again provided another insight into their placement experiences from their own perspectives. I discuss this later, but for now the links can be found here:

- https://www.youtube.com/watch?v=Z2uvBPL4F8I&t=11s
- https://www.youtube.com/watch?v=JYu5zG8Bjek&t=1s

Stage 5: Semi-structured individual interviews

Having determined that there were some positive responses towards the pilot scheme in terms of linking the classroom with the workroom and attempting to build a greater understanding between the two areas of institutional context, I knew that I wanted to carry on with the scheme, but I wanted to alter the way in which I analysed and investigated it as a social phenomenon. As such, I decided that as part of the evaluation of each placement, I would hold 'semi-structured' interviews with each participant to elicit more nuanced ideas, feelings, responses and insights into this relationship, in an approach which is more characteristic and often associated with action researcher.

As McAteer notes 'interviews often form the mainstay of the data for action research projects' (2013, p. 73) and so in terms of my theoretical approach I realised after the completion of the pilot stage that the best way forward in terms of data collection would be to adopt a more qualitative approach. This would be much closer in alignment to both the methodological theory that underpinned my research design and the philosophical ideas that suggested particular ways of creating new knowledge and understanding. Therefore this was another key moment of reflection and adjustment in my cycle of action research.

Although it may be quite obvious an interview is a planned, prearranged interaction between two or more people where one person is responsible for asking questions pertinent to a particular issue, idea or in my case practice (Lankshear & Knobel, 2004, p. 198). In terms of action research, interviews appeared to me as a good form of interaction as they were face to face, conducted in everyday conversational tone and used to provide an initial discussion of the professional placement experience and to hopefully provide some baseline ideas for future intervention and development of the placement scheme. In this way the interview process helps to shape future ideas and questions around the research topic. As Koshy notes, overall, the main purpose of conducting interviews is to 'gather responses which are rich and informative' (2010, p. 85) and I certainly felt that they would be able to provide a greater insight for this new cycle of action research than the scale charts in the pilot.

To that effect it has been recognised that interviews can provide more honest responses in a one-to-one interaction, particularly if it is an open-ended interview or a semi-structured interview (Koshy, 2010, p. 85). To ensure some degree of structure, however, I had prepared a set of questions, together with a number of follow on or sub-questions. The themes of these questions were still derived from my early 'orientating concepts' that was developed in both my literature review and my initial meetings (the first cycle of the action research project). I also wanted my interviewees to be allowed to interact and co-ordinate with the interview process, so that although structured with questions it was more of a dialogue and conversation, sharing individual understandings and meanings towards a co-creation of new meanings, interpretations and understanding in a interactional and constructivist form of knowledge creation.

Students were encouraged to provide full answers and interpretations to each of the questions and as I knew them all and had been part of the placement process – interviewing them, briefing them on what to expect, visiting them during the placement and so on - I was able to interact with them very easily and without formal constraint. This meant that I could press a specific point if I felt there was something useful to draw out, or equally to leave a particular line of enquiry if it didn't feel useful or insightful. This provided a flexible and insightful tool, where ideas could flow backwards and forwards and even be picked up at a later date. For example, in this extract Rosanna talks about her placement and which we agree to revisit once her A' level project has been completed:

> *RA: [00:10:54] Well I have been working on database and things but then that's also been part of the research and the creative process I suppose. So yeah*
>
> *MM: [00:11:04] I wonder how that would work with the creativity? I suppose having that initial idea?*
>
> *RA: [00:11:08] Yeah*
>
> *MM: [00:11:10] Maybe it's something as well that might be worth coming back to later on, when you've done your personal study and say I can see that journey?*
>
> [Rosanna Interview]

Generally, I followed the same procedure for each interviewee, conducting the interview at the end of the professional placement with a planned time that allowed for each respondent to reply fully to my questions – usually between a minimum of 20 and a maximum of 40 minutes. I made sure that the environment was conducive to being comfortable and quiet, so that the interviewee could be relaxed and the interview process would not be disturbed. I was always prepared in terms of knowing what I was going to ask, and I also made sure that they had some idea of the context and expectation of the interview process and the interview questions:

> *MM: [00:00:03] So essentially what I am looking at is: what your thoughts and experiences are with regard to structured work placements, because my proposition is that we get asked to do lots of different things with outside agencies but they're not always beneficial for students, teachers or regional employees or the outside agencies.*
>
> [Student discussion]

Overall, it was not a case of testing them or putting them on the spot, but rather a process of eliciting information that may be useful for the action research project to mature and to provide some answers to the questions which had underpinned its initial development. As such, I usually started simple, and tried to be aware, sensitive and empathetic towards each interviewee in terms of how they were feeling and what they understood the interview process to be about. Starting or ending with thanks, praise or a joke was often a good strategy to show empathy and understanding.

MM: [00:00:00] So what did you have for breakfast?

CL: [00:00:03] I had meringues

MM: [00:00:05] Meringues for breakfast?

CL: [00:00:09] [Laughs!].

MM: [00:00:09] Sugar. Sugar Freak.

CL: [00:00:10] I know.

[Ciara Interview]

Nevertheless, although I was very much part of the project and adopting a sensitive and empathetic approach to my research participants, I still tried to maintain some distance in the interview process to be both conversational, relaxed and friendly, as well as analytical, insightful, probing and reflective. A strategy of trying to remain vigilant and aware of what was being said and how individual statements could be interpreted for data collection and analysis to contribute to the overall aims of the project.

Although, such an approach could be seen as controlling, influencing and exerting bias in terms of setting the agenda of each conversation, it was nevertheless, a reflexive part of the process, a recognition that I was very much an insider-researcher, seeking to shape, create and control the data collection. In essence, it seemed necessary to adopt and recognise this interaction and to see it as part of the constructed process.

Of note is that during the interview process it is impossible to make notes or to scrutinise each utterance, so I used an audio recorder, which did not seem to disturb or distract the interview process once it was started. There are of course many advantages to using interviews as a data collection tool. For example, audio transcripts, although often time consuming to transcribe and analyse can be powerful sources of data, particularly as the researcher is able to revisit information and develop a process of cross-checking and secondary analysis of the original material if required – which was not the case for the first cycle of data collection, which was based on informal interviews and meetings.

Interviews can also provide for unexpected results through deviation, elaboration or expansion, and I certainly had that in mind when I was interviewing my participants, encouraging them to express their own ideas, thoughts and reflections, again reinforcing the data collection as co-created, dialogical, reflexive and conversational.

> *MM: [00:06:02] What do you think Lynne? What do you think a structured work placement is?*

> [Discussion with Teachers]

On the other hand, there are many disadvantages with conducting interviews, not only can it be a time-consuming process to set up, conduct and record an interview, but it is also a time-consuming process to type up and trawl through transcripts. It is also possible that interviews can be a little awkward or intense, or fail to produce any significant insights or ideas, as some people are less confident in a one-to-one conversational setting. Care must also be taken 'to be aware of the constructed and functional nature of talk' and the 'variation' that occurs in what is said at different points because of different functions (Taylor S. , 2012). A proposition that most details of biographical talk cannot be checked by researchers except through more talk, creating a difficulty in recognising that what is being said is possibly a strategy or subjective position that presents compliant and / or flexible responses. As Taylor critically highlights, the speaker is often 'a more complex and fragmented subject and possibly one whose self-knowledge is in question' (2012, p. 390)

To counteract this I always went through the PIS sheet (see **Appendix 2 Consent Form**) with my participants before embarking on an interview to highlight the purpose and intention of my research. I also felt a strong communicative connection with them as they had been chosen for selection and the professional placement was often a 6-8 week process, which meant that I had already held a number of informal conversations with them with regard to their progress. I therefore felt that my position as an insider-researcher helped maintain a truthfulness and honesty to this form of interaction and data gathering.

To provide some form of triangulation of the data gathered through individual interviews of students who had been on a work placement, I also conducted semi-structured group interviews with teachers and with 'students in the making' (who were not part of a placement exercise) to

encourage different responses and to provide a different data set to the 1-2-1 individual interviews.

Stage 6: Semi-structured focus-groups

Having completed a number of 1-2-1 interviews, mainly with student participants who had taken up the work placement scheme, I wanted to gather more data that not only reflected a greater range of articulations from my key 'interested parties' (students, employers, educators) but also as a chance to draw data from a different method. To this end I felt that I would organise a couple of group interviews, although they were conducted more as a focus group than a group interview, in that they were an exercise for a small group to gain a collective response to a research topic rather than to gather opinions from individuals within a group (Arthur, Waring, Coe, & Hedges, 2012, p. 186). In this sense I wanted participants to engage naturally as though in conversation, with an equal access to the discussion and even the possibility of participants leading the conversation, setting both the agenda and themes of the discussion.

MM: [00:11:56] but we'll come to Vicky. You're listening to what they're saying, you studied the media at key stage five didn't you?

VH: [00:12:07] Er yeah.

MM: [00:12:07] Which is 16 to 18 isn't it?

VH: [00:12:09] Yes, yes.

MM: [00:12:09] And what do you think structured placements might now mean having listened to them?

[Student discussion]

I was keen to pursue this approach as not only was it in the spirit of my methodological framework – open, dialogical, collaborative, cooperative, interactive, interpretative and so on – I also thought it would provide a checking mechanism for both the ideas I had developed so far and the ideas and approaches that I needed to look at subsequently, to ensure that there weren't any other details or ideas that I had not previously thought about or involved in the research project thus far.

As mentioned previously, this is a kind of triangulation of data which in the spirit of constructed knowledge allows others to comment upon and criticise findings and ideas already established and proposed. According to Howell, semi-structured focus group interviews 'encourages a plurality in the construction of knowledge' and 'fosters self-disclosure, self-understanding and self-validation' (2013, p. 202), so it seemed a logical and appropriate step forward to use this tool as the next part of my research design.

Therefore, although I managed each interview process overall – bringing participants together, organising an appropriate time and setting as well as ensuring that I had a set of key questions that I was keen to ask and an appropriate device to record the process - I nevertheless, wanted to encourage an open, informal and discursive interaction, in which people who had common interests (participants, employers, educators and parents) were able to raise ideas and opinions with each other in an atmosphere that was conducive to self-expression. Consequently, the intention was that the discussion would be 'richer, deeper and more honest and incisive than any interview with a single participant' (Wilkinson & Birmingham, 2003, p. 92). Indeed, citing the five 'S's, developed by Hess (1968 p.194) and listed below, Wilkinson and Birmingham highlight the benefits of a focus-group interview over other tools of data collection:

- o Synergism
- o Snowballing
- o Stimulation
- o Security
- o Spontaneity

Teasing this apart means that synergism is the cumulative process by which individual participants build upon responses to other contributions from fellow participants. Snowballing indicates the extent to which an idea can build in significance and articulation, and similarly stimulation highlights the way in which one idea may lead to another idea, whereby a group dynamic spurs each individual to express their own ideas in a given context. The process of interaction in a focus group is often spontaneous and developmental, and unlikely to occur in the more intense and rigid confines of a single participant interview, so adding the method to my data collection gave me a useful frame for my overall intentions – that of successfully connecting up the classroom to the work room – and from which I could then use to interrogate responses from individual participants.

It is also suggested that the secure nature of a (focus) group, encourages new ideas, responses and thinking which again may be restricted in a 1-2-1. Overall, Kruegar (2000) suggests that the major strength of a focus-group interview is that it is a socially-orientated research procedure, maintaining that it is natural for people to listen to other people in forming their own opinions and pointing out that people are social creatures who interact with others, influencing and being influenced by the comments made by those around them and making sense of ideas after listening to others.

> *MM: [00:05:09] . . .what do you think are the main benefits that you've got out of those structured experiences is there a commonality between the two of you?*
>
> [Student discussion]

The success of a focus-group interview also rests on good preparatory decisions to ensure the group dynamic works productively. For example, ensuring that the participants will get along, but not necessarily always agree with each other, as the aim is not necessarily to achieve consensus, or that one member of the group does not dominate or lead excessively to the detriment or full participation by all. Equally the setting and the prompt questions should allow for a 'socially orientated' interaction that mimics everyday conversations, so that the research data reflects genuine thoughts and feelings about a topic but does not necessarily go off track or become too convoluted or muddled.

On the other hand, criticism of a focus-group interview rests around the notion of 'group'. The fact that a group is not representative of any individual, or any greater group than itself, the tendency therefore is for groups to look for consensus, often around a dominant voice as well as the hidden agendas and ideas that suggest participants may not reveal all in a group situation and may be looking to please (consensus again) rather than voice their own opinions or ideas.

Stage 7: Removing myself from the framework

As Tripp notes after each cycle of action and research, there can often be a 'critical incident' that marks a significant turning point or change in a person, an event, a perspective or a project. So while incidents happen, 'critical incidents are produced by the way we look at a situation', or by 'the interpretation of the significance of an event' (Tripp, 1993, p. 8). Certainly after the previous stages of action, there were a number of positive meetings and outcomes which allowed me to plan and direct my next cycle of action which would be to put some more students into a work placement situation to see what could be found out from such an action.

Similarly, the move to include group discussions was pivotal, as was the decision to interview and discuss the project with students who had now either taken up full time employment, or were just about to finish their HE courses, as both of these sources provided different perspectives to understand the project.

However, the most significant moment for the project was that during the academic year 2017-18, I took up a sabbatical year, away from my own school, where the project was based and for that year took up another role as Head of Media Studies in another school, in another country, in another continent. This was a 'critical moment' for my research project, which opened the project towards three key questions, which was important for my research:

1. Were similar patterns recognisable in a similar (but different) centre / school?
2. Was the scheme that I had initiated in my own school still run as a useful component to departmental / faculty pedagogy in my absence?
3. Was the scheme only dependent on one individual?

The departure was raised in a group discussion with my colleagues:

MM: [00:35:40] basically I've set this up for a couple of years, two or three years I have been running with this. So everything is in place if you want it and this is the whole idea, it's not mine and it's something I did for the school. There's all the documentation, there's people, structures and that sort of thing. So I would like to offer that up to you as something that you could build on, or not, then hopefully maybe I might come back at Christmas or something and then see if anything's happened or not.

[Discussion with Teachers]

What this did mean is that during this sabbatical year a range of other data sources became available for me to pursue. For example, the opportunity to work in a similar centre, with similar students, teaching similar subjects allowed me to look at setting up a similar initiative and again interview students, parents and potential employees. To this extent I conducted several formal interviews, in my sabbatical school, again lasting about 45 minutes and again based around the themes that I had already been using:

1. The advantages to working more closely with industry
2. The usefulness of a structured work placement scheme to build such a relationship

3.	The shifting nature of the creative and media industry
4.	The way in which students learn differently and different things during a hands on work placement
5.	The difficulties in setting up such action
6.	The theoretical ideas – around identity, maturation, pedagogy, learning, knowledge etc- that emanate from such an enquiry

It was interesting to note that many of the themes that I had pursued in my own centre were echoed in the international school that I took up my sabbatical placement with, even though each school had a very different profile, were situated in very different cultures, at a geographical distance of over 10,000 km. Yet, I was easily able to identify students who were interested in taking up a structured work placement programme, parents who were supportive and local employers who were keen to connect:

> *DA [00:17:18] I would like to have internships created in the education system in their media studies, in their schools. Have internships. Get the institutes who are teaching them this particular subject to link with professionals in the industry to link to productions, to link with TV studios and tell them that during the vacations during their studies during their, during that time they would send interns to the facility. And at no cost to the person who's running the show. And just let them be there and get the feel of the industry and learn to love it. And if I had like four guys coming in now from school and saying that they love the job I would totally put them right now on my project, right now which I'm doing and say go there, go there and learn. And what they would learn with us in two months they probably wouldn't learn in three years in school.*

> [Dave Interview]

Even though, as in this extract with one of my students in Kuala Lumpur, there wasn't anything else that was currently in place, which was strikingly similar to the community that I had just left (Jersey):

> *MM: [00:08:08] I just want to ask you if, if you know of any other schools or institutions that do something like this at Key Stage 5 or A levels?*

> *AS [00:08:40] I don't think I've ever heard of it before, I think people are just so focused about getting the basic academic grades that they forget there are students who maybe want to take their life at school further.*

> [Antara Interview]

In my next **Chapter 7: Data Processing** I explore the possibilities of validating some of my action research findings, not by conventional methods of causality and effect, but by concepts such as 'generalisability' and 'transferability'. As it appeared to me that:

> *MM: [00:06:30] That's, what we've done here, we've identified somebody here haven't we?*

> *AS: [00:06:34] Yeah.*

> *MM: [00:06:35] and we're hoping to build some programme around that?*

> [Antara Interview]

It is also worth pointing out that during the sabbatical year I continued to read around academic areas of study that were pertinent to my research and spent some time in Nottingham University in Kuala Lumpur, looking at theoretical concepts, approaches and ideas around data collection, data management and data analysis for small scale qualitative research studies which I look at in more detail in subsequent chapters. Overall my wider reading was a useful tool to provide insight, analysis and theory building. Indeed, I also now note that the process of reviewing relevant literature did not stop as it was always helpful to refine and develop ideas, or to provide new perspectives on old ideas.

Stage 8: Returning to the point of action (and research)

During moments of reflection, as in the present case of writing up my work, I can see how various stages of the research project were moved forward and then halted, which allowed for what Tripp calls a 'pause for thought', which was important for the research process, as it allowed me to have some thoughts and reflections on key issues.

The absence from Jersey for a year allowed for that and when I returned I was able to gauge and assess the project, as well as start the interactive process again. As such, I interviewed three students who had been on the Creative Pathways scheme while I was away, and I was also able

to interview two students who had been early participants in the scheme and who were now in their second year of university study, one in Bournemouth and one in Belfast.

It was also the case that at returning to the point of action in my school in Jersey helped me to clarify greater details of the theoretical positions of my research. For example, I started to look at the work of Anthony Giddens and Pierre Bourdieu in more detail, thinking of the notion of 'reflexive modernism' which is associated with Giddens as well as Ulrich Beck. As Beck puts forward, the term 'reflexive modernisation', refers to the 'transition away form a first modernity locked within the national state, and towards a second, open, risk-filled modernity characterized by general insecurity' (2000, p. 19). A state of being characterised by the increasing prevalence of 'the individualization process', which condenses expectations of a 'life of one's own', through the 'successive incorporation of the whole population into the educational system and the labour market' (p. 20).

Hence the focus on identity in terms of developing a work placement scheme, as an opportunity for individuals to play out possible identity roles that link to possibilities of life-work development, particularly as individual and personal narratives of identity became increasingly prominent in the research enquiry, which in itself became more than a small scale qualitative research enquiry, and appeared to become much more connected towards an understanding of the reflexive modernisation project. Re-reading some of my literature review and adding to that with new sources of information allowed me to allow connect my three research questions together in a much more academic and analytical way. For example, the individualising discourse around personal and private identities (RQ1) were linked much more closely to the individualising shifts in the culture and creative industries which can be traced back to the advent of the neo-liberalist agenda (RQ3).

 I was also influenced by some radical ideas by Koshy around the emancipatory possibilities of practitioner based research and felt the support of academic weight, which again raised the significance of my research, so that the positive action that was implemented through the Creative Pathways structure was supported by the radical intellectual and academic approach that framed a research project emanating from a professional seeking to improve practice. In other words, I had previously felt less confidence that an 'educational research' project from a classroom practitioner could contribute to the discourse of creative employability. However, by reflecting, sharing and drawing out more experiences it felt that the work that I was undertaking was becoming more useful as a structured form of pedagogical intervention, which

could be replicated by similar practitioners in similar centres. Indeed, I now see that a close link with local creative and media providers is beneficial across a range of insights into professional working practice, future training needs, individual self-esteem and career development. Reflexively, these have subsequently informed my teaching practice and perhaps more importantly, my philosophical approach to teaching practice.

Stage 9: Writing up: reflecting, evaluating and analysing

As a final part of the contextualised framework of this action research - that is the analysis and presentation of data for the Doctorate in Education, from CEMP (Bournemouth University) - I used the final cycle of the process to analyse the data that I had gathered and write up my report. Although, it is worth noting that this is not a process of intervention that will end at the same time as the submission of this Doctoral paper. As I mention later, the work that I have undertaken has now been recognised by colleagues, students, senior leaders and the education department of Jersey and now forms part of the professional practice of my faculty, in my school, as part of my community.

However, once I had completed my interviews, I uploaded them to an on-line programme called Trint[2], which allowed me to convert my digital audio recordings into transcripts that could be exported as word documents. Each word document was then highlighted by me around key themes and ideas which I discuss in the next chapter in terms of **Thematic Analysis**. Although it is worth briefly noting that although functionally I used Trint to literally highlight phrases, words, sections and other utterances, I was always looking for evidence which linked to both my research questions and to the themes that I had developed from my initial research standpoint, my research journey as well as my literature review.

The themes and codes that I was looking for had developed during my pilot stage (as presented above: **Stage 4 The Pilot**), which were focussed around the relationship between student, classroom and professional work room. As mentioned previously, the pilot was very useful to put in place some of my orientating concepts, so when it came to transcribing and coding my transcripts I maintained, what I believed to be a consistent thematic analysis that was always focussed on my key themes and my research questions. Overall, I was looking to develop and highlight key areas, which I felt were useful, interesting or insightful, and which would

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[2] https://app.trint.com

hopefully provide an over-arching narrative structure to my final report, which again I discuss in the next chapter on **Thematic Analysis**.

As has already been evident in my thesis, I was always looking to use extracts from my interviews to provide evidential illustrations of the points that I am discussing or points that I am raising, which Taylor notes is a narrative-discourse approach employed from social and discursive psychology that centres on an investigation of consistencies within talk appearing as 'patterns or repeated features identifiable across a larger dataset of multiple interviews, and also successive interviews with one participant' (2012, p. 393). Taylor confirms that it is common practice for researchers to use quotations from participants as a selective description and summary of findings to confirm and agree with larger interpretations and claims, which I employed as a presentation device for structuring my analysis (**Chapter 8: The Data Analysis**). Although I have always pursued my research enquiry around the key motif which is the connection between the creative and media classroom and the creative and media work room.

However, it also worth noting that during the transcription stage it became apparent that although I had a framework of themes for analysis, I was actually prioritising, developing and adjusting my themes in light of the data that emerged from the interviews. In this sense I was working in a paradigm that Layder terms an 'adaptive approach' whereby, as you read through your data you match particular observations or insights into pre-existing and pre-determined codes. In other words, 'you begin with a set of pre-decided code labels and attempt to match them to the data' (2013, p. 131), but during this process you are then able to develop and adapt themes out of the analysis of data rather than looking to fit the data into the themes that are set, which illustrates how this an inductive rather than deductive approach to research.

Each transcript (with highlights) is presented at the end of this paper (**Transcripts**).

In summary, the Trint software was really helpful and saved me a lot of time in terms of typing up the audio recordings. However, this was still a very time-consuming process, as once I had uploaded and converted them I had to go through each script and alter the errors that had occurred when converting digital audio to digital text. However, although this process was laborious, it did force me to really listen closely to all of the interviews and to undertake a very close reading of all of my interviews. So, going through each recording / transcript and making

adjustments allowed me to translate the scripts accurately and to reflect each detail of the transcription and to highlight significant areas of interest.

<u>Stage 10: Teacher internships & Professionals in school</u>

As the write up of this formal route of study draws to a conclusion, the project itself looks to carry on and now feels much more embedded in the professional practice, aims and intentions of my school. To that effect **<u>Appendix 8: Application for Funding for Creative Pathway Funding</u>** demonstrates the robust positioning of my project in the academic framework of both my school and the wider context of creative career provision and support across all island schools for Key Stage 5 school leavers. This document arose from a number of formal meetings and informal conversations based around a much closer connection between media teachers and media professionals, which also signals a new phase in the development of this project. Indeed, the work I have undertaken for this project has led to an invitation to sit on a Digital Skills Partnership committee, a representative body from education and industry who meet to discuss and pursue career developments and opportunities for young people in Jersey within the media, digital and creative sector.

The document is also a formal request to the Education Department for funding to support the Creative Pathways framework and came specifically out of a meeting with a local media employer who is keen to build a relationship with potential students. Specifically, this opportunities links to research question 3 (RQ3) as it shows the extent to which the media and creative industry is now undergoing changes which need to be recognised in classroom practice. For example, the closer link between creative media and digital and the extent to which traditional definitions of media companies are now challenged by institutions who have a significant creative and media section within their own organisation, such as FeelUnique[3],

> *JL [00:11:37] a local e-commerce company in Jersey which is the biggest online beauty retailer in Europe and they've got around 40 odd people in their kind of marketing sales operations in Jersey and some of their other operations in London. And they're one of these great case studies of where if we had the talent here, they would have recruited the staff here.*

[3] https://je.feelunique.com/

MM [00:12:03] And that definitely came out of the meeting with Stephanie because I think they're keen to recruit people which is seems to be the common issue where local businesses are keen to recruit people but there's a disconnect between maybe what we're doing at school and with those school leavers

[James Interview]

In terms of this phase of the research design, it is looking to build knowledge and understanding from a primary contact between teachers and the industry through a process known as teacher internships, a concept that looks to get teachers to spend several days with professional organisations to directly build up (and update) professional knowledge and understanding

JL [00:10:41] So in the UK they've been running a number of teacher externships, so effectively the opposite to students getting into industry, but instead asking the educators to go into industry and have a kind of better align of their curriculum with the needs of industry. . . there are several benefits. I mean one of would be that the teachers then understand what the careers are currently because they're changing, I mean in the last five years the number of types of jobs and kind of digital media have completely tripled.

[James Interview]

To that extent I have always felt that,

MM: [00:45:19] there's some kind of value in teachers having some professional development by linking up with relevant industry and industry practice . . . it would be really valuable time to spend a day in Channel, a day at the Jersey Evening Post, at some web designers place, as we do with photography at the archive and with photographers because that seems to be a way of developing our professional practice

[Discussion with Teachers]

And in general, I have found my colleagues to agree with me towards this intention:

LM: [00:15:26] Not all teachers perhaps understand the industries that are connected to their subjects.

[Discussion with Teachers]

And as one of my industry interviewees noted, the need for re-skilling teachers is just as important as upskilling students as for many teachers, contemporary knowledge of professional practice may well have changed, altered, adapted or been replaced since they were last trained in a particular field of expertise:

> DA [00:09:20] *They would call people like us from industry and say we want this and then we would tell them that's not the direction industry's going. And then the lecturer would be like. That's the only thing I know! So that's what I want.*

[Dave Interview]

Alongside the initiative to get teachers into industry, there is also the aim of getting media professionals to come into education to spend time with students, to understand what they do and what they are aspiring to do. Rather than, as is often the case when professionals visit schools, a fly-in where the media professional often just talks about themselves! To this extent, the next phase of this project can be found in the day that James spent in our Faculty, shadowing creative and media students on a full timetable, for a whole day, which as James put it,

> JL [00:13:35] *was a good opportunity to see how those media roles met those digital skills and are being developed.*

[James Interview]

It was also a good starting point to start to draw in a wider sense of participation, from the initial strand of the project which was aimed at connecting students to professional contexts of creative and media employability, which can now move towards linking those other interested parties, such as creative and media teachers into a much closer working partnership with creative and media professionals. As noted in an interview with my Headteacher,

> MM [00:19:18] *the idea for me is to try and broaden that out across my colleagues my faculty and try and make a bigger footprint in the school*

[Nick Interview]
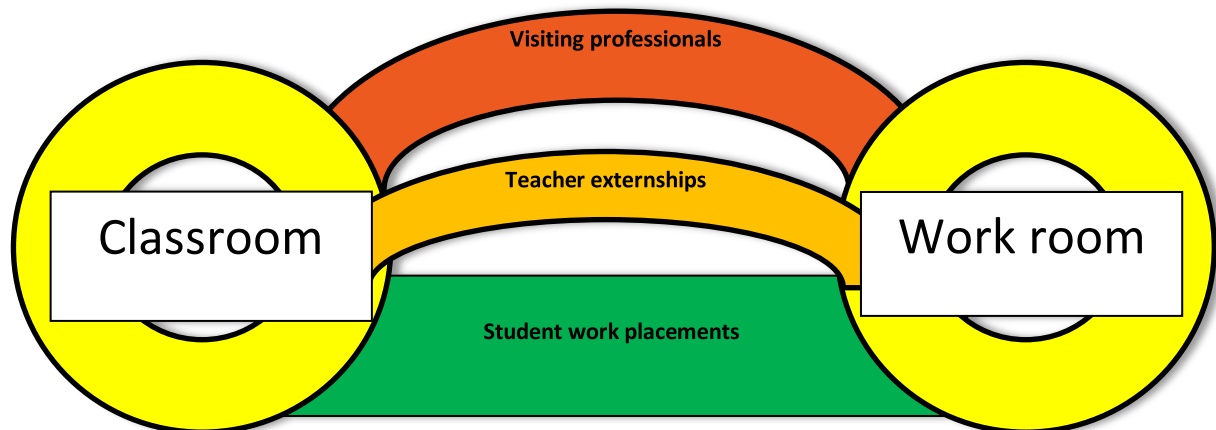
Summary

As Munn-Goldings (2012) makes clear an action research project is one that continually alternates between enquiry and action, so that an action research experiment must express theory in such a way that the results of the experiment can be fed directly back to the theory (Lewin, 1946). I therefore hope that outlining my own strategy for this action research project, over the last two chapters, shows my adherence to this belief, as it seems clear that action is successful with reflection, evaluation (and theory); as theory, knowledge, ideas and understanding are most successfully when emanating from action. Therefore, this chapter has presented clear stages of action together with clear stages of reflection and evaluation, when theoretical enquiry was developed and reconciled into the action.

Indeed, it is interesting to note the shift in focus in my research project as a result of the research journey. Whereas initially I was interested in the relationship between employers and students, much later in the project, the focus became much more about: 'how do we learn?' What do we know? How do we know? In other words, more complex philosophical questions emerged around epistemology, ontology and pedagogy which were raised and prioritised over the more prosaic approach of how successful a work placement could be - which now, in reflection, seem to characterise the early and initial cycles of this action research project. Nevertheless, it seems clear that structured intervention between the classroom and the work room encompass

> *NF [00:06:37] . . . all those essential ingredients of a holistic education that prepares future citizens . . . work experience that informs learning is fundamental to that. It's fundamental to a personal, social and health education or spiritual, moral or cultural development.*

[Nick Interview]

In summary, in this and my previous chapter, I have provided a clear outline of the individual stages of my research design supported by both practical examples and theoretical ideas. I have also presented a clear articulation of my understanding of action research, as an appropriate method of investigation. As can be noted action research challenges traditional notions of data collection and data analysis and in the next chapter I look in more detail at ways in which it is possible to argue for a reconceptualization of how research data can be interpreted, understood, recognised and accepted.

7. The Data Processing

CHAPTER 7

Overview

In this chapter I continue the exposition of my research process, which along with Chapters 5 & 6 provide the contextual overview of both process and action. In this chapter I will set out my approaches to data gathering and research analysis. I will provide an account of the tools and protocols that I used in terms of gathering and analysing the data, to explain how a small-scale qualitative research project is able to adopt and adapt traditional methods of quality indication and verification. I want to argue that although such approaches may be challenging, they are nevertheless robust and appropriate to my research, specifically in terms of my choice of philosophy and methodology. I will also put forward the radical idea that undertaking action research, aimed at changing and improving professional practice, teachers are in themselves able to reconsider and thereafter reject orthodox educational research, or 'the unchallengeable validity of mainstream modes of research', (Kincheloe, 2012, p. 172).

Introduction

In terms of designing a research project based around classroom practice, Elliot makes a distinction between 'educational research' and 'research on education', which can often be found in the choice of approaches: 'the latter deploys quantitative data gathering methods while the former deploys qualitative methods' (2006, p. 177). Elliot explains this division as a way of understanding professionally based 'educational research' enquiries, rooted in the everyday experiences of classroom practitioners that aim to realise and recognise educational values and practically relevant features by developing an understanding of particular situations; 'framed and presented within a particular set of discourses and conducted in a social context' (Punch, 2015, p. 115). As opposed to 'research on education' which aspires to produce objective knowledge from a position that transcends the common experience of working inside schools and classrooms.

Nevertheless as McAteer writes, 'one of the most important outcomes of any piece of research is the claim that it makes to knowledge, insight or understanding' (2013, p. 107) which according to Koshy, in terms of professionally based action research, is knowledge that is produced and 'based on your practice' (2010, p. 119). Put simply, my research was an educational research project based on the specific experience of working in a specific classroom context.

In terms of data collection, the act of gathering data is the act of providing enough quality evidence in support of generating new knowledge, which in terms of an educational action research project is focussed on the aim of improving a specific area of professional practice. Research that can be then be adopted, adapted or rejected by the broader teaching community, who share similar concerns, with similar students, in similar classroom situations.

To begin, I would like to briefly touch upon the distinctions that define the two essential strands of data collection, which was an important lesson for me as moved from my pilot study to the main body of my research.

Quantitative v Qualitative data collection

As Newby makes clear the best way to define and draw out the characteristics of social research is to fall back on the traditional division between quantitative and qualitative research (2014, p. 96). In terms of an action research project, Koshy suggests that researchers should be aware of the two categories of data: quantitative and qualitative and then 'consider the usefulness of each in their work' (2010, p. 79). With regard to my own research I adopted an approach to research using critical theory, with constructivist and participatory paradigms and so it was always most likely that qualitative data would be collected through interviews, focus groups and observations through a process of co-operation, dialogue and discussion (Howell, 2013, p. 193). An approach towards research characterised as inductive, which is most often discovered, formed and found through the process of interaction and exploration, as this extract with Ciara, formally recorded during the early stages of data gathering illustrates:

> *MM: [00:04:11] You know when we talk like this, hold that because that's the stuff - it's better if we just talk.*

> *CL: [00:04:15] Okay*

[Ciara Interview]

As I discussed and illustrated in **Chapter 1: The Overview and Initial Aims**, the very first stages of my research project were focussed on setting up an action framework, which I called Creative Pathways, which was to be used to explore the usefulness of linking the classroom and the work room through a bespoke work placement scheme. This immediately presented a dialogical approach towards information and data gathering, particularly as in the early stages as I needed to engage a number interested parties: teachers, parents, local creative employers

and most importantly students, usually by informal discussions, although at times this took the form of professionally recorded meetings. Indeed, as Koshy rightly puts forward, qualitative research methods – discussion, dialogue, meetings, etc - are predominantly the most likely tools to be used for an action researcher, as it is an appropriate method to 'illuminate human feelings and provide rich insights into actions and their consequences' (2010, p. 80) as they allow for participants to make a contribution to the action research framework and the ideas, theories and concepts (ie the understandings and knowledge) that emanate from such an endeavour. In this extract, Lauren is given the opportunity to contribute to the research data in any way that she would like:

MM: [00:32:29] What about anything else you want to add.

LS: [00:32:31] No just, just take on my idea about the project and I'll be very happy.

[Lauren Interview]

However, qualitative research is diverse in nature and far from a unified set of principles. Indeed, it is often seen as a 'series of essential tensions, contradictions and hesitations' (Denzin & Lincoln, 2000, p. ix), recognising several different paradigm positions, so that the essential nature of qualitative research design is pluralistic and multi-dimensional. Nevertheless, among the diverse and competing ideas and approaches, it is possible to trace common themes with many recurrent features. For instance, that qualitative research is generally naturalistic, in that it attempts to observe and understand social reality in its' natural settings, without artifice, contrivance or deceit. It also seeks to delay conceptualising and structuring of the data until later in the research. As such, it is often research conducted in the 'field' and often over a long period of study, with 'fields' or situations often characterised as very ordinary, involving and attempting to reflect the lives of groups, communities, individuals or organisations.

Further, such research is often conducted from an 'insider' approach that seeks to gain some insight through participation or empathy and understanding (with both the subject and the field), with the researcher seen as the main instrument in terms of data collection, so that a reflective and reflexive stance is taken up by the researcher in relation to the research project. All of these tropes can be found in my own research enquiry, a naturalistic enquiry taken in the field with individuals operating within their local community, by a researcher who was very much part of the research process, holding both empathy and understanding.

However, such an approach is open to criticism and scrutiny for example, the wide range of possible interpretations, the lack of scientific rigour and the essentially subjective nature of understanding in creating new knowledge. In rebuttal, Elliott argues that qualitative educational research is part of a project of 'opening up new practical possibilities for creating a link between research and educational practice' (2006, p. 170). Towards that aim, this research paper presents itself as both illustration and support for this argument and indeed, in this chapter I set out a range of viable alternatives towards validating a research project that may appear full of essential tensions, contradictions and hesitations rather than scientific rigour, but which nevertheless, is a robust enquiry that provides an accurate and professional record of research that aims to develop professional practice around a set of clear activities.

Although before doing so, I would like to look at the notion of 'data gathering' in more detail, as this is an essential process for any academic research project.

Data gathering and data reduction

For some, data often means a type of 'hard data' produced by large-scale surveys or other quantitative means, for others, it is a term used 'to mean all those items of information gathered in the course of a research project' (McAteer, 2013, p. 63). As Koshy makes clear the number of different methods you use, or the size and scale of data collection does not necessarily make your study any better, rather, it is the quality of the data you collect that counts (2010, p. 78). Therefore, it is not a question of qualitative or quantitative data, or even a mixed methods research approach, but rather what data has been gathered that can be used appropriately to answer the research questions that underpin the research project. As McAteer notes the 'nature of the data required in an action research project is highly dependent on the actual research question' (2013, p. 63).

Therefore, to answer my research questions (particularly in light of my pilot), the main type of research data that I collected was qualitative. However, the type of qualitative data can become complex, primarily because of the range and variety of methods and approaches available, which is often dependent on the epistemological position adopted by the researcher (Newby, 2014, p. 458). Although it is possible to identify a commonality of approach and a recognisable process in taking up a qualitative educational action research approach.

For example, Miles and Huberman (1994, p. 9) present a useful model for researchers to trace out the relationship between data gathering and data analysis comprised of three main components:

- Data reduction
- Data display
- Drawing and verifying conclusions
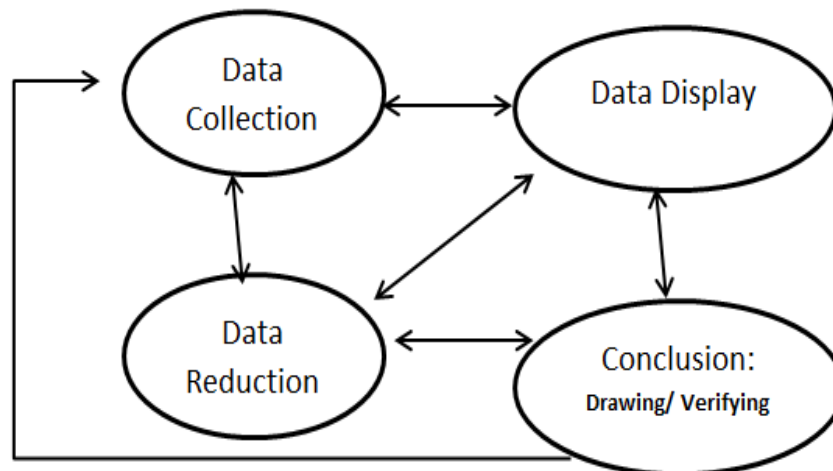
Figure 9: Components of Data Analysis: Interactive Model (Miles & Huberman, 1994

These three components are interwoven and concurrent throughout the data analysis and data gathering exercises, forming a loop, where conclusions from the first data gathering exercise actively feedback into the next sets of data collection. In the case of my own research, the first stages of my design were always about building action – a connection with local media providers that allowed me to develop a bespoke structure of interaction (the Creative Pathways scheme). Whereas the latter stages became much more focussed on:

- trying to understand what impact that had on individual identities, as well as
- an investigation into pedagogy - in the work room compared to in the classroom –
- and an investigative approach that sought to explore what aspects of industry were revealed in such an endeavour.

This follows a familiar cyclical pattern characteristic of action research where ongoing data collections lead to interim data evaluations which feeds back into new action, new data collection and new evaluation. In this sense data reduction is an important step between data collection and data analysis and usually marks the departure point between collection and analysis. There are recognisable guidelines, conventions and procedures to breakdown and

distil large sections of data into much smaller, manageable sections, where coding and theming are central and again Miles and Huberman break this process down into six recognisable steps:

1. Affixing codes to a set of field notes
2. Noting reflections or other remarks
3. Sorting and shifting through such material to identify similar phrases, relationships between variables, patterns, themes, distinct differences between subgroups, and common sequences
4. Isolating these patterns and processes, commonalities and differences
5. Gradually elaborating a small set of generalisations that cover consistent patterns
6. Confronting those generalisations with a formalised body of knowledge in the form of theories, constructs or models

Applying this approach to my own research illustrates a familiar process. For example, notes taken from my initial early meetings with professional partners alongside notes made from wider reading informed the early formation of themes, patterns, codes and approaches. In other words,

> elements that emerge quite rapidly from background literature, your own proposal or other research-planning documents, and the themes that stick out for you from gathering qualitative data (for example, memorable statements in interviews, notable actions seen while doing participant observation, key words that jump out in first readings of historical documents (Cope, 2010, p. 285)

In my research the formation of early themes and codes emerged from the key enquiry of the research project, which was how to effectively connect up the classroom and the work room through student experiences, which were developed in the early reconnaissance data gathering exercises. As such (and as mentioned previously) this was therefore an inductive, rather than deductive approach to my research project. I was then able to note reflections and other remarks both during the data collection and during the data analysis. Which subsequently lead to identifying similar phrases, patterns and commonalities. Over time this allowed for the elaboration of a small set of generalisations that provided consistency in terms of articulation. This allowed me produce theories, constructs, propositions and assertions that I could present as findings to this research project.

As an example of that process, the following extract, from a formal interview with one of my students Chantelle, shows the way I am forming and framing the context of my research with her as part of dialogical, investigative interaction, one that is searching for both the problem and the solution. Put another way, identifying key themes around the disconnect between the classroom and the work room (the problem) and moving towards some mechanisms (constructs, theories, ideas, propositions) that may help to bridge that divide (the solution):

> *MM: [00:19:10] We've been trying to talk about that link between what you do in school to what's helping you now and what's going to help you in the future. Is there anything else you're thinking that you know what has been helping you with that link or holding you back? Because really what I'm thinking is, I say we've with good kids who have got loads and now they're doing great work and they've got all these ambitions and ideas and then we, we let them go and is it working out is the question?*

> [Chantelle Interview]

As the project developed, I was then able to use the reflective cyclical nature of my action research design to revisit and re-contextualise some of my earlier thematic and conceptual approaches to look for connections, developments and links, which were still based around my early themes and ideas, but which had been informed by the data that I had now gathered and analysed. In the next extract, I am again in discussion with Chantelle, who has now moved from as student who has just left school (2014) to a media and creative practitioner, who had just set up her own business (2017) and was now looking to implement a similar work placement scheme that she had witnessed through the Creative Pathways scheme:

> *MM: [00:11:44] And that's what I really wanted to talk to you as well because we spoke about three years ago when I started this research and now it seems to come full circle where you're about to do something similar which is amazing!*

> [Student discussion]

In this respect, Miles and Huberman draw attention to the strength of qualitative research as a 'focus on naturally occurring, ordinary events in natural settings', so that there is a strong handle on what "real life" is like' (1994, p. 10) They note the quality of 'local *groundness*' as

a positive indicator that the data is collected in close proximity to a specific situation, capturing a 'richness' and 'holism' of a situation, that gives such research credibility.

Put in more detail, Koshy argues that action researcher is involved in investigating a question or a topic within his or her own context, where the focus is on a single case or that of a small group of people, often part of a programme of professional development for those involved. A position which certainly chimes with my own research project. In terms of analysis, Koshy suggests that action research is looking to create meanings, using rich descriptions and narratives to provide a new way of understanding a very specific or particular situation and thereby creating new knowledge by looking at situations closely and analysing them in detail, rather than looking to generalise findings based on the study of large numbers of cases. (2010, p. 102).

To this aim, McAteer urges action researchers to respond to data collection and analysis with the ways which are understood in terms of their own study and suggests that researchers reflect on the following headings as a way of safeguarding the quality of their research.

- ➢ Context of study
- ➢ Wonderings and purpose
- ➢ Principle researcher learning
- ➢ Implications for practice

(McAteer, 2013, p. 113)

Addressing these points specifically, I have already articulated the context of my study which has been informed by my own 'wondering', specifically around the connection between creative and media education (at Key Stage 5) and creative and media professional practice. The purpose of the research was to look for ways of improving practice and to develop my research as a form of professional development, specifically focused on a particular point of my professional practice – one that was looking to have an impact for me, my colleagues, my school, my students and hopefully the local community, in other words, the principle researcher learning and the implications for practice.

However, to achieve these aims in a recognised format of doctoral study, I needed to ensure that recognised approaches of authentication could be applied to both my data collection and data analysis, so that overall, this research can be legitimised as purposeful, rigorous, informed

and robust. Therefore, Wilkinson and Birmingham appropriately ask: 'how do we apply meaning to the content of responses to open-ended questions in questionnaires, interview transcripts or focus-group notes?' To which they respond: thematic analysis, 'as it applies significance or meaning to information you have collected' (2003, p. 68).

Thematic Analysis

As Clarke and Braun (2013) make clear, thematic analysis (TA) is essentially an analytic method and a flexible tool rather than a methodology, in that it 'does not require adherence to any particular theory of language, or explanatory meaning framework for human beings, experiences or practices' (2013, p. 121). Wilkinson and Birmingham note that the essential principles for employing a thematic analysis approach have remained constant and are based on the primary assumption that 'an analysis of language in use can reveal meanings, priorities and understandings, and ways of organising and seeing the world' (p. 69). This is how I have regarded the principle 'situated cognition' as the process of a professional, academic research enquiry (with the intention of improving practice), using the language of interaction as details and evidence from my research data (which I have used throughout this thesis) to provide a narrative account from individual participants to structure and support both my data findings and my data analysis.

Indeed, on reflection throughout my data collection I was using a thematic analysis to generate and gather information from and through talk. I was also using a thematic analysis, to analyse that data. And I did this by a coding system, where I essentially grouped each data collection exercise into categories, to determine both the content of each message and the attitude of the speaker, which could then be used as both a presentation of the data gathering process and a presentation of conclusions, ideas and findings, which make it possible to be tested for reliability and validity.

For example, the early work that I had undertaken by interviewing students who had just finished their A level courses, as well as talking to prospective local creative and media employers, fellow teachers, parents and administrators (along with other interested parties); alongside my in-depth literature review enabled me to develop some early thematic approaches. As the following table sets forward, there were key themes that informed both my data gathering and data analysis during the research journey, which was initially aimed at three interested parties / stakeholders: students, teachers & employers.

Breakdown of themes during project stages

1. **In the early stages of the project, the aim was to set up a useful framework of interaction between the classroom and the workroom (Creative Pathways), as such, initial, informal and serendipitous contact with the creative and media industry and with students helped me to reveal:**
   a. Student aspirations, aims and ambitions (RQ 1)
   b. The changing nature of the creative and media industry (RQ 3)
   c. The aims of working more closely with education (RQ 2)

2. **The literature review and wider reading revealed:**
   a. The changing nature of creative and media industry (RQ 3)
   b. The changing nature of creative and media education (RQ 2)
   c. Policy aimed at building a link between industry and education (RQ 2 & 3)
   d. Critical understanding of all of the above (RQ 1, 2 & 3)

3. **The themes that were addressed to participants on the early work placements were focussed on:**
   a. The usefulness of the scheme to student, teacher and professional partner (RQ 1)
   b. Skills and competencies developed during the placement (RQ1 & 3)
   c. What needed to be put in place, changed, altered or adjusted (RQ 3)

4. **As the project developed I wanted to know more information from my work placement participants to relate specifically to my RQ's:**
   a. Being (RQ 1)
   b. Pedagogy (RQ 2)
   c. The Industry (RQ 3)

5. **As a form of validation I asked conducted a couple of focus group interviews that looked at:**
   a. Aims, aspirations and motivations (of both students and teachers) (RQ 1)
   b. The idea of a structured work placement (RQ 2)
   c. Other work experiences that participants had experienced (RQ 2)
   d. Classroom experiences (RQ 2)
   e. Industry experiences (RQ 3)

6. **In another phase of the research gathering process I asked professionals questions around:**
   a. The changing nature of the creative and media industry (RQ 3)
   b. The aims of working more closely with education (RQ 2)

7. **Opportunities to talk to participants more than once enabled me to discover information around:**
   a. Career progress (RQ 1 & RQ 3)
   b. Educational progress (RQ 2 & RQ 3)
   c. The impact of being part of the Creative Pathways scheme (RQ 1, 2 & 3)

8. **Writing up my thesis allowed me to revisit all of my data and look for specific examples and illustrations as evidence for the arguments and ideas that I was presenting as new knowledge and understanding.**

Figure 10: Breakdown of themes developed and investigated during project stages

However, as this was an action research project, the focus on different themes at different stages of the research design were adjusted and adapted (as illustrated above). For example, in the early stages, I was less focussed on the notion of student identity and more focussed on the pragmatic mechanisms of the Creative Pathways scheme. Similarly, in my group interviews I was much more concerned with testing out some of the theoretical ideas that I had encountered than on specific elements of the Creative Pathways scheme. Further, towards the end of the research project I was more concerned with theory building which was mainly focussed towards:

- The way in which participants on the scheme were able to embody and articulate the theoretical notion of 'structuration' (Giddens)
- The way in which they were able to provide evidence of an investigation into 'habitus' 'structure' and agency' (Bourdieu)
- And, overall provide an investigative analysis and conceptual articulation of the power of agency over structure.

The work towards theory building made a significant addition to the scope and focus of the project, to the extent that during the later stages of my research design, I was able to focus more exclusively towards the theoretical and conceptual ideas underpinning the project:

- student identity,
- classroom / work room pedagogy
- and shifts in institutional practice.

Similarly, as the project continues to evolve the focus in now looking to build in a greater theoretical understanding of teacher / professional identity, as I am now starting to build in an element to the scheme which will look at teacher externships which will also focus on pedagogy and the on-going institutional changes in the creative and media industry. Nevertheless, throughout the project there was always a consistency in approach, both in my pragmatic and theoretical approach to data gathering, data analysis, which essentially revolve around coding and thematic analysis.

For example, I would always write up a number of questions before I interviewed my participants, allowing space on my question sheet to note down any key words or expressions that I felt (at the time) were useful, illustrative or explanatory. In other words, even in the

interviews I already had some shape or structure connected to my themes before they even began, with notes, additions and annotations made during the interview process contributing to the coding system, which would help me to both reduce the data and identify key phrases which could be used evidentially of a consistent pattern or theme. In this sense, 'codes are labels that assign symbolic meaning to the descriptive or inferential information compiled during a study' (Miles, Huberman, & & Saldaña, 2014, p. 71).

Similarly, during the interviews, I was always keen to develop a line of discussion that teased out and developed a theme and conversely, would quickly move on if a particular thematic conversation yielded little insight or information. Overall, I was always looking towards extracting specific examples of interaction – sentences, paragraphs, statements, conversations, descriptions, examples, musings, even pauses and other utterances – that I felt could be used as supporting evidence, which I was able to hone during transcription.

As Saldaña notes a code in qualitative inquiry is 'most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing and/or evocative attribute for a portion of language-based or visual data' (2016, p. 4). So, a good principle to start with when naming codes is that of length: the "word or short phrase" is ideal; a longer phrase or sentence is not (ibid). As Elliott makes clear,

> coding is a way of doing this, of essentially indexing or mapping data, to provide an overview of disparate data that allows the researcher to make sense of them in relation to their research questions. Most simply, it can be a way of tagging data that are relevant to a particular point. (2018, p. 2851)

In other words, codes are names, labels or tags associated with extracts of data that once applied to the whole data set has the effect of both fragmenting the data as well as decontextualizing it from its' original contextual meaning. Often, qualitative research generates a lot of data, so that the issue is not necessarily which tool or approach to adopt, but more importantly how to develop an approach that provides the most effective way of breaking down the whole to the fragment. As such, there are a number of models and suggested frameworks provide useful ideas for approaching data analysis which have the overall intention of reducing down the data. For example, the step-by-step approach proposed by Cresswell (2014, p. 185) which is illustrated below:

1. Look at data from several sources
2. Relate these to what your original, expected outcomes (+ unexpected outcomes). were
3. Conclusions must relate to the original aims of the project
4. Take into consideration the literature that you reviewed
5. Evidence may take the form of descriptions
6. As an action research project – identify any changes in behaviour after each cycle. How can this be measured? What was done in terms of altering the theory and the practice?
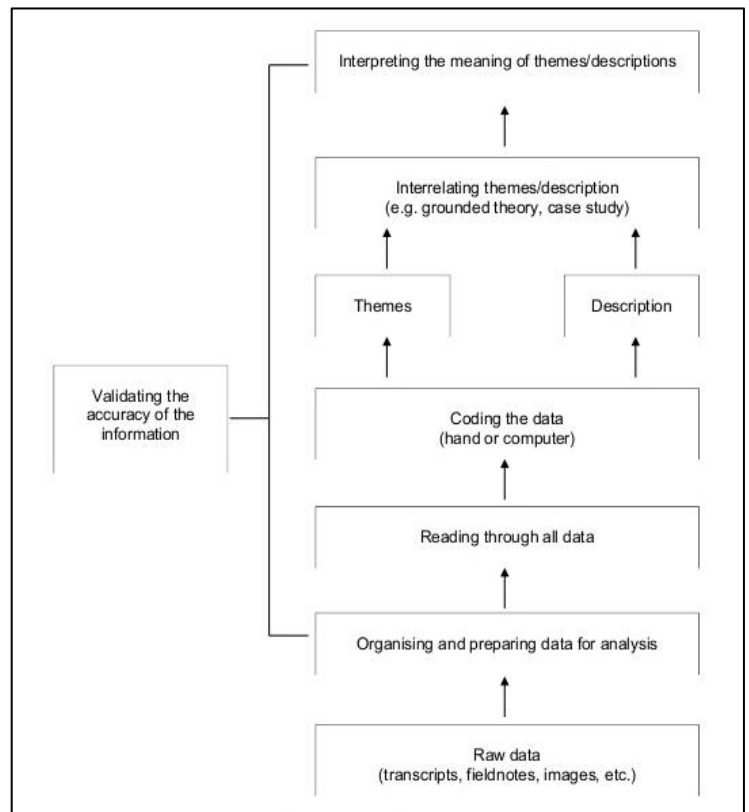
Figure 11: Data Analysis flow chart (adapted from Cresswell, 2014, p.185)

An example of this process of can be found in the following table below, which is also presented in **Appendix 7: Example of coding process used in data analysis**. This table breaks down one of my interviews, in terms of the coding that I used to structure, analyse and interpret this dataset. Indeed, it is possible to see the way I approached coding in terms of analysis (that was pertinent for this interview), which can be compared and positioned against his full interview, to be found **here**.

This is indicative and illustrative of the consistent approach towards coding that I adopted throughout this research project. In this extract it is possible to note not just the way in which a single interview is broken down into sections that are coded by a word or short phrase, but the way in which the data is broken down into *descriptive* or *analytical codes.*

As Elliott (2018) notes there is general agreement that there are two levels of terms, and that whatever the labels used at those levels they represent a different order of concept. For example, first level coding mainly uses these descriptive, low inference codes, which are very useful in summarising segments of data and which provide the basis for later higher order coding. Later codes may be more interpretive, requiring some degree of inference beyond the

data. (Punch, 2015, p. 174). Either way, coding decisions, or categorisation 'should be made in the context of an individual study' (Elliott V. , 2018, p. 2850).

Descriptive codes	Analytical codes
Who, what, where, when?	**Why, How, In what sense?**
1. (Jersey economic isolation). Now no longer a drawback, but a potential benefit 2. Lucy student placement aims and objectives (agreement making between interviewer and interviewee). 3. Teacher internship scheme 4. James at school (just a bit)…media and digital shift from ICT 5. Feel Unique local recruitment 6. Lawyer pathways but not for creative and media 7. (21): spent a day at Hautlieu 8. (23:40) How does your day at Hautlieu help? V good 9. General stuff about day at Hautlieu good for Hautlieu Newsletter 10. (28) aims of Creative Pathways scheme good quote 11. Lots of stuff about education, lack of opportunity up to A level (post code lottery), digital skills partnership etc 12. More Hautlieu students applying to academy 13. Success criteria Hub/Lucy/James 14. Jersey Digital sector has matured (during this project). 15. Swedish model of creative / digital development	16. Changing state of Media industry 17. Impact of digital communication 18. Impact on student career development 19. Knowledge about the new digital industry and economy 20. Working against Londoncentricism 21. Marchmont report / Industry perspective – companies leaving, no talent on island, kids leaving not coming back, young males finding it hard to find work 22. Future employment – automation, retained, lost etc 23. Co-creation of knowledge – "I even just thought of this now sitting here" 24. Careers 25. KPI's how can we measure success 26. Working closer with industry 27. People you know democratising opportunities 28. Working in Hub (industry experience).. is different in new media environment working for lots of people 29. Validating the need for intervention – 30. digital economies need intervention and 31. making a practical, interactional contribution to that change. 32. being part of the conversation allows for emancipation and identity to shaped as a reflexive action 33. Listening to interested parties and joining up some of the voices was the aim of this project

Figure 12: Example of coding process

In other words, coding is not necessarily universal, uniform or consistent and is adapted, adopted and altered depending on the focus of each data gathering / data analysis exercise. As such, it can sometimes be troubling – particularly in terms of scale, scope and specificity. Indeed, figures gathered by Saldaña (2016) range between 50-300 codes, where Creswell has a more modest figure in mind:

> I try to code all of my text data (whether a small database of a few pages or a large one of thousands of pages) into about 30 to 50 codes. I then look for overlap and redundant codes and start to / reduce the number to, say, 20 codes. These 20 codes then collapse further into about five to seven themes that become the major headings in my findings section of my qualitative report. (2014, pp. 155-156)

As Richards argues, 'coding should always be for a purpose. It is never an end in itself' (2015, p. 105). As such, coding was always aimed towards analysis and presentation. In terms of analysis, Braun and Clarke (2006) proposed a consecutive set of guidelines in approaching a thematic analysis, in which the first step is *familiarisation* with the data.

In my own analysis, this process began by not only going back over all of my interview material and transcribing it from an audio to a written form, but also looking back over all the data that I have collected so far, ranging from my own field notes made in and after meetings, the blog posts that students had completed for my pilot study, the scale charts that they had also completed for me during the pilot study, my literature review and the theoretical ideas that I had covered so far. During this process, themes were identified and recognised as part of a coherent and meaningful pattern in the data relevant to the research question and could be highlighted as part of the presentation of data in support of the validity of the research project.

Looking at this in detail, once I had completed each interview, I uploaded the audio file to Trint where it was converted to a script. As mentioned, the transcription of the audio file was never completely accurate, which then forced me to listen to each interview in detail making corrections to the type. As I did this, I was also able to highlight key sections as part of the Trint software. Once transcription was complete, I was able to export both the full version of the script as a word document, as well as a version with highlights only. I was then able to review the highlighted sections again and look for key words, phrases or statements that illustrated key ideas, arguments, insights and propositions. The full transcripts of each interview, which also show my highlights, are presented at the end of this document as **transcripts**.

A key approach to data analysis and data reduction was the process of *cognitive mapping* which looks to generate a model of the overall meaning of the text rather than of individual elements, as I often revisited the same themes in different interviews and the process of interview, transcription, analysis and reduction often occurred as an overlapping process. For example, I

could be transcribing an interview that I held several months previously, while at the same time interviewing a participant who had just finished a work placement, while setting up a new work placement opportunity. Each interaction would necessarily have the effect of making an impact on the others. In that sense, I can identity and understand the notion of *proximity analysis,* a process that looks for clusters and matrices of relationships, for example, the presence of particular words and utterances and their proximity and relationship to other words and utterances recorded and transcribed from different participants, at different times, in different social interactions.

> *MM [00:03:37] Well you know I've interviewed quite a lot of people and that is such a familiar theme. So I don't think you are an isolated case.*

> [Lucy Interview]

In summary, thematic analysis is a flexible and diverse approach to analysing qualitative data that looks to build on the usefulness of multiple and competing stories that may emerge. It is a method which is recognised as yielding new understandings of familiar situations, which is therefore looking to suggest new knowledge and new working practice. A process which overall is 'consistent with the principles of social constructivism' (Braun & Clarke, 2013, p. 126). As Howell, puts forward, in contrast to the positivist position of the researcher as scientist in the lab, the phenomenological position identifies the researcher as writer or storyteller, so that 'the reader is provided with an interpretation of the stories uncovered during the research process' (2013, p. 184). Indeed, Koshy notes that 'as an action researcher, you have to create a coherent and credible story from all the data collected' (2010, p. 101).

Overall, this provides evidence of the fluid exercise of thematic coding, that is typical of an action research project, in that certain themes and codes were clearly prioritised with different participants, dependent on the participant and the nature of the data collection, or, in other words, the experience discussed and the subjective viewpoint of the participant, critical friend or professional partner. As such, themes and codes adapted, changed, appeared or diminished as I went over the transcripts which Braun & Clarke perceive as an active searching process, in that themes are not hidden in the data waiting to be discovered, but rather part of an active process whereby the researcher constructs and adapts themes in an intimate contact and understanding of the data collected.

Theoretically this is also in line with my constructivist research paradigm, whereby the process of research, and thereby analysis, is also a process that is based on interaction, it is collaborative, co-constructed, and essentially qualitative. Braun and Clarke complete their proposed approach by *reviewing themes*, *defining and naming themes* and lastly *writing up*. This is the process that I also followed, with the specific aim of maintaining and adhering to a systematic and consistent approach to both my data collection and my data analysis.

However, such an approach is not without criticism. For instance, it is recognised that a common feature of weak TA is using the data collection questions as themes. As such, the themes should go beyond the questions (Braun & Clarke, 2013). Similarly, a vague coding system could mean research results from the data appear so subjective that they hold little reliability, meaning or validity and therefore lack transferability to other frames of reference or study. Or, that the thematic analysis may reflect a single and particular standpoint and again may lack any degree of universality or standardisation.

Finally, before a credible and coherent story can be put forward, what is required for any robust research enquiry is the recognition of a range of quality indicators that can attest to both the validity and usefulness of the research data and thus the research project as a whole. As such, it is necessary to identify key academic principles such as reliability, consistency and stability, and to interrogate what they might mean in terms of a small scale, qualitative action research project. In other words, to gain a traditional acceptance of research findings as valid research it is necessary to ensure that there is a recognition of 'quality indicators', a term which generally refers to key conceptual mechanisms such as: reliability, validity, generalisation, reflexivity, trustworthiness, credibility, transferability and fairness (Howell, 2013, p. 182).

Validation

McAteer recognises that the process of validating claims to knowledge is moving beyond autocratic activities, such as checking whether traditional elements of report writing are accurately executed, 'towards new dialogical forms of engaging with the report as an authentic representation of a life lived in an educational way' (2009, p. 108). Similarly, Kincheloe encourages the critical constructivist teacher-researcher to make a deliberate attempt to 'transcend empirical methods of validation', (2012, p. 158) to look beyond traditional definitions of internal and external validity - an approach usually associated with a positivist perspective. Indeed, Kincheloe urges the critical constructivist researcher to 'reject the

positivistic notions of external validity' and 'the misleading nature of what passes for nomothetic generalisation'. (2012, p. 167) Arguing that research does not need to be validated, transferred or generalised. This is a very radical position, which has been criticised, as a logic in which it is not possible to truly know anything, an argument that Kincheloe accepts and counters, suggesting that:

> Just because we may not be able to truly know anything (to know with certainty), this does not mean that we can't pursue knowledge and judge the quality of our pursuit within certain limits (p. 167)

Kincheloe argues that positivism has traditionally defined the terms upon which research is tested, challenged and accepted and therefore, he argues, there needs to be a new set of terms that are more appropriate to a constructivist standpoint. To that end, he suggests for example, that 'trustworthiness' is a more appropriate term to use than 'validity'. Similarly, Denzin and Lincoln (2000) propose quality indicators such as 'credibility', 'transferability', 'dependability' and 'confirmability'. Noting the way that 'credibility' aims to establish that findings can be believed by specific stakeholders, who could provide confirmation of both data collection and data analysis, or to be found in real practice, where data collection and analysis is put into professional practice, or through the presentation of findings to the research or professional community.

Similarly, thick description is put forward by Lincoln and Guba (1985) as a way of achieving validity. The term thick descriptions was first used by Ryle (1949) and later by Geertz (1973) who applied it in ethnography and refers to the detailed account of field experiences in which the researcher seeks to make clear the patterns of cultural and social interaction that he or she is observing and using coding system (as outlined above) to put this observation into context. By describing a phenomenon in sufficient detail, it may therefore be possible to begin to evaluate the extent to which the conclusions drawn are transferable to other times, settings, situations, and people, which started to emerge towards the end of my research project. For example, in this interview with a local media employer and digital employment strategist who was one of the last interviewees for this project.

> *MM [00:33:21] Well I mean I've interviewed a number of people here. There's a common theme that seems to be cropping up . . .*

[James Interview]

In the search for more appropriate methods of providing quality indicators for qualitative research, Barrow (1984) encourages researchers to approach validation by adopting both '*the analytic approach*' and '*the arbitrary approach*'. Here the 'analytic approach' means validation by that which is already known and felt to be true, echoing the notion of 'situational analysis' (Tripp, 2005, p. 9) or that the theoretical base of research is 'our prior assumptions' (Kincheloe, 2012, p. 167).

In other words, a research analysis model which is looking to confirm that which is already known. For instance, in terms of my own research, I was essentially looking to identify the relative merit of constructing a work placement scheme for key stage 5 creative and media students, which could, in many ways, be argued as *'already known'* or *'felt to be true'*. In this sense validation appears obvious and accepted: in that most people would recognise and support the supposition that this is a positive aspect towards professional teaching practice. However, it could be asked if there is any merit to conducting research if the outcome is already felt, or known to be true?

As previously stated, the answer probably lies in the construction of a recognisable and rigorous framework of research, analysis and enquiry, which could by its' adherence to professional standards, be in itself a form of recognised validity and in this sense the research for this project was carried out under the research community umbrella and supervision of CEMP, Bournemouth University, which establishes its' own framework of validatory protocols, which I have followed and which are discussed in **Chapter 4: The Research Ethics**. Validation also presents itself in an action research project by the very process of repeating action, which if not valid, worthwhile or useful would not continue. Reflection on the action research process is also part of the methodological framework and so comments, thoughts, ideas and suggestions from professional colleagues has also provided a form of validation. Including presentations of the action and research to a number of useful associations and groups, such as the Postgraduate Research Group Seminar sessions, run here in Jersey to support, listen and feedback to local academic researchers and the Digital Skills Partnership Group that has been set up at the Education Department in Jersey, in collaboration with local creative and media professionals to look at stronger connections in this particular field of employment.

The second approach to data analysis proposed by Barrow is the *arbitrary*. This is an approach to validation specifically found in the responses to open and discursive questions, that in terms of my own data gathering process can be found, for example, in the focus group interviews that allowed for more dialogue, discussion, suggestion, contradiction and disagreement. The use of semi-structured interviews allowed for different orders and configurations of meaning appearing to different people, at different times, in different situations. This both provides a rich stream of data and also provides a form of validation as members of the focus group are in many ways testing the validity of their own ideas, knowledge and understanding to those who are listening, commenting, correcting, agreeing or checking what has been said. Seen from this perspective, it is a process in which multiple voices are included in the research process and the way the individual voice of the positivist researcher is challenged. (Howell, 2013, p. 188). Or an approach that leads to divergent and plural conceptions, which Kincheloe sees a 'system of meaning that helps us to conceptualise the purpose and processes of our research' (p. 172). Or as Howell puts it, the way in which access to knowledge and meaning has been realised. (2013, p. 188)

> *MM: [00:35:44] That's a big thing for me this idea of connecting and conversations and structures because I think that's how things work really well*

[Student discussion]

In this sense, my own project has been taken up by those interested parties (students, teachers and media professionals) both in terms of a real piece of educational action and in terms of a theoretical reflection, showing both a willingness by stakeholders to act and to reflect on the knowledge and meaning that has been realised. In this respect, Greenwood and Lewin put forward the idea that 'credibility, validity and reliability in action research is measured by the willingness of local stakeholders to act on the results of the action research' (2000, p. 96) evidenced in the longevity of a research process, the fact that, in my own research it still continues and so acts as a kind 'presentation of findings in the making' (ibid).

Specifically, my own research findings are now evidenced through a range of formal articulations such as, departmental, faculty and school development plans, end of year review presentations, line manager meetings, appraisal documents, minutes, emails and other formal notes. As well as a range of other informal articulations, where colleagues can be witnessed in discussion of on-going programmes of action (and research) to support students in an active

student placement scheme as part of an on-going programme of professional development. Overall, it is a proposition that looks to measure, monitor and evaluate the veracity of both the research and the action by the professional standards and expectations of teaching and learning, as set forward by the Education department and as witnessed in the everyday activities of professional educators.

As such, McAteer suggests that the very nature of action research in educational practice embodies its own inherent criteria and standards which are morally determined and embodied in the ends of embarking on an action research project aimed at improving professional educational practice (2013, p. 112). Thus, quality indicators are intrinsic towards the professional standards and expectations of education and thereby not possible to be named or identified specifically. Such an approach is realised within a process of co-creation and collaboration, but specific strategies provide clear and identified modes of establishing validity. For example, arranging for a colleague, or 'critical friend' to observe and reflect on both the process and the findings, as well, asking participants for their versions (Koshy, 2010, p. 98), which was were essential elements to the validation of my own research:

> *MM: [00:00:34] I want to talk to you all was because this is an action research project. The idea being that you set something up and then it just hopefully kind of runs, or something else similar runs, or people pick it up and run with it, or not, or it disappears. So I just wanted to ask you all you know, in the nature of this structured conversation or semi-structured conversation: what do you think a structured work placement is?*

[Discussion with Teachers]

As another illustration, one of the tools that I used for validation was to get one of my participants to make a short video of the work that we had undertaken under the Creative Pathways scheme. The full transcript is set out in the **transcripts Shannon (Creative Pathways)** and the video can be found by following this link: https://www.youtube.com/watch?v=Z2uvBPL4F8I&t=17s. The video was made independently by her and I was keen to ensure that she was given full editorial control of both form and content. She spoke with students and professional partners, for example, here is an extract from one of her interviews with fellow participant Max:

> *MLF: [00:01:37] So what I've done with the Creative Pathway programme I've worked with Gareth and we've been accessing my family archives . . . and this has really benefited my project because it's opened my eyes to the way I have presented my work . . . widened my research a lot more it's made it more developed and I can find a lot more about my family and this has helped me in creating a better response to my project*

> [Shannon: Creative Pathways transcript]

In this way, it is possible to identify a different approach to the concept of validity, in terms of the particular research stance that has been chosen for this project: that of a professionally based action research project - one which implies trustworthiness for research findings, as they have been co-created and judged, by those who have contributed to and been part of the research enquiry (Koshy, 2010, p. 120). Utilising tools and approaches which allowed other judgements to inform and shape the analysis of research data, which could be seen as a form of triangulation, a process of obtaining several viewpoints or perspectives, to test the trustworthiness and credibility of my research. Overall, providing different conceptual approaches to ensure quality, reliability and thereby validity.

Indeed, in my own study, I was always keen to recognise all interested parties in the framework of interaction and keen to share both my research process and findings by including focus group interviews, which did not directly look to analyse the work experience but looked to the data gathering exercises as a way of co-creating and generating new ideas, knowledge and meaning. As such, I also conducted interviews with a range of other 'interested parties' who I felt had something interesting to say about the research project, even if later I did not formally draw upon them as part of the formal data analysis. Thus, at times it felt like a 'fishing exercise', looking for ideas, propositions and suggestions, which would ultimately contribute to the aim of improving practice and which also provided a forum for others to contribute towards key concepts such as, 'authenticity' 'credibility' and again 'validity'.

> *MM: [00:06:17] You know this is perfect by the way, like what you're saying, because I don't know where this research is going. I might not finish or anything but things that you're saying are making me think in different ways. So it's a real fishing exercise. So what you just said there was like really interesting so just talk and I'm thinking all the time*

[Ciara Interview]

As a final point towards a conceptual understanding of the validity of my research project, I would like to highlight Hopkins (2002) who makes a distinction between the internal consistency of one's research (validity) against 'reliability' which reflects the generalizability of one's findings. Hopkins maintains that in general, most action researchers, and those who use qualitative methods, are concerned with the internal consistency – the validity - rather than reliability, in so far as their focus is on a particular case rather than a sample. As Howell proposes, reliability is extremely difficult for phenomenological researchers as the ability to repeat a research process is difficult to realise when 'individual situations in relation to multiple interpretations underpin the research process' (2013, p. 183).

However, if variables within a qualitative, situational research context cannot be controlled, and research conditions cannot therefore be repeated, then the data collection and analysis is open to scrutiny and criticism and would struggle to be validated as reliable in an empirical sense (Kincheloe, 2012, p. 162). Therefore, what is required is a recognition of validity by replicating, not repeating, similar conditions. In other words, if a research project is not able to repeat the same conditions to validate the results, then perhaps reliability or generalisation is still possible if the project seems applicable to other similar situations. A process that could be understood as *replicability* or *transferability*. A process that generally means considering the accuracy and the quality of the data, so that research findings and claims to knowledge will become more powerful and accepted.

Generalisation

Generalisation is often a way of validating research based on its ability to transfer knowledge from one particular paradigm to another. It is also, often used as a criticism towards research projects suggesting a lack rigour and, or robust structure. However, in a qualitative educational paradigm that looks at the interaction of specific individuals, in specific contexts, is it even possible to re-create the same conditions of research? Is it the case that the notions of equivalence and generalisation need to be reconceptualised in a more subtle and nuanced understanding that is more appropriate to this form of research enterprise? For example, Denzin and Lincoln (2000) seek to replace the notion of 'generalisation' with 'transferability', a way of understanding and applying research findings so that they can be transposed into different, but similar, situations of professional practice. So that the unique and particular aspect of the original phenomenological study can be used as a way of understanding a particular moment

of interaction with particular human beings, which still retains broader traits and patterns which can be usefully transferred to a similar (but different) working context.

In a similar approach, Kincheloe rejects the notion of generalisation and raises the possibility of applying a Piagetian notion of 'cognitive constructivism' which he posits as a concept of 'accommodation', which recognises the way that 'humans reshape cognitive structures to accommodate unique aspects of what is being perceived in new contexts' (2012, p. 166). In terms of quality indicators and specifically the generalizability of research findings this suggests an approach that is able to shed light upon similar situations, but still able to be individual, particular and unique. A process of accommodation and appropriation that allows research findings and research frameworks to operate in similar ways, with similar results, even though they are applied in different situations, with different individuals.

For example, during my own research journey I was presented with an opportunity to take up a sabbatical year in Kuala Lumpur, Malaysia which gave me the opportunity to test out and apply some of the ideas that I had developed in my own school, in Jersey. In the first instance, I was able to identify a similar disconnect between the classroom and the work room and a familiar desire and ambition from those students who wanted to develop a career in the media and creative sector. I also saw a similar opportunity to build up relations with local creative and media providers to build a better working relationship, specifically and initially through a student work placement scheme. As an echo of my first initial steps in Jersey, this appeared to be an effective way of joining up creative and media teaching to professional practice as well as providing students with a useful, productive and positive insight that could help them make a much more informed decision about their future:

> *AS: [00:05:27] I think certainly thinking about taking media at university and convincing my parents that it's a career that's valid, that's, that's practical. I would like to be given the opportunity to participate or interact with the workplace that really shows what the media industry could be like. So TV studio or movie set something practical something hands on. Maybe just to let me know that, you know, what I'm choosing is the right path for me.*

> [Antara Interview]

In other words, although my research project was focussed on a specific social, historic and cultural moment with regard to a specific set of individuals and their understanding of a specific

social phenomenon, it seemed possible to transfer this research model to similar but different situations and I started that process while I was away in Malaysia during my sabbatical year, approaching this new form of action, in the same way that I had started my initial course of action in Jersey. In other words, by making initial links between those students who were interested in taking up a work placement activity, potential professional providers, parents and school managers.

Therefore, although it is not possible to generalise the research findings from a traditionally positivist perspective, it may be possible to understand validation of this research by appropriating it into a similar situation that accommodates what is being perceived in new (albeit similar) contexts. Overall, this presents a radical departure from a traditional conception of validating data where conclusions are sought to be either 'generalizable', 'transferable' or preferably both.

Research in this sense can be seen as part of a framework of interaction which is able to ignite new ideas and initiatives centred around the same theme and applied to different although similar conditions. For example, it could be continuing professional development (CPD) that looks for commonalities of particular categories and individual stories, where 'theoretical frameworks developed in one setting can be applied to other situations' (Howell, 2013, p. 184). This presents research enquiries for teachers who are looking for research that sets out to help and support other practising professionals, research that raises questions, ideas and possibilities. To this end I am building a **Teachers Tookit** that looks to provide some ideas and prompts that could help other teachers who are looking to engage in similar practice. And in my own centre I have always been keen to ensure that my ideas were transferable across similar subject areas,

As another illustration, the following conversation refers to another teaching colleague who set up a professional theatre company and used students in a way that connected their school work to their career development:

> *CB: [00:32:28] Love Theatre is a bit strange in that the person who runs the theatre gets it. So gets this and actually has*

> *MM: [00:32:38] By that you mean the creative pathway*

> *CB: [00:32:41] She understands and she actively goes out of her way to go around schools like Hautlieu and JCG and turn around to staff and say I'm doing this project I am looking for X, Y and Z type of person*

<div align="right">[Discussion with Teachers]</div>

I was also keen to join up individual subject specialists with some overarching points of contact, such as the Head of Careers:

> *MM: [00:42:39] Whose responsibility is it to do?*

> *RS: [00:42:41] I think to be honest I think it would be a good opportunity for maybe Cat or somebody like that*

> *MM: [00:42:46] Who is now running . . .*

> *RS: [00:42:46] Head of careers. I think she could work in collaboration with us to identify those projects which would be worthwhile pursuing.*

<div align="right">[Discussion with Teachers]</div>

While on sabbatical, it was important that the project was more than just my own work, so the year away gave me a chance to see how well it worked, or even if it worked at all. The fact that three students went on placement during my absence, is a testament to the extent to which this intervention initiative was now embedded in the professional teaching practice and culture of my school, which now looked to prioritise 'contemporary professional practice' as one of its key development points for the 2018-19 academic year. The secondment also gave me a chance to identify the possibilities of setting up something similar - in a similar, but different institution - while I was away and thus, during my time in Kuala Lumpur, I conducted a few preliminary interviews – again echoing the 'reconnaissance stage' as put forward by Tripp – to assess the potential for more action.

Even though I was only there for a short time I was able to make links with a local media company who were also looking to make links with schools in a structured work placement scheme and as can be found in my research data we were able to share information and good working practice in terms of administration, ethics, policy as well as theoretical perspectives and ideas that provided a level of validity as generalisation for the success of this action

research investigation. Which ultimately was looking at linking up the workroom with the classroom for the benefit of nascent creative and media professionals, who were starting this journey in Key Stage 5 education. Which, as mentioned before seemed the most important and pivotal time to put in place some form of active intervention and support. As I asked Antara, my participant in Kuala Lumpur,

> *MM: [00:07:29] Why is it important to do that now? Why not wait until you go to university or when you leave university?*
>
> *AS: [00:07:38] Because I really do want to study film at university and to convince my parents honestly they need to see something tangible, something real not just an idea of what my future could look like. So I think getting these work placements at school really helps students make up their minds and make up their parents minds about what a future in that career could look like.*

> [Antara Interview]

Similarly, from a local perspective there is evidence that the Creative Pathways framework, with its particular focus on a structured and supported pedagogical intervention at Key Stage 5 is transferable from education to industry. In this exchange the interviewee, who now works in the local creative and media industry, talks about setting up a similar scheme, which, while I was away in Malaysia, did work with students at my school in Jersey, which appeared to hold a strong connection to the research that I was undertaking:

> *CM: [00:24:14] the system that we want to set up with Hautlieu is we want to act as mentors with the student and actually educate them and teach them what it's like in the industry. So like they're different roles you take on so they need to learn about them before they can just jump right in like editing software for example. So you can't have a work experience student come in and you say go and edit this because they perhaps don't know how to, whereas with the scheme, if we take time over the year working alongside them showing them what it is like as a professional film crew to go out and do a shoot and they're working alongside us by the end of it, they either have a certification and everything and knowledge to perhaps then go on and do this work and be a little bit more, and have more of an insight I guess, of what it would be like and that way I think it would make it easier for businesses to want to give them that work experience*

[Student discussion]

As such, this is heuristic practice, looking towards further enquiry, questions, reflections, evaluations and study, in this case of a specific element of professional practice in a specific context, rather than in terms of an abstract and detached prediction based on mathematical probability. Understood from this perspective, 'critical constructivist researchers see diversity between settings as an opportunity for cognitive growth' (Kincheloe, 2012, p. 171). A space for opportunities which force each practitioner to think about and accommodate findings from one particularity to another, similar, but unique contextual frame of reference.

Thus, it is possible to argue that this research project can be understood as an individual and tailored expression of found knowledge that could be replicated into new streams of learning and development. As such, *replicability* and/or *transferability* can be understood as distinct from 'generalisation' in that a transfer of approach and data would necessarily develop its' own set of interpretations, understandings and values, but would nevertheless, be able to support a similar body of knowledge and ideas that have emanated from this specific research journey. In other words, key themes, such as 'identity', 'pedagogy' and 'professional practice' could be transferred and replicated in a similar, but different study, which in terms of validation from a traditional research community, provides support to a claim that this study makes, that it is robust, analytical, academic research and investigation.

So once again it could be argued that in adopting a small scale qualitative research project as a valid and robust paradigm of enquiry, and recognising the transferable and replicable nature of its approach and findings, that teachers are in themselves reconsidering and thereafter rejecting orthodox research on education or, 'the unchallengeable validity of mainstream modes of research' (Kincheloe, 2012, p. 172). In other words by recognising approaches such as, tolerance, acceptance and integration, over traditional ideas of 'top-down' exchange and of uniform, received wisdom, to be implemented into predicted and formulaic patterns - which often characterises research on education, as opposed to educational research - the teacher-researchers is both confronting and then denying traditional (positivistic) notions such as generalizability, transferability or verifiability.

Thus, the teacher as practitioner is then using their own status as teacher-research as a tool of empowerment and liberation for the benefit of the themselves, their students, their community and their profession, taking up a provocative stance where 'true research most accurately

reflects reality' (p. 173). Finally, in a manner that continues to question orthodox methods of data gathering and analysis, Kincheloe asks us to recognise 'the consciousness of the researchers and how it shapes the knowledge he or she produces' (ibid). A conceptualised approach known as 'reflexivity', which has a significant impact on data gathering, findings and analysis.

Reflexivity

As Howell makes clear,

> It is difficult to ensure high levels of both reliability and validity because if one is to accurately identify what is actually occurring in specific situations, it is necessary to go beyond the survey and involve oneself in the context of the research (2013, p. 182).

As such, the connection between researcher and researched, knower and known is another area in which the constructivist researcher challenges traditional approaches to academic research and specifically research from traditional modes of (positivist) enquiry, as they tend to employ the objective and detached observer. Reflexivity recognises knowledge as the product of social interaction and construction, at a moment of symbolic interaction and construction, thus reflecting a specific philosophical and methodological standpoint. As Howell notes, reflexivity 'involves how we are constructed in a social construct while at the same time acting as a constructing agent' (2013, p. 185). So that even at the start of my research there was clear evidence that this was going to be journey of discovery for both researcher and researched.

> *MM: [00:16:23] You know just to say as well that you probably just think you're just talking about this, but there is so much of what you're saying that is really, really important for me.*

> *CL: [00:16:30] Really?*

> *MM: [00:25:49] I am sort of searching around with this stuff and that's why I'm talking to you lot because you know I don't really know until you tell me.*

> [Ciara Interview]

As such, the process of information gathering and knowledge creation is seen as a symbiotic relationship of collaboration, cooperation and construction between the social, historical being who is undertaking the data gathering exercise and the social, historical beings who occupy the

phenomenon that he or she is investigating. In this sense, reflexivity is the recognition of social background, identity and an invested interest that will impact on the both the data gathering exercise and the data interpretation and analysis,

As Cresswell points out, a qualitative research process usually involves the enquirer involved in a sustained and interpretive experience with the participants, an interactional moment, where the 'self' is brought to the research situation, while at the same time (the 'self') is developed through the interactional research process (2014, p. 177). In this sense, 'self' is recognised and interrogated in the same way as other research findings are discovered and investigated, in terms of what they are able to yield to the research enquiry. In this illustration, I, as researcher, recognise the sort of action that I wanted to put in place, through a direct and specific interaction with a student recounting her experiences after leaving school:

> *CM: [00:03:02] Yeah it was actually something that was launched when I was at Hautlieu, like a work experience two week placement, but it was to act as journalist but I sort of went along to the interview and told them that I would like to experience working in the photography department and they sort of let me do that and I spent two weeks following around one of their photographers. Sort of like seeing day to day what it is like to do that sort of thing and it was quite informal, but I think I learned more in that two weeks than I did in my two years at Hautlieu*

> *MM: [00:03:40] I have to say at this point that the thing that you did inspired me to do this because that seems to be a really useful experience compared with other things we'd done.*

> [Student discussion]

In this respect Kincheloe advocates that researchers should deliberately pursue knowledge by 'promoting a closeness between researcher and researched' (2012, p. 167), recognising that 'the data of all research acts are intersubjective constructions of individuals in particular disciplines' (p. 175), where 'knowledge as a reflection of reality is traded for knowledge as a discursive and social construction of the world' (p. 176). As has been set forward before, the process of an interactional and constructivist research project yields a data set and an interpretation of data and findings as a co-created, collaborative and shared process. As such,

the researcher fits in and is involved in the research process as not only recognised but as also an element of the research analysis.

> *MM: [00:04:10] The other thing is, did you know that for your media at A Level that you can talk about that?*
>
> *DB: [00:04:19] No.*
>
> *MM: [00:04:20] Yes and that I've only just kind of realised that myself*
>
> *DB: [00:04:26] In what question*
>
> *MM: [00:04:27] 1a and 1b.*
>
> *DB: [00:04:28] Ok.*
>
> *MM: [00:04:29] So when it says choose some practical work or choose you know, when you talk about audience you could talk about this*
>
> *DB: [00:04:38] Ok.*
>
> *MM: [00:04:38] I should have told you that before shouldn't I?*
>
> *DB: [00:04:40] Yes.*
>
> *MM: [00:04:40] And I've only just kind of work that one out now by talking to you*

[Dominique Interview]

The notion of reflexivity, that the 'self' looks for development, improvement and change, in light of new encounters of the 'self' in action in society, is distinguished as being rather more than the self-examination that is implied in the term reflection. As a theoretical model to illustrate this distinction, Kress highlights the REDO process (*Reveal, Dismantle, Open, Examine*), which presents a model of reflexive action that listens for, has dialogue with and learns from difference, 'developing *conscientization* so that I may be better equipped to disrupt social and epistemological hierarchies in myself, my practice, and my life' (2013, p. 12).
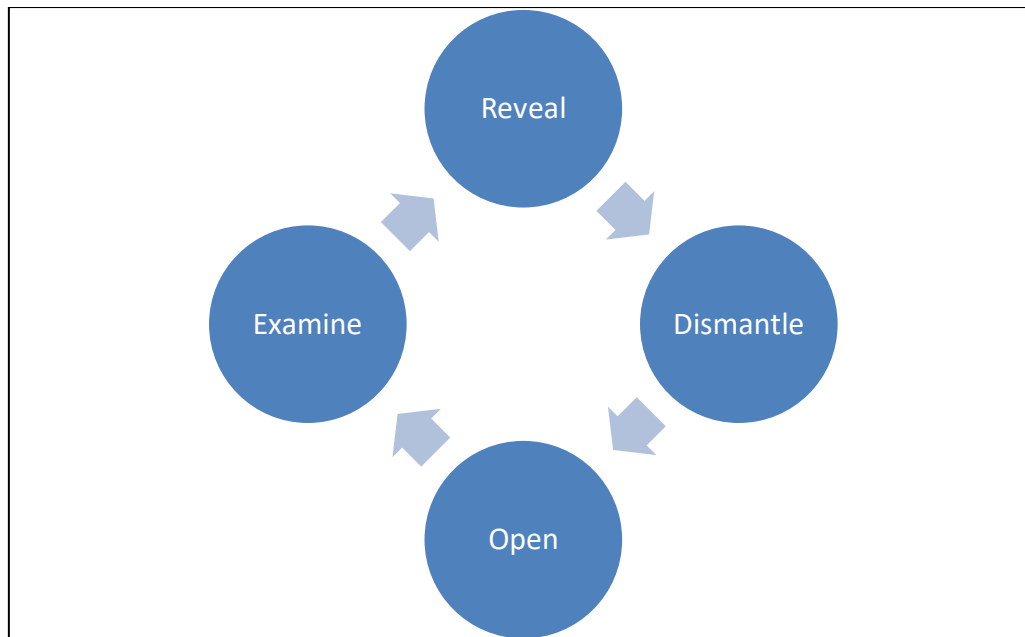
Figure 13: REDO model of reflexive action Kress, (2014 p. 14)

Broken down, the model follows this framework:

1. *Reveal* – exploring who I am, declaring and claiming my own standpoint
2. *Dismantle* – allow other ways of knowing to permeate my own ways of knowing
3. *Open* – allow people and world around me to show me new possibilities for knowing and being
4. *Examine* – thinking about the social structures that have formed me, allow myself to be examined, consider questions about the world around me and consider how I might be able to see it differently

Of course, the concept of reflexivity in a research project is open to criticism. For example, the research process needs to be aware of criticisms of 'self-absorption' and 'self-reflected isolationism'. Similarly, reflexivity has limited validity, as Howell suggests in asking critical readers to take interpretations of themself/selves at face value as an authentic and truthful attempt to support the narrative accounts provided (2013, p. 186). Although, such arguments can be countered by consistently positioning analysis, propositions or findings that emanate from the research investigation firmly within the framework of enquiry, that is the methodology and research philosophy that underpin the process. Which is another quality control mechanism aimed at limiting any unnecessary or obtrusive analysis of the 'self' and ensuring that reflexivity is drawn into the final analysis only to support clear responses to the initial research

questions. In other words, recognising that reflexivity is a constituent element of the research, rather than the heart of the project.

Nevertheless, Giddens suggests that reflexivity is generally orientated towards continual improvement or effectiveness and is a characteristic of living in a time of modernity (which he contrasts against 'pre-modern times'), noting that 'it is situationally variable, and tends to respond to specific requirements of context' (1997, p. 7). Therefore, cycles of action research in education, that aim for improvement and/or effectiveness, must include a 'questioning of our own actions in relation to our participation with our students' (Paugh & Robinson, 2013).

In terms of my own experience during this research process I can recognise a shift in my own recognition and understanding of my own identity as a professional teacher, practising and researching within the field of creative and media education. Recognising this process as a way of making sense of the world and those around me has been a reflexive element of this research process and that from a social constructivist position has allowed me to examine my own relationship with both the research process and myself as a practitioner looking to develop better forms of practice.

Indeed, this project has necessarily required a significant investment from myself and has therefore formed a significant journey of self-discovery and understanding, revealing a range of new ideas and approaches to a professional context that I previously felt I that I knew, but which the research project has now presented as a new range of meanings, knowledge and understanding. For example, aspects of epistemological understanding have made a great impact in terms of how it is possible 'to know' and 'to understand'; similarly, a deeper connection towards an ontological understanding of the 'self', as a socially constructed human being, have also formed part of my own personal journey.

Summary

In summary, I agree with Howell that it is possible for critical teacher researchers to 'reject the holy trinity of validity, reliability and generalisation which fail to deal with the vagaries of qualitative research' (2013, p. 189), so that traditional conceptions and approaches recognised as quality indicators towards data analysis can be replaced in favour of new ideas around trustworthiness, integrity and authenticity. As Denzin and Lincoln make clear, terms such as 'credibility, transferability, dependability and confirmability replace the usual positivist criteria of internal and external validity, reliability and objectivity' (2000, p. 21). To reject and re-

define traditional concepts of verification is to reject the assumption that there is a tangible, knowable reality which exists and is able to be researched, identified and communicated and thus, it is to reject positivism.

The reconceptualization of quality indicators from accepted and conventional understandings to new terms of reference, such as 'reflexivity' 'workability' and 'transferability', fits more appropriately into the paradigm of researchers of constructed realities. A shift towards complex postmodern appropriation of the world that is not explicable in terms of simplistic cause-effect relationships. Such a shift suggests that human beings, the world and social phenomenon can be viewed from multiple perspectives which are constructions of the human mind, which means that 'there is no absolute benchmark to which we can turn for certainty and truth' (Kincheloe, 2012, p. 166). Rather there is a shift towards a dialogical, dialectical process of suggestion, speculation and reflection held together by an honesty, an integrity and a desire to make better; to change and improve.

As Howell notes, overall what is needed is the researcher to adopt sound methods based in paradigms of inquiry and methodology that 'can satisfy the trust of others so that conclusions are valid and what has been said has been accurately described' (2013, p. 191). As a final thought to this section, before moving on to a chapter that looks to take the approaches that I have outlined in this chapter and apply it to the data that I have collected, it is worth noting that:

> As human beings we may not be able to ascertain a perfect reality or a general theory that explains existence but this should not divert us from attempting to understand ourselves and the world in a reflective manner.

> (Howell, 2013, p. 191)

8. The Research Findings

Overview

As a concluding chapter to my research journey I present my data analysis. I will continue to use a narrative structure that draws on the expressions of my participants to give voice to the key ideas that have emerged and developed during the research process. However, I will organise these articulations around the three research questions for this research project, which are essentially centred on: identity, pedagogy and industry. I will also address my main point which is the question of providing a successful form of practitioner led intervention to successfully connect the classroom with the work room.

Overall, this chapter seeks to set out a series of propositions, articulations and reflections that emerge as a set of ideas, evaluations and conclusions that have been utilised and incorporated into my own actions and thereby are available to others for scrutiny, application or criticism. In essence, this chapter aims to set forward and establish the usefulness, truth and transferability of this research project and starts initially with a re-cap on my original intentions.

Introduction

As I have now made very clear, the aim of my research was about making a positive, productive and useful link between the creative and media classroom and the local creative and media industry. As a mechanism to achieve that closer relationship I constructed a bespoke work placement scheme, which I called Creative Pathways. This allowed me to engage in an action research project as part of a doctoral programme at CEMP, which looked to address three specific research questions around: identity, pedagogy and industry. It was a teacher-researcher led project, looking at an aspect of my own professional practice at an intervention strategy to support those students who were seriously considering a career pathway in the media and creative sector.

I have already spoken about the value of a teacher-researcher stance and as The School Redesign Network suggest professional learning as a method of self-discovery and a tool for improving practice, can have a 'powerful effect on teacher skills and knowledge and on student learning if it is sustained over time, focused on important content, and embedded in the work of professional learning communities that support ongoing improvements in teachers' practice' (2009, p. 7). At the heart of my ongoing improvement, which still continues, was the aim of generating a new set of ideas, understandings and knowledge about the relationship between

the classroom and the workroom, specifically at Key Stage 5. To that end, as discussed in the three preceding chapters, I structured an educational action research project, to generate data through a range of interactions and evaluations with relevant and interested parties, most significantly, with those participants who were part of the Creative Pathways work placement scheme to answer the following three questions:

- **RESEARCH QUESTION 1: How might professional work experiences contribute to a burgeoning understanding of the self for nascent creative and media professionals?**

- **RESEARCH QUESTION 2: How could professional work experience dovetail with traditional classroom pedagogy?**

- **RESEARCH QUESTION 3: Would student placement activities contribute to a greater understanding and knowledge of the creative and media curricula?**

In this chapter, I will articulate the key findings from my research project. I will structure this chapter as a narrative, telling the story of my research through the words of those that I have formally gathered data from and will look to make appropriate links with ideas, theories and concepts that I have encountered during this journey. I have used this approach throughout much of this research paper and as Taylor has noted, quotations from participants are often used to present the findings of qualitative research for an academic audience, as they may be presented to 'illustrate significant features of the larger body of data, support claims and, more impressionistically, give the reader a 'flavour' of the research'. (2012, p. 388)

However, even though this is a recognised and well utilised technique, it is still necessary to be cautious as issues can arise around using quotations, which Taylor feels 'are too frequently not taken account of in the writing up of qualitative research' (p. 389). For example, using quotations to create an over-simplified, consistent collective identity, or presenting a model of an uncomplicated, authoritative and representative speaker. As such, Taylor suggests contextualising the quotations to make it clear the basis on which the quotations have been selected and notes that researchers need to make it clear on which theoretical basis they are making their claims to knowledge. This is advice that I have been mindful of throughout this paper and in particular, in this section. However, as a constructivist researcher using critical theory to investigate a set of people, operating in a particular field, it seems a suitable mode of

address to use quotation as an appropriate method of primary illustration. Predominantly as it supports the interactionist nature of my research project, which has, to some extent, been co-created, working in collaboration with interested and invested stakeholders to seek some positive change or difference in professional practice. As such, in the words of Arthur, this was a research project focussing on 'learning and implementing change, rather than (as in most other forms of social research) on description or constructing an interpretation' (2012, p. 72)

Therefore, in essence during this chapter I aim to articulate and set forward:

- The knowledge I have generated
- How it has affected practice
- What significance it may have for other practitioners

Before setting out on that presentation, I would firstly like to concisely put forward the salient research findings from this research project before analysing each individual research question in detail.

SUMMARY FINDINGS

First of all, I would like to state (again, as I have previously set this forward), that this project lends evidential weight towards teacher-lead research, where teachers are in themselves reconsidering and thereafter rejecting orthodox research on education or: 'the unchallengeable validity of mainstream modes of research' (Kincheloe, 2012, p. 172). In other words, a rejection against the traditional ideas of 'top-down' exchange of uniform, received wisdom, to be implemented into predicted and formulaic patterns - which often characterises research on education, as opposed to educational research.

Secondly, I have provided evidence that there is an important demand to provide opportunities for young nascent creative and media professionals to live out, play and perform the possibilities of their future career plans. This needs to be put in place in Key Stage 5 (or possibly earlier), as this is the key age for the critical decision making in terms of young people making the decisive step towards future career development. (RQ1)

Next, I would like to make clear that I have also used this research project to uncover some of the pedagogical approaches that can be drawn from a working knowledge of workroom and the classroom. For instance, I have made it pertinently clear, that a structured, supported,

organised support is essential to make workplace learning effective. As I also think that individualised learning is an approach that can be developed with more subtlety and understanding in the classroom, once this is monitored and evaluated in a workplace environment. In summary, tailored feedback, individual learning targets, freedom to experiment, create and fail are all important elements of individualised learning that are on offer in the workplace and should be replicated in the classroom. (RQ 2)

However, I have also stated that classroom practice and teacher knowledge must increase and develop alongside the professional developments of the creative and media industry. For example, recognising the developments, opportunities and pitfalls that exist in both 'old' and 'new' media frameworks. As such, my recommendation to fellow practitioners towards building more Creative Pathways as a useful, workable, practical link between the classroom and the workroom, is the most useful mechanism to allow all three interested parties: student, teacher and media professional, to engage in the continually shifting and radically changing field of creative and media practice.

This research also asserts the validity of developing a local work placement scheme, that does not need to rely on big media companies or a big urban setting. As Hesmondhalgh notes, the internet, web and social media are now an important part of the life of billions of people and this 'undoubtedly has significant implications for people's cultural experiences, and for how cultural production is organised' (2019, p. xxii). As such, I urge fellow practitioners to draw upon the resources that are presented and available to them in their local community as a useful enabling mechanism to track, identify and analyse changes in this sector which in turn could inform classroom practice, identity, knowledge and understanding. (RQ 3)

I believe that this research shows that a locally organised, well-constructed and tailored work placement scheme is the most vital bridge that allows teachers and students to move outside the classroom and into the community to make the links that provide development, opportunity, knowledge and understanding in a concerted effort to maintain a constant dialogue of interaction between the classroom and the workroom.

In support of these findings, I would like to provide 21 summative points that characterise this research project:

RQ 1

1. That this project provides lived-out experiences of the concept of ***praxis*** and provides qualitative evidence in form of dialogue with my participants that supports the notion that *learning*, *knowing* and *being* are all informed by *doing*.

2. The project also provides lived-out articulations of *performance as a tool for discovery the self* (Goffman, 1959)

3. As such, this research project presents such *performance* and *praxis* to articulate and support the theory of **structuration** (Giddens, 1997),

4. It presents an argument, supported by qualitative data that this a process in which individual agents are able to exert influence and change (*and exert power*) over institutions and the local community what Bourdieu would call their **habitus** (1993)

5. In other words, this research project provides testimonies into an investigation of **habitus**, **structure** and **agency** (Bourdieu), suggesting that these fluid, flexible and contested areas of lived experience, where influence can be exerted by individual agents.

6. Where individual agents do not need to be determined by existing structures in a particular *field*. In other words, this is a thesis that provides investigative analysis and conceptual articulation of the power of agency over structure. (p.177)

RQ 2

7. That theories of learning in the workplace (Raelin J. , 2008) can be reconciled into classroom practice and I suggest that it is possible to learn, borrow, adapt, adopt and steal techniques, tools, methods and approaches.

8. For example, the need for support, mentoring and structure (Helyer, 2015) (p. 141). For instance, the recommendation for structured, organisaed intervention to ensure a positive work placement experience that successfully connects up the classroom to the work room (p. 114)

9. That this is a reciprocal relationship, that work based learning must also be informed by traditional pedagogical approach, ie structure, organisation, support, target-setting, feedback, evaluation, feedback, etc. As often work-based activities do not incorporate this type of practice. Indeed, imagine, if this was the other way around and classroom teaching did not incorporate these approaches? So why should work base opportunities not utilise the same good practice?

10. Creative Pathway programmes need to adopted into mapping and projection documents, such as school, faculty or departmental development plans. As it must be a well organised scheme that is accounted for in terms of support and provision. If not, the system becomes 'ad hoc', erratic, temporary and casual.

RQ 3

11. I have presented evidence that suggests failure is more prevalent than success for securing work in the creative industries. That the pattern still remains - that you need to be lucky, connected or very persuasive to secure a foothold in the creative and media industry

12. That those students who are genuinely interested in securing a foothold in the creative and media industries need to undergo some kind of internship, training, mentoring, support or other recognition which is beyond the remit of the creative and media curricula.

13. That more focus needs to be paid to students in KS5 and even earlier.

14. That an on-going connection with real media practice through a work placement scheme for students was a solid basis to engage, understand and relate contemporary professional practice back to the classroom.

15. That the work placement is an opportunity for all stakeholders – teacher, media professional as well as just the student participant. As it reveals and connects understandings and knowledge about each realm (education and professional practice)

16. A useful and appropriate 'match' needs to be found when placing students in terms of their identity, their aspirations and the options that are available locally. As individual students will get individual benefits from individual placements at individual and specific periods of interaction.

17. That teachers need re-skilling / up-skilling and maintaining contact with professional creative and media practice.

18. That more opportunities are now being offered to students who want to work in a new media environment – mainly based around digital media that embraces an entrepreneurial spirit and approach.

19. As such, old media may offer larger institutions to work with (local radio, TV etc) but can be restricted in terms of opportunities. Therefore, smaller, local institutions may offer more in terms of a 'one-shop' overview of a creative, professional career.

20. On-going working relationships take time to build up and the longer lasting the relationship the more beneficial for all parties concerned.

21. The individualising discourse around personal and private identities (RQ1) are linked closely to the individualising discourse as set by the neo-liberalist agenda (RQ3)

I would now like to investigate, analyse and present these findings in more detail and supported by evidence.

RESEARCH QUESTION 1:

How do professional work experiences contribute to the burgeoning understanding of the self for nascent creative and media professionals?

One of the key theoretical approaches that emerged during my research journey was an understanding of the way in which individuals interacted with the world and the way in which individuals drew together ideas of the self during these interactional moments. Often articulated as a key moment of 'stepping-out' or 'stepping-up' where you can often feel 'out of place':

> *RM: [00:40:21] Yeah I just feel like as a student walking into this big media company it's, you kind of feel a bit out of place.*

> [Rebecca Interview]

I have already outlined how the theory of symbolic interactionism provided a philosophical starting point to understand and contextualise my research approach; but what is important here, is the extent to which this theoretical understanding became a key theme of identity for me during the research journey. A theme which not only provided a new understanding of myself, particularly in terms of my position as a classroom teacher, but, more importantly for this student, who experienced this transformation as a direct result of this action research, by participating in the Creative Pathways scheme. The theme of *identity projection* therefore became central to the workplace experience of my participants as they took a first step towards a career pathway in the creative and media sector.

> *EJ [00:33:57] It just helped me realize that, that is what I want to do. And it sort of, just let me know what kind of environment I'll hopefully be working in and what kind of people I'll be around. And just sort of like the connections you need to build.*

[Emma Interview]

The focus on 'the self' and the development of a professional identity, was significantly revealed to me during all of my interviews, but took on an extra significance with those participants who had taken up a work placement early in the Creative Pathways scheme and had subsequently gone on to develop their career pathways after this intervention. The following extract is from a conversation I held with Meg who, at the time of the interview was about to embark on the last year of her university course but had been one of the first participants on the scheme while she was at school. Reflecting on her Creative Pathways work placement, Meg discusses her own journey, as she compared a subsequent work experience with the JEP, which she set up herself as part of a University project, in relation to her first experience with Creative Pathways. Note how much she feels like she has 'grown' which 'needed the first experience to enjoy the second'.

> *MW: [00:23:27] Yeah cause I got in the editors meeting again, I met some of the people that they gave me the same run down of what, like what they do there and it made more sense this time. Like oh I know what this person does. I know what that means sort of thing. It was a completely different experience because I actually felt like I worked there. But because of how much I've learned and like how much my skills have grown it was just a completely different experience. But I think I needed the first experience to enjoy the second experience.*

[Meg Interview]

In particular, I asked her about her sense of identity and wondered if the scheme had contributed to that 'snowball process', which she describes as a 'journey' which entailed a transition from who she was, to who she was hoping to be, ' because I'm not the same person I was'.

> *MM: [00:44:15] that early intervention that we put in place is hopefully part of that snowball process?*

> *MW: [00:44:19] 100 percent . . . I think it's definitely like a journey of stuff because I'm not the same person I was.*

[Meg Interview]

As such, Meg seems to articulate and illustrate a journey of the 'self', a process of 'becoming' which appears to have developed directly from the specifically organised and structured interaction that was set up through the Creative Pathways scheme. A moment where 'structure' meets 'agent', or as Reay puts it, 'where practice (agency) is linked with capital and field (structure)' (2010, p. 432). According to this account, the self is viewed neither as the product of an external symbolic system, nor as a fixed entity which the individual can immediately and directly grasp, rather the self is a symbolic project that the individual actively constructs through a narrative of self-identity. A narrative which for most people will 'change over time as they draw on new symbolic materials, encounter new experiences and gradually redefine their identity in the course of a life trajectory' (Thompson, 1995, p. 210).

As Giddens puts it, a creative involvement with others and with the object-world is 'almost certainly a fundamental component of psychological satisfaction and the discovery of 'moral meaning''; an experience of 'creativity as a routine phenomenon' which is a basic prop to a sense of personal worth and therefore to psychological health (Giddens, 1997, p. 41). In this sense, what emerges from an interaction between classroom and the workroom is the possibility to discover new ways of being and understanding which are directly related to the self. It allows students to identify who they are (in the present) and who they may want to be (in the future), a journey of identity making specifically tailored around career aspirations within the creative and media sector.

> *KA [00:07:39] I think just the setting like that was really what it was about and just meeting all the different staff. They're all very you know work orientated and people that were involved and it was like serious business. . . It makes you want to be like them.*

> [Kristiana interview]

Similarly, I asked Max, another early participant in the Creative Pathways scheme, who again is now in HE, in Belfast, completing a degree in Photography, to reflect on the significance of that early intervention, which again is described as a kind of 'snowball' process, where one positive, productive and appropriate interaction leads to another:

> *MLF: [00:23:52] it's that process of looking back at those experiences which then maybe gave me that confidence to apply for uni which then, I say these things lead to*

another, and you know I'm in a position where I'm happy with what I'm doing and I'm progressing with it more.

[Max Interview]

I also asked him if his first work experience felt like a long time ago. His reply indicates just how powerful that first step was towards his career goal and his phrase - '*those key memories*' seems to suggest just how strongly these first formative experiences are able to remain relevant, echoing Bourdieu's theoretical suggestion that 'the habitus transformed by the action of the school, itself diversified, is in turn at the basis of all subsequent experiences' (1992, p. 134)

MLF: [00:29:12] I've done a lot since then, but I think it's those key memories like being in that archive room and walking up the steps the first time when I'm a little bit nervous. I just remember those very clearly. So in that sense it could have been yesterday.

[Max Interview]

Giddens notes the 'constant, profound and rapid momentum of change characteristic of modern institutions' (1997, p. 133) and suggests that there was a 'much more strongly localised life in most pre-modern societies', where all individuals developed many skills and types of 'local knowledge'. He asserts that 'everyday survival depended on integrating such skills into practical modes of organising activities within the contexts of the local community and the physical environment' (p. 137) In this extract, the performance of identity becomes a living embodiment of physical changes as Kristiana notes the extent to which she was aware of her choice of clothes, language and speech patterns, 'I almost felt as a different person there' – perhaps an indication of the performance strategies employed for everyday survival in a strongly localised life?

KA [00:06:47] Yeah. So erm I definitely dressed differently for the occasion. Just going there. Definitely a lot more smart. And when I went in there speaking to people I tried to be as polite and speak in a manner that was more adult.

MM [00:07:05]Did you recognize that as something different from how you normally are.

KA [00:07:08]Yeah. I had to think about it more when I went there. I had to think about Oh don't say this. Don't say that.

MM [00:07:18] Is that quite stressful?

KA [00:07:20]Yeah. Because I almost felt as a different person going there. Yeah. It's really a lot different from what I was like when I'm just at school and just being with friends and just the environment was totally different.

[Kristiana Interview]

Overall, my own project can be seen as embracing two perspectives – both trying to hold on to 'pre-modern' traditions, such as a local community collaboration and connection (which is why this paper advocates a supported and structure work placement scheme from a local community perspective to maintain traditional notions of community support); whilst recognising patterns and forms of existence that Giddens would term as characteristic of 'Late Modern' societies, such as the transformative and reflexive notion of self-identity and the increasingly lived embodiments of the local / global divide. Indeed, given the context and purpose of my project, it could be argued that there was an attempt to reconcile late modern developments into a pre-modern form of survival.

As Hesmondhalgh notes 'we can see a growing complexity in the social relations of cultural production on an international scale – as new industries emerge, old industries grow and new technologies are introduced on terms that allow for new relations between distant places' (2019, p. 417). So the aim of the research project was to engage and perhaps reconcile new forms of institutional development into potential pathways for local individualisation. Or as Giddens sees it, to embrace the connection between the 'globalising influences on the one hand and personal dispositions on the other' (1997, p. 1). In my own discussions, it was clear that there was an appetite for many to engage with global changes from a local perspective, as the following extract suggests with reference to the digital sector developments in Sweden:

JL [28.5s] back then it came about because in the early 1990s the government subsidized computers for the whole population and brought out superfast broadband and liberalized the market so it was much cheaper . . . It just added to the culture. But

we can do the same here. We just need to identify where we are and this could be one of them.

[James Interview]

So as Giddens notes, 'conditions of life become transformed', which opens up moments where 'transfers of power do occur' (p. 138). However, rather than seeing this as a moment of alienation, disenfranchisement and disempowerment, Giddens suggests that, for example, within the workplace, the expansion and formation of new abstract systems means that 'new skills are continually created' (p. 138). The 'advent of abstract systems sets up modes of social influence which no one directly controls,' which, thereby and simultaneously, opens up possibilities for the 're-appropriation of knowledge and control' (ibid).

Re-skilling and the possibility of developing new methods of interaction become important motifs for Giddens as he seeks to articulate an understanding of the relationship between 'Modernity and Self Identity'. However, for Giddens, re-skilling, 'is situationally variable, and also tends to respond to specific requirements of context' (p. 7). In my own project, it was clear that re-skilling, was an important part of the pedagogical practice that enabled students (teachers and media professionals) an opportunity to not only develop a new formation of their professional identity, it also enabled them to connect themselves to their community and to new ways of working, which is required in the context of societal shifts in the Late Modern Age. This action research project, thereby looked to engage with this theoretical proposition, with a clear focus on pedagogical action. It was, I would argue, a definite set of intentions and ideas that looked towards enabling individuals to develop their identity that was focussed around creativity, individuality, professionalism and locality. It was an intention that allowed individual social agents to 'remain skilful and knowledgeable in the contexts of action in which their activities take place', which Giddens terms the 'dialectic of control', an active and tangible process, where 'activities continually reconstitute' (p. 138). From a personal perspective Rebecca testified that,

> *RM: [00:42:32] the placement was definitely a bit of a catalyst, it was, it was kind of a great place for me to develop my maturity and my knowledge of the community around me.*

[Rebecca Interview]

From a broader perspective there is a feeling that globalisation has allowed local creative and media communities to look 'outward' raising a more realistic set of possibilities to scale up:

> *JL [00:04:19] I think that the biggest difference anyway for Jersey in regard to media is that our media industry before was quite inward looking. Whereas media jobs which have increased now are much more outward looking which means they're more scalable. So there are more job opportunities because of the market they're selling to is no longer 100,000 people it can be the world with the products their developing.*

[James Interview]

From this stance, individual identity, knowledge and ability stands in a dialectical connection to the expropriating effects of abstract systems, which present opportunities to continually influence and reshape the very impact that such systems have on individuals and communities in their day-to-day existence. In other words, it could therefore be argued that it is not just re-appropriation of the individual into the system but, in some circumstances and contexts, empowerment. In other words, the power of human beings to alter the material world and transform the conditions of their own actions; possibilities that Giddens argues 'were not available in prior historical eras' (p. 139).

This is an empowerment that Giddens sees as both individual and collective, even if 'the relations between these two levels is often tangled and difficult to unravel' (ibid). To provide some insight, it is proposed that this research project allows for both the layperson and the analyst to see how these two layers of theoretical understanding - the subjective identity and the objective structure - are able to be expressed in a framework of realised action (Creative Pathways) – towards an end goal of positive transformation and emancipatory change. As Giddens, puts it, this is then a 'confrontation of the traditional and the modern', where the individual has the possibility of a partial or more full-blown re-skilling in respect of specific decisions or contemplated courses of action' (p. 139)

Emancipatory Politics:
Giddens defines this process as emancipatory politics, 'a generic outlook concerned above all with liberating individuals and groups from constraints which adversely affect their life chances' (p. 210) Giddens identifies two main elements of emancipatory politics. Firstly, the effort to 'shed shackles of the past, thereby permitting a transformative attitude towards the

future'. Secondly, 'the aim of overcoming the illegitimate domination of some individuals or groups by others' (p. 211). Emancipatory politics can therefore be identified as a reaction against the notion of hierarchical power; where the capability of an individual or a group can exert its will over others, or in a more routine way to the 'differential access to material rewards'. (p. 212)

Giddens points out the primary imperatives of justice, equality and participation as key principles that underpin emancipatory politics and from the standpoint of my own localised community action research project, the key focus was the idea of participatory action as a way of identifying and putting in place a framework that permitted individuals 'to influence decisions that would otherwise be arbitrarily imposed upon them' (p. 212) In the instance of my own research, the way in which participants were able to embody an identity gave them choice, it empowered them to make crucial decisions at the end of key stage 5 (secondary) education, which would construct, shape and impact their future being. Put more prosaically, it was an opportunity to provide support and intervention on the first, and possibly most significant, decision of their lives. So as a result of this research project there are clear articulations that such an intervention has provided a structured framework of interaction that has open up possibilities that specifically relate toward aspirations in creative and media.

> MM: [00:07:51] so if we put you somewhere that wasn't creative. Would it have had still had a positive effect?

> RA: [00:07:57] I suppose it would. But here has given me more ideas of the things I'd like to do in the future and also my own work.

> [Rosanna Interview]

Career facilitator

One of the key themes that I always raised with students who were on a structured work placement was the idea of their own career development, as an early career facilitator has the potential to change lives. As such, I was always keen to explore the ways in which a structured work placement was helpful towards their own aims.

> MM: [00:15:59] So how do you think it helps you in terms of your future career. If you are a creative worker in the making?

DB: [00:16:14] I think it gives me like skills that if you haven't done a placement in a creative environment you wouldn't necessarily have, like understanding what goes into publication, like meeting deadlines, erm like the pictures that go with the piece, like you don't just take a random picture it has to be like a certain, it has to fit like the story. And I think that has really helped me understand like creative work places

[Dominique Interview]

In this sense, being in a structured work placement allowed students to build and develop some of the key skills that were required for a future career development and there was plenty of evidence to support this idea, for example, there were many instances when participants recognised the usefulness of having work experience to put on their CV, or a greater sense of confidence, that emanated from experience when going for interview:

RM: [00:40:41] I think it also really helped me when I was going out for interviews for jobs and stuff since I'd had that experience interviewing for a media company I was kind of was a lot more confident going into those sorts of experiences.

[Rebecca Interview]

As well as the possibilities of making useful connections which could help sometime in the future with other work opportunities:

MK: [00:03:23] So it might possibly lead to another job here again next year hopefully a bit more of a higher, higher standard of role but it's always good to go on the CV and the experience take it back to university. I'm doing some placements next year so some of these guys have told me that if I get in contact with them they'll hook me up with a placement, either working with lasers lights or like basically everything . . . which I think is quite impressive and hopefully that is something I can get into.

[Mathew Jersey Live interview]

However, it was also more than just a focus on having something to put on a CV, skills development, or making new contact, it was also the notion of *just being* that was a key response underlining much of my conversations with participants once they had completed a work placement. In this extract, Rosanna seems to indicate the value and power in *just being*

in a professional creative environment. An ontological perspective that transcends the acquisition of new skills developed in the workplace and understanding key features of creative production, towards a more philosophical stance of forming a new identity or *way of being*:

> *RA: [00:02:53] Well just being here really . . . Just telling me the process . . . just being here and seeing the work they do every day.*

[Rosanna Interview]

In this sense, the work placement is an ontological discovery, emergent through an epistemological route of self-discovery and provides evidence of the work undertaken in this project to unlock the door between the classroom and the work room, providing the possibility for students to engage with what Deuze conceives as an 'occupational ideology', where 'ideology is seen as a set of values and practices that serve to sustain a more or less "naturalised" way of seeing and interpreting the world' (2010, p. 277). In other words, it was clear that a 'state of being' was a way of becoming part of an ideological construct, of becoming part of an already established section of society, in this case a nascent media worker aspiring to be part of the creative and media industry.

> *MK: [00:02:50] being able to work with them sort of aided me in realising what it takes to do the job*

[Mathew Interview]

In another work Deuze refers to the radio broadcasts of the philosopher Merleau-Ponty as he sought to 'raise people's awareness about their lifeworld and ask them to take responsibility for it' (2012, p. 129), reconciling this notion to 'how most people consider identity work in media primarily in terms of their real lives and selves' (p. 130), which Deuze proposes as a model for professional identity in media work; in other words, suggesting that identity formation work is directly linked to *just being*. Nevertheless, *just being* in a work placement, needs to be more than just '*being a witness*' (RA: [00:20:22]; Student discussion), which although useful, requires a more structure and robust approach to ensure consistency across different placements for different students and seems to be necessary as a route to securing clear practical and pragmatic outcomes. For example, the ability to complete a convincing university application depended on the opportunities presented in a work placement scheme. As such, it is important to make sure that there are real outcomes, aims and objectives as part

of a work placement experience, which the Creative Pathways scheme demonstrated. Particularly, if a work placement experience occurs at a moment when expectations from universities, parents and prospective employers were raised. In other words, it was important to be able to demonstrate some real experience, rather than a visit, an observation, a talk, or a photography competition!

> *RA: [00:37:10] I wanted this experience not only because I knew I would enjoy it and I knew it was worthwhile* [but] *I had constant pressure from the uni, you know the uni was saying, you know if you want to work like those students who are most successful in getting jobs, are those that have the grades, particularly in the media environment, have the grades have the personality, but also have the experience.*

[Student discussion]

In contrast, those students who could not / did not take up a placement and then did not / could take up a university place did seem to feel as if they had lost out in some way, falling into a gap somewhere between school and work. Once again Ciara illustrates this point, as student who, it has already been established, did want a career pathway in the creative industries, had done really well at school and did want a work experience work placement, but found that what she was offered, based on what she found in the year she spent after leaving school, did not seem to help:

> *MM: [00:12:54] So how do you reflect on that year that you did?*

> *CL: [00:12:59] I feel like I should have been more organised and I should have decided earlier what I wanted to do.*

[Ciara Interview]

I would therefore argue that students (agents) are most successful when they work within or work as part of a recognisable institutional framework (structure) – school, work or work experience – that is then able to make permanent and on-going connections in a sustained, supportive, positive and productive relationship with the local professional community. This was certainly the conclusion that I encountered in my own research and counterpoints the prevalent arguments that future media and creative workers can somehow create a career out

of their own expertise and knowledge. Or as put forward earlier the promise of 'future fame, that anyone can make it' (Banks & Hesmondhalgh, 2009, p. 420).

MM: [00:17:43] Do you do you need to be here to be doing what you want to do?

DB: [00:17:44] I don't think so

MM: [00:17:45] I mean can't you just get going and do what you want to do?

DB: [00:17:46] Yeah, I think I could do that by myself, but I think having this experience will then, if I go and apply for a job somewhere they'll know that I've had like experience in a professional working environment instead of just doing it by myself.

[Dominique Interview]

Summary

In this section I have put forward a key response to my research findings, that a structured intervention between the classroom and the work room provides a space for young students to engage in the process of *becoming* potential creative workers in the making. That this is a valuable and significant addition towards teaching practice, which is linked to a recognition that education centred around media and creative education needs to look for ways in that can support students in this process *of becoming* that, in terms of my own research project is articulated most significantly several years after the specific intervention.

Linking my own research findings to a theoretical framework, I have reconciled articulations from my participants with complex ideas of *identity* and *being*, where the transformations of key structures, such as, education and industry, have opened up new spaces and possibilities for individual agents to operate. However, to allow a greater level of choice for a greater range of students to engage in this process, there needs to be structural procedures put in place that successfully connect and engage the classroom to the work room. I have already set forward some of the key details of what a structured work placement means and entails (see **Chapter 5 Structured vs Unstructured**). As such, I would now like to look in more detail at some of the approaches that can be adopted and adapted from the way in which pedagogical approaches and modes of learning can dovetail between the classroom and the work room, as I think this is a central theme in successfully building such pathways.

RESEARCH QUESTION 2:

Where does professional work experience dovetail with traditional classroom pedagogy?

Setting up work experience

One of the key themes that I addressed with my participants was a discussion around the ways in which they were able to identify, reflect on and evaluate the differences and similarities between the educational support they received in their work room experiences, in comparison with the experience they encountered in their classrooms.

I draw on this section to provide a body of evidence which calls for closer working relationships between education and industry - or the classroom and the work room, as I have found in my action research project that each structure can lend support, insight and experience to each other toward a more positive and productive working partnership, if they have a much greater and nuanced understanding of the expectations, skills, competencies and dispositions that are exhibited as behaviour in their respective fields.

I would argue that the classroom and the work room are not mutually exclusive, but rather are able to blend together to provide a much more holistic and broad ranging educational platform, particularly for those students who are specifically looking to take up their career paths and thus, potentially, the rest of their lives in a particular employment field or industry sector. In other words, these two 'worlds' need 'to be more closely aligned – the world of work should inform education, and vice versa' (Berger, Wardle, & Zezulkova, 2013, p. 95) and I contend that to avoiding working in isolation they require specific and particular forms of intervention of support that, if structured effectively, can be seen as practical and manageable, as much as they can be transformative and positive. In essence, 'getting the right pedagogic framework in place is crucial', as 'providing such experiences offers real challenges to those of us who teach creative and media students' (p. 105).

The initial starting point of an interactional framework that could develop a link to enable an investigation into: 'the self'; 'pedagogy' and 'the industry', was to

> *MM: [00:38:26] get an employer, to persuade an employer . . . to say, listen can you take this kid on, put something in place for them?*

[Discussion with Teachers]

In one sense, as Helyer notes, there is an 'opportunity to transform a workplace activity into a meaningful learning experience' (2015, p. 253). However, this does not arrive without a cost and throughout the project it was clear that building up a useful partnership between education and industry demanded many compromises. Most significantly, as discussed previously (**Chapter 5: Who is Responsible?**), around the issues of time, resources required and responsibilities as who would set-up, develop and manage such intervention, however, well intentioned it appeared to be.:

> *CB: [00:42:06] You know I think about everything that I've done this year and I still haven't had time to do it all and all the things that I planned to do at the beginning of this year and haven't had time to do. Unfortunately organising some kids work experience has not been in that!*

[Discussion with Teachers]

Mapping out a plan of action and evaluating success is a cornerstone of professional pedagogy and ensures that new initiatives are linked into classroom practice, so the issues of responsibility is a crucial element in this process. Particularly, if an interaction with outside agencies intends to bring something back into the classroom for the benefit of the curriculum, in other words, for all students, as well as for the personal development of a single individual participant:

> *MM: [00:40:34] because as you were saying it's not just about sending a kid off and have a look around Channel 103 for an hour and come back - what do you think? But actually saying listen go and do something constructive and then bring that back in the classroom because I think that is going to make a difference.*

[Discussion with Teachers]

So it was inspiring to hear from local employers during the data gathering process who discussed their own ideas and schemes, which can be seen in parallel with the Creative Pathways experiment. For example, an ex-student, who now owns her own media production company talked about her ideas to do something similar (see **student discussion** CM: [00:24:14] , which during my sabbatical year resulted in a joint project between her company and half a dozen students from my school. Similarly, I encountered supportive statements from

professional bodies who were also developing a recognition of the need to work more closely with schools to put together programmes of support, awareness and intervention that could help to support a potential new labour market.

> *JL [00:18:30] as part of the digital skills strategy they made a number of recommendations and they fell into about five areas. So one of the first was that we needed much greater labour market understanding, labour market insights. So we've spent some time developing understanding of employment locally . . . raising awareness of opportunities which brings us back to Creative Pathways because as I was saying it's very obvious how to go into the finance industry, not how to get into digital the digital industry. So we need to make it much more obvious to the students at a younger age.*

> [James Interview]

In summary, before links can be made a clear connection between the classroom and the work room needs to be put in place, which needs to account for positions of responsibility, for time, negotiation and a culture change that allows local organisations to see the value of working more closely with educational providers and students. In some ways, a traditional process of teacher lead pedagogy that needs planning, negotiation, development, structuring and support.

Identifying the links between school and work

In preparation towards better links between the classroom and the work room, it was important to map out some ideas of how students recognised the link between work undertaken in the classroom and the work that they were expected to do in a work room situation. This functioned as a 'pedagogical audit' I used to get some idea of how students felt about the work undertaken at school in relation to the expectations from work. In this example, Mathew provides a reassuring articulation that identifies a positive link between the work undertaken in the classroom and the expectations encountered for work in a professional environment:

> *MM: [00:02:11] how do you think the work you did at school helped you towards that career aim?*

> *MK: [00:02:19] I do think that the things, work in school did help me sort of set my sights on what I want to do with my career in such a way of the A-levels I chose for*

example media and music technology and art. They all sort of link in to what it's like to the job description of being a stage manager or technical support in a theatre. So for example art, you can do set building and set design. It also helps with having a good eye for colour or when you're doing lighting design. Music technology helps with all the sound equipment and things like that and media, it sets you up for all the AV related things so when you've got to project film screenings and things that you can, you can analyse it as you go and in case anyone's asking you questions afterwards. And doing the work in the tech crew and everything just heightened that even more so that having that facility was actually very beneficial to me. Starting off from just being a little runner to eventually almost not, not wanted to be big headed, almost sort of running the tech crew because I had the experience over the new ones that have come in.

[Mathew Interview]

A similar testimony is found in this extract, which indicates that the broad outlines of aims, intentions, skills and dispositions are set in fairly well matched in terms of the classroom and the work room:

CM: [00:08:06] Well media studies has probably helped me the most for what I am doing, because I do exactly what we did in the lessons or when we did the, what's the word, practical sense of the lesson and we went out and filmed things and then edited them. I wouldn't be able to do what I'm doing now if I hadn't have done that because I wouldn't have known how to use the software . . . and yeah I think learning how to use Premiere was definitely very useful, because now I use it every single day and also After Effects, which we didn't do much, but I think even just touching on it a little bit has helped me because now I have to use that every day too, so those skills have been very beneficial.

[Chantelle Interview]

Analysing these expressions in a little more detail reveals that there is clearly an emphasis on skills and tasks that are practical in orientation – acting, doing, completing, rather than, thinking, reflecting and being (present). As Chantelle calls it, the '*practical sense of the lesson*' In this way, perhaps it is possible to understand the way in which students perceive work, as a series of tasks that need to be completed with a particular skill set, rather than a more subtle

range of intellectual connections that link individuals to society through an economy. It also seems to illustrate how *doing*, links to *knowing*, links to *being;* and perhaps suggests the extent to which students remember their 'doing' – ie their practical lessons - more than the theoretical or analytical approach to classroom learning. Which echoes some of the pragmatic ideas towards education that I outlined earlier in **Chapter 3: Theories of Learning**, when I looked at the ideas of John Dewey. In this extract, Victoria reflects on her classroom experience, compared with her current experience as a video editor and production manager for a local multi-media production company:

> *VH: [00:13:39] I love doing the work experience more than the college experience a hell of a lot more because I need that push . . . cause I think if you're just sat there you're not going to learn anything you know*

[Student discussion]

In contrast, the realm of theory – the intellectual bedrock of an academic education - and its associated learning framework: 'acquisition, manipulation, and recall of abstract symbols' (Kolb, 1984, p. 20) is often missing and only seemed to make sense to participants during the evaluation interviews. I would therefore argue that there is a need for this kind of traditional pedagogic activity – 'evaluating action' – for a successful work placement scheme to link towards classroom practice, particularly, if the work experience programme is looking to make an impact on their academic progress, as well as giving them an insight into the professional world of creative and media practice.

Otherwise, I would suggest that students would not necessarily make the link between their academic / school progress, alongside their work placement activity, which was essentially a work-based *learning* opportunity. Indeed, this raises an important point that I explored with Kristiana after her placement, which highlights the economic underpinning of work as opposed to school. In other words, it could be argued that work narrows the focus on learning to be mainly orientated around activities that need to be done, rather than a more analytical, reflective, evaluative approach (essentially classroom pedagogy) that focusses on: why things need to done. How things could have been done better? And what other are things are there, apart from those things that need to be done?!

MM [00:20:01] my question is whether it's much narrower work? That the broader scope you get at school by looking at lots of different things actually is helpful?

KA [00:20:50]Yeah. I do agree with that. At school and in Art obviously it ranges from the technical side, to the practical side, to the theoretical side. Whereas in work it's quite centred towards the practical side of the task.

MM [00:21:22] Did you have much time for reflection and evaluation at work?

KA [00:21:41] It didn't leave much time to just sit down and think about what you've actually done and how it impacts different things. Yeah the time pressure and just the amount of things that you had to do. That was really put into perspective at work.

[Kristiana Interview]

This is another example that again illustrates the need for a mentor to be part of the process or structure that links the classroom to the work room. In the first instance, it helps teachers to maintain a much closer understanding of the world of work, of what is expected from students as they enter the workplace. Of what they are expected to do. And how they are meant to do it. From another perspective, the close involvement of teachers in a work placement scheme, acting as a mentor, is an effective mechanism that helps to tease out the connections between traditional school-based educational practices, against work-based learning opportunities. As McRobbie argues with reference to Foucault's emphasis on 'pastoral care' now translated into 'pedagogic practice', this strategy may permit 'shards of light' to emerge as 'prefigurative forms of social understanding and political consciousness' (2016 , p. 9) or put simply, provide a 'vocabulary' which 'helps them to make sense of their own structural position' (p. 188). Indeed, during the research gathering process, it soon became evident that even when placing students in a media and creative environment they didn't always and necessarily make a clear connection between ideas, concepts and approaches that they were using in a professional environment which they were also using in an academic environment.

DB: [00:09:27] . . . I haven't thought to apply what I have been doing here to Media (Studies)

[Dominique Interview]

In a more detailed illustration, it is clear that as a mentor, involved in a reflective exercise – looking back and evaluating the work experience - I am specifically trying to tease out a connection between knowledge gained during the work experience towards expectations that are set forward in the assessment criteria as part of participants A' level examinations. This seems to me to be particularly important aspect of the work placement exercise, which is looking to support academic achievement and explicitly looking for links between the classroom and the work room, through the mode of traditional classroom pedagogy, rather than just using the work placement experience as an opportunity to provide an insight into future career opportunities, which, of course, in itself is predicated on academic achievement:

> *MM: [00:23:40] So you know one thing we look at is called media languages isn't it? So if I was to say: what was the kind of language of a regional television station you would be able to talk about that? Possibly? Yeah? Or am I just putting words in your mouth?*
>
> *LS: [00:23:58] Well I'm not sure what you mean?*
>
> *MM: [00:24:00] Well, when we look at narrative, representation, audience, media language I mean it seems to be, what you're talking about is: there's a specific language to Channel Television.*
>
> *LS: [00:24:09] Yes there is. Yes.*
>
> *MM: [00:24:11] With me?*
>
> *LS: [00:24:12] Yeah. Yeah definitely. And if I had to write about that I could.*
>
> [Lauren Interview]

It is therefore worth noting that the process of connecting up the classroom with the work room doesn't automatically lead to immediate or obvious discoveries and can often open up more questions and uncertainties, rather than neat connections to provide clear answers and solutions, which is why a clear structure needs to be put in place and why the role of the classroom teacher as mentor is so valuable, which can be evidence through evaluation meetings. In essence, what the research reveals, particularly if the work placement is clearly structured and supported, is the way in which conversation, dialogue and discussion is a

valuable mode of pedagogical interaction that allows teacher and student to be joined up in a collaborative form of developmental interaction centred on knowledge acquisition. Expressed in another way, the teacher can make connections between the syllabus, the student, classroom activity, progression, achievement and knowledge creation, through a co-created form of pedagogical interaction as illustrated in this extract:

MM: [00:21:43] But you know before I mentioned it did you not see, you didn't, it appeared to me, you didn't see those necessarily.

LS: [00:21:49] No I didn't feel like that was the connection . . . [00:22:11] because before I have just never really thought about audiences as being important. I don't know why it is? But now I am seeing actually to appeal to an audience you have to find out what your audience is.

MM: [00:21:54] So, so now that I've brought it up do you think there is a connection in terms of your knowledge? I mean you're using a lot of words like diversity and demographics and target audience, you know that seems to be the kind of stuff we are doing at school isn't it? [00:24:16] I suppose what I'm really saying is it seems to me that there are links but I'm not sure that we're necessarily teasing them out or making those connections?

LS: [00:24:25] No that's true.

[Lauren Interview]

In summary, it is clear that one of the pertinent findings of my research project was the need to include a form of mentoring (ie close relationship between teacher and student) in a work placement scheme to make explicit links to classroom activity, to ensure progress is being made on placement, to understand expectations of the work place, that is what work is expected to be carried out? How is it expected to be carried out? What methods are used to carry out work? Are some modes of work (doing) prioritised over others (thinking, reflecting and evaluating)? And so on.

Overall, these are key factors in building successful work placements that can benefit all interested parties: student, teacher, school and community. Unfortunately, for many students, it can be the case that good structures are not put in place. Indeed, during the research I

encountered stories where institutions were not prepared or even forget that a student is coming in, or there were no plans for student activity and no link to classroom activity, no monitoring, conversation or evaluation, which overall, leads to a fairly redundant activity and a lost opportunity:

> *MM: [00:13:22] How did that make you feel that she would sort of like forget you would come in? And that she wouldn't have anything set up?*

> *JL: [00:13:34] I, I dunno it's just, it's a bit weird. I didn't know what really to do. If like it's not organized that well what, I can't, I can't contribute any more than what you're going to put in for me.*

> *MM: [00:13:48] What do you think? How do you think it could have been improved then? I mean what I'm really getting at is - do you think it would be better if it was more organized and structured?*

> *JL: [00:13:57] Yeah. Yeah I feel like it would be.*

> *MM: [00:14:01] Why would that be better?*

> *JL: [00:14:03] Because I would know what I was doing and I would know what I would get out of the two hours I was there on the Monday if I knew the last Monday what I'll be doing the next Monday, then I could plan for a bit more during the week. And then when I go in I can just get on with it and do it to the full effect instead of going in and hoping there's something beneficial for me to do.*

> *MM: [00:14:26] Because that sounds to me again, if we're trying to make sense of it together like a really good opportunity but not quite fully developed?*

> *JL: [00:14:34] Yeah. Yeah that's it.*

> [Jude Interview]

As is made clear the relationship between classroom learning, which seems to encapsulate some of the traditional conceptions of school work, and the practical, professional world of the work room needs to recognise the alternative learning frameworks that can be disconnected

and try to put some strategic intervention in place (planning, supporting, monitoring, evaluating) to ensure success. As such, I have presented five key areas:

1. *individualised learning,*
2. *feedback,*
3. *responsibility,*
4. *skills development,*
5. *self-esteem*

which I think should be prioritised in a successful working relationship between the classroom and the work room, with a specific focus on pedagogy, or the way in which both entities (the classroom and the work room) are able to connect successfully to support individual participants.

Connecting the learning experience: 1. Individualised Learning

There were many key differences that were identified as part of this research project that highlighted the different learning experiences that took place in the work room as opposed to the classroom, but perhaps most notably, and at the same time perhaps most obviously, was the priority given to the role of 'consciousness and subjective experience in the learning process' (Kolb, 1984, p. 20). In other words, a learning experience that is unique and tailored, or at least directed to individual needs. A mode of interaction which underpins a range of other positive pedagogical interactions that I look at in this section of this chapter: *responsibility, feedback, responsibility, skills development, self-esteem.*

Quite clearly, a really good work placement rests on an appropriate match between participant and placement, which is why the early stages of each placement were crucial. For example, preparing the participant and the workplace for the work placement experience, which could be achieved through informal preparations such as, meetings and visits or more formal preparatory exercises such as, an interview or application process for a work placement. Again, this supports the argument for a well-structured and supported framework of interaction as the most successful mode of interaction between the classroom and the work room.

Indeed, as shall be explored later in this section, if the participant matches the placement there is a greater degree of feedback and responsibility, which in turn leads to a greater level of autonomy, which builds skills, competencies and self-esteem. Ultimately, creating a much

more productive and positive environment to build, play out and perform possible professional identities. However, in the following extended extract, I felt the notion of individualised learning had an impact on both the scale and speed of learning that could be achieved in a work placement, to a degree that could not be matched in a classroom environment:

> *MM [00:14:35]if it's individual and one to one do you learn and pick up and develop quicker?*
>
> *KA [00:14:39] Yeah, definitely agree with that. So obviously if I have any dilemmas that I could speak to them. Whereas at school I might be in my own space just thinking about that and not getting help. So it would definitely drag on for a lot longer in the school environment I think.*
>
> *MM [00:15:00] And what about then if you are learning quicker. Is there a sense of scale in that? That if you learn quicker you therefore learn more because you're learning so much, so quickly that you can actually learn more things in a shorter time?*
>
> *KA [00:15:14] Yeah. Definitely obviously I just, I've really felt that. When I was there she'd give me a task to do and then she'd gradually increase the level of responsibility.*
>
> *MM [00:15:30] Shall we talk about one in particular? What about when you were curating could you, can you map that example to the idea of individual learning and speed and scale?*
>
> *KA [00:15:40] Yes. So in terms of scale obviously I start, when I first started I was, I'd do very mundane tasks that obviously don't require a lot of skill and obviously over the six weeks I've built up more knowledge and more experience about, about the whole gallery so I could eventually curate, which was quite a high responsibility task that had to be done very well.*
>
> [Kristiana Interview]

As such, it can be established that in terms of responsibility, problem solving and creative, independent decision making the industry experience appears to have a really important impact on student development which could not have been replicated to the same extent in the classroom, particularly as the focus is on a 1-2-1 experience. To that point, it is worth noting

that an extended programme of time for the work placement (rather than a single day or a few hours, which is essentially a visit) encouraged better working relationships between the student and the workplace. Typically, the Creative Pathways scheme looked to implement work placements that usually lasted a whole half term, so usually 6-8 weeks.

Connecting the learning experience: 2. Feedback

Placing students in a work placement for an extended period of time also helped to foster positive and productive relationships between students and their professional partner, which in turn helps to build trust and confidence between participant and work colleagues, much in the same way that a teacher builds up the trust and confidence of their students over an extended period of academic, classroom study. Of course, it goes without saying that this does not occur in a single interaction such as a visit, or a single day opportunity as relationships need to be nurtured, personalised and developed if it they are to have a valid connection towards student support and progress.

> *MM: [00:11:39] Did you have any evaluation meetings like how you got on your progress, how you were developing?*

> *MW: [00:11:44] the editor of the Bailiwick Express he was so complimentary of me. He said that he liked my writing and that you can't teach attitude, and I had that sort of thing. That's what he said.*

> [Meg Interview]

Indeed, one of the positive outcomes of a good working relationship is the ability for professional partners to provide feedback, which seemed to be more valuable to students, because it emanated from a professional source, a suggestion that seems to 'emphasize the central role that experience plays in the learning process' (Kolb, 1984, p. 20).

> *CM: [00:09:10] a professional like the editor of the JEP for example, telling me that I've done a good job and that he liked my article on this, or my photograph and having my last day having the front page photograph and having the credit and everything, I just think it means a lot more because it's like your standard can be accepted by someone from that industry.*

> [Student discussion]

This seems to suggest that there is some kind of 'hierarchical separation' between feedback, confidence and success achieved in a traditional academic context (the classroom), with feedback, confidence and success achieved in a recognised professional environment (the work room).

> *CM: [00:10:07] If you've achieved something within school everyone is like fantastic you've done this, it's a different feeling and you feel great and you can learn from that, like you can develop from criticism or whatever, but when you're out and about and you do something it's more on a wider scale of appreciation I guess? As more people are going to say you've done a great job!*

[Student discussion]

In this sense, work based experiential learning appears to increase 'individuality and appropriateness and reduces commonality' (Helyer, 2015, p. 17) of experience. In other words, although the patterns of interaction and feedback are the same for most students on a successful work placement experience, the individual interactions experienced by students are felt to be unique, individual, personal, as opposed to the generalised feedback that they might experience as being part of a class, or group.

I would also suggest that this presents a link from *just being* towards *just doing* to hopefully *just learning*; a theoretical position which underpins Joe Raelin's proposition that work based learning bridges knowledge and action in the workplace, where the task for the teacher/instructor is making 'learning arise from the work itself' (2008, p. 1). Here Max talks about how his own project took on a greater significance from the interest shown by his work-based supervisor, Gareth.

> *MLF: [00:28:13] I think that alone it wouldn't have necessarily been engaging but it was the fact that then Gareth took it because I and I almost took an interest in what he was doing and I think in return he appreciated that and took an interest in my own project and we kind of helped each other if that makes sense.*

[Max Interview]

What is interesting to note is the way in which such interactions occurred, which often found the professional partner (perhaps unknowingly), testing and assessing individual students in

their subjective abilities, knowledge and skills, in a more direct, personal and immediate way. For example, through 1-2-1 dialogue, conducted as conversations, focussing specifically on the choices and decisions that students were making in the workplace, at a particular time. So in that sense, intuitive, responsive and reacting. A contrast to the way in which feedback is offered and can be provided in the classroom, which has a tendency to come at specific monitoring or evaluation moments, that are already planned as part of the academic year. For instance, in my centre we work around a whole school calendar for assessing, monitoring and reporting, which regardless of any other opportunities to provide support, praise and encouragement, is a clear management strategy to elicit feedback at specific times during the academic year, which may not coincide with particular and individual moments of educational progress experienced by individual and particular students during their individual and particular academic journeys.

Connecting the learning experience: 3. Responsibility

Not only did the use of feedback increase the speed, scale and depth of learning, it also fostered a greater sense of trust and responsibility.

> *CM: [00:07:10] It was the feeling of responsibility.*

> *RA: [00:07:10] Yeah exactly that's it!*

> *MM: [00:07:10] Which you don't get at school?*

> *CM: [00:07:18] You do but in a different way. So at school you have to put yourself in that position to be given that responsibility.*

> *RA: [00:07:25] Yeah.*

> *CM: [00:07:25] Whereas on a work experience placement it's automatically, you're there, you've already got it, I guess have to, you have to be responsible enough to gain their respect which is what you want to do isn't it, because you're in a professional environment.*

> [Student discussion]

At times this was expressed as 'stepping up' and/or of 'higher expectations' which were placed on the students by external professionals as they sought to help them develop or experience in the work place.

> *MM: [00:08:56] so it definitely seems to be about this idea of this sense of stepping up?*
>
> *RA: [00:09:00] Yeah.*
>
> *MM: [00:09:00] This sense of higher expectations?*
>
> *RA: [00:08:32] More confidence in communicating and working in different areas.*

[Rosanna Interview]

This process was either implicit in the way in which students' started to see themselves as different people, as discussed earlier, or could be explicitly placed upon them from their work colleagues and from the scale of responsibility that they felt while taking up a real life work experience:

> *KA [00:07:39] it was like serious business obviously selling artwork that's worth hundreds of thousands of pounds!*

[Kristiana Interview]

As such, the work-based experience provided a form of personalised and immediate feedback that is characterised by direct, immediate and individualised scrutiny that can directly lead to progression and development in terms of responsibility, skills, duties and tasks. In this extract, there is a clear and staged development of creative responsibility, that connects *being* with *knowing*, with *doing*:

> *CM: [00:14:36] It started off being given the position of digital editorial assistant, which meant I was to help with the new website and the new paywall that's gone up and I was supposed to help enhance content but then when they realised that I could film they decided that that's all that I would do. So now I am a videographer and every day I go out and film new stories so that the news story that goes on the website can be enhanced and has extra content to go with it i.e. video or photograph.*

[Chantelle Interview]

It was also felt that underpinning the level of responsibility was the notion of 'consequence' which was also felt to play a more significant role in the work room than the classroom:

KA [00:22:09] Yeah I mean at school there is that option. You know just not doing it and

MM [00:22:16] It's terrible to say.

KA [00:22:17] It is.

MM [00:22:25] So do you think there's an issue of consequences isn't there?

KA [00:22:29] Yeah.

MM [00:22:29] So at school there's probably less consequence?

KA [00:22:33] Yeah.

[Kristiana Interview]

Connecting the learning experience: 4. Skills Development

The focus on a structured intervention programme, meant looking for strategies to ensure work carried out in the professional work environment, was carried back into the academic classroom. Here is the kind of evidence that was gathered during the data collection process, to support the claims of this project – that a structured programme of intervention is a worthwhile course of professional development and classroom practice:

CB: [00:33:41] You know you talk to Jake afterwards and he was like I've learned so much I've learned so much about working in the industry about being a professional performer about the hours it takes to do it. About the devising process about the actually really having to be against a time and not being you've got a deadline but that's a little bit flexible. No when you're working in the industry it's not flexible working. So it was an amazing opportunity for him.

[Discussion with Teachers]

It could be argued that such progress is difficult to authentically replicate in a classroom environment. Particularly, as so much of it is emanates from work experience learning which is underpinned by expectations, responsibility, individualised feedback and the context of working with like-minded aspirational professional role-models, in an economically underpinned professional environment that therefore has direct consequences to individual roles and responsibilities, as discussed above. However, it is possible to connect that experience by looking for links between skills developed in the classroom, which are then expected to be undertaken in the work room. For example, work that is started or developed in the classroom takes on an extra-special significance, when it is transferred into the work room. In this extract, Richard, another early participant of the Creative Pathways scheme reflects on how his own work, specifically in terms of writing an article, was transformed by the shift in context from the classroom to a professional working environment:

> *RA: [00:04:21] obviously when you study English in secondary school even for A level they teach you how to write articles but when you actually get in the JEP, you know that professional working environment, you picked up those skills yet, and like you said you're only in there for a certain amount of weeks, and in that time I don't know whether it's because there's no pressure from other subjects, or whether it's because you're with like-minded people who all have to work, you pick up those skills quicker and it's like ok let's sit down let's write this article how it's supposed to be done, I haven't been doing it long but I know how to do it now*

[Student discussion]

Similarly, Dominique talks about her writing skills which were an expectation of both her classroom and work room experiences:

> *DB: [00:05:06] Yeah because before I wasn't that good at writing, well at least not that good at writing essays, like structuring them, but I think, erm, this has helped me to become better at that, or helped me to become better.*

[Dominique Interview]

At other times, skills building, and skills development would emerge not just around a specific competency, but around overarching themes, approaches or responses, for example, in terms

of project work that can be used as an effective mechanism to connect activities from the classroom into the work room. Again, this underlines the importance of structuring a work placement experience where activities undertaken in a professional working environment are connected to a structured and specific development plan for individual students.

> *RA: [00:09:27] Well it's given me about the whole idea really to base around my personal study in photography so that's helped enormously . . . before that I'm not sure what idea I would have had to so this has definitely been my whole starting point really.*

> [Rosanna Interview]

Again, it is worth underlining the point, that this isn't always the case and that students on work placements don't always get this opportunity, particularly if it is unstructured. That evidence from this research project clearly articulates that to build a successful partnership between education providers and potential employers there needs to be a structured and mentored partnership that seeks to build good relationships and a successful work placement programme that genuinely makes endeavours to help individual students make progress towards their aim and ambitions. Towards that aim, the development of transferable (soft) skills was also an important theme that emerged from the data gathering process, which was felt even before I interviewed participants on the scheme. For example, soft skills such as:

> *MM: [00:13:06] just getting up in the morning and going to work,*

> *RS: [00:13:16] Working with people who are older than them*

> *LM: [00:29:08] giving them some skills in terms of building networks and being able to perhaps do some of their stuff for themselves*

> [Discussion with Teachers]

However, individual accounts provided evidence that a range of soft skills were developed in a way that was not possible from classroom interactions:

> *KA [00:16:54]I think just because the fact that that is an actual corporate environment and those are the real skills that would be needed. Whereas at school you learn transferable skills they're not directly linked to what you have to do.*

[Kristiana Interview]

Once again, a structured, supportive framework of interaction can monitor and reflect on both subject specific skills as well as transferable skills that would help students in their future pathways:

> *RA: [00:06:02] I definitely want to go to university at some point and I suppose the skills I've learnt here would help me whatever course I did like research skills because I've done a lot.*

[Rosanna Interview]

Overall, it was clear from students who had taken up a work placement that they were able to make contact and recognise key skills, approaches and ideas that were part of the authentic world of work, and were seen as useful, productive and important addition to their class work. And once again, it is the evidence from this research project that argues for a well-structured, bespoke work experience programme to tease out, elicit and support those developments and if possible, bring them back into the classroom to enhance teaching for future cohorts.

Connecting the learning experience: 5. Self Esteem

During each individual interview I was always keen to find out if the work placement had been a positive experience or feeling on behalf of the student:

> *DB: [00:22:07] overall it's been a really good experience.*

> *MM: [00:22:19] You think so? You don't have to say that.*

> *DB: [00:22:20] I think it has. Like there would be times where I wouldn't have anything to do but then they give me something to do so I've like not been, I don't feel like I've been wasting my time which is good.*

[Dominique Interview]

At the heart of this investigative approach was to uncover, make sense and articulate feeling of success, confidence and self-esteem that appeared to be directly connected to the notion of skills building and skills development.

MK: [00:12:14] That kind of self-esteem stuff, yeah it boosts self, self-esteem because you're doing something you know that you enjoy doing

[Mathew Interview]

For many, this was achieved in *the act of doing* which I have discussed in detail earlier in **<u>Chapter 3 Theories of Learning</u>**, and part of the structure of 'doing' was to make sure students were part of a team, or at the very least a recognised part of an organisational structure, so that they could actually make a contribution and feel as though they are helping.

DB: [00:19:12] I think working with people is also very important because all the feature writers they all help each other and then other like the advertising people they will help each other and then they make it all fit together. But like I think it's quite obvious when you're, when you're working in a creative environment you can't do it yourself like you have other people there.

[Dominique Interview]

As such, producing work that was used for a professional organisation appeared to be one of the most significant mechanisms to enable participants to build up their sense of confidence and self-esteem, from a pride in their work,

MM: [00:10:59] What about that crystallisation of your final work on the JEP front cover or in the cinema is that significant?

CM: [00:11:08] Yeah well they're like stepping stones I guess and get more significant so like my film I showed at Hautlieu

MM: [00:11:12] Yeah.

CM: [00:11:13] That was sort of a better feeling than getting my photo on the front page but as you sort of progress, but if you didn't have a set of things . . . then you're not going to then have the confidence I guess to go to do the next achievement

[Student discussion]

It could therefore be argued that the feeling of confidence and self-esteem gained from a structured work placement is developed from the act of doing, in a professionally framed context and holds 'universality' in that it seems to be able to be achieved and realised across a number of different situations, outcomes and tasks.

> CM: [00:07:02] I was with a photographer and going out and actually doing that job I learnt more in those two weeks than I did in an entire year and it really surprised me and kind of changed my attitude towards the subject when I got back to school.

> [Chantelle Interview]

It could also be suggested that the work room experience allows for extension activities that are not always available, or possible in a classroom environment, so that again *just being* links to *just doing* which can (in a work based environment, where there is so much to do) quite easily link to *just doing more.* It supports the notion that educational development in a work-based opportunity 'will be directly related to what you put in' (Helyer, p. 16). This is also a fair measurement of success in the classroom, but it is the sense *of being* linked to the *act of doing* in a professional environment that appears to 'act as a catalyst for where you go next' (ibid).

Summary

To conclude this section I have presented my analysis in direct response to my second research question (RQ2) as a series of interconnected and useful strategies supported by statements, quotes, ideas, propositions, articulations and reflections that I have gathered in my research journey. In essence, I am arguing for the merits of adopting a similarly structured work placement scheme as Creative Pathways, in similar centres, by similar practitioners, for similar aims.

Specifically, in this section, I have mapped out some of the ways in which pedagogical approaches and educational intervention can dovetail between the classroom and the work room and that put together in a well-structured framework can enhance learning opportunities for those students who are most genuinely interested in pursuing a career in the creative and media industries. Indeed, I have recognised that there are similarities and differences in the pedagogical approaches of classroom and work room learning experiences that are far from being mutually exclusive and in fact have presented a range of illustrations to show how they

are connected and how could be implement in practice to extend the opportunities and benefits of a work based learning experience.

In the next section, I would like to focus my attention on the industry as this was the third strand of my research investigation.

RESEARCH QUESTION 3:

Can student placements reveal the working practice of the creative and media industry?

> *DA [00:04:57] So the student is very excited. They love the idea that they're going to study media studies. They go through the entire curriculum they go through their course. When they come out and actually come to the real world they are shocked at what they see. Because it does nothing of what they studied. It's a completely different place and they are at a complete loss when they enter there with a degree in their hand. So my vision my, my suggestion would be to get the student involved in the real world.*

> [Dave Interview]

Engaging with the creative industries

Although most would agree that getting students involved in the real world is a positive idea, the logistical requirements of making that happen, particularly if advocating a structured and supportive interaction are full of barriers, constraints and difficulties. As such, the logistics of setting up a link with local business was - and still continues to be - restrained by a number of factors which could potentially inhibit working together, particularly around a student work experience. For example, the social and legal responsibility associated with setting up placements for young people in a professional environment.

> *LM: [00:46:08] like health and safety and child protection and . . . there does always need to be that belt and braces of making sure that we're not sending them somewhere where they're going to have an accident or they're going to be unsafe or we are going to get into trouble with the Head teacher.*

> *RS: [00:47:00] and that's another thing I think that may put employers off is they have ultimate responsibility for a child.*

> [Discussion with Teachers]

There was also an organisational reluctance to supporting a student placement. For instance, the extent to which, as outlined in the previous section, there needs to be a concerted effort made in organising, planning, structuring and monitoring the student placement. Which clearly would impact on a working environment. In the following extract, two ex-students, who now work in the industry, talk about working with students who have been put with them during a placement experience and their reluctance to build up a work placement scheme, mainly as working with students can often distract them from their own work and the fact that planning is often difficult due to the unpredictable nature of the creative industries, which I attempt to counter in this exchange:

> *VH: [00:25:18] because we don't know often what we will be doing.*

> *MM: [00:25:26] Yeah. That's right.*

> *VH: [00:25:27] It's great if we've got five shoots lined up you can come on like get really involved and but if we're in a post-production stage where we're just, if it's like admin, and like sending things along it's really dull for them I think*

> *MM: [00:25:41] But it's still necessary I think, I mean I have heard that argument before where say unlike accountancy or within the legal framework, you know it's very dynamic in the creative environment, but maybe for me as a teacher you think maybe you just have to work a bit harder to put things in place?*

> [Student discussion]

Overall, and perhaps not surprisingly, the main concern from industry was economic as noted in this comment from an ex-student who now works for a local production company when considering the drawbacks to setting up a scheme to help students get work experience:

> *VH: [00:31:34] I think honestly it's going to be, it's not worth, I am not going to say it's not worth it to anybody, but it's not a big profit at all, and also I think it's going to be a hell of a lot of time*

> [Student discussion]

However, as the project has developed there has been a shift in the local labour market with a growing focus on the potential of the creative, media and now digital sector. As James explains, previous interactions, for example, when I first started this project 5 years ago may well have been hampered because,

> *JL [00:35:41] I don't think Jersey's digital sector had matured enough and it's still maturing and growing now and scaling now. But it's, we're getting to a critical size that having these sorts of relationships is now possible because when I when I started at Digital Jersey three and half years ago the Hub was like barren and there weren't that many people there. Now if you try and get meeting room it's almost always full or permanent desks, there's a waiting list, about of as many permanent desks as there are there are another list of them waiting to get on them.*

> [James Interview]

Therefore, the key point that emerges is the need to keep connected to the on-going developments within this employment sector, particularly as new media technologies transform working relationships and working patterns and as such, are thereby creating new opportunities to engage and connect. Also, to look for opportunities and organisations that are keen to build up a relationship with education and of course, lastly, but most importantly, not to be discouraged when opportunities fail to materialise.

Finally, for this section, it is worth noting that the aim of the project was to connect up the classroom and the work room in a positive and productive relationship *for all interested parties*, in other words, students, teachers *and the creative community*. Therefore, the process of organising and setting up a work placement, should also take account of the needs of the work place, as the work place is quite clearly the vital and key component of the connecting structure. To that extent, the reflection and evaluation stages of the work placement scheme need to take account of this key element. In the instance of this research project, (Creative Pathways) the managing director of ITV Channel, points out the value of the scheme to her institution which

> *KR: [00:02:18] valuable to us because we get to see people who are very passionate about being in the industry, and if news is where they want to be and end up, it gives us an opportunity to see people at an early stage invite them back for work experience and often those are the kind of people that end up having jobs with us later on.*

[Shannon: Creative Pathways transcript]

However, the key focus remains on connecting the classroom to the work room for the benefit of nascent young creatives who are seeking out the possibilities of a career in the creative industries, as such, this extract illustrates the theoretical potential of presenting such opportunities, which

> *JL [00:35:02] will be quite a good opportunity because we are moving to a to an era when a lot of people have lots of little jobs on the side, kind of thing and that's where you know you'll make your money from. And it's almost them getting a first-hand experience of that because it will be working with lots different companies so that will be good for them if they wanted to get a job in an agency or be good for them if actually they leave school and they don't really know what they want to do but they built up some relationships and that can become paid. So they could be doing a little bit but for lots of people.*

[James Interview]

In many ways James is talking about the rise of the digital / IT entrepreneur which I will look at later in this section, although for now it is useful for this study to recognise that engaging with the creative industries means being vigilant to changes in this sector and to do so effectively would be construct a framework of interaction, which presented from the perspective of this research project, is a work placement / work experience scheme (Creative Pathways) that allows for an on-going relationship between the classroom and the work room.

Experiencing the world of work

Throughout the research project, I always felt that the difficulties that were often encountered in setting up a useful work placement scheme, in an attempt to build up a meaningful relationship between the creative classroom and the creative work room, didn't outweigh or undermine the main aims and intentions, even if these opportunities were for students to just spend some valuable time in a professional organisation, experiencing the world of work.

> *RA: [00:05:43] Well I suppose I'm just learning about the environment of work and the sort of things they do.*

[Rosanna Interview]

As being part of the world of work, appeared to be important for students in terms of what it felt like to be in a workplace, specifically a creative work place and a creative working environment.

> *SD: [00:03:30] with this experience we are able to take away a better understanding and knowledge about the industry we want to delve into.*

> [Shannon: Creative Pathways transcript]

However, more than that I was interested to find out what participants found out about the industry after they had completed the placement. I was also aware that because of the structured nature of the work placement scheme, I and my colleagues were also able to gain a much better insight into the creative and media industries. This was particularly relevant as many colleagues had not necessarily worked in the creative industries or if they had, it had certainly changed over time.

Nevertheless, as part of the enquiry I usually asked participants if they felt their experience gave them an insight into the world of work. In this extract, I ask Dominique about her understanding of the concept of 'audience' in relation to advertising, after spending some time at the Jersey Evening Post.

> *MM: [00:13:47] So I suppose what I'm putting forward is does that mean that you have a you have a better understanding of that concept than say a kid who hasn't been up here?*

> *DB: [00:13:47] Yeah I think so. I think when if you just buy when you go to shopping just buy a paper you're not. You don't really notice all the adverts around it in you're just focusing on what you want to read in the paper and you don't, you don't understand that it's a business that has to make money.*

> *MM: [00:14:15] So do you only really know that by being here?*

> *DB: [00:14:17] Yeah. I think yeah. I only realise that by working in the advertising department and seeing that.*

> [Dominique Interview]

In a similar exchange I asked Emma what she felt she had learned about local television news production after spending her work placement at ITV Channel.

> *EJ [00:29:41] It was just helpful to see like people that you see on the news, you assume they just sit down five to six and then read the news and then that's them done, half six they can turn around and go home, but to see them actually having to put together pieces and write their own script and do all this stuff you didn't think they had to do kind of opens your eyes*

[Emma Interview]

Another extract provides a similar testimony from Mathew and shows just how powerful this opportunity could be, as he enthusiastically talks about his work experience with Jersey Live:

> *MK: [00:00:17] I came here for the first time last year and didn't really think too much into all the production that went behind it, even though I already had some experience, in that there's a lot more to it than what meets the eye . . . So it's given me a wide scope of experience I think it's really helped me with possible you know putting the experience down on my CV being able to say I work with festivals is pretty, pretty impressive*

[Mathew Interview]

Similarly, Richard, who spent time at the local newspaper and the local TV station, makes it clear what experiencing the world of work meant to him:

> *RA: [00:00:25] it's given me an understanding how the Media Industry works outside of the classroom which has be really important as it's enabled me to apply both my theoretical and practical skills alike I've been able to take part in a lot of activities whilst being here at ITV Channel TV. This has included article writing so sitting down with one of the journalists and being able to write for the web. The fact that I study Media during school you kind of get to know some of the terminology that you've already heard before, when you hear it in a professional working environment it gives you that comfort and reassurance that you know what everybody is talking to. In terms of employment opportunities it's been really useful as it's given me a taste of the work environment including communicating with colleagues and understanding how a*

television station works of how a programme could be produced and developed all the way from news editing to transmitting in the studio.

[Student discussion]

These testimonies contrast with a number of accounts that I heard from students who were not able to secure access to a work placement experience. Indeed, I heard many stories around a lack of opportunities which had a real impact:

MM: [00:17:07] How did you feel about that?

CL: [00:17:10] I was really, really disappointed. I really wanted to gain more experience where I can actually get like to do something . . . I wanted to get some hands-on experience which would have been really good for me

[Ciara Interview]

As such, an argument for generating a student work placement scheme to usefully connect the classroom to the work room is to seek out opportunities of access to those students who are capable, but in need some extra support to get an insight into the creative and media industries that cannot be provided in a traditional classroom context which

MM: [00:29:27] was one of the ideas behind the scheme, because you can get some students who are very competent, forward thinking, but they just need help and it's always strikes me, as a teacher, we are in that place - I think you might have said, that idea of tailoring a program - because you think that kid just needs my help to get going to do that.

[Discussion with Teachers]

In this sense the intervention is seeking differentiated and tailored work-based programmes put together for individual pupil progress, which again seems to reflect a traditional understanding of classroom-based, school teaching practice. It is also following a model of educational and opportunities for all, a democratising and egalitarian notion around the key issue of access to the media and creative industries by

JL [00:32:59] [00:32:59] just creating opportunities. The problem in Jersey is often those whose parents are well connected get good opportunities and it's just a way of democratising it

[James Interview]

Indeed, the notion of access to the creative and media industries is a key debate. For instance, Hesmondhalgh highlights the extent to which 'internships are notably prevalent in the cultural industries' (2019, p. 353), creating an accepted mode of entry into the cultural and creative industries where the 'reliance on internships to gain entry to highly competitive sectors such as the cultural industries greatly disadvantages young people from less privileged backgrounds' (p. 353), despite, as mentioned earlier (in Chapter 2), the 'dominant policy narratives of openness and meritocracy' (O'Brien, Laurison, Miles, & Friedman, 2016, p. 123). So while the Creative Pathways scheme appears to support the position of free labour and support the accepted notion that 'unpaid internships have come to be thought of as some kind of norm for entry' (Hesmondhalgh, 2019, p. 351), it also looks to work on behalf of those students who are finding it difficult to get a first foothold in the industry – quite possibly based on cultural or economic capital, or based on a number of personal dispositions or social circumstances. As Bourdieu notes,

'There is nothing mechanical about the relationship between the field and the habitus. The space of available positions does indeed help to determine the properties expected and even demanded of possible candidates, and therefore the categories of agents they can attract and above all *retain*; but the perception of the space of possible positions and trajectories and the appreciation of the value each of them derives from its location in the space and depend on these dispositions (1993, p. 65) p.65

In other words, a well-structured and supported work placement scheme is looking to add value to the personal dispositions of individual agents and ensure that their first foothold into the space of available positions is positive, supportive, productive, evaluative and critically reflective. It is also looking to help and support those students who do not have contacts, friends, connections or other means of support to allow them to access a first foothold in the industry. So in conclusion it is again argued that a bespoke work placement scheme is a valuable tool for connecting the classroom to the workroom and for looking to provide pedagogical intervention that bridges the divide between work and school, for the benefit of all

those invested stakeholders, but primarily for the benefit and support of those aspiring nascent young professionals, so that

> *JL [00:29:09] in an ideal world and through this relationship we'll better understand the curriculum and how we can be better aligned to the industry and that feeds into the digital competencies and digital skills framework that's being developed. It would be great try to identify students from a younger age to really help those students get to where they want to be going.*

[James Interview]

Knowledge of the creative industries

From the outset it was clear that creative and media teachers were aware of the complex and often contradictory nature of the creative and media industry and thus understood how difficult it would be to build a successful and on-going working partnership. For example, in a discussion with colleagues, the scale and size of the industry was clearly recognised and understood as a potential barrier, as was its' fragmented nature:

> *LM: [00:34:14] It's huge isn't it? I mean for, for creative industries especially seeing the fact that they're very fragmented in terms of contracts and job security they always have been so there's this sense of you're only as good as your last job and so your reputation and your personality is, you know, it's huge.*

[Discussion with Teachers]

I have already set out a detailed analysis and evaluation of the creative and media industries in **Chapter 2** which looked at the context of the media industry. However, it is worth bearing in mind the size and scale of this industry, for example, the 'massive size of revenues accruing to the biggest cultural industry companies', which makes clear how 'the cultural industries are an increasingly significant components of the global business and therefore of national economies' (Hesmondhalgh, 2019, p. 249). As such, there are complex and wide-ranging possibilities for engaging with and 'understanding relationships between economics and culture, as well as between creativity and commerce' (ibid), which for practitioners looking to make positive connections between their classrooms and creative and media work rooms can seem a little daunting. Nevertheless, as easy as it may be to identify potential difficulties in setting up a working relationship and a critical discontent in the current relationship between

education and industry, changing, engaging and attempting to understand this relationship did seem to be a worthwhile pursuit and this thesis is therefore an articulation of some of the positive aspects of that process.

Indeed, what was clear from the outset was the issue of persuading local professionals (and teachers) to commit to a new form of collaborative practice. Particularly, as it seemed to me, that there wasn't a recognised state of parity between work and school, but rather an implicit hierarchy that not only prioritised industry, but, in my local community, prioritised certain industries over others. In other words, there seemed to be several useful ventures, partnerships and relationships existing between education and the finance sector, but less so between education and the creative and media sector, so it was felt that an initiative needed to come from the classroom as,

> *MM: [00:45:08] when industry comes to education, education does stuff. The trouble is that certain industries come to education more often than others*

> [Discussion with Teachers]

This view was supported and articulated in a number of formal and informal meetings that I held where it was felt that the answer lay in the need to '*democratise*' this relationship and to think through to ways of creating better relationships between education and industry. This perspective is articulated in Jersey through the Digital Skills Strategy report which recommends more opportunities for individuals, by 'better preparing learners for a career in the industry' and by setting down a success criteria 'which will be judged on its ability to cultivate interest and involvement of local industry' (2018, p. 14) an intention that is perhaps looking to counterbalance the 'uneven geography of access to creative work' (O'Brien, Laurison, Miles, & Friedman, 2016, p. 128).

However, it is difficult to escape the exploitative nature of the cultural industries with its 'dependence on colonialism, patriarchy and exploitation, and marginalising' (Hesmondhalgh, 2019, p. 10), connected to limited and provisional opportunities that act as a 'form of control because it makes the scarce and poorly-paid jobs offered by the cultural industries highly desirable' (p. 11). Perspectives, not lost on those who are, nevertheless, still looking for strategies and opportunities to secure a foothold in the industry.

CM: [00:28:09] it is quite difficult getting people in Jersey because there aren't that many people who are trained in different areas I guess, and people go off to Uni and there are perhaps bigger opportunities, or they get caught up in England

[Chantelle Interview]

Or teachers who are aware of the limited opportunities that are on offer in a regional and / or local community:

LM: [00:47:43] I think it's hard. It's a hard ask on this island isn't it?

CB: [00:47:47] Yeah.

LM: [00:47:47] You know it's the island thing isn't it?

RS: [00:47:50] And creative pathways are challenging?

[Discussion with Teachers]

On the other hand, I always felt that a regional, provincial location would be able to provide a much more supportive and accessible environment for teachers, students and professionals. Presenting a unique opportunity to make links and manage new initiatives, as students, teachers and professionals are often more closely linked and familiar with each other than in large urban or industrial centres. Indeed, as Beck puts forward, 'localized arrangements must enable regional corporations and economic actors to participate in the global network of regional economic spaces' (2000, p. 29). For instance, in terms of the creative and media community of Jersey,

MM: [00:47:51] you have two television stations, two radio stations, a photographic archive, a newspaper, three magazines. Half a dozen web design companies, about ten advertising companies - who've got all London clients. And they're all kind of mums and dads of everyone we know. So for me that kind of connectedness seemed to be like a good place to be doing it.

[Discussion with Teachers]

Indeed, while Jersey was (and perhaps for now still is) well positioned in terms of traditional creative and media career routes, the digital transformation is now making an impact across all sectors of employment and is an area, that I argue, can be more completely understood and developed by making much closer connections between education and industry at the position of everyday classroom practice, as from an industry perspective there is already the recognition that

> *DA [00:02:16] IT has creeped into our broadcast industry. It's no more straightforward audio video. There's a lot of IT integration.*

[Dave Interview]

As such, this provides a new framework for career development that is only just starting to become a realised possibility and one which can be grasped more comprehensively and critically by working closely with industry professionals, particularly in schemes such as Creative Pathways that are actively looking to investigate and learn from these new developments. The following testimony explains the context of my own community, specifically in terms of this transition towards new digital possibilities:

> *JL [00:02:29] historically Jersey is sometimes in some cases has been lucky from like economic isolation by virtue of being an island. We have our own news presenter like BBC and ITV and the JEP and it was quite well followed but obviously that's almost some might say, the traditional media, and in the new media the kind of the line between media and technology is blurring quite a lot because of interacting with customers and consumers over digital and mobile devices and social media are kind of at the forefront of most companies digital transformation. So media is no longer something which we consider in isolation. It's become something that's almost pervasive across lots of industries because of jobs that you might consider a media job will now be employed by lots of different companies.*

[James Interview]

Embracing this world of digital transformation requires understanding and understanding requires good relationships to build up dialogue and manage change. It was therefore reassuring to find that my own feelings about the potential for a local, regional community to develop new

forms of educational interaction, based on specific intervention in the pursuit of career pathways in the creative and media sector, were supported by others, who felt that new developments in media technologies were creating new opportunities, in new frameworks of working geography that were perhaps less dependent on being in the London or large metropolitan areas:

> *JL [00:04:45] which is happening because of digital across all industries. So like for instance, traditionally most financial services companies in Jersey, who do work here, might have business development teams in London. So most work would be global but would come via London and London was the kind of the hub. But just by virtue of communication, because of digital you don't need to be, you can work remotely in things, which means a lot of financial services companies in Jersey are now going directly to clients in the Middle East and in Africa and parts of Asia as opposed to going through London.*

<div align="right">[James Interview]</div>

In this sense, I had always felt that there were opportunities available in smaller, regional settings as much as there were in much larger urban areas. In other words, a small regional community may well be the most useful community framework to build up positive working partnerships between the classroom and the work room, as they may be able to address these issues more directly. Indeed, I would put forward an argument from my research that developing relationships in a local community, allows for a much more supportive intervention towards the quality of work experience offered, at a time – Key Stage 5 – when students were embarking on a pivotal moment in their future pathway. A stage in their life journey when they required early career indicators and facilitation to set-up, structure and provide such opportunities. As James, puts it:

> *JL [00:06:10] one of the things that'll be helpful to do from your perspective perhaps is you know the kind of jobs that people on media courses go into, but almost if you can make that more clear and always be able to demonstrate you know . . . what jobs are out there for them and what is the progression.*

<div align="right">[James Interview]</div>

However, although the impact of the IT and digital sectors into the creative and media economy appears an exciting opportunity, it is perhaps worth reconciling some of that positive enthusiasm with some of the more sobering accounts of the changes in the creative economy that, as I have put forward earlier, have been the result of a neo-liberalist agenda set in motion by the New Labour enterprise culture. As McRobbie notes 'we could say that the cultural *entrepreneurialization* set in motion during the Thatcher years has in the Blair period been almost fully accomplished.' (2016 , p. 28). Or as Beck makes clear 'insecurity prevails in nearly all positions within society' which is 'discursively 'sweetened', as it were – by the rhetoric of 'independent entrepreneurial individualism'' (2000, p. 4).

The analysis from this research project is that the future impact of the new wave of digital / IT entrepreneurialism is a field fuelled by positive rhetoric and as a classroom practitioner providing advice to young people who are looking to engage in this Brave New World of Work (Beck, 2000) it seems appropriate to be somehow present and connected to these developments. Which in terms of the research project was made available through a work placement scheme (Creative Pathways). Which has allowed my colleagues and I to not only hear the effusive pitch from those promoting this new sector of creative and media employment, but it has also enabled us to surreptitiously observe, analyse and track these changes and more than that, we have been able to critically reflect and evaluate on what these changes might mean for those potential new workers. Informed from academia of what the overarching context and consequence of this new offering may mean, McRobbie critically puts forward the assessment that as the whole sector is more 'thoroughly *entrepreneurialized* there will be less need for the infrastructures of state' (2016 , p. 29) which entails a range of 'social consequences of a fully individuated and network-orientated creative labour market' (p. 28), which for Beck holds out 'fundamentally ambivalent prospects – prospects marked by uncertainty, paradox and risk' (2000, p. 23). As McRobbie explains:

> what individualisation means sociologically is that people increasingly have to become their own micro-structures, they have to do the work of the structures by themselves, which in turn requires intensive practices of self-monitoring, or 'reflexivity'. This process where structures (like the welfare state) seem to disappear and no longer play their expected roles, and where individuals are burdened by what were once social responsibilities marks a quite profound social transformation as Buman, Beck and others have argued. (2016 , p. 18)

Summary

To summarise this particular section I have tried to show through articulations from my participants the knowledge that has been generated of the creative and media industries that have been pertinent to this research project and most importantly, have been generated from this research project – or put another way, specifically arising from a closer connection between the classroom and the work room, which has been facilitated by a work experience programme.

For example, the barriers and hurdles that hold back a successful partnership between the classroom and the work room, such as the large and disparate global nature of the creative and media industries that sometimes loses focus with its local footprint. I have noted the insecurities around employment and the inequalities of access. I have also touched on the possible impact of new areas of growth such as the digital and IT sectors in shaping an understanding of the creative and media industries and thereby constructing new possibilities and opportunities and the associated critical scrutiny and scepticism that this new way of working looks likely to entail.

However, at the heart of the analysis is a continuing commitment, a strong desire and passion for so many young people to pursue a career aspiration of working in this sector. As such, this research project looks to champion that cause and seeks to actively engage in that process with the aim of supporting those young nascent professionals by implementing a structural connection between the classroom and the work room. As mentioned above, as well as presenting an opportunity to aspirational young students to take up a structured and supported (albeit temporary) position in a local creative outlet, this paper also serves as evidence that an on-going interaction between the classroom and the work room (accessed through a work placement scheme) allows for a much greater understanding of contemporary shifts in this industry.

Chapter Summary

As Hesmondhalgh asks, 'in what ways have the cultural labour market and systems of reward for cultural workers been changing? And have the rewards and working conditions of creative workers – and indeed, other workers in the cultural industries – improved or deteriorated during this time?' (2019, p. 350). In other words, this is a complicated and evolving industry representative of the fundamental transformations of contemporary societies which are radically challenging the understanding of modernity, so that 'the field of reference is now

made up of many different options, and new, unexpected forms of the social and the political are emerging in this field.' (Beck, 2000, p. 22). Where 'concepts such as 'ambivalence', 'unclarity' or 'contradictoriness', but also others such as 'disorientation', seem to be more not less significant as the changes take effect' (p. 21).

As such, I would suggest that as educationalists working in the specific field of creative and media, working with and looking to support young students who hold aspirations to become part of this field, we would be best advised to maintain a close working relationship, that may entail constant surveillance and critical understanding to track and understand these changes to enable us to effectively communicate these changes to our students. Towards that aim, I would argue that a structured, supportive, on-going, recognised and respected relationship between the classroom and the work room is required to achieve this goal and that a work placement scheme developed from professional practice is an appropriate mode to make this happen, 'to ensure a connectedness in the process of becoming creative' through a process which may offer 'some safeguards against precariousness and vulnerability' (McRobbie, 2016 , p. 16).

Towards that aim, I have used a narrative structure to provide an insight into some of the findings of my research, that using the words of my participants, raises questions, ideas and articulations, that also presents strategies, experience, knowledge and understanding towards successfully organising and structuring a useful, positive and productive connection between the classroom and the work room. I have supported and contextualised these insights, with analysis, interpretation, key terminology and theoretical propositions. Overall, I have presented an overarching summary through a number of key learning points that have emerged from the data collection process that I have engaged in during this research project. Specifically, I have provided evidence in response to the three key areas that I sought to investigate during this action research project that looked to use student work placements as a vehicle to provide:

- Understandings of the self
- Understandings of pedagogy
- Understandings of the industry

I have also presented a number of key ideas and learning points (illustrated in the **Teacher Tookit** as '**20 reasons why you develop a work placement scheme'**) that could be taken away and applied in other similar centres by practitioners wishing to also make a closer link between the classroom and the work room. I have also populated the Teacher Toolkit with a number of

other useful ideas, lists, suggestions and models which could be applied to other colleagues, looking to adopt something similar for their own practice.

Overall, I have used this chapter to summarise and support my belief that there are positive benefits to be found from setting up a structured work placement that seeks to align student, school and work in a positive and productive relationship. I have also given much evidence from this process from industry, education and the students themselves to provide reflection, insight, evaluation, conclusion and suggestion.

For example, the range of skills that students can recognise from being in a work placement, such as confidence, self-esteem, insight and so on. As well as a range of specific creative skills, ideas and approaches that can be appropriately used to structure and develop future opportunities. As I have argued, if structured appropriately there is a clear impact made on schoolwork with a range of outside resources, expertise and skills that can be harnessed and channelled into student learning to make a real impact. For example, on a specific idea, theme, project or topic, but more broadly into a curriculum provision that is up to date, knowledgeable, informed and connected to current professional working practices.

As I have put forward in **Chapter 2**, the framework of the culture industries is one that is characterised by scale, diversity and change, which as Taylor notes, has become the 'focus of attention for policy makers because of their novel character, current economic success and apparent potential for further growth' (2012, p. 394). Yet as I have already noted, the task of addressing such grand themes is daunting and overwhelming so at the heart of my own study was the demand to think of ways in which a small scale community project could engage within the context of a large scale social, political and economic discourse. So in many ways, the question that we felt overwhelmed with at first, was whether there was anything that we, as practicing teaching professionals, could do?

> *RS: [00:52:18] Is Jersey letting the students down then? There is nothing we can change that . .*

> *MM: [00:52:23] No?*

> *RS: [00:52:24] We can't change?*

> [Discussion with Teachers]

From my own personal and professional perspective, I always felt that some small change could be identified and could be realised as working model of good practice that had realisable and achievable aims and objectives for individual students looking for specific intervention around a common goal – to get some insight into the professional world of creative and media employment. I therefore embarked on an enquiry that sought to investigate the possibility of change, even if it was only aimed at one small area of practice. I believed that at the very least the process of enquiry and investigation would be able to raise a debate, spotlight a specific set of issues and generate new ideas, knowledge and understanding around this particular topic.

> *MM: [00:20:02] I mean I'm not sure there is anything to do . . . but just identifying that seems that seems right.*

> [Ciara Interview]

So the starting point was perhaps a personal journey that looked for an intervention strategy that demonstrated some responsibility towards a community of students who I had now taught for nearly 20 years (in the same school), always focussed around creative and media subjects, always focussed on students in Key Stage 5 as they approached the first steps towards their career path journeys - even if others didn't share my concerns:

> *MM: [00:50:10] Do you ever have . . . an ethical sort of moment where you know, you think, why am I teaching these kids, because what's going to happen to them?*

> *CB: [00:50:21] No.*

> [Discussion with Teachers]

I was particularly concerned that students were successfully completing all of the tasks that we asked of them in the classroom and yet, when they approached the world of work, aiming to get some first foothold in the media and creative industries, they found themselves in a different field of interaction where they weren't able to mirror their success from school:

> *MM: [00:09:17] I must ask you, which I didn't, what grades you got? That's quite important because you all did well at school is the argument?*

> *CM: [00:09:24] Yeah*

professional Doctorate in Education at Bournemouth University raised the opportunity to look at this area of professional practice in more detail, particularly from an academic perspective, that would allow for reflection and understanding at a much broader level of contextual, theoretical and analytical level of detail and examination than would have been possible with a personal enquiry as part of a programme of in-house continuing professional development (CPD).

Eventually, the idea of both an academic and a practical approach naturally evolved into an educational action research framework that sought to investigate, analyse and change, of which I have spoken of already in some detail. Briefly, this meant setting up a framework for students who were really interested in pursuing their careers in the creative economy, as I had already witnessed similar frameworks that were in place for other possible career pathways, particularly in terms of finance, banking and law, which is a main focus of the local economy:

> *MM: [00:12:46] I've had kids who've done it in banking and retail and really made a massive impact so it's kind of a bit of a hit or a miss and more of a miss in creativity which was the idea behind setting this up to say I think there's a gap there*

[Discussion with Teachers]

Indeed, recent statistics suggest that the creative economy now accounts for 1 in 11 jobs across the UK and employs 700,000 more people than the financial services (Creative Industries Federation, 2018), so it felt to me that there must be an opportunity to develop a more productive relationship in my own community, emanating from my own teaching practice to link up the creative and media professionals to the creative and media students. In my interview with James some background context is provided from a policy perspective:

> *JL [00:14:39] we ran a scheme where we helped companies to relocate and we were finding that companies can relocate but they couldn't get the staff they wanted here. And because of that they would often then leave Jersey. So from an industry perspective they found that companies were growing to about 20 staff in Jersey and then finding that they just couldn't get the right talent and then relocating or and or recruiting off island. So, in terms of teachers there was a lot of feedback on the curriculum and whether or not it was up to date and a lot of issues were raised*

[James interview]

As a final thought to this chapter, Chantelle, one of my earliest participants explains that,

> *CM: [00:20:42] work experience taught me so much more. Going out there driving to different jobs meeting people and doing the actual job taught me so much more . . . It was like a big, big jump in life experience and school experience. I think the school could replicate that more.*

> *MM: [00:21:09] Well so do I.*

9. Final Thoughts

Overview

In this final chapter I want to present a brief and final thought to this research paper, to provide some concluding thoughts and reflections.

Suggestions for future research

Dickinson reports that post-16 education and the training landscape has changed radically leading to 'progression pathways for young people outside of the traditional academic routes' (2019, p. 15). Noting a range alterations, adaptions and initiatives, such as, compulsory education and / or training up to the age of 18, the introduction of T level qualifications and the move towards degree level apprenticeships, he maintains that the '16-18 year old transition point is critical for longer term outcomes in a young person's life' (p. 32) and the provision of high quality, impartial careers information and guidance 'is key to supporting choices and transitions into education, training and employment' (p. 16). Even if unfortunately, the advice and guidance that has been available to young people since the start of the decade has 'remained patchy' (ibid).

In other words, the social-political will to help and support young people to make informed and useful decisions about their own personal and professional development remains as important as ever, and that work undertaken at the level of interaction with students to help them to connect and engage with potential choices is still a vital and important element of pedagogic practice. From the perspective of my own research project I would agree with this standpoint although I would still support the position that 'so-called 'real-world' perspectives on the working lives of media professionals remain scarce in the literature' (Deuze & Elefante, 2012, p. 10). As such, I would hope that future research in this field picks up on the work that I have undertaken and looks to build up the detail, from the working lives of nascent media professionals.

Indeed, I believe another recommendation is for research scholars to look even earlier in the curriculum for ways of engaging potential creative and media workers in the local community. Some of which is just starting to emerge in my own community, but this would be the focus of another subsequent study. As this thesis was looking to contribute to that literature from a

position which explored the relationship between the creative and media classroom, at Key Stage 5 and the local creative and media work room.

As Hesmondhalgh notes there are 'considerable implications for the conditions under which symbolic creativity is carried out, in other words, the conditions under which cultural workers labour' (2019, p. 98) and I feel that more enquiries are needed to provide new knowledge and insights into this area. I also believe that more research is required to look at other models of interaction and intervention that would specifically investigate the connection between identity, pedagogy and industry. In other words, endeavours to investigate and analyse individual accounts of individual experiences, which could not only scrutinise broader societal concerns, but also, from local individualised points of interaction, provide knowledge for much more informed and insightful understanding. In summary, more qualitative research investigation into the complicated, and often contradictory set of individual positions held between education and industry:

> *NF [00:05:38] it's been a very back and forth conversation: industry saying schools aren't giving us students with the skills we need. Schools saying well you're not really working with us. And this is why the Creative Pathways project that you've been working on is so welcome because it's forcing that dialogue between industry and school and through working with students in really in-depth ways and serious work placement opportunities then industry is seeing the challenges that schools face and also recognizing the talents that students bring and realizing how they can work with schools and vice versa.*

[Nick Interview]

As such, I want to offer my own classroom-based initiative as a starting point for other relevant, necessary and appropriate insights into the relationship between academic classroom-based learning and the desire to connect more closely with the workroom environment, which as my Headteacher explains is,

> *NF [00:27:01] a kind of flaw of the schools' system*

[Nick Interview]

In other words, in the absence of workplace learning for a set of subjects that are often seen as a hybrid of vocational and academic learning (and even training) I would like to see more ideas that could engage, bridge and support this transition for those small number of creative and media students who were faced with the biggest decision of their lives at the end of Key Stage 5 education. As for my students, at my school (and therefore, I would imagine, for many more students in many more similar centres):

> *NF [00:01:36] there isn't really an option that allows students to explore both vocational elements and academic study together and informing your academia from your workplace experiences and your workplace experience being informed from your academic study. It seems to me that the Creative Pathways project is looking to do that.*

> [Nick Interview]

The need for intervention

However, a key question is the extent to which such intervention requires so much scrutiny, reflection, action and thought? Does it really need to be so deliberate and specific? Put another way, wouldn't the project would just happen by itself? A question I raised with the strategic policy manager at the Digital Hub in Jersey, which has undertaken a multi-million-pound government funded initiative to drive up the digital sector in my local community. I wanted to know:

> *MM [00:36:23] Do we need to meet and talk? Do we need to do anything? Wouldn't it just happen?*

> *JL [00:36:36] I think you need that, and it's the case wherever, whatever economies you look at. The places which have developed strong digital sectors it's been through specific interventions which have all had an impact. And there's no right way of doing it. There's so many ways of doing it, but ultimately, the thing that actually has the difference is either infrastructure or skills. And we've got the infrastructure or a lot of it, but we don't have the skills. So, this is how we start to change people's mindsets around that.*

> [James Interview]

Indeed, at an immediate level of interaction and intervention for a specific group of students there has been clearly much to celebrate. Over the years, the project has recognised a need for specific intervention and has put together a strategic framework that is both flexible to individual need and yet formulaic enough to be transferable to each project and thus, to other practitioners. As noted and identified throughout this dissertation I have found evidence of the impact of the project from students who have been able to look back at their Creative Pathways programme from either the perspective of several years, or from several weeks, such as Emma, who seems to have used the programme to make a much informed decision about her immediate future planning and development:

> *MM [00:34:22] What would have happened do you think if you didn't do the placement?*
>
> *EJ [00:34:26]I think I just probably would be going into my course a bit eyes closed not having a clue because it's not something that there's much to like reflect on when you're looking into it or like there's not many people you can ask what, what it's like working in certain industries because it's so limited. So having that definitely sort of helped me sort of know what I'd be going into.*
>
> <div align="right">[Emma Interview]</div>

Similarly, from an industry perspective, there is a feeling that once students are:

> *DA [00:22:30]. . . introduced to this line, if they'd first of all took up media studies in school means they had some passion towards it. Then you bring them to the real world. And they see what's going on there. I'm pretty sure by the time they've done at school they know exactly where they want to go.*
>
> <div align="right">[Dave Interview]</div>

The impact on my own centre

At my own institution, it is now the case that we have a clearly articulated strategic framework of interaction which requires and incorporates a number of key principles, action points and initiatives. Much of which can be found in administrative, mapping and planning documents that forms part of the management and organisation of a large faculty in a school that prides itself on creative work. It is also part of the informal conversations that I hold with staff,

students and other professional colleagues. It is also now becoming part of the collaborative work that we are looking to share with the Head of Careers, as he looks to build on initiatives, such as the Creative Pathways scheme, which could be charted into other subject areas of the school. In other words, there is a clear feeling that,

> *NF [00:07:24] we have to make those things work because it makes for better students. And ultimately if they're motivated through their work experiences then that benefits their traditional curriculum and their outcomes.*

[Nick Interview]

For example, there are links to industry in terms of the latest developments in our IB careers diploma that is just about to be rolled out as a new addition to the IB programme. It is also registered in the Education Department and forms part of the political initiative that is looking to make stronger links between education and industry. And significantly it is part of the conversations held by a number of creative agencies as they too look to map out and instigate their own educational initiatives. In other words, the project has now become recognised by a number of key institutional partners and individuals:

> *NF [00:32:33] It's recognized now by the Jersey Education Department. It's recognized by a number of employers. And I think that's helped it to be successful.*

[Nick Interview]

Moving towards a transferable model

As a final thought, I have always maintained the hope that this educational action research project, supervised under a Doctorate in Creative and Media Education, and implemented as part of my own classroom practice would be able to make an impact on more than just a handful of students in a single centre. To that effect a key aim is to make and develop this project not only as part of my department, faculty and school, but also as a recognisably valid and important project, that could make an impact on other similar centres as part of their own professional development and practice. In other words,

> *MM [00:28:40] I suppose I'm still thinking about transferability. You know a practitioner in Blackpool wanting to do this and, you know, is it possible for anybody to do it?*

NF [00:28:50] Absolutely!

MM [00:28:51] You think so?

NF [00:28:52] Absolutely. Yeah, yeah.

[Nick Interview]

Therefore what does seem clear is that my original intention - which was to engage with and address a disconnect between education and industry - appears to have now been realised as an on-going and tangible series of interactions, which are connecting up creative and media work conducted in the professional world of work, with the academic and theoretical work that is taken up in the classroom at Key Stage 5, which most importantly, could be taken up by similar practitioners, in similar centres, with similar students, seeking similar forms of interaction.

And towards that aim I have organised, in the next chapter, many of the key ideas and approaches that I have developed in this research project into a printable booklet, or '**teacher toolkit**' - which could provide ideas, inspirations and starting points for other teachers to take up and take-away a model of approaches that could be utilised, adapted and adopted in their own practice who wish to follow a similar line of professional development and enquiry. An enquiry that looks to engage their classroom provision with professional activity and expectations, or something *more than just another photography competition . . .*

The End

Finally as an end to 'The End' I would like to refer back to the beginning and to Ciara, who was one of the first students that I formally interviewed for this research project, as it is her comments that still seem to resonate with my initial intentions and still for me, ultimately underlines the value of engaging students in a more connected experience with the professional sphere:

MM: [00:23:03] Do you think school work is not enough then?

CL: [00:23:08] No I don't think so. I think I, I tried really hard in the tasks that I did and I used all the tools I was given to the best of my ability I think maybe I just wasn't up to their standard maybe

MM: [00:23:26] there seems to be some sort of disjuncture between doing well at school which is not necessarily enough to get to work and maybe doing well at school isn't the same as doing well at work.

CL: [00:23:37] Yeah.

MM: [00:23:37] Maybe you have to do really well at school? I mean you got like two A's and a B so you not only do you have to do really, really well there but maybe you have to do a load of other stuff as well?

CL: [00:26:33] Yeah I think, I'm definitely thinking more about it now. I think that, that should definitely be something that helps, that helps students. Yeah. Cross that bridge. It's very, I think it's very difficult going from the school environment and just being thrown out there like to get a job.

[Ciara Interview]

As Zuboff writes, 'we have yet to invent the politics and new forms of collaborative action' to create new chapters in the centuries-old story of human emancipation (2019, p. 55). Hopefully, this research project makes some attempt in that direction.

~

Teacher Tool Kit

Overview

In this section I have produced a 25-page booklet that could be printed out and used as a framework tool for similar practitioners, in similar centres with similar intentions, to follow.
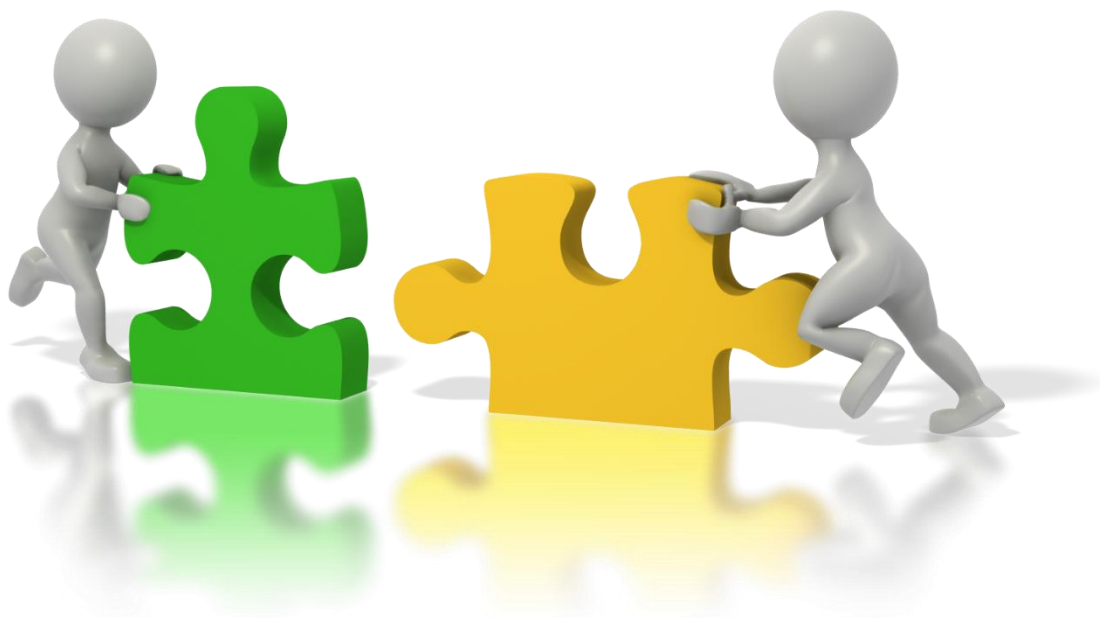
TEACHER TOOLKIT

A Practial Toolkit
to help connect the classroom to the work room.

MM [00:14:50] I think the important thing for me is how is it transferable? How could a school in Blackpool take this idea and say oh I'm going to do that! What would . . what do we do to make it more transferable?

NF [00:15:27] I think there are opportunities because there is the question that if this workplace learning is so powerful then surely that has to be an entitlement / expectation for all Post 16 students rather than those who we're particularly reaching and perhaps naturally reach out for extra opportunities

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Michael McKinlay, '*Not another Photography Project!*' Doc. Ed thesis, April, 2020.

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Foreword

> *NF [00:23:22] If your definition stops at what the examination syllabus defines your subject is, then you soon become irrelevant in the real world.*

Among all of the relentless tasks that we are required to undertake as practicing classroom professionals, looking to doing something more - 'above and beyond' the expectations of our contracted duties – is always going to be a difficult argument to put forward.

However, I am proposing that looking to connect your creative and media classroom into a positive, useful, supportive and beneficial relationship with your local creative and media industry is a worthwhile endeavour, that can energise your practice and maintain a crucial dialogue with contemporary changes in the field, which will benefit and develop your own professional knowledge and understanding, as well as benefit the opportunities that you can offer to those students in your classroom who are genuinely interested in pursuing a career in this industry.

> *CB: [00:30:20] We all have those students don't we? That we look at and go Oh God! If only, if only, if only you could be seen! If only somebody else could see what I see.*

To that effect, I have produced this toolkit to provide some inspiration, ideas and starting points, to similar teachers, in similar centres with similar intentions to connect up their creative and media classrooms to their local creative and media work rooms.

I hope you find this useful, helpful and informative. Please feel free to adapt, adopt, change or alter any of the contents that you find in this document

Michael McKinlay

- *Suggested citation*: Connecting the classroom to the work room: a practical toolkit (2019), Jersey, Channel Islands, M. McKinlay.
- *Copyright notice:* this resource is free to use, adapt, alter and change.

20 Reasons for developing a work placement scheme
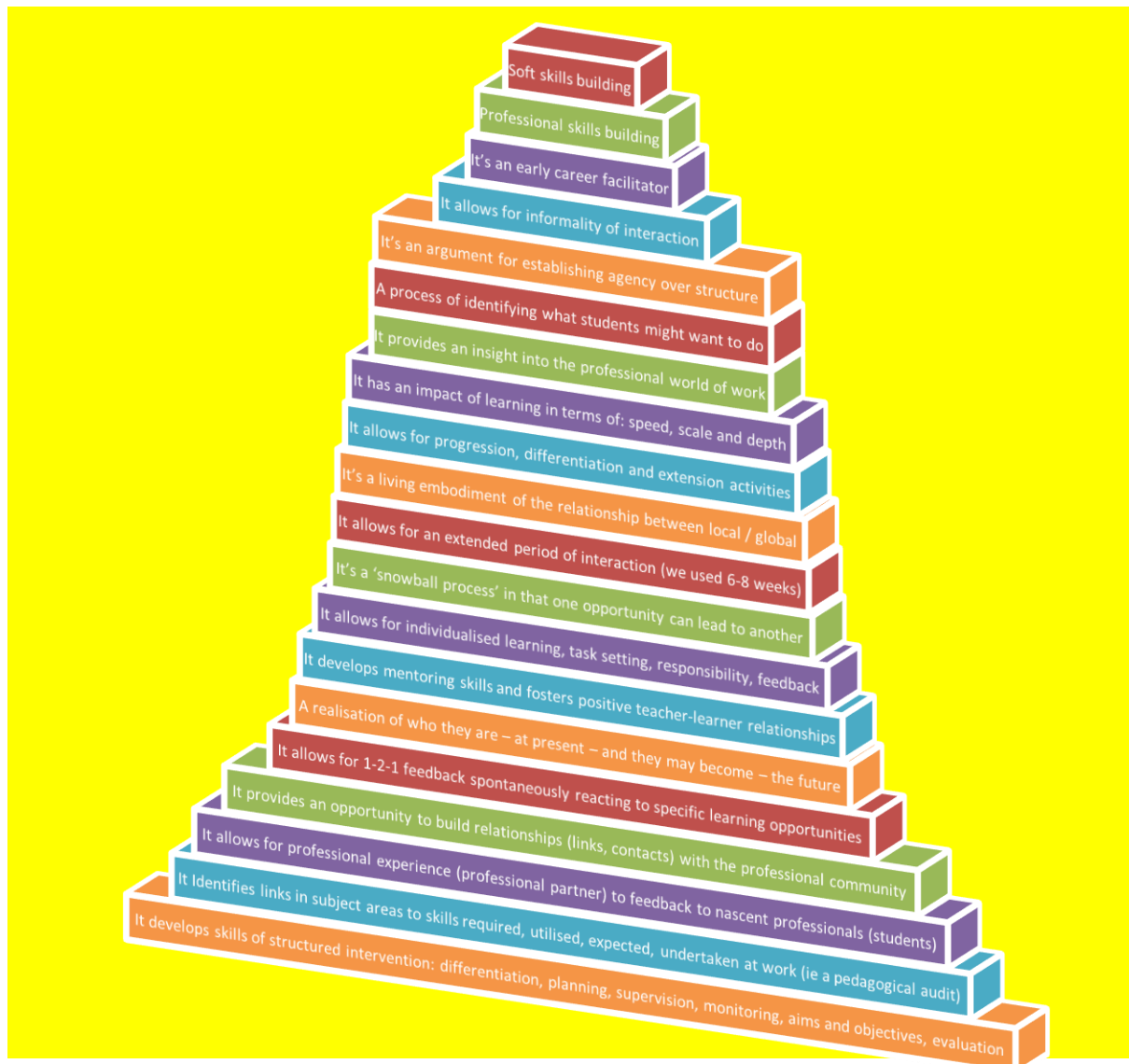
> MW: [00:35:41] I think it is so important for media because when you go out you're thrown into university and you need to use this software, you need to contact these people, you need to do this, this and this - which you didn't learn in the classroom, you have to learn through experience.
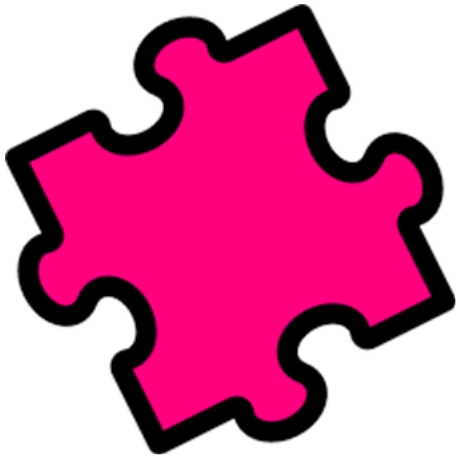
Introduction

Background

Having started my own working life in the creative and media industry, I have always maintained a strong connection between theory and practice.

It was therefore a good opportunity to be able to investigate this particular area of my teaching practice as part of the Doctorate in Creative and Media Education at Centre of Excellence in Media Practice (CEMP), University of Bournemouth.

The opportunity came after I had taught an impressive cohort of A' level students who having taken up a range of creative subjects, were keen to take up a possible career route in this industry. They were A level students, as such were not afforded the opportunity to take up work experience as part of their formal curriculum and were reliant on a series of ad hoc contacts, lucky breaks or serendipitous meetings to secure any kind of opportunities that could give them an insight into a potential career path.

I felt that there was a disconnect between the classroom and the work room – particularly the academic classroom - and embarked on an action research project to both set up some practical solutions to set up some form of pedagogical intervention that could exten the classroom provision, as well as investigate some of the key intellectual areas that underpinned such an intervention.

This toolkit is a brief exploration into some of those findings.

> *CL: [00:17:56] I feel like I was very successful at school, I was really happy! I felt like all the projects I did I was really happy with them. The teachers were happy with me and it was very positive and I wanted that to continue as I went into the working industry.*

How to use this toolkit

The toolkit is set out to share good practice, to provide some resources, ideas and documents that could help similar practitioners, in similar centres, support similar students, who are keen to link up their creative and media classrooms with creative and media work rooms.

Purpose

The idea behind the project was to set up a bespoke work placement experience for those students who were genuinely interested in a developing a career in the creative and media sector.

> *CM: [00:20:42] It was like a big, big jump in life experience and school experience. I think the school could replicate that more.*
>
> *MM: [00:21:09] Well so do I.*

This is to be contrasted with an ad hoc arrangement, which might be a the chance to spend a few hours with a local company, or listen to a talk given by a creative and media professional. As such, the aim was to set up a structured work placement scheme that allowed students to spend an extensive period of time within a local creative and media organisation.

Underpinning this experience was the opportunity to connect up the classroom with the work room, not only for the individual student on work experience, but also for the benefit of the cohort, the school and hopefully the creative and media community. In particular, I felt that placing a student within a work placement scheme over a period of 6-8 weeks, working for 3-4 hours on a regular day each week, would enable teaching practitioners to engage with the nuanced and changing demands of this industry. In other words, it could act as a form of professional development which would in turn feedback into classroom practice.

Why bother to do this?

Underpinning this form of intervention was a philosophy of interaction; characterised by action, evaluation and reflection with the aim of improving practice.

It was concerned with improving chances and opportunities. It was aimed at developing knowledge and understanding. Overall, it was looking to provide a positive, useful and appropriate connection between the classroom and the work room, something more than *just another photography project!*

The focus of my interactions were around:

- Identity
- Pedagogy
- Industry

In other words, looking to investigate and understand how young people navigated the development of a professional self, how teaching and learning in the work room could be contrasted with teaching and learning in the classroom and how engaging with the creative

> *AS: [00:06:43] I'm not looking to advance myself academically rather just get a feel for the industry so that I can make more educated choices about what I'd like to study.*

and media industry could reveal changes in employment patterns and work expectations.

The project is now realised as a set of mapping, planning and evaluation documents that look to place a small number of students each year in an appropriate work environment to their nascent ideas and ambitions.

Flowchart of active intervention:

AUDIT

- Identify the specific area of practice that you are looking to make some intervention.
- Take stock of your current resources and practice.
- Formulate a realistic and achievable set of end goals that can mark your success in this project.
- Develop an overall plan, that includes some specific aims and intentions
- If possible frame your work around a philosophy that underpins your intention: *emancipation, participation, reform, change, acceptance . . .*

ACTION AND RESEARCH

- Embark on both action and research.
- Research means finding things out!
- Action means doing things!
- So what could you do?
- Make a real and tangible connections to your aims and intentions, supported by your research and action.
- Break up your connections so that they are achievable and that they connect.
- The first action will be the gateway to open up future action.

EVALUATE

- Use this data to revisit your aims and intentions.
- Measure each action through a data collection: *interview, check box, feedback form*
- Go back over your research - look for any new patterns or ideas.
- Plan your next moment of action / intervention.
- Allow for changes.
- Broaden out your practice to include as many interested parties as possible.
- Keep reflecting on what you have done, what you are going to do and why you are doing it.

1. Audit

Self Assessment & Audit of Current Practice

Use this setion to self assess and audit your current practice and to identiy what you do well and what you want to build on.

The first step in that process is an audit that seriously assesses your current relationship between the classroom and the professional work room. Use this audit to build a clear set of aims and objectives that you want to realistically achieve in a set time frame. The key is start conversations and dialogue – as this will be the essential tool for your success. Talk to your colleagues, students, friends, parents and any interested parties that you feel could help you to start building good relationships with professional

> *RM: [00:39:21] So a big big thing was old media vs. new media and say when we were talking about like newspapers vs. an online news site. I was able to like use the knowledge that I had gained from my work experience because I kind of knew how it was produced and how quickly it happens.*

organisations. As such, don't dismiss any opportunity and take up any possible link that may become available. Clearly, you need to make links with the creative and media community, which can be bridged through groups, meetings, presentations and just calling up and going to meet them.

Generally, most people you will meet will be very positive and supportive. However, the difficulty you will face will be turning this initial enthusiasm into something structured, pedagogical and long term. However, you must remember that this is going to be a long term and on-going project, so the quality of your relationships and thereby the quality of provision that you can organise will develop over time.

Classroom | Work room
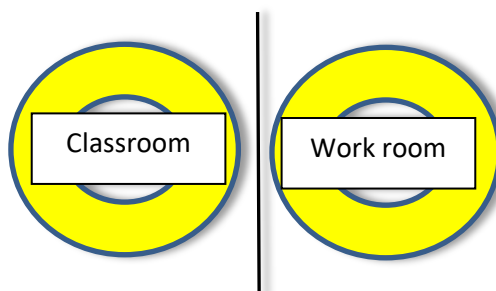
Self Assessment & Audit of Current Practice		
Professional Links		
STATEMENTS	**STRENGTHS**	**OPPORTUNITIES FOR ACTION**
❖ List all of the interactions with outside professional agencies and agents that you have had in the last 12 – 24 months.	❖	❖
❖ List all the possible contacts that you could make.	❖	❖
❖ Start building up contacts by attending shows, meetings, conferences, groups, presentations and any other expressions from the creative and media industries	❖	❖
❖ Be prepared to cold call and try to make contact with key people in key organisations. Be prepared that not all of these meetings with lead to productive relations.	❖	❖

Self Assessment & Audit of Current Practice		
Aims and Intentions		
STATEMENTS	**STRENGTHS**	**OPPORTUNITIES FOR ACTION**
❖ Set out clear aims and intentions that you can present to both prospective working partners and other interested parties – school management, parents, students, colleagues.	❖	❖
❖ Identity areas in your teaching curriculum that you could usefully develop by building links with a professional partner.	❖	❖
❖ Look to develop a theoretical approach to your action. In other words, look to investigate, enquire and research ideas that underpin your placement. In my own project, I was keen to use the placement experience as a way of understanding why students wanted to work in the creative and media industries (ie identity), how teaching and learning differs in the work place (pedagogy).	❖	❖
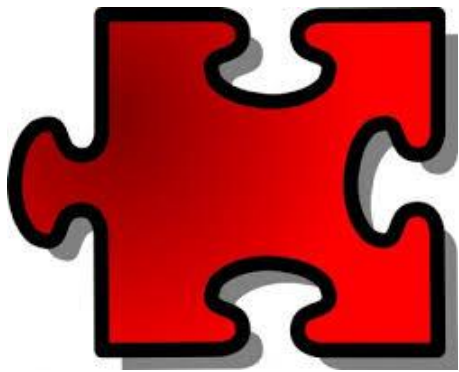
2. Action Plan

Initial Intentions, developing an action plan.

Use this setion to develop an action plan. Make sure your action plan is based around your aims and intentins (previous section). Also make sure that your action plan is flexible to be able to respond to developments from your initial enquiries and first contacts.

> *JL [00:36:36] It's the case wherever whatever economies you look at, the places which have developed strong digital sectors it's been through specific interventions which have all had an impact. And there's no right way of doing it.*

An action plan needs to be realistic, time bound and achievable. It would be good practice to write and calendar your action plan, to give you key moments of action. However, as with any plan, much happens which is unexpected and not anticipated, good planning allows you to adapt, adopt and change.

In many ways, your action planning is just an example and extension of good teaching practice. The following bullet points should help to provide you with guidance, in other words, make sure you have:

+ Clear aims and objectives,
+ Detailed planning,
+ Clear communication
+ Completed administration
+ Supervision & support
+ Differentiation,
+ Personalisation,
+ Target Setting
+ Monitoring & direct contact
+ Evaluation & Reflection

In essence you are looking build up an on-going, structured, organised and planned intervention aimed at connecting your classroom with the professional working community. So build up your project slowly using contacts that you have identified (previous section) and make sure relationships are worthwhile, productive and positive. Always look for best practice, which often means looking for professional partners who are prepared to work with you in a way that is characteristic of traditional classroom pedagogy.

Developing your Action Plan		
What you need to put in place.		
STATEMENTS	STRENGTHS	OPPORTUNITIES FOR ACTION
❖ Make sure all interested parties are aware of your intentions.	❖	❖
❖ Make sure you are clearly aware and understand the expectations that are involved in placing a student in a professional working environment.	❖	❖
❖ Ensure all administrative procedures are followed correctly at all times	❖	❖
❖ Look to structure a series of pro-forma documents that you can use for each student at each individual work place.	❖	❖
❖ Build in a programme that takes account of preparation – pre-placement activities – and evaluation / reflection – post-placement activities.	❖	❖

Developing your Action Plan		
What you are looking to achieve.		
STATEMENTS	STRENGTHS	OPPORTUNITIES FOR ACTION
❖ Make sure you match an appropriate student to an appropriate and suitable professional partner.	❖	❖
❖ Look to structure each placement, along similar lines to the rest of your placements, but unique to each particular placement.	❖	❖
❖ Pay attention to health and safety, professional conduct, time management, mentoring, outcomes. Ensure all interested parties are in communication and clear.	❖	❖
❖ Look to take something out of the placement that can be brought back into the classroom – new knowledge, new ideas, new possibilities.	❖	❖

Developing your Action Plan
Workplace strategies

STATEMENTS	STRENGTHS	OPPORTUNITIES FOR ACTION
❖ Plan the work placement as if it were a Scheme of Learning (Sol), this may be an overall sketch but is should be enough to ensure that students	❖	❖
❖ Ensure that you keep in communication with the student on work placement. This needs to include a site visit, but can include email, blog posts, twitter posts an other forms of on-line communication	❖	❖
❖ Track the work placement progress by connecting the work placement to some form of academic work endeavour.	❖	❖
❖ Make sure the work placement is supported and connected up through a good work placement mentor.	❖	❖

Developing your Action Plan		
Recruitment strategies		
STATEMENTS	STRENGTHS	OPPORTUNITIES FOR ACTION
❖ Select appropriate students to appropriate work placement opportunities	❖	❖
❖ Look to prioritise students who have a genuine interest.	❖	❖
❖ Talk to students, as soon as they are starting to show an interest. Look to put in place some form of interview or formal introduction with the workplace.	❖	❖
❖ Look to place students who need support and intervention to help them develop.	❖	❖
❖ Look to place students who need support and intervention to help them develop.	❖	❖
❖ Maintain a constant dialogue with potential placement students, eg through an after school club, notice board and/or email / information letter.	❖	❖

Developing your Action Plan		
Support strategies		
STATEMENTS	STRENGTHS	OPPORTUNITIES FOR ACTION
❖ Get your colleagues involved. Show them the benefits of engaging in such a process – visiting local businesses, meeting up with professional partners etc.	❖	❖
❖ Put in place a structure of administration and organisation that can be replicated and easily fulfilled.	❖	❖
❖ Link the work placement to an academic curriculum, so that the benefits are visible, useful and available for others	❖	❖
❖ Build on each work placements to create an identity and a recognisable structure. Map the work you do into curriculum / planning documents, so that your endeavours become part of your professional practice.	❖	❖

Some good ideas . . .

Focus on a long term relationship. Build up worthwhile relationships

| 1 invite professionals to speak and visit | 2 arrange for site visits | 3 organise structured work placements |

Look to build bridges and links across a range of activities

Visiting professionals

Teacher externships

Classroom

Work room

Student work placements
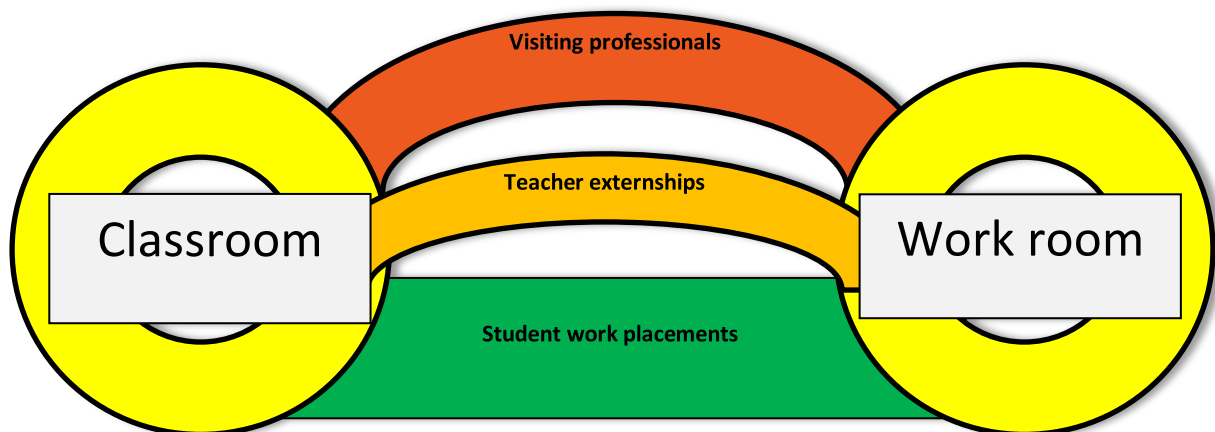
Create an Identity for your scheme

CREATIVE PATHWAYS

TEACHING, TRAINING, APPRENTICESHIPS
AND WORK PLACEMENT

3. Evaluate

Reflection, Evaluation and Change.

Use this setion to focus on the process of reflection and evaluation. The success of your work placment activities will only be realised when you are able to contextualise, understand and analyse what you have done. In this sens your evaluation is closely linked to your initial aims and objectives. Therefore be critical and assess what went well and what could have been better. This is a reflexive process, in other words, you are not only reflecting on what you have done, you are actually looking to put in place changes based on what you have learned. From this perspective the process of evaluation is also a self-reflection.

There are a number of tools and procedures that you could utilise to achieve this goal, for example, questionaires, casaul conversation or informal meetings. However, I would recommend a formal procedure that allows enough time to rigorously reflect on the work placement. I found that students found this process useful and valuable and overall, appeared to contribute to the notion of a structured work placement scheme, as opposed to something less organised, formal and more ad hoc.

> NF [00:10:14] I guess what I'm saying they don't just do the work experience and that it. It's addressed you talk to them about that, you challenged them about their experiences and get them to reflect on them.

Talking to students in depth about their experiences is the key moment to achieve the value of this kind of intervention. It will enable you to focus on the academic themes that underpin your project – work, industry, pedagogy, identity etc – and it will give you evidence which you can use to take the project forward.

It would be good practice to include at least one on-site visit during the work placement experience – ideally near the start of the placement – as this (often informal) interaction is usually an insightful and revealing opportunity to guage the relative success of the placement. It would also be good practice to measure the success of the placement through some form of class-based task, which would clearly attempt to make some link between classroom based work and work room based work.

k

Good Practice for evalution		
Reflection strategies		
STATEMENTS	STRENGTHS	OPPORTUNITIES FOR ACTION
❖ Take time and allow for a friendly but thorough evaluation.	❖	❖
❖ Link your evaluation to your initial ideas, aims and intentions.	❖	❖
❖ Ensure your evaluation is supported by a thorough process of pre-planning, so that participants is clear of expectations.	❖	❖
❖ Allow for different methods to inform the evaluation – site visit, corridor conversations and finally a formal and structured meeting.		
❖ Use the meeting to gather evidence. The evidence will be useful to you when developing new links, reporting back or adjusting your plans for future placements.	❖	❖

Conclusion

Some final thoughts

In this final section it is worth just reflecting on why this intervention is a worthwile enterprise. As can be expected, taking on board a new initiative demands time and energy, which in a profession that often feels stretched at the easiest of moments, is not to be taken on board without consideration. Difficulties in persuading local employers to take on board a work placement student, fellow colleagues that a student may need to miss class time, as well as communicating effectively to parents, senior management and

> *JL [00:32:59] It's just creating opportunities . . . it's just a way of democratizing it.*

other interested parties can seem to be beyond the expectations of a classroom teacher. However, changing cultures and working practice is not easy, but if built up carefully and managed successfully can lead to positive change in your classroom and to the development of a new learning community. A possibility that just may be worth the effort.

> *JL [00:29:09] So I think in an ideal world and through this relationship we'll better understand the curriculum and how we can better aligned to the industry and that feeds into the digital competencies and digital skills framework that's being developed. It would be great try to identify students from a younger age to really help those students get to where they want to be going.*

Key Principles for a Structured work placement

1. always hold an interview-meeting between student, teacher and company before individual participants are accepted on the scheme;
2. always complete all relevant paperwork regarding permissions before a placement begins to ensure clarity of communication and good practice (between class teachers, senior management team, parents and education department);
3. give each student a briefing to provide an overview of expectations and responsibilities;
4. organise interim meetings to check on progress, health and safety during the placement;
5. conduct an evaluation meeting to reflect on what went well and how to move forward.

Ideas to bear in mind:

- There is a frustration from business that they cannot always find the right person at the right time.

- Businesses expect talent to find its' way to them and don't really mind if talent comes through an organised framework, or if talent presents itself in another way (ie a proactive student).

- Businesses are often generally not set up to support an on-going link with education and often prefer a 'one-off' project, rather than one which looks to support, sustain and develop a potential and continuous stream of 'young talent'.

- Businesses often require some persuasion to get involved in educational projects and businesses are more interested in getting involved in educational projects if:
  - there is a clear connection to their community remit,
  - if it helps them in terms of attracting a younger demographic,
  - if it helps to generate a positive representation,

- Businesses don't often recognise educational establishments (schools) as working in a similar 'professional paradigm' as themselves, often seeing education as less important or of minor importance to other 'business' concerns.

- Different students make different impacts in different places at different times – highlighting the subjective interactional nature of each person in each place, but also highlighting the need for structure, consistency and good mentor support to ensure that each student is able to reach their own potential in each placement

- Teachers often find anything 'more than' their own work to be a burden and can be reluctant to get involved to provide continuous support to such projects, often seeing this as 'above and beyond' curriculum expectations.

- Although teachers have some idea (to a greater and lesser extent) of the skills and competencies required by students for employment in the creative sector, businesses are pretty much unaware what is undertaken in the classroom to prepare students as future employees. So teachers need to bring the classroom to the workplace, or get creative and media professionals to visit the classroom and engage with students before embarking on a work based learning programme.
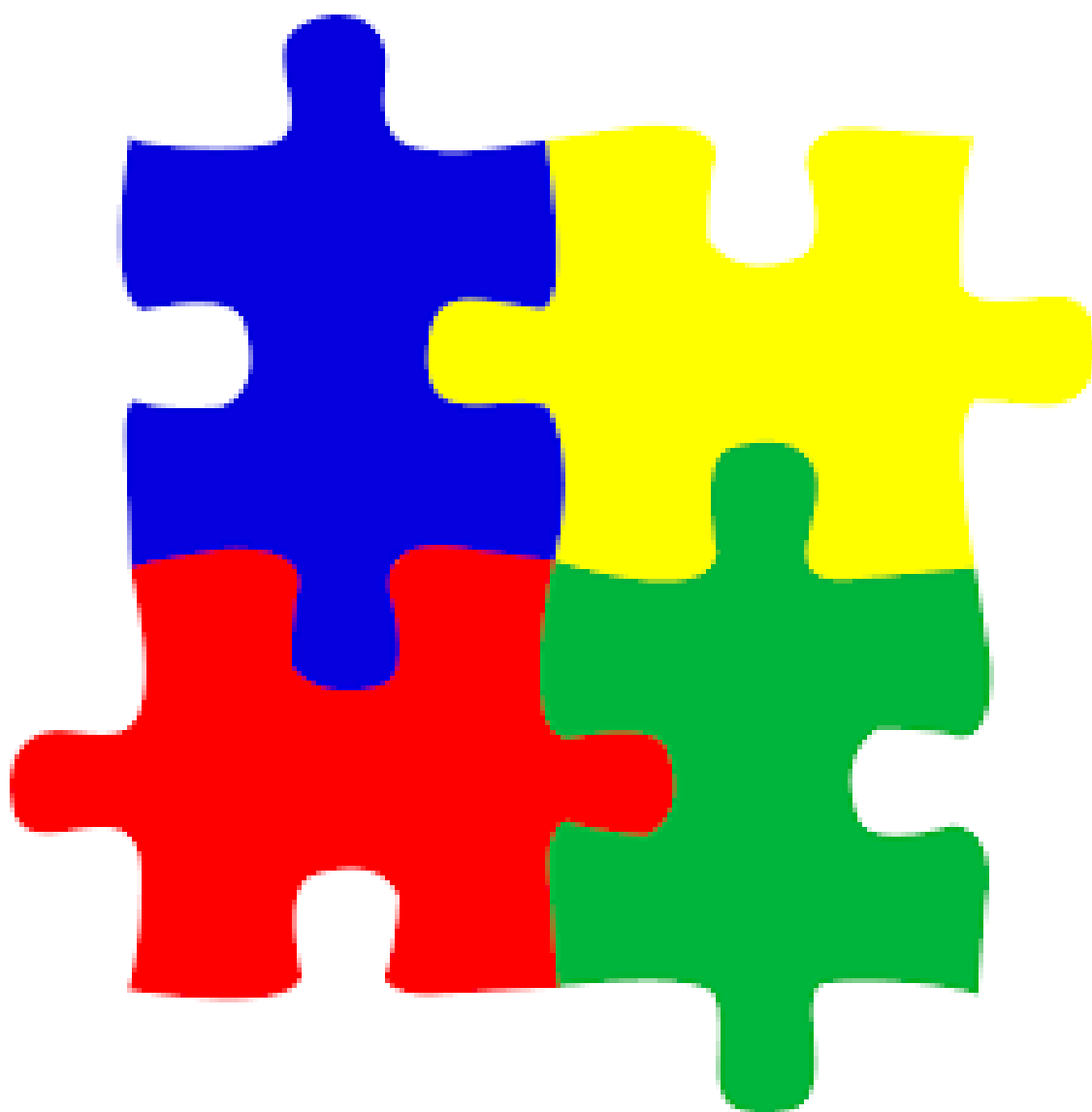
Appendices

1. **First formal letter of enquiry**
2. **Example of consent form / information sheet**
3. **Example of structured placement (ITV Channel).**
4. **Example of school paperwork required for placement**
5. **Work Placement Handbook**
6. **Data Cubes emanating from Pilot Study**
7. **Example of sub-headings / notes during transcription**
8. **Application for Funding for Creative Pathway Funding**

Appendix 1: First formal letter

Dear Student,

First of all let me congratulate you on your success in the media A level that you recently completed. I hope that you were pleased with your result and that you felt supported throughout the two years of the course. As I have mentioned to you all on many occasions you really were a good cohort and overall our fantastic results bear witness to your achievement. On behalf of Mrs Peddle, we would like to say thank you, as it was a pleasure to work with you all over the last two years.

As many of you know, I am about to embark on a 4 year research degree at Bournemouth University and in particular I am going to try and focus on the benefits of studying Media in Key Stage 5 (ie A level). Although many of us seem to agree on the positive potential benefits of studying this course there isn't a lot of published material on exactly how such courses actually impact on future development. As such, I would like to ask for your help in this research and for the present, I just need to know if you would be happy to be part of the study.

The idea is to track as many students as possible over the next four years across a range of developmental areas to try to draw some conclusions on how your Media A level experience made an impact on your development. As this was such a successful cohort (particularly in terms of results).. I would like start the research by looking at your cohort as an initial case study, although this may change as the research programme develops.

I have the support of my Headteacher, Nick Falle to make this initial approach and therefore if you are unsure of this study or need any information of have any questions, then please do not hesitate to contact either one of us at any time. Please also note that during this study all material will be treated professionally, with respect and confidentiality.

For now, please could you just email me to confirm that you are happy to be part of this study.

Many thanks for your cooperation and support,

Mr McKinlay

_____

Please email the answer (yes/no).. to the following question to m.mckinlay@hautlieu.sch.je

> Are you happy at this stage to indicate that you are happy to participate in my prospective research looking at students who have taken up a 2 year A level programme of media studies at Hautlieu School?

Please remember that if at any time you are not happy to be part of this research group you can leave. If you have a complaint or are in any way unhappy about the way the research is conducted you can contact Nick Falle at Hautlieu School n.falle@hautlieu.sch.je or Dr Julian McDougall at Bournemouth University j.mcdougall@bournemouth.ac.uk

Appendix 2: Consent Form

CREATIVE PATHWAYS

TEACHING, TRAINING, APPRENTICESHIPS AND WORK PLACEMENT

Informed Consent Form and Information Sheet pilot scheme

This informed consent form is for students who have agreed to participate in the pilot research scheme looking at the value of work placement opportunities for Key Stage 5 Creative and Media students in Jersey, Channel Islands. The Research is being undertaken as part of a Doctor of Education course undertaken by Michael McKinlay at the Centre for Excellence in Media Practice (CEMP).., Bournemouth University, UK.

Principle Investigator: Michael McKinlay

**Name of Organization: Centre for Excellence in Media Practice (CEMP)..
Bournemouth University, UK.**

This Informed Consent Form has two parts:

- **Information Sheet (to share information about the study with you)..**
- **Certificate of Consent (for signatures if you agree that your child may participate)..**

Part I: Information Sheet

An opportunity to help build creative and media work-placements in Jersey, C. I.

Invitation

You are being invited to take part in a research project as a student participant. 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 us 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 the project?

It is proposed to develop and implement a participatory action research project (a project in which those participating are all co-researchers, identifying problems, and methods for working – something we will discuss further when we meet).. in which solutions and strategies are sought to address the prospect of taking up a professional position within a media and creative company.

Why have I been chosen?

You have been chosen as a student on an A level creative and media course at Hautlieu School, Jersey.

Do I have to take part?

It is 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 your A level courses or employment prospects in any way (see below)... You do not have to give a reason.

What do I have to do?

You are invited to take up a work placement at a local creative and media organization for 6-8 weeks, during which you need to attend an agreed number of hours each week (the hours vary depending on where you are placed)... You are also invited to share your work experience as part of a research project that I am undertaking with the University of Bournemouth. This will involve uploading your work experience to the creative pathways blog: http://www.hautlieucreative.co.uk/creativepathways/ as well as meeting with me to discuss the impact of your work experience placement. This meeting will take place at the end of your work placement.

What are the possible disadvantages and risks of taking part?

The only risk of taking part in the research project are those associated with taking up a work placement, most of these risks will be discussed in a pre-placement meeting and are associated with health and safety in a professional work environment. The research is not directly connected with your school work or grades and nothing undertaken within the study should have a negative impact on your coursework. If you decide to withdraw from the group mid-process there will be no impact at all on any coursework or anything connected with your course.

What are the possible benefits of taking part?

It is hoped that the benefits of participating in this project will have a positive impact on your school work and your career progression. Indeed, this is the main focus on the work placement and the research

project. Which is essentially looking to evaluate and assess the value of work placements for A level students.

Will my taking part in this project be kept confidential? What will happen to the results of the research project?

Although much of the project is clearly public, for example working in a professional environment and some of the research is also public, such as your blog uploads. It must be made clear that any information that is collected and used for the intention of a published report on the research findings will be kept strictly confidential and if reported in subsequent publications will be anonymised.

What type of information will be sought and why is the collection of this information relevant for achieving the research project's objectives?

I will collect information on the value of a structured work placement scheme and through the process of an action research cycle I will look to implement any findings into future schemes. I am very much looking at a participatory research process, which means that the information that you provide will provide real evidence to improve and develop this scheme, so your input will be very valuable for future students.

Who is organising/funding the research?

I am organising the research process myself. I have been supported by my school (Hautlieu).. and the Centre for Excellence in Media Practice (CEMP).. at Bournemouth University. I am also supported by those local institutions and companies who have agreed to support this research project.

For further information:

Look at http://www.hautlieucreative.co.uk/creative-pathways/

Finally…

You will be given a copy of this information sheet and, if appropriate, a signed consent form to keep. You will also be given the opportunity to meet more formally to find out more details of your proposed work placement and your involvement in my Doctoral research.

Thank you very much for taking the time to read through the information.

Should you wish to make a complaint about your involvement in the research and you do not feel able to discuss this with me, please contact either Nick Falle or Julian McDougall.

Contact:

Michael McKinlay   m.mckinlay@hautlieu.sch.je or

Nick Falle (Headteacher Hautlieu School, Jersey)..   n.falle@hautlieu.sch.je or

Julian McDougall (Supervisor at Bournemouth, University)..   jmcdougall@bournemouth.ac.uk

PART II: Certificate of Consent

Participant Consent

I have read this information sheet and have been given an opportunity to talk through, ask questions and understand the nature of this research. Specifically, I understand what is required from me and I am happy to give my consent to the research as it has been presented to me, both in the literature I have been given to read and the discussions I have had with the principle researcher. As such, I consent voluntarily to participate in this study.

Print Name _____

Signature _____

Date _____

Participant Consent Parent or Guardian (if under 18)..

I have been asked to give consent for my daughter/son to participate in this research study which will involve her completing a number of blog posts reflecting on their work placement experience and a formal interview with the principle researcher (Michael McKinlay)..

I am satisfied that my son/daughter has been given the opportunity to find out as much as possible about the research and I am aware that I have also been given the opportunity to find out as much as I need to know about this project. As such, I consent voluntarily for my child to participate as a participant in this study.

Print Name of Parent or Guardian _____

Signature of Parent of Guardian_____

Date _____

Statement by the researcher/person taking consent

I have accurately read out the information sheet to the parent of the potential participant, and to the best of my ability made sure that they understand their part in this research project. I confirm that the parent was also given an opportunity to ask questions about this study. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

Name of Researcher/person taking the consent_____

Signature of Researcher/person taking the consent_____

Date _____

Appendix 3: Example of Structured Placement (ITV Channel).

Work Experience Placement:
- Student: Name (Hautlieu School)..
- Contact: name@itv.com

The placement will run for 6 weeks each Tuesday starting from 15th January.
- 15th January 2016 – 19th February 2016 (note that last week is in ½ term break)..

Monday 3rd December 12:00-12:30 **Initial meeting and Overview of scheme** • *consent, process, agreement and understanding* • *health and safety, support wellbeing and ethics,*
Tuesday 15th January - 12.00-18.00: **Online** • *Introductions, Health and Safety, company navigation and induction* • Shadowing the Production Journalist • Working on the digital service inc. website and social media (twitter, facebook)... PJ (Production Journalist).. for the day will be Penny James
Tuesday 22nd January - 12.00-18.45: **Reporting/Newsgathering** • Shadow a reporter working on a news package for the day, • Accompanying the reporter on any filming on location, • Scripting and editing. Reporter TBC according to stories of the day
Tuesday 29th January - 10.30-18.45: **News Editing/Planning** • Planning stories and content, • Co-ordinating resources for newsgathering and other input into programme, News Editor - Chris Hesketh
Tuesday 5th February - 10.30-18.45: **Programme Editor** • Output Producing (ie broadcast preparation and production).. • Creative treatment of news broadcast including writing the programme, Programme editor for the day will be Gary Burgess
Tuesday 12th February - 12.00-18.45: **Production Specialist (technical)..** • Camerawork, editing and coordinating other relevant material • Support directing programme • Working the traffic desk Director for the day will be Kenny Fillingham
Tuesday 19th February - 12.00-17.00: **Commercial Team** • Working on a pitch (dependent on the day).. and / or client meetings, • Commercial production, • Other aspects of advertising and client communication Contact for the day TBC

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Appendix 4: Example of school paperwork required for placement

HAUTLIEU SCHOOL

Wellington Road

St Saviour

Jersey JE2 7TH

Tel: 736242

Fax: 789349

STUDENT WORK PLACEMENT FORM

Work Experience/Activities/Community Service – Post 16

SECTION TO BE COMPLETED BY STUDENT	
Student Name	**Mentor Group**
Details of placement name of institution / Hautlieu School: Creative Pathways placement Dates of planned work experience: Tues 15th January 2019 – Tues 19th February 2019 (note this last week in is half term).. Day/period you will be out of school: Each Tuesday 13:00-18:00 (may vary depending on news schedule)..	
Employer + contact name,	
Employer's Address	
Employer's telephone number	Employer's e-mail
Work experience/Placement Description: Structured work experience providing clear insight across a range of professional practices in the creative and media industry. Job Description/Tasks: see student internship document	
Clothing (any special requirements).. No special requirements, clothing discussed in pre-placement meeting	Transport/travel arrangements Own / walk

Student Agreement

I agree to –

- Show full commitment to this placement.
- Ensure full confidentiality about the employer's business and not to disclose information without the Employer's permission.
- Observe all safety, security and other regulations as laid down by the employer and made known to me either by the employer's representatives or by displayed instructions.

Student Signature_____Date_____

SECTION TO BE COMPLETED BY PARENT/GUARDIAN

Parent/Guardian approval for the placement including note on any medical conditions

Medical Conditions or other information which may be relevant to the placement:-

Medical Emergency Contact
No/s_____

The information you provide and contained in this document will be processed for educational purposes. To ensure confidentiality and privacy, all processing will be carried out under the requirements of the Data Protection (Jersey).. Law 2005. This information may be disclosed and used outside of the Education Sport & Culture Department where it is considered to be in the students' best interest to do so.

I consent to my son's/daughter's details being passed to prospective placement providers. I accept it is my responsibility to keep medical conditions and all other information up to date.

Parent/Guardian Signature_____ Date_____

SECTION TO BE COMPLETED BY SCHOOL		
Health & Safety Risk Assessment carried out of employer's location?	**YES**	**NO**

NOTE: For insurance purposes students undertaking Community Service in States of Jersey schools need not complete the Employer Visit Form

Name of teacher responsible for organising placement:

Signature of teacher_____

Head of Careers to sign if placement is organised by student

Signature of Head of Careers _____

FOR SCHOOL ADMIN   Copy of form to the following –

Student		Parent/ Guardian		Employer		File	

Appendix 5: Work Placement Handbook

BOOKLET 1 WORKING IN THE CREATIVE AND MEDIA ENVIRONMENT

Guidance material to support students on creative and media work placements taken from the OCR Level 3 Diploma in Creative and Digital Media Competence (including Preparing to Work) *scheme code 03364 (01728 and 01729)*

The aim of this booklet is to help to structure work placements in creative and media so that students leave the placement with a much more detailed understanding about the context of employment within the creative and media sector.

The aim is that students build up evidence on the Creative Pathways blog site to in response to these set units, so that they have a demonstrable portfolio of real work experience.

http://www.hautlieucreative.co.uk/creative-pathways/

CONTENTS

Awareness of employment in the Creative Media sector

Unit purpose and aim(s)	The aim of this unit is to prepare the learner with an awareness of employment status and the employment market place within the Creative Media sector. The learner will also learn how to promote their CV and work to employers.	
Learning outcomes: *The learner will be able to*	Assessment Criteria *The Learner can. . .*	Knowledge, understanding and skills
1. Know about employment status in the Creative Media sector	1.1 Describe the main types of employment status within the Creative Media sector	Employment status to include: • Employee (employed by a business or other organisation) • Worker (under a contract for services such as agency work) • Self-employed (including freelance) Legal differences to include: • Employment rights: holiday leave, sick pay, maternity pay, minimum wage, working time limits, • Worker rights: only 'core' employment rights, plus some that may be subject to entitlement
2. Understand the Creative Media employment market place	2.1 Describe a range of prospective employers and the profiles and products of these employers	• PLC, Limited Company, small partnerships and family owned businesses, government bodies, schools/colleges, charities • Types of products and the market for services eg photography and graphics design, audio recording and broadcast, video recording and broadcast, interactive media development and distribution, computer games design Employer profiles and markets eg private sector, internet based, advertising, entertainment, education, information
	2.2 Explain how to choose an employer in terms of own personal interests, knowledge, skills and job requirements	• Importance of choosing an employer based on own interests eg to ensure keen, proactive participation, motivation and sharp focus on tasks and activities. • Importance of matching knowledge and skills to job requirements to maintain positive attitude and moral within the workplace.
3. Be able to promote self	3.1 Create and present a professional standard CV, with examples of own work, relevant to a specific job application	• Identify content of a CV eg personal details, education, qualifications, work experience, hobbies and interests, professional memberships

		• Use of portfolios of own work to demonstrate ability and skills • Presentation methods eg printed document, electronic documents, audio or audio-visual examples of own work
	3.2 Discuss strengths and weaknesses in relation to own work and a specific job application	Job applications: • Identification of specific job requirements in terms of knowledge, skills and experience • Mapping of own knowledge, skills and experience to that of the job application • How to emphasise strengths in personal statements to support job applications • How to identify weaknesses in own skills, which could be developed to support the job role if successful with the application
	3.3 Describe and pitch a creative idea to an employer or commissioner	Pitching creative ideas: • Identify a creative idea to present • identify who the idea will be presented to, describing their needs and expectations • Use suitable presentation methods

Ensure your own actions reduce risks to health and safety

Unit purpose and aim(s)	The unit aims to enable the learner to hazards and risks in the workplace, understand their own responsibilities for health and safety in the workplace, be able to evaluate and reduce risks.	
Learning outcomes: *The learner will be able to*	Assessment Criteria *The Learner can. . .*	Knowledge, understanding and skills
1 Understand hazards and risks in the workplace	1.1 Define hazards and risks	• Difference between hazards and risks • Hazards eg physical, electrical, environmental, location specific • Risks eg to self, others, property
	1.2 Outline key hazards and risks in own workplace, describing safe working practices	• Identify relevant hazards and risks • Describe safe working practices needed (and used) to minimise potential injuries/damage from identified hazards and risks
	1.3 Outline key hazards and risks within own job role, describing precautions	• Identify own job role and working practices • Identify hazards and risks of job role • Identify safe working practices used to minimise hazards and risks within own job eg use of PPE (personal protective equipment), lifting, working at height, working on location, electrical safety
2 Understand own responsibilities for health and safety in the workplace	2.1 Identify own responsibilities for health and safety in own workplace and job role under health and safety legislation, explaining the importance of personal presentation and behaviour	Taking account of: • Employment status eg employed, self-employed or freelance • Nominated role as health and safety representative (if applicable) • Monitoring and observation of all processes and activities in the workplace to meet organisation work instructions and safe working practice • Attending health and safety training • Reporting of identified risks and hazards to responsible personnel
	2.2 Describe procedures for dealing with risks outside the scope of own responsibility, identifying the appropriate personnel with whom to liaise in own workplace	• Identification of hazards and risks in the workplace and on location • Identification of nominated health and safety representative(s) • Reporting process using verbal and/or written formats
3 Be able to evaluate hazards and risks in the workplace	3.1 Identify workplace instructions relevant to own job	• Check availability of work instructions for relevant tasks and activities, detailing operating procedures to minimise hazards and risks

	3.2 Identify any unsafe practices in own workplace and job role	Unsafe practices may include for example: • Manual lifting, Working at height, Electrical hazards (including trailing cables and wires), Fire, Environment, Use of tools and machinery, Control of substances hazardous to health, Disposal of hazardous/toxic waste
4 Be able to reduce risks to health and safety in the workplace	4.1 Work safely in accordance with own level of competence, relevant instructions and legal requirements, following environmentally friendly practices	• Follow all relevant work instructions • Work within own skills, experience, training and areas of responsibility • RIDDOR – Reporting of Injuries, Diseases and Dangerous Occurrences Regulations • Use of organisation's accident logs, detailing minor injuries with names, dates, causes and action taken • Safe disposal of waste materials • Follow organisational policies on recycling of materials, energy conservation and environmental practices
	4.2 Manage any health and safety risks within own capability and responsibility	• Follow safe working practices detailed in work instructions • Follow preventative measures detailed in risk assessments • Attend organisation training and updates for health and safety in the workplace • Maintain knowledge of fire evacuation procedures
	4.3 Suggest ways of reducing risks to health and safety to the appropriate personnel	• Identify appropriate personnel eg appointed person, health and safety representative, senior staff, business owner/director(s)
	4.4 Take action to address any hazards in accordance with workplace procedures and legal requirements	• Principle of 'safety first', suspending tasks and activities until recognised hazards and risks are minimised before continuing work • Reporting of hazards to appropriate personnel, in line with organisational and legal requirements eg RIDDOR
	4.5 Ensure that own personal presentation and behaviour meets the requirements of relevant instructions, procedures and legal requirements	• Sensible dress code and wearing suitable PPE (personal protective equipment) where necessary eg gloves for toxic materials • Maintain professional behaviour and attitude towards issues regarding health and safety in the workplace

Professional behaviour in the Creative Media sector

Unit purpose and aim(s)	The aim of this unit is to prepare the learner with an understanding of appropriate behaviours and conduct in the workplace and how to plan to deliver effectively. The unit also assesses the learner's understanding of the importance of CPD.	
Learning outcomes: *The learner will be able to*	**Assessment Criteria** *The Learner can. . .*	**Knowledge, understanding and skills**
1. Understand the appropriate conduct for a particular Creative Media workplace	1.1 Describe and compare the cultures of different Creative Media workplaces	Research the environments and workplaces in which creativity takes place,
	1.2 Describe examples of challenging behaviours and issues in the workplace	• Challenging behaviours to include for example: laissez-faire attitudes, complacency, lack of respect for team leaders/authority, poor time management, unstructured working, personality clashes, confrontation, argumentative behaviour • Challenging issues to include for example, disagreements on media content, techniques, storyline, narrative, genre, conventions etc
	1.3 Explain the role of the key people to inform in relation to these examples	• Key people to inform may include for example: line managers, team leaders, project managers, personnel department, human resources (HR) department, creative director, managing director etc
	1.4 Explain the impact of different behaviours and conduct in the workplace	• Constructive and destructive impact of behaviours and conduct in the workplace. • How arguments and confrontation stifle creativity, moral and productivity. How positive and proactive team working enhance workplace
2. Know how to plan and manage workload	2.1 Describe effective time management skills needed to plan workload	Time management skills to include for example: • Making accurate estimates of timescales • Maintain disciplined working when carrying out specific activities and tasks • Using time management tools eg diaries, task or 'To-do' lists, • Monitoring of progress to ensure tasks and activities are on schedule

	2.2 Describe how to specify and agree timescales, budgets and resources	•Agreement of timescales, budgets and resources to be made with key people, such as customers, clients, management, suppliers, designers, developers, media technicians. *Resources to include people, materials and equipment needed.*
	2.3 Explain how to construct a simple project plan	•Project plans to identify tasks, durations, timescales, dependencies, resources and key dates including scheduled completion time.
	2.4 Explain the use of a contingency plan	•How contingency plans are used to provide alternative project plans in case of problems with tasks, durations, resources and other unexpected changes.
	2.5 Explain the importance of storing work, using version control and observing file naming conventions	•Digital media products and files to use file naming conventions as specified by the organisation, which may include descriptive names, date of creation, author and version number (all of which may be included in the filename to enable easy identification). •Follow procedures to ensure that interim files are not deleted or overwritten until necessary.
3. Understand the importance of continuous professional development	3.1 Explain what is meant by 'continuous professional development'	•Continuous professional development (CPD) is the process by which people working in any industry keep up-to-date, by constant learning and updating of their knowledge and skills that are relevant to their area of work..
	3.2 Create and justify a personal development plan	•Personal development plans to identify areas of CPD that are needed in addition to where, when and how they may be completed. This may include for example, courses, qualifications, professional memberships, trade publications, websites, books, tutorials and in-house training.
	3.3 Describe opportunities for training and development and explain the relevance of those choices	•Opportunities for training and development to be identified in a personal development plan. Relevance of training, skills and those required for future jobs and activities.

Contribute to good working relationships

Unit purpose and aim(s)	The unit aims to enable the learner to work effectively with others during the production process, including clarifying, agreeing and revising working arrangements and communicating effectively with colleagues.	
Learning outcomes: *The learner will be able to*	**Assessment Criteria** *The Learner can. . .*	**Knowledge, understanding and skills**
1 Understand how to communicate effectively with colleagues	1.1 Explain the importance of balancing the needs of tasks and people	• Impact on people eg employees, employers, customers • Impact on efficiency, productivity and motivation • Impact on project costs, timescales and quality of work produced
	1.2 Explain the importance of sharing information with colleagues	• Benefits of better team working eg, faster and more cost effective working, improved moral • Risks of inadequate sharing of information eg errors, working to incorrect specifications and requirements, higher expense, safety
	1.3 Identify ways of tactfully requesting others to change working arrangements to improve own productivity	• Verbal and non-verbal requests • How to phrase requests • Maintaining politeness and assertiveness in requests • When communicating with others, identify results and benefits of changing the working arrangements rather than just making demands
	1.4 Describe how to resolve conflict situations or dissatisfaction	• Formal and informal approaches • Discussion with relevant colleagues to identify reasons and causes • Identifying fair resolutions • Methods use to communicate resolutions to all parties
	1.5 Explain the importance of liaison with colleagues to productivity	• Methods of communicating with people to achieve aims • Verbal and non-verbal liaison eg communication and proactive team working • Direct and indirect effects on productivity
2 Be able to develop and maintain good working relationships during the production process	2.1 Identify key roles and tasks in the production process	• Specialised skills and job roles that are fundamental to the production process • Specialised processes and tasks that are fundamental to the production process • Critical path activities, tasks and people in the project plan

	2.2 Clarify, agree and revise working arrangements, promoting good working relationships	• How to identify current working arrangements eg discussion with more senior staff such as line managers, supervisors • Communication methods with others to establish agreement of working arrangements • Methods used to identify when working arrangements need to change • Methods used to agree revised working arrangements (verbal and non-verbal) eg, formal meetings, memos and updated work instructions • Recognition of good and bad working relationships • Impact of working arrangements and relationships on the production process
	2.3 Communicate own decisions clearly and constructively	• Using verbal and non-verbal methods to communicate own decisions with others • How to communicate positively and constructively with others to support working arrangements and the production process
	2.4 Resolve any conflict situations or dissatisfaction as necessary	• Listening skills to identify concerns when communicating own decisions • Dealing with disagreement and dissatisfaction eg by using authority, negotiation or compromise • How to resolve disagreement to support the production process
	2.5 Liaise with appropriate colleagues to ensure effective and productive working	• Working as part of a team • Using verbal and non-verbal methods to liaise with colleagues • Monitoring techniques to check working process and productivity eg observations, discussions, obtaining progress reports, project meetings • Analyse working to ensure it is both effective and productive

Communicating and presenting ideas in the Creative Media sector

Unit purpose and aim(s)	The aim of this unit is to prepare the learner with an understanding of appropriate communication and presentation techniques relevant to the Creative Media workplace	
Learning outcomes: *The learner will be able to*	Assessment Criteria *The Learner can. . .*	Knowledge, understanding and skills
1. Understand how to communicate in the work place	1.1 Describe several communication techniques and explain their appropriate application	• Verbal and non-verbal communication techniques eg direct discussion, meeting, telephone, email, blog, tweet, RSS feed, letter, fax, memo • When to use formal and informal communication
	1.2 Compare a range of techniques used for influencing and persuading others and their application	• When to use formal and informal communication eg using a formal written format for customer specification changes • Techniques for influencing others eg highlight benefits of change, negotiating, supporting agreement, creating motivation (intrinsic and extrinsic) techniques in different circumstances.
	1.3 Describe how to give and receive constructive feedback	• How constructive feedback can be either positive or negative (but avoiding destructive feedback) • How to accept constructive feedback, eg, being polite and constructive
2. Be able to present own ideas in different environments	2.1 Describe examples of effective presentation techniques	• Presentation without electronic aids eg stand-up personal presentation,
2. Be able to present own ideas in different environments	2.2 Select and justify appropriate presentation techniques for a specific creative idea	• Presentation using electronic aids eg projectors, display screens, audio equipment, multimedia, digital media and technology
	2.3 Present own creative ideas on a one-to-one basis; in a small group; to a large group	• Understand the choices and selection of presentation method for a given creative idea in a particular field eg audio, video, imaging, computer games
	2.4 Evaluate, with others, areas of strength and weakness, in relation to own presentation performance	• Obtain feedback from audience and analyse own presentation performance eg material/information content, speaking skills, use of electronic aids, handling of feedback and questions

Awareness of converging digital technology in the Creative Media sector

Unit purpose and aim(s)	The aim of this unit is for the learner to develop an awareness of the current use of digital technology and the implications of converging technology in the Creative Media sector. The learner will also learn how to exploit converging technology to reach new audiences and generate revenue.	
Learning outcomes: *The learner will be able to*	**Assessment Criteria** *The Learner can. . .*	**Knowledge, understanding and skills**
1. Understand the use of digital technology within the Creative Media sector	1.1 Describe the uses of digital technology within the Creative Media sector and the relationships this has created between industries in the sector	• Uses of digital technology to record, capture, create, edit, enhance, design, develop, display, present & distribute • For example, using digital still cameras and digital video to capture audio-visual scenes, transfer to a computer system, edit, enhance and export into a format suitable for distribution over the internet
	1.2 Describe key Intellectual Property and copyright issues, related to digital technology and content creation	Intellectual property: • What is intellectual property (eg an idea, brand, product or invention) and how this can be protected by copyright, trademarks and patents • How Copyright applies to digital media authorship and production as in literary and artistic works • Copyright issues on using the work of others in the public domain • How digital media is still protected by Copyright when published and available for download from Internet • Penalties and consequences of Copyright infringement eg withdrawal of use, payment of fees and/or compensation • UK Copyright Law and International Copyright Law – differences and variations eg what is allowed under 'acceptable use' or 'educational use' • How Copyright applies to orphan works ie where the copyright on an original image is held by somebody else but is modified using editing software so that it is unrecognisable from the original • Who owns Copyright on work created eg as a freelance (held by author) or when employed by an organisation (where Copyright is held by the employer organisation)

2. Understand the implications of converging technology on the workforce within a particular Creative Media industry	2. 1 Explain what is meant by 'converging technology'	The merging of what were independent technologies into a common technology framework. Examples of converging technologies: • combining audio, video, images and communication on a website page • providing camera, audio and video recording functions into mobile phones which have voice and text communication features
	2.2 Explain the impact of converging technology on the workforce within a specific Creative Media industry	The impact on Creative Media Industries may include for example: • Traditional telephone communications are being replaced with Internet phones using VoIP connections (Voice over Internet Protocol) • Websites are including more rich media (eg video, audio, animation) to keep user interest and loyalty. Web pages with only text and images are less engaging for the audience, which increases the demand for multi skilled digital media creators and contributors • Increased competition for products and/or services eg the market for digital cameras is threatened by mobile phones with higher quality cameras built in • Impact on employment and job roles eg news gathering is no longer exclusive to reporters with traditional audio-visual equipment. The recording and web connection features of mobile devices allows public, citizen or consumer journalism, where the general public capture and contribute newsworthy material
3. Know how converging technology has been exploited to reach new audiences and generate revenue	3.1 Describe the changing expectations of audiences and consumers within a chosen Creative Media industry	For example: • Increased demand for rich media in websites and interactive media products • Expectation of on-demand information ie how audiences expect to be able to choose what information they receive and have it delivered quickly over the Internet (no longer just a broadcast distribution medium such as analogue television).

		• Expectation of lower cost services, such as cheaper telephone calls which are enabled by VoIP technologies • Demand for more capable mobile devices with improved features • Expectation of information available on a mobile device using web enabled data connections
	3.2 Describe examples of how ideas for multi-platform content have been used to reach new audiences and generate revenue	Multi-platform content reaching new audiences and generating revenue by, for example: • Film companies that provide content online, in cinemas, using DVD/Blu-ray, satellite/cable/digital broadcasts and interactive features and trailers for multi-platform distribution and viewing • Websites that identify the platform used to browse eg computer or mobile device (enables delivery of suitable page layout to improve the viewing experience). Enables online shopping from mobile devices in addition to advertising revenue • Ability to watch DVD/Blu-ray movies or browse the Internet on consoles that also offer immersive and engaging 3D computer games,
	3.3 Describe examples of commissioning processes and funding opportunities in relation to converging technology	Commissioning processes and funding opportunities. Examples may be taken from: • Web based interactive media projects that use commissioned work from contributors and other suppliers • Mobile technology markets and applications that provide funding and revenue opportunities for developers and contributors
4. Be able to plan a research exercise to test an idea for exploiting converging technology	4.1 Explain opportunities for exploiting converging technology 4.2 Research and plan a test for an identified opportunity 4.3 Carry out planned test and evaluate and present the findings	Within a Creative Media area, research the convergence of technologies and what opportunities this creates. Testing opportunities: • Identify questions to ask the potential target audience for an identified opportunity • Complete market research to identify the potential for the identified opportunity • Summarise market research results

Appendix 6: Data Cubes emanating from pilot study

WORKPLACE DATA CUBE

It added value to your . . .		It did not add value to your . . .
Understanding of young people who want to develop a career path in the creative industries	- ■ - - - - -	Understanding of young people who want to develop a career path in the creative industries
Daily practice as the work placement student was able to make a significant contribution to work load	- - - - - ■ -	Daily practice as the work placement student was not able to make a contribution to work load
Understanding of Key Stage 5 (6th Form) education	- ■ - - - - -	Understanding of Key Stage 5 (6th Form).. education
Your commitment to the local community	- ■ - - - - -	Your commitment to the local community

STUDENT DATA CUBE

It added value to your . . .		It did not add value to your . . .
Insights into professional working practices of the creative and media workplace	- ■ - - - - -	Insights into professional working practices of the creative and media workplace
Thoughts about a future career development in the creative and media industries	- ■ - - - - -	Thoughts about a future career development in the creative and media industries
Confidence of being in a work environment	- - ■ - - - -	Confidence of being in a work environment
Practical skills	- - - - ■ - -	Practical skills
Understanding of theory	- - - ■ - - -	Understanding of theory
Creativity	- - - ■ - - -	Creativity
Achievement at school	- - ■ - - - -	Achievement at school
Self esteem	- - - ■ - - -	Self esteem

TEACHER DATA CUBE

It added value to your . . .		It did not add value to your . . .

The achievement of your student	- - - - - - -	*The achievement of your student*
The skills and competencies you expect from your student as part of your course	- - - - - - -	*The skills and competencies expected from your student as part of your course*
The way in which your student understands the professional context of your subject	- - - - - - -	*The way in which your student understands the professional context of your subject*
To your own classroom practice with knowledge, skills or an artefact which your student brought back into the classroom that other students could potentially learn from	- - - - - - -	*To your own classroom practice with knowledge, skills, or an artefact which your student brought back into the classroom that other students could potentially learn from*
Your own relationship with / and understanding of the local creative and media sector	- - - - - - -	*Your own relationship with / and understanding of the local creative and media sector*

Appendix 7: Example of coding process used in data analysis
Notes on **James interview**

Descriptive codes	Analytical codes
Who, what, where, when?	**Why, How, In what sense?**
1) (Jersey economic isolation). Now no longer a drawback, but a potential benefit	1) Changing state of Media industry
2) Lucy student placement aims and objectives (agreement making between interviewer and interviewee).	2) Impact of digital communication
3) Teacher internship scheme	3) Impact on student career development
4) James at school (just a bit)…media and digital shift from ICT	4) Knowledge about the new digital industry and economy
5) Feel Unique local recruitment	5) Working against Londoncentricism
6) Lawyer pathways but not for creative and media	6) Marchmont report / Industry perspective – companies leaving, no talent on island, kids leaving not coming back, young males finding it hard to find work
7) (21): spent a day at Hautlieu	7) Future employment – automation, retained, lost etc
8) (23:40) How does your day at Hautlieu help? V good	8) Co-creation of knowledge – "I even just thought of this now sitting here"
9) General stuff about day at Hautlieu good for Hautlieu Newsletter	9) Careers
10) (28) aims of Creative Pathways scheme good quote	10) KPI's how can we measure success
11) Lots of stuff about education, lack of opportunity up to A level (post code lottery).., digital skills partnership etc	11) Working closer with industry
12) More Hautlieu students applying to academy	12) People you know democratising opportunities
13) Success criteria Hub/Lucy/James	13) Working in Hub (industry experience).. is different in new media environment working for lots of people
14) Jersey Digital sector has matured (during this project).	14) Validating the need for intervention – digital economies need intervention and Jersey needs skills to add to infrastructure if change is going to take place – so the project is about being part of the conversation, making a practical, interactional contribution to that change. And being part of the conversation allows for emancipation and identity to shaped as a reflexive action to that change and not as a consequence or a causation. Listening to interested parties and joining up some of the voices was the aim of this project and will continue to be part on an-going programme of pedagogical intervention that informs my work, the work in my department, my faculty, my school and my community.
15) Swedish model of creative / digital development	

Appendix 8: Application for Funding for Creative Pathway Funding

MW: [00:35:41] I think it is so important for media because when you go out you're thrown into university and you need to use this software, you need to contact these people, you need to do this, this and this - which you didn't learn in the classroom, you have to learn through experience.

MM: [00:35:52] Which is actually where it comes from - this project is about a disconnect between the classroom and the workroom.

MW: [00:36:10] So that would build the bridge I guess? For the disconnect - because you could still learn a lot of the practical things that you need to learn to pass your exams and find out what you want to do when you're older. But when you get put into it . . . [pause] *. . . you need . . .* [pause] *. . . it would have helped . . .* [pause] *. . . well it did help me so much!*

[Meg, Creative Pathways Placement student]

Overview

FIVE YEARS AGO I STARTED A PROJECT AT HAUTLIEU SCHOOL CALLED 'CREATIVE PATHWAYS'. THIS WAS AN ACTION RESEARCH PROJECT that recognised the extent to which 'creative workplaces are marked significantly by insecurity, inequality and exploitation' (Banks & Hesmondhalgh, 2009, p. 415).. and how 'the creative sector is fragmented and there are few large employers with the resources to provide work placements and experience' (Ball, 2012).. It was felt that this was a situation which required 'new models for employer engagement,' (ibid).. to create 'an education and careers system that inspires, equips and nurtures current and future generations to work in the creative industries and the broader creative economy' (Creative Industries Council, 2016)...

In Jersey, this meant building closer links between education and industry (the work room and the class room)... As the present Jersey Digital Skills Strategy (2018).. recommends: 'intervention will be needed in both schools and in the provision of post-secondary opportunities' (p. 10).. for projects aimed at engaging 'pupils in skills that they are currently not receiving on the curriculum' (p. 12).. and 'bridge the gap between the skills being taught in school, and those needed in the work place' (ibid)..

To that extent I have set up a framework of engagement, called Creative Pathways. This specifically looks to foster useful, positive and productive links between a range of local creative and media organisations and the Performance Technology Faculty, at Hautlieu School, (Media, Photography, Music Technology, Drama, Music)... As a result, we are now placing approximately 3-5 year 13

students each academic year with local media and creative organisations in a structured work placement opportunity. The placements involve individual students spending 1 afternoon a week, every week for about 6-8 weeks. The work placements are structured and supported in a similar model to Trident placements, with relevant health and safety, child protection and parental consent forms appropriately in place to create a robust system of support and intervention. Each placement is a personalised and tailored programme that matches individual student needs to a specific career aim with an appropriate provider. For example, we have worked with among others: ITV Channel, JEP, Jersey Live, the Photographic Archive, CCA International Art Gallery. Each participant is interviewed before, during and after each placement to ensure effective monitoring and quality of provision. The interview process also allows for feedback and evaluation which is then analysed and mapped into the next programme of action. For example, in this document, Meg Winton, who is now a third year Journalism student, at Bournemouth University, talks about her placement at the JEP. In her interview, she makes it clear that the placement experience was a determining factor in her choice of university course and ultimately was the first decisive step in her future career development:

> MW: [00:44:57] If I chose the wrong degree it would just be so much stress and I was so close to doing a combined honors with English and History, like so close to doing it, and I just knew I would be miserable now. Like I would have hated it and would be like applying to uni a year later and like wasting all that money in a year that I didn't need and stuff. I knew that I wanted to do journalism after I saw like all the journalists at the JEP doing journalism and just doing the things I've always wanted to do sort of thing. So I definitely, like that career, which is like probably, that process sorry which is probably the most stressful parts of being like a teenager was made a lot easier by being in an environment which I related to and I wanted to be in. So yeah doing English and History now would just be the worst thing in the world for me (laughs)..

This interview forms part of a small scale qualitative Doctoral study that I am undertaking at The Centre for Excellence in Media Practice, at Bournemouth University and is part of a rich stream of data supporting and arguing for the value of this form of pedagogical action. This programme of intervention also forms part of an on-going programme of professional development, for both staff and students, in our Faculty, which is evidenced through our action planning and target setting documentation, as well as in our review and evaluation meetings.

Request for Funding and Support

We are now approaching the CYPES leadership team for a long term Externship Funding policy to:

- consolidate the work that we currently do,
- to support similar and new initiatives at Hautlieu and other schools,
- to allow us to exchange ideas and practice with other colleagues.

For example, it would have been useful to engage in a national conversation at the recent Creative Cities Convention in Cardiff, which would have provided an excellent opportunity to discuss our own ideas with a range of creative practitioners to share similar ideas, initiatives and experiments that are occurring throughout the UK. More prosaically, it wold have been useful to support 7 students to attend the ITV Channel Television strategy away day in terms of travel costs.

Presently, we are currently in negotiation with Feel Unique, to develop a new opportunity to link the class room with the work room. For this project we recently met Stephanie Brackley at The Digital Hub, with the aim of building links between the organisation and our students. This will be followed up by another meeting between several teachers from Hautlieu and the digital and marketing team from Feel Unique, at their base in St Peters. We are then looking to follow this up by a teacher internship in the summer term, for several days, both at the creative and digital base in St Peters and at the more substantial creative, marketing and digital team who are based in London.

In terms of a specific strategy I would like to request an annual budget of approximately £5,000 to support this project, to be reviewed on a regular basis. However, I would suggest that we use our next initiative and venture - working with Feel Unique, both here in Jersey and in London - as a pilot, which would allow us to build a strategy for future development. To that extent, I would like to request £1,000 to cover:

- Flights, accommodation and food, for 2 members of the Performance Technology Staff, at Hautlieu School to spend 2 days in London with Feel Unique's marketing and development team.

This would enable both members of staff to adapt and tailor our Schemes of Learning to immediately match the requirements of our creative syllabus in line with the needs of the creative industry. It would also lead to a student placement with Feel Unique, as part of the Creative Pathways scheme. I also think that the development of this relationship, would also lead to other opportunities that would foster a much closer partnership between the class room and the work room, and to build better community relationships for staff, students and local creative and media employers. Overall, we believe that this initiative allows all interested stakeholders, to take the first key steps 'to foster relations between industry and education . . . to bring young people and their teachers in close contact with employers' (2018, p. 18).. so that we all 'have greater awareness and understanding of the opportunities presented' (2018, p. 18)...

In summary, a fund would enable us to set up and deliver meaningful and positive interactions for a small number of creative and media students to make the most important decision of their lives from an informed and measured point of contact with a potential local employer, and as a result, start the most important journey of their lives: that of becoming the person that they aspire to be while in Key Stage 5 education:

> MW: [00:44:19] 100 percent . . . I think it's definitely like a journey of stuff because I'm not the same person I was.

Many thanks for your consideration.

Michael McKinlay
Head of Performance Technology Faculty. Hautlieu School.

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Transcripts

- **Chantelle**
- **Mathew**
- **Ciara**
- **Lauren**
- **Rosanna**
- **Dominique**
- **Matt (Jersey Live)**
- **Shannon (Creative Pathways)**
- **Student Discussion**
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- **Max**
- **James**
- **Dave**
- **Nick**
- **Kristiana**
- **Lucy**
- **Emma**

Chantelle

MM: [00:00:00] Great so this is Chantelle take two so I've two tracks. So when you started your A-levels just tell us about the A-levels and why you took them because what did you think that would happen.

CM: [00:00:12] Okay. I took photography because I thought I wanted to be a photographer and I thought that would help me to do that media studies was the same because I was interested in photography and I knew that it might be a job that I might have gone into with photography could have been a photographer in the media kind of thing. So I wanted to learn more about media and I took English language because kind of the same reason writing down all of them and also just because that's a good skill to have. So I chose it for that reason I think and performing arts. I don't really know why I chose that but to do with self development possibly or because I had to have four A levels I don't really know why I did that.

MM: [00:01:02] Okay so how or how do you think the school helped prepare you for that challenge. So you were thinking you would like to be in the creative industries some sort of media whatever it might be so now can you tell me about how each subject the school in general helped you. So can you think each subject. Can you give me an example of what it did that helped you towards that is that alright?

CM: [00:01:32] Helped me to what I'm doing now or .

MM: [00:01:35] Well towards what you're doing now maybe towards your final ambition because you're still sort of moving around what you're doing but how did that help you to get onto that track. In other words what did we do at school in specific subjects that made a contribution to your career development.

CM: [00:01:53] Okay erm and about each subject.

MM: [00:01:57] So are you alright you're alright now you're thinking too much so let's think about a subject.

CM: [00:02:03] but like English helped me but it was more to do with the teacher I think because Dr Omisi didn't just teach me English he taught me how to be an intelligent human being and to stop being stupid.

MM: [00:02:15] Can you say that sort of stuff but don't name anyone because yeah nobody would know anybody you know.

CM: [00:02:20] So just then my English teacher

MM: [00:02:22] Yeah because you know this could be pick someone in Sunderland who like oh that's interesting. You see nobody will know who we are or where we're from. But that that's exactly that sort of thing you know. So it might be that broad thing in English or it might be like Oh well I also learnt how to reduce a file size. I'm not saying that did help me but it could be something technically specific and boring or it could be like well just made me think more

CM: [00:02:49] Yeah develop my vocabulary

MM: [00:02:51] Yeah. Stuff like that. Communication skills for example

CM: [00:02:55] Yeah

MM: [00:02:55] Seem alright let's just think of English first of all. So what do you do in English that you think has helped you towards your career development.

CM: [00:03:06] Okay I do I just say what I said in the beginning

MM: [00:03:10] yeah just say what you said yeah.

CM: [00:03:14] I think that doing English language has helped me more to do with the teacher rather than the subject because I think that the teacher because they were so intelligent they made the entire class think a lot more about everything rather than just the subject and developed my vocabulary so that now I'm kind of more grown up than I was at the beginning of the course. And I can

MM: [00:03:43] Speak more effectively

CM: [00:03:45] (laughs).. yeah something like that

MM: [00:03:46] Cut that one. Is that right.

CM: [00:03:50] Yeah.

MM: [00:03:50] You want to say that again.

CM: [00:03:53] Yeah. I forgot what I said now.

MM: [00:03:56] So the simple question is what did you do with Dr. Omisi that has helped you in work.

CM: [00:04:04] I dont know its one of those things like I used to say with that old English teacher at Les Quennevais I'd go into the lesson and although it didnt feel like I was learning anything Id leave knowing so much more than I did before. But I didnt feel like I was learning and thats kind of the same with my English lesson here at Hautlieu. It was a type of teaching that was made fun and it didnt feel like I was learning and it was difficult but I left it enriched with the knowledge and things like that

MM: [00:04:36] By the way the sound is great so I hope is your arm right right.

CM: [00:04:42] Yes it's fine.

MM: [00:04:42] But [00:04:42] can you think of anything say now you've been at work for a year that you think that the reason why you could do that was because of something you did in English.

CM: [00:04:53] Well I can write articles now before I did English language at the school I wouldn't have been able to write an article I would have just sat there looking at the screen like I don't know how to write anything. Now I can competently write an article about something with ease.

MM: [00:05:13] Anything particular punctuation vocabulary theme

CM: [00:05:18] Just like semantics and how sentences are formed because beforehand and I'm a bit dyslexic beforehand it was just confusing of how I should form sentences that sound intelligent and like they've been written professionally rather than just what you would think in your head which is what I used to do is write onto his paper what I thought. But it didn't come out correctly and I was kind of taught that in English [70.2]

MM: [00:05:54] Were you not taught that at work

CM: [00:05:55] No no no they haven't really given me any training on writing or anything like that. Lots of the journalist have shorthand and they have training and stuff like that. But I think because I'm only doing it for a year in my gap year they haven't given me training to do so. So the school has well English has developed my skills for that

MM: [00:06:17] You know this is perfect by the way like what you're saying this because I don't know where this research is going. I might not finish or anything but things that you're saying are making me think in different ways. So it's a real fishing exercise. So what you just said there was like really interesting so just talk and I'm thinking all the time [21.8] I'm also going to chop it or not. Alright.

CM: [00:06:44] Yeah I'm fine.

MM: [00:06:44] So can you go through the other subjects. So again think about So let's take photography. What do you think you did in photography that has helped you in the workplace

CM: [00:06:53] Okay. I don't think that photography did help me as much as it could have done. While I was at the school [00:07:02] I did some work experience at the JEP and during those two weeks I was with a photographer and going out and actually doing that job I learnt more in those two weeks than I did in an entire year and it really surprised me and kind of changed my attitude towards the subject when I got back to school [17.0] which probably wasn't good. And that's why I may have got a lot.

MM: [00:07:24] But on a positive nothing anything at all or nothing

CM: [00:07:29] I think analysing photographs. So if I was to go in to be a photo editor for a magazine or something like that I think I could use the skills that I learned in the lessons to actually looking at pictures and really trying to understand them and sort of I don't know like looking into it more than the average person would we get taught that and that would be helpful in some jobs but because that's not what I'm doing at the moment is not yet helped me if that makes sense.

MM: [00:08:00] That's fine. What about media.

CM: [00:08:06] Well well media studies has probably helped me the most for what I am doing because I do exactly what we did in the lessons or when we did the what's the word practical sense of the lesson and we went out and filmed things and then edited them. I wouldn't be able to do what I'm doing now if I hadn't have done that because I wouldn't have known how to use the software. I probably wouldn't have known how to shoot different things to make them work. Like when we did that exercise with opening the door and everything although it was the basic exercise it was like the start of oh like this is what this looks like when I film it like this and this is how to make

videos coherent is that the right word. And yeah I think learning how to use Premiere was definitely very useful because now I use it every single day and also after effects which we didn't do much but I think even just touching on it a little bit has helped me because now I have to use that every day too so those skills have been very beneficial.

MM: [00:09:17] I must ask you which I didn't what grades you got that's quite important because you all did well at school is the argument

CM: [00:09:24] Yeah

MM: [00:09:25] Now why aren't you all doing well at work.

CM: [00:09:27] Yeah.

MM: [00:09:27] You know we can't be kind of doing really good stuff here and then Oh yeah but it didn't work out for you. Well we're not doing something right. That's the whole focus of it [90.6]

CM: [00:09:37] Okay

MM: [00:09:37] So I must ask you that I'll do that at the end. But first of all is your arm alright. Sure you're okay. You're doing very well holding this microphone for an hour. Can you think of anything else you did at school. I mean I can think of some things you did at school that I would imagine helped to like your role as head girl or that kind of stuff but can you think of anything else from your school experience that has directly helped you at work.

CM: [00:10:08] Erm.

MM: [00:10:08] Do you want some pointers.

CM: [00:10:08] Yeah.

MM: [00:10:08] Well I think just that communication responsibility

CM: [00:10:15] Responsibility

MM: [00:10:15] You know the team player the communication skills being able to meet

CM: [00:10:22] To being late for class

MM: [00:10:24] Yeah maybe not but that I mean I don't know but that's what I would think would have helped.

CM: [00:10:33] Yeah

MM: [00:10:34] Even if maybe you might not have been aware of it. You know you kind of have a kind of confidence that other people don't have

CM: [00:10:38] Yeah that's true I think er

MM: [00:10:42] So the question so what other things have you done in school that you thing have directly helped you at work .

CM: [00:10:48] Definitely being head girl having the responsibility that the school gave me and also in the sense has helped me and it hasn't helped me but being given a voice because again maybe not every student was but because I was head girl I was trusted to have a voice and an opinion kind of when I had meetings with Mr Hughes or whoever and management and that's helped me now with confidence and realising that my opinion matters. But it's also not really helped me because now I've joined a business where I am at the bottom and I'm not really allowed to voice my opinion or go to meetings. And I think one of my colleagues said the other day that it was funny when I first started because everyone was going off to a management meeting and I said Can I come and they all laughed at me. And at the time I didn't realise why that was funny because I thought well its the entire digital department is going why can't I go like everyone else is going but they all were management. So now I realize that I can't really have the same responsibility and trust until I've like worked for it. So that's kind of a bit odd.

MM: [00:12:04] Did the school set you up for a fall there then

CM: [00:12:06] Kind of.

MM: [00:12:06] Sort of setting you up giving you a sense of perspective that was a bit artificial

CM: [00:12:12] A bit false. Yes but

MM: [00:12:14] Can you rephrase that in your words because I'm going to cut my voice out

CM: [00:12:17] Yeah in a way the school has given me a false idea of what life could no not really because erm I don't know

MM: [00:12:32] mayb e not don't worry.

CM: [00:12:32] I think at this point yes the school has shown me that I'm important in a way and that I have this voice and currently I don't but I think it's good that I had that experience because it means that one day I can see that I can have that voice whereas if I hadn't had that experience then I'd think okay this is it I'm at the bottom I don't go to meetings. I dont have an opinion. But now that I've had an experience where I do I realised that I can work my way up and be that person with an opinion and people would listen to me sort of thing.

MM: [00:13:08] Fantastic are you enjoying this grilling you're getting ok happy.

CM: [00:13:16] Yeah.

MM: [00:13:16] So what I'm really interested in now is what you did since you left school the fact that you said you can say you left school last year but you come in towards the end of this thing that you're doing the internship thing.

CM: [00:13:30] Yeah.

MM: [00:13:31] So basically what you do is some sort of prompt questions for you but maybe not the last one. So you know just tell me what you've done since you left school but phrase it without my question

CM: [00:13:44] Okay [00:13:44] since I've left school I decided well I decided I wanted to do a gap year because I wasn't sure what I wanted to do and the university is expensive and I don't want to waste money discovering it whilst doing it. So I took a gap year and decided that I would go to a business Jersey Evening Post where I had already done some work experience and asked them for a job. And they were looking for someone to help out with their new website. So those kind of being in the right place at the right time situation and they employed me for a year from my gap year. So I am currently nine months into it and I will be leaving in July [47.9]

MM: [00:14:33] Do you want to give some details of what you do in the job.

CM: [00:14:36] Yeah [00:14:36] for the job I am a videographer. It started off being given the position of digital editorial digital assistant which meant I was to help with the new website and the new paywall that's gone up and I was supposed to help enhance content but then when they realised that I could film they decided that that's all that I would do. So now I am a videographer and every day I go out and film new stories so that the news story that goes on the website can be enhanced and has extra content to go with it i.e. video or photograph. Sometimes they make me me do a mixture. [39.3]

MM: [00:15:15] Can just give me a little sentence because I'm wondering if people would know these are like local news. So wehere are you based so you know that I've got it you place and we probably are which is a local newspaper again.

CM: [00:15:32] I got a year placement with the Jersey Evening Post which is the local newspaper

MM: [00:15:40] So some thought about forgotten. So that's what you tell me what done on the subject so I know I was going to say which again is interesting which I hadn't thought about but [00:15:51] if university was more affordable would you have gone straight to uni

CM: [00:15:59] er no. I wouldn't have gone straight to uni because the idea of going and living this is funny because I'm going to Canada but the idea of going to a completely different place even though it's only a plane journey away really freaked me out and I felt like I wasn't ready to go and do that and it didn't feel like I was an adult yet so I wanted to sort of develop myself before I went to university.

MM: [00:16:26] Did the financial impact also affect that decision

CM: [00:16:32] Yeah because university is so expensive. I didn't want to waste money going and doing something that I wasn't sure about because it wasn't fair on my parents especially if I'd have gone and realised I really don't want to do this and then I'm the type of person that probably would have just quit and wasted loads of money. So it was better to wait and understand what I really wanted to do. [66.2]

MM: [00:16:59] This is really great because basically these are all the ideas that I've been thinking. So you guys are just voicing them because I can't say I think

CM: [00:17:07] It's like evidence.

MM: [00:17:07] Yeah So what are your plans now what you're going to do against the media and then maybe the far future.

CM: [00:17:29] So my next plan for the next thing I'm going to do is go to Vancouver film school in October. I applied at up about a month ago and got a place on the film production course. After that I hope to be successful while I'm in Canada and possibly get a job in film production. [25.0] If that goes well then I will live in Canada and have a job in film production. Don't really know what yet but I'm guessing I'll find now on the way and then I'm going to win Oscars and stuff

MM: [00:18:10] What are you going to do when you graduate. What do you think you are going to do.

CM: [00:18:16] What do you mean.

MM: [00:18:17] Well you're going to graduate from Vancouver Film School yeah. What do you think might happen more often.

CM: [00:18:24] Well at the end of the course they have this thing called Final Project and then they show it in their cinema and they invite all of the big five film companies to come in and view it and if they like what you've done then sometimes they'll offer you a job on the spot. But if that doesn't happen then I don't really know what I'll do. I haven't thought that far but I might come back to Jersey for a bit or go and explore America carry on doing film work. I don't really know yet

MM: [00:18:55] But always thinking within creative sector

CM: [00:18:58] Yes definitely [3.5]

MM: [00:19:00] Can you say that.

CM: [00:19:01] Always thinking within the creative sector

MM: [00:19:04] Yeah ok. Okay that seems alright. Is there anything else you want to add. [00:19:10] So you know we've been talking about what you did at school what you're doing now what you want to do. We've been trying to talk about that link between what you do in school to what's helping you now and what's going to help you in the future. Is there anything else you're thinking that you know what has been helping you with that link or holding you back. No? Because really what I'm thinking is I say we're with good kids who have got loads and now they're doing great work and they've got all these ambitions and ideas and then we we let them go and is it working out is the question. You know if things work out or not or [38.6]

CM: [00:19:50] Quite a lot of my friends are like working in Marks and Spencers and stuff like that. So I don't think that it works for everyone but that's not necessarily students that have done creative subjects it's like biology students and stuff like that but [00:20:04] I would say with creative students the only thing that should be done more is like going out and doing stuff more. So actually like in photography going out more and taking photographs and I know that we will answer trips and stuff but that wasn't like a thing that you would do in a job. So I think that maybe do like magazine-y type of shoots but like out there somewhere and I don't know try and replicate what would happen in a job situation [36.2] with the students because [00:20:42] like I said before when I went and did work experience that taught me so much more going out there driving different jobs meeting people and doing the actual job taught me so much more then like going down to the forest and taking pictures.

It was like a big big jump on life experience and school experience. I think the school could replicate that more

MM: [00:21:09] Well so do I. That's why you're articulating what I'm thinking. [32.8] What I've found is local employers just do not want to know and I think it is going to take me years to sort this out. But I think the same thing. Do you want to just say then what what grades are going on.

CM: [00:21:29] Yeah for my A-levels I got three Bs in English language geography media and I dropped performing arts after the first year and I got a C.

MM: [00:21:40] Super, anything else you want to say.

CM: [00:21:40] I don't think so

<u>Mathew</u>

MM: [00:00:00] Okay so what's your name and when were you at school.

MK: [00:00:05] Mathew Keywood and I was at Hautlieu from 2000 and 10 to 2014 I left in June just gone.

MM: [00:00:16] What A-levels did you take

MK: [00:00:19] I took performers performing arts media studies music technology and art for A level.

MM: [00:00:30] Were you interested in a career broadly speaking in the creative industry.

MK: [00:00:35] Yeah I've always had that sort of.

MM: [00:00:38] Actually you probably need to phrase that in a way that I can take my question out

MK: [00:00:42] Sorry yeah. Yeah. I've always had what's the question again.

[00:00:47] Laughter.

MM: [00:00:47] So the idea is basically

MK: [00:00:53] <mark>Yeah I've always had an interest in career in the creative creative industry since I was quite young actually doing dramatic shows and things of that. And then it grew to being the being the guy behind the scenes rigging the lights setting up the sound and operating all the shows</mark> [22.4]

MM: [00:01:17] Without like just responding to my direct question. So can you give some examples of that inside and outside school.

MK: [00:01:25] Well yeah. I used to. I was part of the tech crew at Hautlieu doing setting up the lights and sound for the assemblies predominantly predominantly the lights and outside of school I was always part of local drama groups and things and I was always their sort of go to guy saying what do you need or lights or sound or technical support in any way.

MM: [00:01:55] So so what I'm thinking about my idea is that you know the work we're doing in the classroom people are doing good work here and we think we're preparing people for the creative industries. But that may or may not be the case it might be it might not be so the next question is [00:02:11] <mark>how do you think the work you did at school helped you towards that career aim.</mark>

MK: [00:02:19] <mark>I do think that the things work in school did help me sort of set my sights on what I want to do with my career in such a way of the A-levels I chose for example media and music technology and art. They all sort of link in to what it's like to the job description of being a stage manager or technical support in a theatre. So for example art you can do set building and set design. It also helps with having a good eye for colour or when you're doing lighting design music technology helps with all the sound equipment and things like that and media. It sets you up for all the AV related things so when you've got to project film screenings and things that you can you can analyse it as you go and in case anyone's asking you questions afterwards and doing the work in the tech crew and everything just heightened and that even more so than having that facility was actually very beneficial to me. Starting off from just being a little runner to eventually almost not not wanted</mark>

==to be big headed almost sort of running the tech crew because I had the experience over the new ones that have come in== [85.8]

MM: [00:03:37] that's great that's a pretty much answered everything just in case as a supplementary and without being a yes or no.

MK: [00:03:45] Sure.

MM: [00:03:47] So I think you sort of answered this already but there were things that you did in the classroom as part of the curriculum for your quali for your assessments that actually helped you know like saying like yeah yeah we had to do this and actually I found that really helped me later because

MK: [00:04:06] Yes well the main example I can give is media technology and how almost every lesson we were doing something different in the way of setting up live music recording studios. Which is very beneficial as having learnt in the career I am doing in a moment is quite difficult for a new person to come in to do it. So having had that sort of baby step up to that is very very good because you'll that little step ahead of everyone else. Yeah. I felt like I repeated

MM: [00:04:46] Can you think of anything from art or media similarly

MK: [00:04:49] Arts just with art its always progression. It was always a progression thing of when I started the A-levels course I started not very much to a high standard of what could have been but having all the lessons being practical as is a practical and creative subject. It was very easy to strengthen the skills and learn how to make things more realistic or how to compose certain pieces onto a canvas or a piece of a piece of board. So thinking later on down the line to set design. If you want something to look realistic and you don't know how to go about saying it on stage it has helped. But I do feel obviously it's not going to be the. [00:05:46] ==You can't jump straight from A level to design the whole set or anything like that but it does help== [5.8] in that in such a way of knowing the things to worry about and think about.

MM: [00:06:00] Great it's all very good i'm suddenly thinking how long this is going to take me to edit it the more information you get off you now the better is there anything in particular from media that might pick out

MK: [00:06:12] Media is all it was all about obviously analysing the analyzing what were you looking at and the meanings behind it. A lot of the time as well as doing all the practical aspects where you actually think about the things you're analyzing for. So if you were to direct a piece on the stage or anything like that you got your thinking about the continuity of it was a main thing in media was worrying about the continuity of a piece. So if you've got someone going off on one stage or coming back on that side the stage and things like that but there's not that I mean worry I also worrying about all the projection. And if you're setting up a live video feed and things like that that links in as well. I mean we didn't cover that too much with the media course but you still have that general knowledge of this is how I do it. I've learnt this before I can I can and I can adjust to the situation and make do

MM: [00:07:27] It's a bit weird because I won't say anything and you have to talk

MK: [00:07:30] Laughs. Yeah I get annoyed with my own voice all the time

MM: [00:07:34] Okay so. So that's what we talked about what you did in school how school helped you prepare for what you did. So what have you done since you left school

MK: [00:07:45] Since I left school. I have [00:07:49] since I left school I got a job as the assistant stage manager down at the Jeresy Art Centre now which is I'm loving it. It's a one year fixed sort of work experience contract so I help set up take down rig everything for local shows or even visiting companies as people coming over from the Edinburgh Fringe Festival and things that and there's musicians from the Amici Artium which is something to do with the Channel Island music council and there is some professional orchestral musicians and do concerts we screen films and everything like that. It's just great fun and it's a good stepping stone. I guess you can see it as a gap year because I've been accepted to go to St Mary's University in Twickenham starting this September to do technical theatre. So it's a good stepping stone up to that and having that work experience as well as the A-levels. There are more than they are just like join our course now [69.0] because it's the first year they're done and they are just like we want you do you do it because you took your gap year and I've done the apprenticeship. Well yeah it is an apprenticeship.

MM: [00:09:09] So you know just to be clear then is it an apprenticeship scheme do you get a qualification at the end that you get paid for without saying yeah. Because I'll take my voice out.

MK: [00:09:20] It's not an apprenticeship scheme. It's what it's a paid work experience. So some people would see it as an apprenticeship scheme but it's not like you get a qualification at the end of it. You know just working for them.

MM: [00:09:37] And erm just tell me some bits and pieces like how long it lasted how many hours you work. Are you happy to tell me how much you are paid.

MK: [00:09:46] So I work. Generally a 30 hour week. It runs from I started in June the end of June 2014 and I finished the end of June 2015. I get paid just coming up to eleven thousand for the year. And you don't get paid overtime so it's always like time in lieu which is which is good but sometimes you rather the money. But the fact of looking as you gain the experience it sort of trumps getting paid for it you know and getting the time off the next week's fine. So I've worked my average something like thirty-eight and a half hours a week per year since the beginning of the year because of all the all the shows and I've just been so much fun I enjoyed working on them I've been in earlier or later

MM: [00:10:45] Can you just say as well. The fact that you're actually working and doing work here which is kind of strange.

MK: [00:10:51] Yeah well I I've come back to Hautlieu since leaving about a month or two ago.

MM: [00:10:59] Can you just people who won't know what Hautlieu is you would to say come back to school.

MK: [00:11:03] I've got I've gone back to school about I've gone back to school after leaving and I've done work for the teachers and the technicians here in order to reign their lights and test all the

lights they've got in the Drama Studios and the hall and refocus them so that they are more efficient and abiding by health safety standards.

MM: [00:11:29] How does that make you feel the experience of being back as a paid employee.

MK: [00:11:32] It did feel quite weird coming back as a paid employee because I felt like I should be in lessons at that point walking around be left to do my own thing. But knowing I am working for the school. It's a kind of weird feeling but at the same time is I guess it's like a privilege because you'll be when your school is teachers are there are

MM: [00:11:59] Be careful.

MK: [00:12:03] Laughs.

MK: [00:12:03] Teachers are admired and respected and walking around having that respect from students knowing that you're working here. It's quite absurd because I know I'm just a year older than them. [00:12:14] That kind of self-esteem stuff yeah it boost self self-esteem because you're doing something you know that you enjoy doing. [9.4] You get paid to do it and you're doing it at a place where you were learning it.

MK: [00:12:30] That's perfect really good. I'll just check that its' on there

Ciara

MM: [00:00:00] So what did you have for breakfast.

CL: [00:00:03] I had meringues

MM: [00:00:05] Meringues for breakfast

CL: [00:00:09] Laughs.

MM: [00:00:09] Sugar. Sugar Freak,.

CL: [00:00:10] I know.

MM: [00:00:10] Okay so I'll prompt you but if it does turn into like a something like a follow up question. If you can re-phrase the question

CL: [00:00:21] Okay okay

CL: [00:00:22] And then at the end I'll edit it all together.

CL: [00:00:24] Okay

CL: [00:00:24] And I'm hoping it will turn into a like little animations so nobody you know who it is or whatever.

CL: [00:00:28] Okay cool.

MM: [00:00:29] But first of all what is your name. Who are you.

CL: [00:00:33] I am Ciara Lambert

MM: [00:00:34] And when were you at school.

CL: [00:00:34] I was at school last year at Hautlieu school

MM: [00:00:39] We don't know when last year is though

CL: [00:00:41] So shall I say 2000 12. I was at Huatlieu.

MM: [00:00:47] Steady relax a little bit, lower the shoulders

CL: [00:00:47] You stress me out ok. I was at Hautlieu school from 2012 to 2014.

MM: [00:01:00] Great. And what subjects did you take at A level.

CL: [00:01:02] I took Performing Arts English language art and media studies

MM: [00:01:08] And what what grade did you get in those subjects.

CL: [00:01:12] I got an A in media an A in art and a B an English language

MM: [00:01:18] Ok that's good that's all that stuff we need to know. So basically were you interested in. So you said you have said before on that promotional video that Raoul did how you always liked filming.

CL: [00:01:31] Yeah yeah.

MM: [00:01:32] You know you did the dancing. So my question is were you interested in a career in the creative industry. Is that something you always were thinking of doing.

CL: [00:01:41] Yeah.

MM: [00:01:42] So can you sort of say that to me and give me some examples.

CL: [00:01:45] Do you want me to say the question

MM: [00:01:47] Yeah if you could yeah.

CL: [00:01:47] I was always interested in a career in the creative industry particularly when I was at Hautlieu. I was really interested in pursuing a career in media. I really enjoyed it for my A-levels and I've always been interested in creative things.

MM: [00:02:19] It strikes me now that you said in that video that Raoul did that you liked filming when you were younger.

CL: [00:02:26] Yeah yeah.

MM: [00:02:27] And so maybe you could say that and also you know what did you did you make little films with your brother and things like that

MM: [00:02:34] Oh yeah I like you things like that and you like you did the film the film opening with Samuel.

CL: [00:02:41] Yeah yeah.

MM: [00:02:43] And also you did dancing. You did Art and you must have drawn and painted so take your time.

CL: [00:02:49] Okay

MM: So can you tell me like you know give me illustrations that indicate that you were interested in pursuing some kind of career pathway in in something creative.

CL: [00:03:03] Okay. When I was young I did a lot of gymnastics and dance which are very creative erm what's the word.

MM: [00:03:12] Anything you like, you say whatever you like.

CL: [00:03:16] Which are very creative sports as you have to obviously make up a lot of it yourself and think outside the box. And then when I was about 12 me and my family made a short film and I edited it and created it. And I think that's the first piece of film I ever made and I really enjoyed it

and since then I knew I wanted to take it for A-levels so that's why I decided to do and taking it A-levels definitely allowed me to explore my creativity. I got to meet

MM: [00:03:55] You know when you younger were there other things when you look back now and you think when you were growing up can you see other examples where you like you were kind of a creative person. I doubt if you were the person doing suduko and puzzles.

CL: [00:04:05] No no. I think I feel like I always drew but I don't. I didn't do anything like

MM: [00:04:11] You know when we talked like this hold that because that's the stuff it's better if we just talk.

CL: [00:04:15] Okay. [4.0]

MM: [00:04:16] But I'll always go try and get my v oice out.

MM: [00:04:19] Ok.

MM: [00:04:19] Yeah I mean when you think back you know like I say I can't imagine you were sitting around doing jigsaw puzzles and crosswords so

CL: [00:04:23] No.

MM: [00:04:24] So like as a kid

CL: [00:04:29] Yeah as a kid I was drawing and painting all the time. I would just like sit outside Yeah I drew and painted all the time when I was younger. I was always really interested in art and I still am I think me and my dad used to draw outside all the time and

MM: [00:04:56] Yeah that's great. I mean that just gives an indication that these people who come along here who are a bit creative

CL: [00:05:03] Yeah

MM: [00:05:03] And are trying to look for like oh yeah what more can I do that is creative

CL: [00:05:06] Yeah.

MM: [00:05:07] How does this link in which is essentially what I'm trying to do it on like we are getting kids in who've got these ideas and we do some stuff then what happens when they leave. So I want you to tell me do you think school helped you to prepare you for you know that that bridge between your interest in art making movies creative movement dance and stuff. Did school help you for that or not. [76.8]

CL: [00:05:46] Okay. I feel like when I was at Beaulieu school I was really introduced to any media I didn't even know you could take it as an S level until I came to Hautlieu So I feel like Beaulieu school didn't really open my eyes to the different types of industries you should go into. However when I came to Hautlieu and took media I felt like it was very open and you could really just not do whatever you wanted but have a like free mind and take the erm I dont know what I want to say.

MM: [00:06:24] That's okay but actually what I'm thinking of is not even just media if you think that art and drama.

CL: [00:06:31] Yeah.

MM: [00:06:31] So as a school for Hautlieu do you think it helped you towards that I mean did it.

CL: [00:06:38] Yeah.

MM: [00:06:38] What sort of things did you do that maybe helped you think oh I like this even more now. I mean if you think about each subject. I well what did you do broadly within art English drama media that made you think that this was something a possibility that you might be interested in

CL: [00:06:56] Ok erm I guess in art I did o a lot of work on movement and dance which is something I was really interested in and that also kind of intertwined with my media work as well because I used a lot of the things that I did in art for my media. So that was really good because

MM: [00:07:15] For example

CL: [00:07:18] My music video which I used one of the gymnasts I coached and I recorded her doing her floor routine and I also took screenshots that I used in my art. So I was able to use them both.

MM: [00:07:37] What about the stuff you did in drama and English that helped in terms of creativity and I mean maybe nothing.

CL: [00:07:45] Yeah. I don't really they don't really stand out to me as much. I feel like English was obviously really good for me because I was able to expand my knowledge when it came to writing.

MM: [00:08:00] expressing yourself

CL: [00:08:01] Yeah

MM: [00:08:02] And the other thing of course you were in drama lab for years.

CL: [00:08:04] Yeah yeah I was I think that when I was younger like up until the age of 14 I was really into drama. But after that I just kind of it just sizzled out a little bit.

MM: [00:08:17] Why was that do you think.

CL: [00:08:17] I don't know I just think that I became more interested in maybe like being behind the camera and being the person to direct others instead of being the one to perform.

MM: [00:08:35] Okay. So just before we leave that one do you can you think about anything else that you did at school in terms of creativity and expressing yourself in terms of movement spoken word technology or anything that comes out

CL: [00:08:54] erm

MM: [00:08:54] Really we're saying you did a couple of years here.

CL: [00:08:55] Yeah

MM: [00:08:56] <mark>We're are based in this creativey artsy section and what what what did we manage to do for you that helped you.</mark> [7.2] I mean what do think then nothing

CL: [00:09:11] No there were loads of things I just can't

MM: [00:09:14] Well shall we go through some did things like research and learning about artists and movements.

CL: [00:09:18] Yeah

MM: [00:09:19] We can even write it down you know some kind of research or practical stuff.

CL: [00:09:27] Yeah.

MM: [00:09:29] Or you know research about ideas and people. Is this making you think

CL: [00:09:35] Yeah a little bit.

MM: [00:09:37] Practical in terms of you know technologies or movement or you know painting somehow painting and drawing

CL: [00:09:51] I'm trying to think of the people we looked at

MM: [00:09:53] What about like reading writing performing this is interesting because half the things he's finding out about how my own and how I kept my own recently been really damaging spreader I interview there. So I'm sort of saying to you just the last one this you know you are here for a couple of years you know you are here for a couple of years. What things did you do in the class for on this subject you know developed your interest or skills or ability within creative that whole sort of creativity

CL: [00:10:35] I feel like in media and performing arts studying people really helped me to get inspired and take from the sort of things that they did and put that into my own work.

MM: [00:10:57] Are you just saying that or can you think of

CL: [00:10:57] No I can I'm trying to think of them. Like Bob Dylan we looked at him in performing arts and his lyrics and like aspects behind his life definitely inspired me when we were we we had to make up our own dance and I definitely think that his work inspired me to make my work better.

MM: [00:11:19] That's great Can you think in the other subjects that something particular stands out.

CL: [00:11:20] Yeah I'm trying to think in English

MM: [00:11:29] Do you want to come back to this.

CL: [00:11:30] Yeah.

MM: [00:11:37] Ok we will come back to that [00:11:37] <mark>So what have you done since you left school.</mark>

CL: [00:11:41] When I left school in September 2014 I firstly started looking for a job in the media industry but I found that it was very difficult because I didn't have any experience and I hadn't had done a degree I'd just come out of school. So I started looking for and did some work experience so I did a one week work experience at Channel TV which was good. I I don't feel like it made me want to work in the industry. It didn't put me off but it just made me like really think about what I wanted to do. So I decided to leave media for a year and do something that I knew I really enjoyed so I became a full time gymnastics coach and that's what I'm doing now and really enjoying it.

MM: [00:12:34] Why did you not go to uni.

CL: [00:12:34] I didn't go to uni because I knew I wasn't 100 percent sure what I wanted to do and I didn't want to spend the money and then realise that I'd wasted the time and money on something that I didn't want to pursue a career in.

MM: [00:12:54] So how do you reflect on that year that you did.

CL: [00:12:59] I feel like I should have been more organised and I should have decided earlier what I wanted to do. [87.0] I think the uni would have been a good step because it would have given me independence and being away from home. I've also enjoyed the year and it's given me time to think about what I want to do

MM: [00:13:19] Just stepping back to that experience that you did that work experience.

CL: [00:13:19] Yeah

MM: [00:13:22] What work. What did you get from that did you get any training or I mean how valuable was that experience

CL: [00:13:34] I just felt like it wasn't that I wasn't wanted it was just that. Obviously the people that were working there were very busy and they had their own things to do. I just feel like I wasn't needed and I wasn't really given any jobs I was just a bit of a tagalong really.

MM: [00:14:04] What sort of things did you do when you were there.

CL: [00:14:06] I went I went with Filmer's and the newsreaders to stories they did but it was kind of just watching I didn't get to do any of the filming which I really would have liked to do erm because that's what I was interested in it like looking into.

MM: [00:14:26] And were there other opportunities available to you to do stuff like that

CL: [00:14:32] What in like media.

MM: [00:14:33] Yeah just some kind of you know bridging experience a couple of weeks

CL: [00:14:38] I don't think so I not really what I there weren't really any other media or experiences that were available to me. [91.8] I did go for a few interviews for a media job and they talked about giving me some experience but when I questioned them about it later on they weren't really as keen as they were the first time

MM: [00:15:10] Ah that's interesting I didn't know about that

CL: [00:15:10] I went er I can't remember what's called now because I went to so many

MM: [00:15:14] Just talk casually but keep the mic there so what.

CL: [00:15:15] I went I went for an interview to a media

MM: [00:15:29] Was it like a print based, web based

CL: [00:15:35] It was for clients who wanted there to promote their business and they were the people that got like made the film for their business. It was basically that and I went to the interview and it was very quick it wasn't actually the person was supposed to be interviewing me and they just said that they would be keen for me to come and help and maybe even do some presenting. So obviously I was really keen to do that but when I emailed them a few weeks later they weren't really interested anymore.

MM: [00:16:14] Did they get back to you.

CL: [00:16:14] They did get back to me but they said that they will talk to the producers and see what they thought and then they never got back to me.

MM: [00:16:23] You know just to say as well that you probably just think you're just talking about this but there is so much of what you're saying that is really really important for me.

CL: [00:16:30] Really.

MM: [00:16:30] You're just like whatever but what you're saying is really really good for me [10.2] okay But you said you went for a couple of things

CL: [00:16:36] Yeah

MM: [00:16:37] that was one what was the other one

CL: [00:16:38] The other one was quite similar I went and I just spoke to the er it was very similar both of the two were really similar what they did. They both worked with clients and they helped promote their business. Basically the same thing happened the other one they seemed not as keen initially as the other business but they did still talk about experience but that one never got back to me unfortunately.

MM: [00:17:07] How did you feel about that.

CL: [00:17:10] I was really really disappointed I really wanted to gain more experience where I can actually get like do something rather than when I worked at Channel TV. I wanted to get some hands on experience which would have been really good for me [48.4]

MM: [00:17:29] I mean what I am trying to do here is say look we seem to be doing a really good job in the classroom kids are really happy We will go back to that questions but you know you are doing creative stuff here. We are doing what we are meant to be doing you leave and then everyone

CL: [00:17:42] Definitely that way.

MM: [00:17:44] I mean do you feel that

CL: [00:17:46] Yeah.

MM: [00:17:47] Can you phrase that.

MM: [00:17:49] I feel like in a school environment it's very not like

MM: [00:17:55] I mean do you feel you were successful at school.

CL: [00:17:55] Yeah [00:17:56] yeah. I feel like I was very successful at school I was really happy I felt like all the projects I did I was really happy with then the teachers were happy with me and it was very positive and I wanted that to continue as I went into the working industry. But it felt like I was sort of like the opposite.

MM: [00:18:20] And why do you think that is.

CL: [00:18:22] I don't know. Maybe because in the real world people have like things that they're supposed to do like they have to do they've got their jobs they're not really interested in someone who doesn't have experience maybe they thought that they looked at the projects I did and maybe they didn't think they are up to their standard.

MM: [00:18:43] So how do you think they got their jobs. How do you think people get them. [49.2]

CL: [00:18:48] Maybe they go to university.

MM: [00:18:51] Is it just going to university.

CL: [00:18:51] I don't know. Maybe some people like to take kids straight out of school that's what I thought I thought that some companies would almost like that I didn't go to uni because they could have got me straight out of school and taught me how they wanted to teach rather [15.3] than how Uni teachers.

MM: [00:19:10] So do you think looking back maybe you were naive to think you could get a job. Do you think is wrong that there isn't jobs and opportunities out there or do you think you should have gone to uni. What do you think.

CL: [00:19:23] I think I don't think that I'd necessarily should have gone to uni I think that there should be something like else something that you can do to help you get a job in the industry. I think that it's harsh to say I was naive to think that I couldn't get a job because lots of people get jobs it's not that I shouldn't have got one just because I didn't go to uni I just think there should be something kind of should have been something in between school and getting a job to help me get a job. [31.2]

MM: [00:19:55] It's hard to express how much I'm excited that you said that

CL: [00:19:59] Oh

MM: [00:20:01] that's exactly what I'm trying to do

CL: [00:20:01] that's good [0.1]

MM: [00:20:02] I mean I'm not sure there is anything to do with that but just identifying that seems that seems right.

CL: [00:20:10] Yeah.

MM: [00:20:10] You know you can't be like if you're doing all this stuff like you are doing at school And say like well then I don't want to go to University

CL: [00:20:15] Yeah.

MM: [00:20:15] But I want to get on. Why aren't there things like that

CL: [00:20:18] Yeah definitely. [9.5]

MM: [00:20:21] Thank goodness you came in. That's really really good. There's so much what you said is really good. okay. So what are your plans now. Well hang on while we are on this moment actually. So if you think you did so well at school. Give me some examples of what you did that did go well and it appeared at the time to help you.

CL: [00:20:51] I think at the time I was at school there were a lot of things that went really well particularly my media I felt like in my film opening I was able to portray a really different story and I felt like it was the first time I'd done something that I was really happy with. Same with my music videos. I was really happy with that. Also my art I was particularly pleased with my art work at Hautlieu I felt like a Beaulieu I actually got a C at GCSE but at A Level I got an A. Which I was really proud of

MM: [00:21:29] And do you think. Do you think the stuff you did at school should have made a link to work. I mean do you think that's enough. In hindsight do you think we were just playing around. It's not a real world. How do you think making a film opening or doing some art work would help you. What do you think at the time or what do you think now. Did you think you were going to be a filmmaker or artist.

CL: [00:22:01] Yeah I think that when I was at Hautlieu I really didn't know specifically what I wanted to be. I just knew it was something in the media. I felt like when I was doing my projects I was really happy with them. But then when I went on and did my interviews in the work place places I showed them my film opening and they're almost like not I don't think they were harsh I think they were I don't know I can't explain it

MM: [00:22:33] Maybe it wasn't sufficient

CL: [00:22:33] Yeah. [64.2]

MM: [00:22:33] Do you think you could have done more.

CL: [00:22:33] At school maybe probably a little bit yeah.

MM: [00:22:44] Like what.

CL: [00:22:48] What in media or other subjects.

MM: [00:22:49] What I'm getting is do you think if you got and you said I did this did that. And I made this stuff with my mates and then painted Le Hocq Tower. How [00:23:03] do you think school work is not enough then

CL: [00:23:08] No I don't think so I think. I I tried really hard in the task that I did and I used all the tools I was given to the best of my ability I think maybe I just was an up to their standard maybe. [21.1]

MM: [00:23:25] I'm sort of saying these are my memories as well but [00:23:26] there seems to be some sort of disjuncture between doing well at school is not necessarily enough to get to work and maybe doing well at school isn't the same as doing well at work.

CL: [00:23:37] Yeah.

MM: [00:23:37] Maybe you have to do really well at school. I mean you got like two A's and a B so you not only do you have to do really really well there but maybe you have to do a load of other stuff as well. [24.7]

CL: [00:23:52] yeah yeah.

MM: [00:23:52] I mean if you think about Raoul or someone or even Matthew Keywood who is doing that stuff in the arts center do you think that's the case. Do you think should be enough

CL: [00:24:01] I think when you're at school you think it will be enough because it's all you're doing it's all you're putting your work into and you don't think that it's necessary to get distracted and do things that are taking you away from working really hard in school because obviously the teachers are telling you that this is the most important thing and you don't want to get like sidetracked so maybe it does put you in a better position when you want to get a job. But I think at the time when it at school it doesn't seem as important

MM: [00:24:31] Do you think teachers should be telling you at the time you should be doing a bit more. Do you think them should be more structured pathways.

CL: [00:24:38] Yeah yeah I think I think maybe I just think when we're at school we're kind of in this like protective bubble and we don't think about what's going to happen after when we get into the real world so maybe teachers should prepare students for that a little bit better. [53.2]

MM: [00:24:56] And what would we do what form would that

CL: [00:25:02] Maybe Take the class to a working environment where you can see and ask questions to people who are working in the industry that you're interested in just to get an overall picture of what it's going to be like working there and what they're looking for and seeing if they're looking for more than just schoolwork. [17.0]

MM: [00:25:20] That's a great point. All right.

CL: [00:25:23] Yeah.

MM: [00:25:24] You know Chantelle Mundy said to me two weeks or an hour or 10 minutes and she said she learned more in that two weeks than she did in two years of photography

CL: [00:25:44] Really

MM: [00:25:44] You know in other words maybe we should be doing these things

CL: [00:25:47] Yeah

MM: [00:25:49] And I am sort of searching around with this stuff and that's why I'm talking to you lot because you know I don't really know until you tell me. [5.8]

CL: [00:25:56] Yeah

MM: [00:25:57] Does that make sense do you get what I'm doing as well.

CL: [00:25:59] Yeah definitely

MM: [00:26:00] So before we do the last one Is there anything else about that because that's what we've been told that this link between what you've been doing at school what you were hoping to do at work your experiences when you hit the workplace and how you know what helped and what didn't help. Is there anything else you think I have missed or you want to add or I mean what do you feel about that sort of idea of school. You know bridging that gap.

CL: [00:26:33] Yeah I think I'm definitely thinking more about it now I think that that should definitely be something that helps that helps students. Yeah. Cross that bridge. It's very I think it's very difficult going from the school environment and just being thrown out there like to get a job. [20.1]

[00:26:54] Phone goes off.

CL: [00:26:54] Oh sorry it's my mum.

MM: [00:26:54] Not now Brona.

CL: [00:26:54] Laughs.

MM: [00:26:54] Can you remember what you were saying

CL: [00:27:05] So yeah I think I've already said that though.

MM: [00:27:07] I think you have as well. But while you are here. I mean the other thing that makes me think is that Do you think that's you you should have done more or are there are other people like you in other words is it an individual thing.

CL: [00:27:19] Yeah.

MM: [00:27:20] You you were doing what you were doing but not thinking or do you think there is a whole lot who like just going along with it and didn't work it out. It's our job to help them more .

CL: [00:27:31] Yeah. [00:27:32] I don't think it's just me that that happened do I think but yeah it happened so a lot of kids that just kind of a bit stuck after school and most people go to uni but if Uni isn't for you then you have to really get prepared early and I think that that's where I went wrong I left it too late. Like a few of my friends as well I think that there should be something that

<mark>helps us in that gap. I think that at school it kind of felt a bit like if you're not going to uni then not we're not interested in you just that it's not the priority kind of</mark> [36.9]

MM: [00:28:12] It's so good what you are saying Alright then what are your plans now

CL: [00:28:12] Erm I'm still coaching gymnastics currently. My plan for next year is to do a childhood studies degree at Highlands. I've still deferred my place for uni so it's still there if I want to take it. So that could be an option for me as well.

MM: [00:28:33] Where did you apply

CL: [00:28:35] Bournemouth and Liverpool

MM: [00:28:36] How long is the course at Highlands.

CL: [00:28:38] It's a three year course and then you can go on to do an extra year if you want to get the full degree

MM: [00:28:46] Alright seem ok.

CL: [00:28:46] Yes

MM: [00:28:46] Anything else that you thought or

CL: [00:28:49] No I don't think so.

MM: [00:28:52] Oh thanks

CL: [00:28:52] sorry (laughs)..

Lauren

MM: [00:00:00] It's got a little countdown now. Who are you?

LS: [00:00:06] Lauren Staples

MM: [00:00:06] No you're not. Are you comfy. Yes. So because then that's pointing at your chops. Okay so. So this has been your best week.

LS: [00:00:20] Yes

MM: [00:00:21] What were you saying before and then it just seems like this research is just going. This data doesn't go anywhere.

LS: [00:00:27] It just seems that they don't really have the time of day. If I knew like I think marketing knew that was coming.

MM: [00:00:37] Yeah.

LS: [00:00:38] When I arrived she said that I'll take you here and asks what we a presentation [00:00:43] but every other week it's been like oh okay i'm doing this. You can watch me and I just watch them do something [7.8]

MM: [00:00:52] Is that right.

LS: [00:00:53] Yes

MM: [00:00:54] It doesnt seem very good. That doesn't seem like the experience Richard had either you know.

LS: [00:00:58] I don't know why and if you ask. They can't really find stuff to do. It's never really a desk for me to work at

MM: [00:01:09] apart from today

LS: [00:01:09] apart from today

MM: [00:01:10] I mean I've read your blog you've done stuff. What we do is we'll talk like in terms of we'll just talk informally. I'd like to see her go but then I have got a number of structured questions that we can go through. I mean the main thing is that you're safe and healthy and happy. They're not like making you go and clean the windows so no

LS: [00:01:31] No definitely not.

MM: [00:01:32] You're in a safe working environment

LS: [00:01:34] definitely yeah.

MM: [00:01:35] But I suppose the question is centered around how productive it is and you would feel or how productive or useful or valuable it is what do you think

LS: [00:01:44] Like I've had a nice time I've learnt a lot about ITV.

MM: [00:01:48] Oh well that's good.

LS: [00:01:49] but whether I've had you know I haven't done anything myself. You know if you want to know about what programme ITV uses then I could tell you but.

MM: [00:02:00] Friendly people.

LS: [00:02:02] Yeah very friendly

MM: [00:02:03] Friendly environment but I wonder how useful So why don't we talk around these things for you. So this is like a scaled chart which seems to me are the kind of areas that could potentially add value. So the question is you know is did they or not. So we could work through them basically and then maybe you could fill that in for me. So you know the first one is what you just don't about your knowledge of ITV.

LS: [00:02:37] Yeah.

MM: [00:02:38] So how has it helped your insight into working in a creative environment.

LS: [00:02:47] <mark>Well I've just been talking to people about how they got to ITV</mark> [4.4] and then went to university and did journalism. So that helped. And other than that more just how the business has run.

MM: [00:03:00] Yeah

LS: [00:03:02] Obviously they all used the same program.

MM: [00:03:04] So it means that a lot like a some sort of software program called traffic or something.

LS: [00:03:10] But yeah I can't remember the actual software's called now but the it's called I use and each person has access to it and that's where they put all their stuff in which is interesting learning about that but I haven't actually used it myself so

MM: [00:03:27] So your insight is around observing

LS: [00:03:29] yeah definitely.

MM: [00:03:29] And comes out and you see what's going on and how do you think creative media work place is different from another workplace.

LS: [00:03:40] I think here is it's more casual like. You know it's not like okay that they arrive at work and then sit down and do this every day they do something really different. And they just yeah like the hot desk they don't have set jobs either. One week you might be editing and one week you might be on a different thing which is quite different from a normal career normally have your job and you just do that then

MM: [00:04:09] So a bit more flexible

LS: [00:04:10] Yeah.

MM: [00:04:11] You mean the people who work here not just you the people working in the environment do different things all the time.

LS: [00:04:15] I mean obviously if there's a the higher up people have their set jobs but guy the first week was on the web in the next week he was doing editing so it's not just one set job they do a lot of different jobs. It's interesting.

MM: [00:04:37] Let's go down to the bottom because you know often the idea of being in some sort of creative or practical environment is you develop kind of creativity and practical skills. Have you managed [00:04:51] do think your creativity has been developed and your practical skills developed.

LS: [00:04:59] No not really. I mean I've sort of seen how creativity is used in their jobs you know they have to think up a lot of new ideas and even in marketing creating the adverts. But for me I haven't really done anything which has made me have to use creativity [31.5]

MM: [00:05:23] Yeah. So again it's just an observational thing.

LS: [00:05:26] Yeah.

MM: [00:05:27] And similarly practical skills.

LS: [00:05:29] Yeah.

MM: [00:05:30] Have you had any hands on practical creativity.

LS: [00:05:34] When I was doing the web I made two posts to put on the actual ITV website

MM: [00:05:41] Wow. and was that a rewarding experience

LS: [00:05:43] Yeah that was very good. That was the best thing I've done here because I was given erm a like a press release. So I had to find pick out out information from the press release and then write it in a short little article.

MM: [00:05:57] Thats not on your blog though is it.

LS: [00:05:59] Yeah.

MM: [00:05:59] Is it.

LS: [00:06:00] Yeah that's why I asked if I could put a page blog instead of I think I've just by put a link

MM: [00:06:06] Oh right maybe that's what it is. Maybe we will take a screengrab or something. How did you find. Was it helpful to use the blog or the fact that you uploaded ideas.

LS: [00:06:14] Yeah

MM: [00:06:15] was that a helpful

LS: [00:06:15] It made me reflect on what I had done because sometimes I would go home and think I've done nothing today but then actually when I was writing it down I was thinking. Actually I've learnt quite a lot today.

MM: [00:06:27] I mean I was looking through your posts and it seems there was a lot of information.

LS: [00:06:30] Yeah because I asked them and then I write write it all down and write my notepad. So I had everything I wanted to know and I made sure I had questions because obviously I was given what I was going to do next week so I made sure I had questions for people.

MM: [00:06:44] Ah say that again. What questions for who like give me an example.

LS: [00:06:51] So one week I knew I was going to be with a news editor. Or like a news gatherer and that was going to be like the next week. So before I went I thought what I'd like to ask them to have to put on the blog and then I asked them about what they did

MM: [00:07:06] Maybe that's a kind of way of developing your creativity and practical skills maybe.

LS: [00:07:11] Yes

MM: [00:07:14] It's hard how we understand

LS: [00:07:17] Yeah I suppose creativity in a different way. I had to think the questions for them but I just knew I had to find some information to put on the blog. And that was the only way I was going to get it because I wasn't doing anything myself.

MM: [00:07:29] Ok the other a little of the other areas around kind of self-esteem and confidence. You do you know what's the difference between self-esteem and confidence

LS: [00:07:39] Self-esteem how you feel about yourself.

MM: [00:07:39] Yeah

LS: [00:07:40] whereas confidence is just more how you portray yourself.

MM: [00:07:42] I suppose it could be yeah. So how how does that how has this added any value or impact on that.

LS: [00:07:55] I suppose. I don't know.

MM: [00:07:59] What about in terms of confidence in being in a work environment.

LS: [00:08:03] Yeah definitely having to talk to different people every week being a new person having to speak to them on like a professional level

MM: [00:08:11] And being new and

LS: [00:08:12] Yeah exactly

MM: [00:08:14] and being dropped parachuted in is tricky

LS: [00:08:14] Yes its hard but I guess I quite a confident person.

MM: [00:08:21] And maybe you'd already developed that because you work anyway

LS: [00:08:24] <mark>but having to use that confidence was different because you you know at school you know everyone. So it's easy to be confident whereas here you have to sort of build it to use it.</mark> [13.1]

MM: [00:08:39] And how do you build it then.

LS: [00:08:42] I don't know just getting comfortable around the people you know in the first day not going to walk in and talk to everyone but each week you know more people you know my last week. Now I know the tech guys

MM: [00:08:57] So I suppose it just can't. It is a process of immersion.

LS: [00:08:59] Yeah

MM: [00:09:00] Once you can't you said put yourself in a situation you just kind of happen.

LS: [00:09:03] Yeah.

MM: [00:09:04] There isn't a kind of like right next feeling and say hello to him and then I give him a cup is I know no strategy is it just sort of

LS: [00:09:12] Yeah yeah as you get to know you become more confident in the area but also

MM: [00:09:19] Is that a useful skill to take forward.

LS: [00:09:21] Yeah definitely. [00:09:22] <mark>Well I've just had to learn to sort of ask you know sort of multiple times to be given stuff which is important because you know I'm not always going to be given stuff to do in the future I'm going to have to go out and find answers for myself.</mark> [15.9]

MM: [00:09:39] What's the job you don't you work at Marks's Spencers.

LS: [00:09:42] No that's Dominique I work at children's shoe shop.

MM: [00:09:45] But is this any different from their children's shoe shop.

LS: [00:09:49] Yeah well because at the shoe shop I know exactly what I'm doing. I don't see that evening when you did that. Oh yeah I had to ask.

MM: [00:09:56] Like I'm wondering if really entering this is any different from this and that's kind of what I went through at the shoe shops is just doing the same thing in a different place

LS: [00:10:05] It's different in a way that because you know in a shoe shop you don't really have to get to know the people who are coming in. And I only have one person who works with me whereas here you sort of have to get to know everyone and get comfortable around people

MM: [00:10:22] Is there anything around expectations that your a student doing this is part of some course does that change your relationship. You're not doing it for money.

LS: [00:10:31] So well I think people know you know people sort of feel like they have to

MM: [00:10:40] Its not supported.

LS: [00:10:41] Yeah and I think they thought they had to show me things as well. Like I'm there to learn and then to do things

MM: [00:10:50] And self-esteem make you feel better. Do you feel like a your out here and going back to school and you know stuff

LS: [00:11:00] No well like my first week when I was doing the stuff on the web. I was like yes you get it. But then when you don't do anything And somebody says they have to babysit you. You sort of feel a bit like are yeah why am I here.

MM: [00:11:19] So that's quite a dynamic relationship then isn't it. You know at times when you are given stuff and empowered you kind of you grow in self esteem.

LS: [00:11:27] Yeah you feel good

MM: [00:11:29] And you can take I mean and so create an illusion but is that something you can take back in the classroom or to school.

LS: [00:11:35] Yeah

MM: [00:11:35] As if like I do that and go to school.

LS: [00:11:39] Yeah you do

MM: [00:11:40] Like an addition to your

LS: [00:11:42] Yeah and makes it more interesting and you feel like you've had more experience

MM: [00:11:46] Yeah but equally the double edged sword is if you feel that if you are someone's having to look after you in a way then the phrase is babysitting. So it undermines all that makes you feel like a burden.

LS: [00:12:03] Yeah

MM: [00:12:04] Is that true.

LS: [00:12:05] Yeah that's.

MM: [00:12:05] Im saying a lot but you should be saying all this

LS: [00:12:07] No that is.

MM: [00:12:07] ==I don't want to put words in your mouth but just to articulate it== [0.1]

LS: [00:12:07] No because I don't wanna make it sound like it's just been horrible.

MM: [00:12:13] No no.

LS: [00:12:13] ==Because I don't feel like I've been a burden constantly. But when they can't find a desk for you and people sort of like you say can you if you get assigned to someone and then that person just has nothing for you to do you sort of get fobbed off on someone else.== [15.8]

MM: [00:12:29] Is that did that happen in a particular week

LS: [00:12:35] Yeah when it was well when it was the reporting week all of the reporters had already been sent out. So I had to go and work with somebody else. And then when it was editing week I was supposed to be with at one point with the sort of director.

LS: [00:12:56] Hesketh wasn't it.

LS: [00:12:57] No no. It was a different week. [00:13:01] It was with a lady I'm not sure her name is but she was obviously really busy so she just said there's no point you sitting here watching me so I can go and sit with someone else and she sort of had to find me someone else to sit with [12.4]

MM: [00:13:14] And who do you sit with. What do you do.

LS: [00:13:16] I just watched someone putting stuff into the program.

MM: [00:13:20] How long for

LS: [00:13:22] An hour maybe.

MM: [00:13:24] Wow that was a long hour.

LS: [00:13:26] Yeah and that's a problem

MM: [00:13:29] But so you can see maybe a particular moment because of the dynamic nature of the creative industry that you spoke about people all go out and suddenly hang on a minute you're the last one in the jigsaw and it doesn't come yet though

LS: [00:13:43] Yeah.

MM: [00:13:43] So maybe I won't just try and understand how it all works because maybe that's something you need to accept as part of it I dunno.

LS: [00:13:49] Yeah I think because there's no like people don't have set jobs.

MM: [00:13:53] Yeah and a definite schedule

MM: [00:13:54] you know when I'm on a Thursday it's just because oh today we only have five people in because there's you know the news stories don't require people. So that was the problem with having fixed schedule because some weeks like the reporter that I was supposed to have been on with reporters that week but there was no reporters in so I can't shadow a reporter that's not in.

MM: [00:14:15] And you're there so you got to do something and then but what about give me a some more to get some story about something really positive when it worked then. That's like today isnt it.

LS: [00:14:23] Yeah today

MM: [00:14:25] So what's it what happened. Tell me the story why did why is it so good.

LS: [00:14:30] Well I came in

MM: [00:14:31] Yeah

LS: [00:14:32] And Kelsey said you with marketing and normally it is a bit like oh okay let me find you a chair oh oh. But it was I got introduced to Mal and she introduced me to the rest of the team and she said I'll take to this presentation and then we went into a team meeting and I've been into a few meetings with the others and it's good to hear them discuss things but I'm not involved whereas in this meeting every point they said they talked me through what they're doing is so I understood

MM: [00:15:03] Ah that's great isn't it.

LS: [00:15:03] Erm and then

MM: [00:15:03] You felt part of of the whole thing.

LS: [00:15:03] Yeah yeah and then we watched an advert that they'd made erm and then we were looking at fonts and they were asking my opinion on fonts. And then I looked through all the adverts they had made and they were explaining where they're going to go from here. But everything we did it was like I was involved instead of not showing me

MM: [00:15:31] And that and now it's about half four.

LS: [00:15:34] Yeah.

MM: [00:15:34] So you came in here about half one

LS: [00:15:36] Yeah.

MM: [00:15:36] I think. So is that like that all the time you've been here

LS: [00:15:39] Yeah.

MM: [00:15:39] today in that one and you're still very much part of that process now.

LS: [00:15:44] Yeah.

MM: [00:15:44] Like after this interview going to go

LS: [00:15:45] Yeah probably now it's slowing down.

MM: [00:15:48] Right.

LS: [00:15:50] But if I went back I feel like they would find me something to do and if I said come I do something they would find me something.

MM: [00:15:57] To what extent is that determined by the field they're working or their personalities.

LS: [00:16:04] The field that they're working and I think because the people who I've worked with before you know were lovely people but they just said There's honestly nothing that I you know I just need to get this done I just

MM: [00:16:16] So it's just really around the kind of project you're in that allows for more collaboration or more

LS: [00:16:20] Yeah. And I feel they knew that I was coming as well which helped

MM: [00:16:25] A bit of preparation. So you know you weren't necessarily thinking about a career in sort of a creative environment. No not really. But what does it make you think about a career that's more structured or less structured or more creative or less creative. How does that have an impact in the way you see your career developing.

LS: [00:16:50] I like the idea of I prefer structure. It does annoy me when a site you go out and then there's someone sitting at a different desk because they're doing a different job now and it's too you know. But it is good because each day they come in and they do something different and you know each day there's a different problem or different you know because they have to be so creative and they're making up stories constantly. That's really interesting that's [231.3]

MM: [00:17:21] and you like that.

LS: [00:17:22] Yeah I don't want to go into a job.

MM: [00:17:23] And your thinking of going into teaching.

LS: [00:17:24] Yeah which is why because I don't want to go into a job where it's just boring every day.

MM: [00:17:29] Do you imagine that your work is like.

LS: [00:17:31] Yes. All my family work in finance and every day they go any you know they might see a different client but invest the money blah blah go home.

MM: [00:17:40] I mean I often think that I'm not sure if it's true I don't know you know I've really been in finance but that's where I have that kind of dread and I think creative people have that kind of dread and that's why what you do you're encouraged to think about something else to do. So it has it has had some impact in that in terms of like oh yeah I like a job with a bit more creative freedom.

LS: [00:18:07] Yeah definitely it's made me think that a lot its made me know that I couldn't not work in a job in an office job.

MM: [00:18:18] But maybe you kind of also now recognize some things about patience or the idea at certain times it's not so easy to collaborate or you know how you engage with different

LS: [00:18:30] You know you might just be able to you know go in and they'll easily find something to do and then things like that but actually sometimes you just gotta wait and watch for a bit and you know maybe later they'll find something. [25.3]

MM: [00:18:43] We were talking earlier that the JEP that may be coming in once a week isn't so great that it would be better to actually have a sort of intensive period of like two or three days

LS: [00:18:56] Yeah.

MM: [00:18:56] Do you think that.

LS: [00:18:58] I think so and maybe go in with a project in mind.

MM: [00:19:03] That's good action research collaboration. Tell me what that means.

LS: [00:19:08] Well look if you had said to me right I want you to go in and I want you to make a program. You know

MM: [00:19:15] Yeah.

LS: [00:19:15] About ITV.

MM: [00:19:16] Yeah

MM: L ike a case study on

LS: [00:19:18] Yeah then you know I have I have my questions every week I could go you know interview them and then I'd feel like I don't have to be finding stuff to do because I've got my project. And when they ask me what are you doing here Id say my project.

MM: [00:19:32] A nugget of gold thats come out

LS: [00:19:35] Yeah I know.

MM: [00:19:36] Because for 103 the radio station thats what we were going to do. We were going to get some to go in and do an audio documentary or kind of case study.

LS: [00:19:45] Yeah.

MM: [00:19:46] And in fact with the societe that's what we try and get them to do too. They have to link their project to the societe so we could do that. I think so that's the next area right the next area is about school and theory and your achievement. So like do you think we can answer two things together but this idea of do you think it's helped to add to your value or understanding of a kind of media theory. So when you're talking about say finding out stuff about Channel if now you must know a bit more about Channel. And maybe if we'd structured it better you could have even learnt a lot more. [00:20:29] But has it helped you in terms of your schoolwork. Terms of say media.

LS: [00:20:39] Erm not really theory I wouldn't say

MM: [00:20:42] alright.

LS: [00:20:42] Sorry, well I don't really know you know what theory

MM: [00:20:45] Well let's say about in media you look at institutions

LS: [00:20:49] Yeah.

MM: [00:20:50] So you must have a better knowledge of a media thing.

LS: [00:20:54] Yeah okay. Yeah that's true. Looking at TV. Yeah. Demographics and things like that

MM: [00:21:00] Audience theory

LS: [00:21:01] Audience Yeah well today in marketing they were telling each ITV because obviously ITV ITV 2 ITVBe each one has a different demographic.

MM: [00:21:10] Right. And that's something we've been doing for our mock exam

LS: [00:21:12] Yes. So for the adverts they put their adverts around what will apply. So if it's a Regency Bedding you know they'll put it towards families because obviously it's going to be the families that are buying it. And I was talking to Chris about diversity and things like that the audience audience. You know they have to make sure that they're showing in Jersey that there's diversity they have to make sure it's all on TV.

MM: [00:21:43] But you know before I mentioned it did you not see you didn't it appeared to me you didn't see those necessarily.

LS: [00:21:49] No I didn't feel like that was the connection.

MM: [00:21:54] So so now that I've brought it up do you think there is a connection in terms of your knowledge. I mean you're using a lot of words like diversity and demographics and target audience you know that seems to be the kind of stuff we are doing at school isn't it.

LS: [00:22:09] Yeah but I only today has been really good like thinking because before I have just never really thought about audiences as being important. I don't know why it is. But now I am seeing actually to appeal to an audience you have to find out what your audience is. [121.4]

MM: [00:22:31] Yeah maybe it's also because we are doing that as a mock exam

LS: [00:22:35] Yeah.

MM: [00:22:35] For tomorrow. So maybe your ideas are crystallizing together.

LS: [00:22:39] Yeah.

MM: [00:22:39] Or its just fortuitous that you're with that particular group now

LS: [00:22:42] today yeah.

MM: [00:22:42] But also do you not think there's other concepts we look at like codes and conventions of certain things. You know when you talk about fonts and stuff earlier and you were talking about family audience the certain way of doing things at target certain people.

LS: [00:22:59] Yeah. Well just because obviously they have to go and film stuff but they always have a way of how they want to.

MM: [00:23:08] Yeah.

LS: [00:23:09] Because if it's a story about pumpkins you know do they want to go from like a child's angle seeing their child children carving the pumpkin so sort of and they have you know they always look at their old footage of what they've done and they have to follow that again.

MM: [00:23:26] Yeah. Which is what we call I think conventions isn't it.

LS: [00:23:31] Yeah the conventions. And they obviously they have like their you have to have the banner across and things like that look the same format.

MM: [00:23:40] So you know one thing we look at is what's called media languages isn't it. So if I was to say what was the kind of language of regional television station you would be able to talk about that. Possibly yeah [00:23:55] or am i just putting words in your mouth. [2.0]

LS: [00:23:58] Well I'm not sure what you mean

MM: [00:24:00] Well when we look at narrative representation, audience media language here I mean seems to be what you're talking about is there's a specific language to Channel Television

LS: [00:24:09] Yes there is yes

MM: [00:24:11] With me

LS: [00:24:12] Yeah yeah definitely. And if I had to write about that I could

MM: [00:24:16] I suppose what I'm really saying is it seems to me that there are links but I'm not sure that we're necessarily teasing them out or making those connections.

LS: [00:24:25] No that's true. They are there but

MM: [00:24:27] now we're talking about it it kind of makes sense.

LS: [00:24:30] And kind of making links yeah

MM: [00:24:30] Unless maybe I said that maybe you would like to see the two things as disconnected.

LS: [00:24:36] Yeah If you had said at the beginning you know think about what media conventions you're seeing and think about audience there and think about this then I would have been like yeah that's there tick tick tick.

MM: [00:24:50] So maybe what we should do is structure the placement more to make it more of an explicit link between look we're doing this at class.

LS: [00:24:58] Yeah.

MM: [00:24:58] Can you see this when you're out there

LS: [00:25:00] Yeah as an extension of class

MM: [00:25:01] And almost maybe use your blog to put notes about that

LS: [00:25:05] yeah.

MM: [00:25:05] Or to give it a framework.

MM: [00:25:07] Cause I was just sort of seeing this as separate from my media studies.

MM: [00:25:11] That's great. Well not great but obviously that's I suppose that's what I am interested in identifying because even put you here doesn't seem to be making a direct connection or contribution to your school.

LS: [00:25:25] No it's not really.

MM: [00:25:26] But the more we talk about it it seems to come out.

LS: [00:25:29] Yeah

MM: [00:25:29] That needs me to set it up.

LS: [00:25:31] I could find things that do connect but I haven't been thinking

MM: [00:25:35] No.

LS: [00:25:35] I've just been thinking about this as sort of work experience and school as school and not just because this is a creative environment it applies to my media. [86.8]

MM: [00:25:43] So for example talking about Dominique earlier who's at the JEP she's done this article that's going to get published. So when erm she gets a question for her exam she can write about that article

LS: [00:25:56] Ah that's good.

MM: [00:25:58] Yeah. She doesn't have to write about her film opening or her advert or radio task or she can talk about that thing. And when she talks about audience or representation or research and planning she can base it around that. And you could do the same

LS: [00:26:16] oh. But I haven't done anything.

MM: [00:26:16] You did those two little blog posts

LS: [00:26:18] Ah well yeah don't think they quite

MM: [00:26:20] Yeah maybe not

LS: [00:26:20] Didn't quite.

MM: [00:26:21] Yeah but we could have a look at them it could be but it strikes me there's a if there's a question on media language or representation. It strikes me you could certainly you could bring in all this stuff about Channel.

LS: [00:26:37] Yeah.

MM: [00:26:39] I mean whatever you're doing here must have kind of contributed towards something. It's not necessarily like you wrote it said Dominique has a name on an article but it's not like you made that but you were part of that team. It's possible.

LS: [00:26:54] Yeah that's true. I could talk about the planning that I've seen.

MM: [00:26:58] Yeah yeah. Well you at your meetings you went to describing fonts and looking at the footage and all that kind of research thing. It seems that is professional practice.

LS: [00:27:08] Yeah.

MM: [00:27:09] So you could then talk in your essays about how school work more or less or doesn't or should do mirrors professional practice.

LS: [00:27:18] Yeah. I could

MM: [00:27:20] It seems as well as we're talking that erm it's something I probably need to flag up before people start

LS: [00:27:29] Yeah making it clear

MM: [00:27:31] Otherwise it's just do that you know I do.

LS: [00:27:33] Yeah. You don't think about it I guess work as a separate blog I'm not thinking all this is stuff that I can use for my own blog.

MM: [00:27:42] I mean the aim seems to me to the project but I started to try and have a student a professional partner and a classroom is to try and connect the three because you know we're teaching about media and you got a media company and kids trying to learn about that. Surely the whole thing can be.

LS: [00:28:05] Yeah so if it had been clear then I would have made more links.

MM: [00:28:09] Maybe I need to see more of that at the beginning rather than kind of health and safety although you have the safety as well. So look the last one seems to be this which I kind of know what the answer would be this achievement at school

LS: [00:28:20] Yeah.

MM: [00:28:22] Particularly say media or in English you're doing or history do you think it's helped being here.

LS: [00:28:28] No sorry that's not the answer you want.

MM: [00:28:33] No no the answer I want because this is not a kind of like a promotional thing that you find accurate data about how useful this has been.

LS: [00:28:44] It's not hindered my work but it's not I haven't gone back home and thought Ah yes now I've got so much more media insight.

MM: [00:28:53] No

LS: [00:28:53] Gone home and thought Ah well I know about ITV

MM: [00:28:56] Do you think that it's possible that if we did it differently for you to then go back and go well now I know.

LS: [00:29:03] Yeah. Well if I had come in then thought oh right today I'm going to find out what conventions ITV has to follow.

MM: [00:29:10] Yes

LS: [00:29:11] Then I would have gone home and thought Ah okay they're doing this. How does that apply to different medias.

MM: [00:29:16] Yeah.

LS: [00:29:17] Things like that

MM: [00:29:18] And equally for Dominique at the JEP as well

LS: [00:29:22] Yeah

MM: [00:29:22] Because anybody can identify a particular area for that. What about any kind of implicit development. Like I mean to say like do you think you write better or communicate more effectively or research better.

LS: [00:29:38] Yeah yeah possibly research does just watching people doing research. Briefly you know there is a lot of channels that have to go down to look at research. Normally I would just find the first thing I find that'll do but now actually you can get a lot you know here they get emails sent and they look at you they listen to the radio they look at all the other news places to get their own news

MM: [00:30:10] Which again is saying we're looking at now in terms of methods of research isn't it. So maybe that's what I mean by the implicit thing not like Oh God now I research so much better but you maybe have a better awareness or insight.

LS: [00:30:24] Yes.

MM: [00:30:24] It often seems to be around these terms of awareness insight that kind of soft development.

LS: [00:30:31] It is.

MM: [00:30:31] Rather than like I didn't know how to edit on

LS: [00:30:34] Yes

MM: [00:30:34] Sony Vegas

LS: [00:30:35] And now I do Yeah.

MM: [00:30:37] Seem alright.

LS: [00:30:40] Yeah.

MM: [00:30:41] Have you enjoyed it.

LS: [00:30:42] Yeah I have it's been good coming here like a different environment. I mean I could have done more

MM: [00:30:50] Here.

LS: [00:30:51] Like you know if i'd.

MM: [00:30:53] It's being given an opportunity

LS: [00:30:54] Yeah I don't feel like I've done achieved much.

MM: [00:30:57] No

LS: [00:30:57] But I've had a nice time while I've been here.

MM: [00:31:04] What about in summary what's it like the three key things that you've learned or developed or three areas where they've kind of added a bit of value. Have a little think,

LS: [00:31:12] Erm.

MM: [00:31:12] Do you think these were the three things that it was worth while doing it because

LS: [00:31:20] One I mean seeing a different place of work you know because I've never seen an actual creative working environment

MM: [00:31:33] Exactly

LS: [00:31:37] Two yes just talking to different people. I have learned a lot from people here. They all got here a different way and that's interesting and has made me think

MM: [00:31:48] How you develop careers.

LS: [00:31:49] Yeah

MM: [00:31:49] Yeah.

LS: [00:31:50] You know you don't you might not just go straight into journalism but you might end up there. D unno if I have a third

MM: [00:32:00] Third I think was your it has been enjoyable

LS: [00:32:03] Yeah.

MM: [00:32:03] Like you know experiential.

LS: [00:32:04] Yeah it's been a really good experience

MM: [00:32:07] You know because it's it doesn't seem like it's been like oh God thank God that's over.

LS: [00:32:10] No

MM: [00:32:11] No are you sure

LS: [00:32:13] Well is sort of like oh it's got to go to Channel again. It's not like Thursday Channel TV you know

MM: [00:32:22] Yeah

LS: [00:32:22] I'm not very excited for it but I've not been dreading it.

MM: [00:32:25] Yeah.

LS: [00:32:25] Sort of just a happy medium.

MM: [00:32:29] Yeah that's ok. [00:32:29] What about anything else you want to add.

LS: [00:32:31] No just just take on my idea about the project and I'll be very happy. [7.7]

MM: [00:32:39] Thank you.

Rosanna

MM: [00:00:02] B Yeah okay so let's start with a question being broadly you know how do you think this helped.

RA: [00:00:14] It's given me a lot of inspiration for my personal study in photography I'm pretty much basing the whole thing around the stuff the ideas that they gave me here really because there's a collection of Francis Foote collection which relates a lot to the developments in the co-op. you know there one of the buildings there that's being saved by the National Trust. The man that lived there was a photographer. I've been looking at all his pictures and things like that

MM: [00:00:37] Where is that? Is that down in St Helier?

RA: [00:00:38] Yeah. Its in Pitt street, You know there's a big development there.

MM: [00:00:44] Oh there's going to be a hotel there or something.

MM: [00:00:46] Yeah. But there's about three buildings that they're going to save the National Trust because of their historical value. And one of the men that lived there was a photographer.

MM: [00:00:55] And how does that fit in to your A level in photography.

RA: [00:00:59] We'll be learning more about archives and things and how to incorporate that into our personal so I will be looking sort of like family and that sort of thing which is what he did in his work.

MM: [00:01:12] And how is that help being here.

RA: [00:01:14] Because otherwise I wouldn't have had access to those and I wouldn't have had that idea really. So Gareth told me about it that gave me the idea for that project

MM: [00:01:22] And did that come out of some informal discussion or

RA: [00:01:26] Yeah was talk about my interest in history and photography and local history and from that he came up that idea in the

MM: [00:01:34] Great. So that's what you identified as helping you. But generally what have you been doing here. How long have you been here. You know if you think about can you just articulate break down your placement. When did you start. What do you do here. How long are you here. All those bits and pieces.

RA: [00:01:50] Where did I say.

MM: [00:01:52] Well roughly twice.

RA: [00:01:53] A few months ago it was before the October half term yeah a few weeks before then so be quite a while now. We did the stuff for the Careers Skills show when I first came here that's working on like the week before. During that week after that is when we started working on the book collections stuff I've been updating the records for that because there's some information missing and things from the records they have on it so adding names and things into it.

MM: [00:02:24] And what does that entail when you are here on a computer

RA: [00:02:27] While you on the database and doing research and adding the names of things

MM: [00:02:31] Ok I am going to move on to these particular areas. So the first one can you tell me about how it's given you an insight into professional working practice in a creative environment. How's this helped you and can you give any examples of how that might have helped.

RA: [00:02:53] ==Well just being here really== [1.5] like at the same time as doing the stuff my own personal study of. They've been telling me about the things they've been doing so for example the 80s project they're working on which is for an exhibition at the museum. [00:03:08] ==Just telling me the process== [0.9] about how they are trying to recreate pictures from the 80s by archival pictures and that's what we've been working on at the moment so it helps a little bit with that and then also just being here and seeing the work they do every day.

MM: [00:03:21] How do you think like, because you have a Saturday job then

RA: [00:03:24] Yeah.

MM: [00:03:24] Where do you work.

RA: [00:03:25] I work at 2 Johns photography studio.

MM: [00:03:28] Yes well I suppose that's a creative environment. But how do you think a creative environment is different from another environment say working Tesco or supermarket or something.

RA: [00:03:40] It's a lot more interesting. Yeah. Just's so much more like I dont really know

MM: [00:03:52] I wonder is it because of the content of the work that you're doing

RA: [00:03:56] Yeah, the content I think.

MM: [00:03:58] And maybe those kind of skills you have.

RA: [00:04:01] Yeah.

MM: [00:04:03] I wonder if it was so difficult with Gareth being here as well

MM: [00:04:05] It's as if its does like meaningless tasks. Things to have a background. I can look into things just day

MM: [00:04:16] So it seems to have a bit more meaning and value, just in

RA: [00:04:19] Yeah

MM: [00:04:22] What is that value that is kind of like more than a dull task.

RA: [00:04:27] Yeah exactly. There is no purpose to it rather than just me.

MM: [00:04:32] Is there a purpose around your own development.

RA: [00:04:36] My development

MM: [00:04:38] do you see what I mean? do you feel like there's something useful in terms of how you are developing as a young person? As a creative young person?

RA: [00:04:46] Yeah it's given me like so many more ideas for my work and also maybe things like to do in the future as well like to do with archives and photography.

MM: [00:04:57] So I suppose I'm just establishing that it's somehow different creative work combined from just a can you anywhere. Thinking about working man

RA: [00:05:04] Yeah.

MM: [00:05:06] Okay so that links on. So how has it helped you about you just hinted on it before about your thoughts for a future career development in terms of some kind of creative environment. How has this helped.

RA: [00:05:21] Yeah. I'm not sure exactly what I want to do that. I am very interested in history and photography in this really just combines both of them and it's skills and I each area. So

MM: [00:05:34] Can you give me some examples examples like how does that help too.

RA: [00:05:39] Has it helped me for a career year creative. [00:05:43] ==Well I suppose I'm just learning about the environment of work and the sort of things they do. Yeah.== [6.5]

MM: [00:05:51] What would you what would it lead to do you think. Like what do you think your next step will be after A levels.

RA: [00:05:57] I'm thinking gap year first set every now I want to do but I think [00:06:02] ==I definitely want to go to university at some point and I suppose the skills I've learnt here would help me.== [5.9] Whatever course I did like research skills because I've done a lot

MM: [00:06:10] Ok yea and maybe what other kind of skills interpersonal skills.

RA: [00:06:16] Oh yeah yeah

MM: [00:06:17] Stuff like that. What does that mean interpersonal skills

RA: [00:06:21] Interpersonal so I don't know up working with other people from different sort of departments and things like that.

MM: [00:06:30] So what do you think you could possibly do in terms of future career. I mean what's possible that you could end up doing do you think what might lead to

RA: [00:06:41] To do with photography. This could be very useful obviously like say independent work and things. And history also. Archival work.

MM: [00:06:51] Yeah. Yeah. Do you think it's increased your confidence in being in a work environment and how could you how could you illustrate that.

RA: [00:07:05] Working with different people really, communicating Yeah.

MM: [00:07:10] Can you think of an example when you've been here a like Oh that was quite good to talk to that person I didn't think I'd be able to talk to somebody like that or I don't know.

RA: [00:07:20] Erm, I'm not sure what having informal discussions of things like Gareth can. Yeah

MM: [00:07:24] Yeah that's his name wasn't it.

RA: [00:07:26] Karen as well. Yeah just yeah

MM: [00:07:29] That's that kind of gives you that confidence being in a work environment.

RA: [00:07:32] They've given me a lot of ideas my work and also like talk about future careers and university things as well with them

MM: [00:07:38] Yeah okay that's great. Do you think you are more competent now at the end than you were at the beginning.

RA: [00:07:44] Yeah I suppose working in any any work experience just gives me more confidence I suppose. Yeah. It's not new people and things so

MM: [00:07:51] But not necessary so we put you somewhere that wasn't creative. Would you have had still had a positive effect.

RA: [00:07:57] I suppose it would. But here [00:08:00] has given me more ideas of the things I'd like to do in the future and also my own work. [4.2] So I'll say

MM: [00:08:05] Yeah well that's what we're hoping as well. Okay. So in terms of that how has it had an impact on your self-esteem

RA: [00:08:16] Self-esteem

MM: [00:08:17] In terms of how you see yourself. Any impact no impact little impact or when you think about it.

RA: [00:08:23] Yeah well I suppose [00:08:24] it's improved my self-esteem in a way [3.4]

MM: [00:08:28] How do why do you think

RA: [00:08:32] More confidence in communicating and working in different areas.

MM: [00:08:37] Well [5.3] you're quite humble person anyway I think you know you're not showy off type but it struck me when we were talking when you were talking about your project and the links with the photographs here in the archive. You seem really clear and confident about that which is about you and what you're going to do so that seems to show some kind of value in terms of your the way your self-esteem was developed here. I think that you know yeah sounds like I'm putting words in your mouth or telling you okay. Alright then a couple of things then around how certain things have developed by being here. So first of all [00:09:22] how do you think your achievement at school has been improved by being here.

RA: [00:09:27] Well it's given me about the whole idea really to base around my personal study in photography so that's helped enormously [11.8]

MM: [00:09:35] Are there marks that you've noticed you've got so far

RA: [00:09:39] Well we've only really just started to do the personal study like this week and last week, So I haven't really had time to the response and things to it yet so.

MM: [00:09:48] Do you think youre doing well or going to do well through this project next year because of being here or just being you're you

RA: [00:09:58] <mark>It's something I am very interested in and before that I'm not sure what idea I would have had to so this has definitely been my whole starting point really.</mark> [6.5]

MM: [00:10:05] Yeah. So it seems to me it gives you clarity a starting point a confidence and a support framework in terms of going forward with that that you think should lead to an achievement at school

RA: [00:10:18] Yeah

MM: [00:10:19] Sweet sounds again like I'm just putting words in your mouth

RA: [00:10:22] no but Yeah yeah it's right.

MM: [00:10:23] Okay. And then there's three other areas. So you know we're hoping it makes an impact in your achievement school that's something. Do you think there's been an added value to your practical skills

RA: [00:10:41] Practical skills.

MM: [00:10:41] I am going to add in creativity as well. Can you think of two maybe separately or intertwined

RA: [00:10:48] Practical skills to do with research and things it's helped with that

MM: [00:10:51] Yeah.

RA: [00:10:54] Well I have been working on database and things but then that's also been part of the research and the creative process I suppose. So yeah

MM: [00:11:04] I wonder how that would work with the creativity? I suppose having that initial idea?

RA: [00:11:08] Yeah

MM: [00:11:10] Maybe it's something as well that it might be worth coming back to later on when you've done your personal study and say I can see where that journey?

RA: [00:11:17] Yeah I want to get my photographic response and things to it because yeah.

MM: [00:11:21] Do you think the opportunity of working here has helped your creativity in practical skills.

RA: [00:11:28] Yeah I would say so.

MM: [00:11:29] It's just you're not quite sure exactly where it might be and how you can measure.

RA: [00:11:35] Yeah. Until I've I completed my response to the project idea early

MM: [00:11:40] And I suppose what I'm really getting at is I wonder how much is added outside and beyond school. You know if you hadn't done this would you have still developed anyway creativity and practical skills and ideas.

RA: [00:11:53] ==Erm Well yeah but then there's also just the things like other informal discussions stuff we've had with them talking about other things they're working on that has just developed creativity and things they're their own projects and things== [10.3]

MM: [00:12:04] Might be like a broader field of stuff you wouldn't necessarily encounter on your own.

RA: [00:12:09] Not specifically to do with my project but just other discussions we've had

MM: [00:12:13] Yeah and the last one is. What about your understanding of theory.

RA: [00:12:19] Theory.

MM: [00:12:20] Because if you think about work if you're in a work environment it's very much kind of practical like can you do this filll that database can you find out about that. And at school we're often concerned less with those tasks and more with like understanding a context or a theory.

RA: [00:12:39] Yeah

MM: [00:12:39] Maybe creativity or media or photography. So I wonder if there's been any kind of theoretical ideas that have developed here

RA: [00:12:50] Such as

MM: [00:12:51] Well maybe there isn't then

RA: [00:12:53] No I could be, I'm just not really.

MM: [00:12:54] Yeah shall we have little think for a minute. I mean or so for example is there a framework around your project your personal study like okay you're going to find some photos and fill in some gaps. But what is the point of that. I mean what where does that fit in in terms of a theory or an intellectual framework. Or is that too much I don't know.

RA: [00:13:24] I am not sure.

MM: [00:13:25] Yeah. So for example say I've just taken some kids out and a landscape walk. So those kids just don't probably don't really have a clear idea of what landscape photography is and that there are different elements to landscape photography. So when we introduce stuff you might remember like new topography and like oh that's a kind of way of thinking about landscape photography. So I wonder if there's any kind of sort of theoretical or academic ideas that you've encountered by being here. Maybe there isn't. It doesn't matter its just.

RA: [00:14:03] No there is, I'm just not sure.

MM: [00:14:05] Yeah how to articulated it.

RA: [00:14:07] Yeah.

MM: [00:14:09] I wonder if it's just that even that notion of archival.

RA: [00:14:12] Yeah

MM: [00:14:13] Because if I sort of say for example you spoke to kids in year 10 or 11 they'd probably wouldn't really understand what an archive is or what is the purpose or why we would have one.

RA: [00:14:23] and how to incorporate into my own work and things.

MM: [00:14:25] Yeah I mean particularly as a historian and a photographer that idea of using photographs to understand and keep a memory of the past alive is a theory isn't it

RA: [00:14:38] Yeah that's something I've been researching at the moment and things like that so.

MM: [00:14:41] So does being here that helped you understand that more or develop.

RA: [00:14:46] Yeah I think so.

MM: [00:14:47] It's tricky one isn't it. A tricky okay what about. Is there anything you wanted to say in terms of how this has helped or what we could do differently or you know we're trying to put kids in a creative environment to try and help them. Is there anything we've missed or what do you think.

RA: [00:15:08] I dont think so. I think with me cause in the past the students who came here already had an idea of what they were going to do for their personal study. So they really knew what they were going to use here to help them with a yeah but when I came I didn't have an idea of my personal study yet but it was by being here that they gave me ideas for what I could do for it.

MM: [00:15:25] And clearly I think that's the greatest value.

RA: [00:15:27] <mark>Yeah that's helped me so much</mark> [0.6] yeah.

MM: [00:15:29] I think that might be the period that you're here because you started in September term 1 and the other kids who put in previous years come in at term 2 or term 3.

RA: [00:15:39] Yeah.

MM: [00:15:40] So they're already got some ideas that they marry up so

RA: [00:15:43] Yeah

MM: [00:15:44] Maybe it's maybe it's important thinking about who is placed and when they're placed in terms of their academics

RA: [00:15:52] Yeah I think so

MM: [00:15:55] Valuable though. What's the most valuable thing about being here apart from your personal study

RA: [00:15:59] Apart from it. [00:16:01] <mark>Well just having active discussions and things based around photography and the archives is just so interesting and also helpful for my work in history and photography really mainly photography.</mark> [8.2]

MM: [00:16:10] And the time okay in terms of like how often you here and more time less time and more.

RA: [00:16:18] I think the timing was good I have been here once a week from about two till five. So yeah I'd like to stay longer really that's it

MM: [00:16:27] And as you mentioned you've got a kind of informal possibility of just coming back and keeping in contact.

RA: [00:16:33] Yeah definitely.

MM: [00:16:33] So finish your work as kind of open door you know maybe we hope that we've opened a door for you then you can take that up, that opportunity. All right. Just tell me your name because I didn't get the beginning.

RA: [00:16:47] Rosanna Armstrong

MM: [00:16:47] And what A levels are you doing

RA: [00:16:49] Photography Media History and English yeah.

MM: [00:16:53] Listen thanks so much.

RA: [00:16:54] Thank you.

MM: [00:16:54] Thank you.

Dominique

MM: [00:00:01] You know this is for my research

DB: [00:00:03] Yeah.

MM: [00:00:03] I've got some questions. This is a semi-structured interview.

DB: [00:00:15] ok.

MM: [00:00:15] Make sure I can't see that microphone. Yeah I think what you should do is something some assembly that would then maybe just bring the microphone down a bit. Thank you. You could been write erm for the JEP.

DB: [00:00:28] Yeah.

MM: [00:00:28] I mean what is the black Jersey history or experience we don't know.

DB: [00:00:33] Yea.

MM: [00:00:33] I don't know food for thought OK let's focus on this one. So this is actually an evaluation sheet that we are going to get you to fill in let me show it to you and I'm going to sort of talk you through this and you can talk about it.

DB: [00:00:55] Ok.

MM: [00:00:55] But I'm just going to ask you some general things, like why didn't you didn't you find the blog useful like why didn't you use your blog so much.

DB: [00:01:00] Well I didn't have a lot to write about on the blog because I was basically doing the same thing each week so I thought it just wasn't boring I looked at other peoples blog posts and they were like more in depth and really long and I didn't have anything to make a really long blog post and I just stopped writing it

MM: [00:01:22] but maybe particularly if you want to be a journalist maybe just trying to politely coerce and encourage you to write in more detail or add some more stuff. I mean certainly you to we're going to see this with yeah let's go through these questions then and see what comes out. So the whole idea is useful it's been for you to come up here so the first I've got this kind of criteria so maybe can you read those. What do you think has been the most useful or has added the most value to your development or your ideas of your own If you're like a creative person in the making somebody wants a career in some creative environment. Which where do you think the strength of this placement is in terms of that criteria.

DB: [00:02:56] Erm practical skills

MM: [00:02:57] Let's talk about that and so how is this placement helped your practical skills.

DB: [00:02:59] Er well they've helped me structure my writing erm because it had to be structured to different pieces because there's a difference between news peices and a commentary piece so that in the future I know what kind of writing and I know that for a commentary writing I can put my own opinion in I prefer that

MM: [00:03:33] Have you got a specific example like oh I worked on that and that helped me

DB: [00:03:35] I wrote a piece about how women are buying more trainers t han high heels I don't think they used it I got to put my opinion in it and make it more about feminism than just shopping which was fun.

MM: [00:03:35] I remember you writing about that on your blog, and you see that lends itself to that blog post some pictures and some more insight what you wrote on the blog that's quite sketchy but I'm straying from the point. [00:04:10] ==The other thing is did you know that for your media at A Level that you can talk about that.==

DB: [00:04:19] ==No.==

MM: [00:04:20] ==Yes and that Ive only just kind of realised that myself==

DB: [00:04:26] ==In what question==

MM: [00:04:27] ==1a and 1b.==

DB: [00:04:28] ==Ok.==

MM: [00:04:29] ==So when it says choose some practical work or choose you know when you talk about audience you could talk about this==

DB: [00:04:38] ==OK.==

MM: [00:04:38] ==I should have told you that before shouldn't I.==

DB: [00:04:40] ==Yes.==

MM: [00:04:40] ==And I've only just kind of work that one out now by talking to you== [35.4] and you know like the idea you talk about how you develop say research and planing or codes and conventions you can directly talk about what Ramsey did for you or helped you or suggested does that make sense.

DB: [00:05:00] Yeah.

MM: [00:05:00] Do you think that it would help your schoolwork

DB: [00:05:03] Probably

MM: [00:05:06] I do.

DB: [00:05:06] ==Yeah because before I wasn't that good at writing well at least not that good at writing essays like structuring them but I think erm this has helped me to become better at that or helped me to become better.==

MM: [00:05:17] ==Also you might in your A level work have more of an insight into you might have more to say in your exam you know if spoke about the JEP.==

DB: [00:05:27] ==Yeah== [20.9]

MM: [00:05:28] That's why you need to keep for the last time that's why the blog is really important

DB: [00:05:34] Yeah.

MM: [00:05:34] Because otherwise it May be like oh I remember I sort of did that whereas as this is actually your field notes a book of notes.

DB: [00:05:46] Yeah I will update the blog.

MM: [00:05:46] Maybe let's have a look at your practical skills. Well what we were just talking about there was understanding theory. So it strikes me that your understanding these conventions audience purpose [00:06:01] is there anything you want to elaborate or add to that because obviously it has to be in your words. [5.2] I mean it seems to to me that its made an impact in terms of knowledge of media theory.

DB: [00:06:15] I understand audience more I've just got to sit and read and plan the paper and what goes on the front page and stuff and obviously they have plan it so that it appeals to an audience so that people will actually buy it.

MM: [00:06:25] And that helps you to understand connection with audience. What how does it help you to connect with the audience theory.

DB: [00:07:03] I don't really think of it. I don't really know because

MM: [00:07:09] Uses and gratifications

DB: [00:07:15] Well because it's a news page its real life I don't really know how it fits into uses and gratifications

MM: [00:07:21] So do you think there's a kind of disconnect between real life and the academic study [71.6]

DB: [00:07:27] Well because like people with uses and gratifications people like its all like people use media to get away from their life and so like when people read the news it sort of jolts them back into reality.

DB: [00:07:27] But you know uses and gratifications is also about that stuff about understanding the world and surveillance. Have you read that.

DB: [00:07:54] No.

MM: [00:07:54] Well it might be worth revisiting that

DB: [00:07:54] OK.

MM: [00:07:54] And I wonder if you know that helps you. What about your creativity.

DB: [00:08:05] I have a certain way that I write that I have noticed I don't really think that its changed that much by being here I think its helped me like make it better so it hasn't made me more creative its just helped me understand the way in which I am creative my self

MM: [00:08:15] Isn't that sort of how you are more creative by knowing but are you thinking maybe you haven't necessarily learnt any more skills or how to use this program or whatever but creativity is not just technical is it it's from you in yourself. Do you feel more confident in your creativity now

DB: [00:08:58] Yeah before I wasn't very good with coming up with things but I feel like I am better at that now, so I guess it has helped me in my creativity

MM: [00:08:59] Which also links into this achievement at school you think you doing better at school particularly in your creative areas like you do English as well.

DB: [00:09:27] ==I think I am doing better in English I haven't thought to apply what I have been doing here to Media== [1.3]

MM: [00:09:28] It could be a slow burn.

DB: [00:09:38] Yeah

MM: [00:09:38] So many people I taught here. so you are going to scale this. You see this is a scale chart

DB: [00:09:45] Yeah.

MM: [00:09:46] So on the one side if you rate it up on the left hand side it's doing a lot of value. So in terms of creativity you can say was on the right hand side it's not added value, so you're going to rate

DB: [00:10:01] Ok.

MM: [00:10:01] This stuff but I suppose we're just talking it through.

DB: [00:10:03] Ok.

MM: [00:10:03] Let's go to some other things which are often seen as kind of soft skills like maybe you could get that anywhere but since doing this placement do you feel you have a greater sense of self-esteem and confidence. Do you know the difference.

DB: [00:10:26] Self esteem

MM: [00:10:28] Feeling good about yourself.

DB: [00:10:31] Well I always feel good about myself but I think it has helped with my confidence like asking people, cause I don't know anyone but I have to like ask people if I finish something I have ask people and I also feel like they look like they are doing something they are just like if you've finished just come and ask for something for things and I have to build the confidence to go do that

MM: [00:10:34] And do you feel that has developed while you have been here.

DB: [00:10:34] Yeah.

MM: [00:10:34] Anything in particular have you got a little like oh for example.

DB: [00:11:12] Well I was writing something and Anthony had gone somewhere

MM: [00:11:22] To point out they are the two people who've been kind of mentoring you.

DB: [00:11:34] Oh yeah. And erm I didn't know what I was supposed to do so I had to actually go and ask this lady for something to do

MM: [00:11:42] Do you think there is a difference between self-esteem and confidence

DB: [00:11:52] Erm I think they might help each other, but it depends on how you feel about yourself and if you feel good about yourself then you'll have more confidence.

MM: [00:11:52] And you know because the one here is about confidence in being in a work environment

DB: [00:12:01] Yeah.

MM: [00:12:01] Has the placement helped that.

DB: [00:12:09] Yeah. I kind of feel a bit awkward because I like, I am not dressed well I don't dress professionally

CUT: [00:12:13] SOUND CUT AS RECORDING STOPPED TO USE ANOTHER NEW DEVICE.

DB: [00:12:13] Are we recording

MM: [00:12:13] Well we will see, Ive got the first part on video.

DB: [00:12:34] Oh yeah. But yeah if people did

MM: [00:12:37] Unless it turns itself off I don't think so.

DB: [00:12:37] If people didn't buy that adverts in the paper then they wouldn't they wouldn't have to put that information in there

MM: [00:12:47] Well you know lets go back can we talk about that again just in case I didn't catch that So what we were talking is What is it added into your knowledge of a professional working practice can you remember what you were saying.

DB: [00:12:55] Yes well I was saying it's more it's more about like the adverts because they have to write around the advert in the paper that they sell their adverts to companies the advert space to companies and then they put the articles around that and they have to make it fit to that and that's why they have like you say oh you write five hundred words here or you write a hundred words there so that it fit the space that's left from the adverts.

MM: [00:13:28] So I was saying did that help to understand that connection between you know the notion of audience that theoretical idea that we look into at school about how audience connects to business.

DB: [00:13:29] Yeah because it's more about turning a product than giving people information.

MM: [00:13:47] ==So I suppose what I'm putting forward is does that mean that you have a better understanding of that concept than say a kid who hasn't been up here.==

DB: [00:13:47] Yeah I think so. I think when if you just buy when you go to shopping just buy a paper your not. You don't really notice all the adverts around it in you're just focusing on what you want to read in the paper and you don't you don't understand that it's a business that has to make money.

MM: [00:14:15] So do you only really know that by being here.

DB: [00:14:17] Yeah I think yeah. I only realise that by working in the advertising department and seeing that [38.3] because when I was in the advertising department they had sold a space for an advert but then they didn't have but then something happened they didn't have it so they had to look around and find another advert to put in that space otherwise they wouldn't have like they would have wasted money.

MM: [00:14:47] And what about how does the feature writing the copy fit around the advertising is there a relation relationship between the two.

DB: [00:14:55] Well I think they for features because that's different than news t hey make sure that it kind of I think they make sure it kind of fits the adverts that on that page but it's much it mostly like they'll just put it where they like its of more of like importance [28.7] so it's not that big of a story then it will be like in the back pages. But I think sometimes they do try and make the adverts and the stories link together. But normally with a feature piece there's a picture with it as well so I don't think it really matters.

MM: [00:15:35] What about this last one then [00:15:36] so tell me why you wanted this placement here first of all.

DB: [00:15:41] Because I want to do journalism at University and eventually I want to work at a magazine or have my own magazine. [15.1]

MM: [00:15:53] And we're here in the local newspaper

DB: [00:15:54] Yeah I work in the newspaper

MM: [00:15:55] As close a link as we could get.

DB: [00:15:59] Yeah

MM: [00:15:59] Cause you asked me for this work placement.

DB: [00:15:59] Yeah.

MM: [00:15:59] So how do you think it helps you in terms of your future career. If you are a creative worker in the making

DB: [00:16:14] I think it gives me like skills that if you haven't done a placement in a creative environment you wouldn't necessarily have like understanding what goes into publication like meeting deadlines erm like the pictures that go with the piece like you don't just take a random picture it has to be like a certain it has to fit like the story. And I think that has really helped me understand like creative work places [47.5] and if you didn't do that

MM: [00:16:50] And has it kept you thinking geared towards doing that.

DB: [00:16:53] Yeah I still.

MM: [00:17:01] Has it increased your desire to do it or lessened it or sharpened it or focussed it.

DB: [00:17:01] Yeah I think it has focussed it more on like more on magazine because this is obviously this is a newspaper which is different and I think for me it's more about like because I want to do fashion and they don't really do that in a newspaper and I think it's made me realise that that is definitely what I want do rather then what I've been doing here. It's been like fun and I've enjoyed it but I know that I would rather be writing about what I'm interested in and that's not really like news stories.

MM: [00:17:43] Do you do you need to be here to be doing what you want to do

DB: [00:17:44] I don't think so

MM: [00:17:45] I mean can't you just get going and do what you want to do.

DB: [00:17:46] Yeah I think I could do that by myself but [00:17:46] I think having this experience will then if I go and apply for a job somewhere they'll know that I've had like experience in a professional working environment instead of just doing it by myself. [17.6]

MM: [00:18:05] It kind of gives it a bit of gravity or weight to it.

DB: [00:18:06] Yeah yeah because if I just say yeah if I just have done this by myself they'd be like well that's great but no one can validate that for you.

MM: [00:18:19] So what do you think are the three or four things you take from this placement.

DB: [00:18:23] You have to have a good hook into your story say the first lines of your story are the most important. Pictures are very important as well. What else I dont know I think that's it to be honest

MM: [00:18:53] Nothing about the kind of context of being in a professional environment turning up on time working with people or is that all just a given

DB: [00:19:07] I think its all a given but

MM: [00:19:07] You're focussing particularly on what you've taken in terms of media

DB: [00:19:12] I think working with people is also very important because all the feature writers they all help each other and then other like the advertising people they will help e ach other and then they make it all fit together but like I think it's quite obvious when you're when you're working in a creative environment you can't do it yourself like you have other people there.

MM: [00:19:43] A kind of collaboration

DB: [00:19:43] Yeah.

MM: [00:19:43] Do you want to tell us about this you'll have to describe it because I've run out of battery

DB: [00:19:50] Ok. So I was allowed to. When you say describe it to. Do you mean like what it looks like.

MM: [00:19:59] Yes what is it what does it look like you're going to put it on your blog

DB: [00:20:02] So basically Yeah because it's the Christmas supplement which plays in the paper and it's a piece about how Christmas jumpers you know the tacky ones that have like stupid tag lines on them. They need to be like gone and they just took my dad out shopping for some alternatives and they put it in the paper

MM: [00:20:32] And who you got five photos who took the photos.

DB: [00:20:35] Me

MM: [00:20:36] Did you on what.

DB: [00:20:36] On my iPhone 6.

MM: [00:20:40] Wow.

DB: [00:20:40] Yeah

MM: [00:20:43] So does that say you don't need to be to a photographer to get your pictures.

DB: [00:20:47] You don't need to. And when I was working marketing the lady I was working with I forgot her name. She said that nowadays she feels that phone cameras are better than professional cameras but when you turn up to like a meeting with someone and you say can I take a picture if you if you took out your phone they think you're very unprofessional so it's good to have a camera. She does feel that phone cameras are better than like professional

MM: [00:21:19] Do you think you should have done photography.

DB: [00:21:23] Sometimes I feel like I should have done photography.

MM: [00:21:28] Because its all fashion.

DB: [00:21:28] Yeah but I thought media would help me like being more real well-rounded and yeah and when I looked on their entry requirements for the course I want to do it said media. So that's why I took media [22.4]

MM: [00:21:46] I think well we'll wait and see.

DB: [00:21:47] Yeah hopefully

MM: [00:21:47] I mean I still think you in terms of what you want to do writing and journalism that's the sort of bedrock

DB: [00:21:54] Yeah.

MM: [00:21:54] And the images it's some other realm I'm not sure you want to be a fashion photographer I think you want to be like a fashion journalist or editor or that's ideas and copy isn't it.

DB: [00:22:07] Yeah.

MM: [00:22:07] Ok any other last thoughts about this placement. Overall a waste of time.

DB: [00:22:07] No [00:22:07] ==overall it's been a really good experience.==

MM: [00:22:19] ==You think so you don't have to say that.==

DB: [00:22:20] ==I think it has like there would be times where I wouldn't have anything to do but then they give me something to do so I've like not been I don't feel like I've been wasting my time which is good== [28.4]

MM: [00:22:36] Ok let's stop that recording that's great - great that my equipment didnt really work

Matt (Jersey Live)

MM: [00:00:09] Ok in your own time how do you think it's helped.

MK: [00:00:11] I think it does actually help me quite a lot with er [00:00:17] ==learning how to work with new people learn exactly what goes into a festival came here for the first time last year and didn't really think too much into all the production went behind it even though I already had some experience in that there's a lot more to it than what meets the eye.== [16.4] We were here a week Saturday through to Sunday doing everything from site maintenance and setting up fencing to rigging putting up flags picking up tents to helping stuff backstage. [00:00:51] ==So it's given me a wide scope of experience I think its really helped me with possible you know putting the experience down on my CV being able to say I work with festivals is pretty pretty impressive== [11.7]

MK: [00:01:03] Studying Media Studies, Music Tech, Peformance studies and art all at a level then I took a year out worked as an apprentice at local theatre the Jersey Arts Centre and then I went to university St Mary's University in Twickenhan and I'm studying technical theatre which covers lighting design sound design construction props puppets everything.

MK: [00:01:37] ==I do think it'd be really helpful to have the Creative Pathways scheme cause they've got a foot in the door for me almost like a step up a booster pointing me in the right direction of who to talk to how to contact them==

MK: [00:02:01] ==Over the week I've been here I've been helping with some of the site crew that come over every year and by working with them is really sort of made me up my game because these guys do this for a living all year round. They have such high standards of work ethic== [47.2] so like getting bang on half seven o'clock in the morning say let's go spend the next four five hours out there working around the site Great standards of professionalism amazing communication skills. They accept everyone and anyone who comes and helps them because they're all in the same boat and [00:02:50] ==being able to work with them sort of aided me in realising what it takes to do the job== [6.9] because you've got to be able to liaise really well with people. You've got to be able to still know you're doing and make sure everything's in place there for a reason it's even like you're putting a fence up and you've missed one fence or put it in the wrong angle it all matters the design the way it's supposed to be it's all there for a purpose

MK: [00:03:23] ==So it might possibly lead to another job here again next year hopefully a bit more of a higher higher standard of role but it's always good to go on the CV and the experience take it back to university I'm doing some placements next year so some of these guys have told me that if I get in contact with them they'll hook me up with a placement either working with lasers lights or like basically everything you know they said they spend about two weeks a year in UK the rest of the time they are touring travelling around the world with this job which I think is quite impressive and hopefully that is something I can get into.==

Shannon (creative pathways)

SD: [00:00:03] Creative pathways has opened the gateway for students to enter the professional realm of film television and photography. Here we're able to learn the ins and outs of the creative industry and develop skills working alongside these professionals.

RA: [00:00:25] Creative Pathways has benefited me in many ways it's given me an understanding how the Media Industry works outside of the classroom which has be really important as it's enabled me to apply both my theoretical and practical skills alike I've been able to take part in a lot of activities whilst being here at ITV Channel TV. This has included article writing so to sitting down with one of the journalists and being able to write for the web the fact that I study Media during school you kinda get to know some of the terminology that you've already heard before when you hear it in a professional working environment it gives you that comfort and reassurance that you know what everybody is talking to. In terms of employment opportunities its been really useful as it's given me a taste of the work environment including communicating with colleagues and understanding how a television station works of how a programme could be produced and developed all the way from News editing to transmitting in the studio. [78.3]

MLF: [00:01:37] I found the Creative Pathways programme really benefited my project because I've been looking at my family history and the main basis of my project was to learn all about my grandfather who I never met. So what I've done with the creative pathway programme I've worked with Gareth and we've been accessing my family archives so I've looked at my family tree old photographic documents old records we could find and this has [00:01:59] really benefited my project because it's opened my eyes to the way I have presented my work [4.2] I decided make a hand made photo-book it's also [00:02:07] widened my research a lot more it's made it more developed [3.2] and I can find a lot more about my family and this has helped me in creating a better response to my project

KR: [00:02:18] The creative pathways initiative is an excellent one because it gives the opportunity for people who might not necessarily know exactly where they want to be in the media but they know they want to be somewhere in that industry an opportunity to really look at all the different aspects of what we do for example in news but also different organisations. [29.7] So whether it's press or radio or TV on the commercial side or on the public side they get an opportunity to see all of that. And that's a really valuable experience that can help shapes what somebody does later on. [00:03:03] Is also valuable to us because we get to see people who are very passionate about being in the industry and if news is where they want to be and end up it gives us an opportunity to see people at an early stage invite them back for work experience and often those are the kind of people that end up having jobs with us later on. [20.6]

SD: [00:03:24] Students have worked at places including the JEP ITV and the Jersey Archisle w [00:03:30] ith this experience we are able to take away a better understanding and knowledge about the industry we want to delve into. [7.8] Creative Pathways allows us as students to see our creative potential.

Student discussion

MM: [00:00:03] So essentially what I am looking at is what your thoughts and experiences are with regard to structured work placements because my proposition is that we get asked to do lots of different things with outside agenciess but they're not always beneficial for students teachers or regional employees or the outside agencies. [21.1] So I'm looking into that and I know that I have spoken to you two (RA & CM).. before. So what about if we start off by what do you think a structured work placement means or is and we are all going to be formal at first and then we can talk over each other so it can be a conversation rather than a kind of interview of each other.

CM: [00:00:46] Work placement as in like an educational.

MM: [00:00:46] Well maybe we can just tease that idea out and I mean what does that mean. So for example you were at Highlands

VH: [00:00:59] Yeah.

MM: [00:00:59] Did you do any work work placements when you were at Highlands.

MM: [00:01:01] No we didn't erm.

MM: [00:01:01] So if I go to Chantelle well if I go to Richard and say you did a couple of structured work placements and what were they that you did then can you re-cap.

RA: [00:01:11] Yeah I think I think in terms of the structure point of view I think

MM: [00:01:20] Can you just tell them what you did

RA: [00:01:20] Yes sure [00:01:20] so I worked at the JEP and was an assistant journalist contributing some articles just getting an idea of the newsroom works how they collaborated with everyone else in the island and then there was Channel TV which similar except it was from a broadcast point of view and more about how they'll create a like a treatment for a like a film script then how that will go through and how all the filming will take place.

MM: [00:01:50] How long did they last.

RA: [00:01:52] JEP lasted for about six weeks and then at Channel TV was about nine weeks altogether so it was a longer placement. [37.8]

MM: [00:01:58] Yeah.

RA: [00:01:58] But I feel like from a structured point of view they were structured in a sense that each week I was developing a new skill so at first it would be a very basic introduction this is what we do these are the different roles that everybody has and then the following week it take it down a little bit and become more in depth right now we're going to look at this specific role of photography within the JEP and how the photographers work with the journalists and then the following week it would be production and then the following week it would be marketing. So it was like each was kind of tweaked a little bit and I wasn introduced to more details as the weeks went on.

MM: [00:02:37] And were they tweaked in line with your progress and what you were doing

RA: [00:02:40] Yes.

MM: [00:02:40] Your own skills and competencies.

RA: [00:02:41] Yes absolutely I think each week you could build on the skills you've already learnt so by the time it came to production you knew what photography is all about so this kind of circle of knowledge if you like grew and grew and grew the more weeks you were there [60.2]

MM: [00:02:58] And Chantelle you do something similar didn't you in between leaving school and going off the Uni yeah.

CM: [00:03:02] Yeah [00:03:02] it was actually something that was launched when I was at Hautlieu like a work experience two week placement but it was to act as a journalist but I sort of went along to the interview and told that I would like to experience working in the photography department and they let me sort of do that and I spent two weeks following around one of their photographers [19.1] to see what it is like to do that sort of thing and it was quite informal but [00:03:33] I think that I learnt more in those two weeks about photography than I did in like two years at Hautlieu [2.1] sorry

MM: [00:03:40] Because [00:03:40] I have to say at that point that the thing that you did kind of inspired me to do this because that seems to be a really useful experience compared with other things we'd done. [10.7]

CM: [00:03:51] Yeah.

MM: [00:03:51] So

CM: [00:03:53] It was really beneficial and then what I did afterwards was come and do some more work experience and I said can I have a job instead and ended up working there for a year so it's like a work placement that lead on to a job for a year which was good.

MM: [00:04:00] And maybe that's what we mean by that kind of structure that there is some kind of output or end point [23.6] was there an end point for you

RA: [00:04:21] Definitely [00:04:21] I think it got to a certain point where it was ok I understand how this works now and they said right do you want to write some articles so building on those skills that I've learnt it was trying to apply them and tried to refresh my head in a way because obviously when you study English in secondary school even for A level they teach you how to write articles but when you actually get in the JEP you know that professional working environment you picked up those skills yet and like you said you're only in there for a certain amount of weeks and in that time I don't know whether it's because there's no pressure from other subjects or whether its because you're with like minded people who all have to work you pick up those skills quicker and it's like ok let's sit down let's write this article how it's supposed to be done I haven't been doing it long but I know how to do it now because there's less distractions [47.7]

MM: [00:05:09] So you know on that point then I was going to bring you in Vicky about something you know but just on this point we're on now, what do you think are the main benefits that you've got out of those structured experiences is there a commonality between the two of you. What do you think that would be like.

CM: [00:05:29] ==I think like the realism you still need the things you learn in the classroom because they are just the basic skills but then to be able to have that experience in the actual workplace I think it might be a completely different lesson I guess.== [14.6]

MM: [00:05:44] What is that different lesson

CM: [00:05:54] Erm hmmm.

MM: [00:05:54] I mean I can feed you some words but obviously it needs to come from you but like if I said stuff about the word professionalism, is there a distinction in the professional outlook in your work expectations are different

RA: [00:06:05] The expectations are very different because at schoolyou're allowed to make mistakes I guess but when your in a professional work environment you make mistakes you're going to lose money lose time or.

MM: [00:06:17] Do you think its a halfway ground that you could still make mistakes but it would be okay but its a step up from school is it a proggressive

RA: [00:06:28] Yeah definitely [00:06:28] ==when I was in there I just wanted to be perfect going into Channel TV as soon as I walked in there I felt fine that if I made a mistake even just a simple typo I think you just know how important it is and I think because the media just constantly surrounds you there's no way of escaping it because it's always in your face. It's almost like it's built to be this kind of utopian way of communicating with people and because you're part of that if i mess up the public are going to know something they either shouldn't or should have known but I put it in a different way.== [32.9]

MM: [00:07:01] So what other feelings did you have where you were on these placements. I mean that seems like a feeling of importance when you're there

RA: [00:07:08] Definitely yeah there was a feeling of authority but at the same time.

CM: [00:07:10] ==It was the feeling of responsibility.==

RA: [00:07:10] ==Yea exactly that's it.==

MM: [00:07:10] ==Which you don't get at school.==

CM: [00:07:18] ==You do but in a different way so at school you have to put yourself in that position to be given that responsibility.==

RA: [00:07:25] ==Yeah.==

CM: [00:07:25] ==Whereas on a work experience placement it's automatically you're there you've already got it I guess have to you have to be responsible enough to gain their respect which is what you want to do isn't it because you're in a professional environment.== [26.2]

MM: [00:07:36] The other thing I hear as well but tell me if I'm wrong is this idea of self esteem and self belief that the notion that you know maybe those expectations if you realise them you just feel better or you feel proud is that right.Did you feel anything like that in terms of self worth.

RA: [00:07:57] I think because particularly if you follow the media and social media and you see all the posts coming through from Channel TV and the JEP Once you're kind of looking through the other end of the telescope and looking at them when they're asking you all these questions and they are giving all these responses I guess it does in some way because then it feels like you have a responsibility to tell them what's what.

MM: [00:08:25] How did you feel when you did the Jersey Film Society talk present for that

RA: [00:08:32] I mean this is the thing like it's completely different from being at school because obviously you know you want to please these people with your work but well at the same time you get into the Arts Centre and you don't know who is sitting there you know really important people from the Jersey Film Society and people who are really passionate about film case you know the sort of people that if you say anything about a movie, you know you call a great movie not a great movie you just don't know what he's going to turn around and say

MM: [00:08:56] So it definitely seems to be about this idea of this sense of stepping up.

RA: [00:09:00] Yeah.

MM: [00:09:00] This sense of higher expectations [37.9]

CM: [00:09:03] Yeah and you get the feedback too and I think that means a lot. Obviously when you are at school you get feedback on your work and stuff like that which is important for development but when you are in a work placement at the end of it they, like for me I sat down and had a meeting and they told me how it went and that sort of thing

MM: [00:09:10] Oh right that's interesting I hadn't thought about that

CM: [00:09:10] And from a professional like the editor of the JEP for example telling me that I've done a good job and that he liked my article on this or my photograph and having my last day having the front page photograph an having the credit and everything I just think it means a lot more because it's like your standard can be accepted by someone from that industry

MM: [00:09:44] So do you think that there's a separation between what we could call the real world and school world. Did it feel like that was accepted in the real world. And I'm not leading you here, so if you don't think so then not really.

CM: [00:09:55] It is in a different way

MM: [00:10:06] Yea what is that different way.

CM: B ut if you've achieved something with school everyone is like fantastic you've done this its a different feeling and you feel great and you can learn from that like you can develop from criticism or whatever but when you're out and about and you do something it's more on a wider scale of appreciation I guess as more people are going to say you've done a great job. [77.1]

MM: [00:10:28] And maybe that's the kind of thing with the film society it's kind of magnified or expanded

CM: [00:10:28] because you have all those people in the audience.

RA: [00:10:28] Well that's it and it's kind of like you know you want to make a film you want to show it to people you want you know a whole variety of faces to see it and I think it's a step towards achieving that end goal I guess [17.5] you know from the moment you sit down and write a treatment or a film script or whatever you know by the end of it you're looking forward and thinking I want this to be in cinemas I want people to be watching this. You know in a theatre or wherever it may be

MM: [00:10:59] What about that crystallisation of your final work on the JEP front cover or in the cinema is that significant.

CM: [00:11:08] Yeah well they're like stepping stones I guess and get more significant so like my film I showed at Hautlieu

MM: [00:11:12] Yea.

CM: [00:11:13] That was sort of a better feeling than getting my photo on the front page but as you sort of progress, but if you didn't have a set of things below some like here's your report back from school you did a great job then you're not going to then have the confidence I guess to go to do the next achievement and perhaps without these structured work erm what do you call them work erm

MM: [00:11:31] What would you call them because you're going to try and do something similar aren't you.

CM: [00:11:44] Yes.

MM: [00:11:44] And that's what I really wanted to talk to you as well because we spoke about three years when I started this research and now it seems to come full circle where you're about to do something similar which is amazing [56.1] but we'll come to Vicky. You're listening to what they're saying you studied the media at key stage five didn't you.

VH: [00:12:07] Er yeah.

MM: [00:12:07] Which is 16 to 18 isn't it

VH: [00:12:09] Yes yes.

MM: [00:12:09] And what do you think structured placements might now mean having listened to them.

VH: [00:12:19] Highlands was a lot more different we didn't get chances to do work placements I was lucky in the respect that I had family who are in the business so I got to do a lot of shoots. [11.3] I was actually discouraged at times to do so because they thought it would bring down my grades from not being around.

MM: [00:12:34] What by the college.

VH: [00:12:34] Yes

MM: [00:12:34] Ok.

VH: [00:12:34] I argued though but

MM: [00:12:39] So in a way you were on your own structured development.

VH: [00:12:46] Yeah I felt that pushed me into a more professional environment where we had a shoot with Trevor Macdonald and all sorts.

MM: [00:12:52] Do you want to just say what your dad did or who he is.

VH: [00:13:00] Yea he owns a production company over here he ran his own production company since before I was born so he's cameraman he can edit he can run the show sort of thing.

MM: [00:13:14] So you were doing that stuff because you wanted to do or because.

VH: [00:13:16] Yea it was something I was always brought up around and always quite familiar being around a camera but for ages I think I didn't think I could do it so I didn't want to do it and then once I was pushed into it I realised actually I can do this I think I could enjoy this I can feel confident for [00:13:39] ==me I love doing the work experience more than the college experience a hell of a lot more because I need that push== [6.3]

MM: [00:13:48] But what does that mean, how do you did you find well you said earlier that you thought you learnt more at the JEP than your photography course did you enjoy the experience more than being at school.

CM: [00:13:57] Yeah 100%.

MM: [00:14:00] really

RA: [00:14:00] I feel like I couldn't have done as well without the support of like actual subjects and that's me not just saying that.

MM: [00:14:06] Yeah

RA: [00:14:07] When you get into particularly with Channel TV s they start throwing key words at you and all this jargon some of the words you're like okay and then you get to the stage where you've heard you know a lot of these key words through film you know so whether it's I dunno.

MM: [00:14:23] So would that be the same with the photography at the JEP surely you have a certain level of knowledge that if you didn't have that you probably couldn't have made the most of that opportunity

CM: [00:14:33] Yeah I feel like you are taught all of the things at Hautlieu the exam structure is different so you don't necessarily are tested on those things that you need to know out in the field but when I was out photographing

MM: [00:14:46] But in a way in the real world there's a different form of assessment

CM: [00:14:51] Yeah.

MM: [00:14:52] When you're talking about assessment and feedback it's really interesting

CM: [00:14:52] And so like when you go out on a shoot and this isn't certainly photography wise the photographer would say to me we're not going out of the car but on the way there you need to tell me what F stop what aperture and what settings we're going to use then we can get out of the car and go and do it but I need you to tell me that before we go there so that I know you're ready for when it's like we can't be just flicking around just trying to figure out the settings

RA: [00:15:16] So they really put you on the spot there

CM: [00:15:19] Put you on the spot so

MM: [00:15:19] Put you on the F spot.

RA: [00:15:19] On the F spot.

All: [00:15:19] Ha Ha.

MM: [00:15:19] Just a little joke to lighten up the research

CM: [00:15:19] So it it was like comes into your brain more I guess that way.

MM: [00:15:27] Let's go. I'm sort of really mindful of how much how many words someone is going to have to transcribe. Could we think about what is then an unstructured work placement because it strikes me that it's quite a lot of effort for your parents to help you to make contact with the JEP to get you in there, Channel or wherever so if that wasn't in place what would be in place. Strikes me as a sort of unstructured workplacement so for example other people on your course who didn't have the privilege to work with their parents or have a foot in the door.

VH: [00:16:07] I don't think they would get the opportunity unless they went out on their own and approached companies we get a lot of people at PBS who walk in and say my daughter or can I

VH: [00:16:13] Three this week.

CM: [00:16:17] Yeah yeah.

MM: [00:16:18] Have you had three this week and what does that take what form those three this week was that the form of people just walking in and saying.

VH: [00:16:24] One just walked

CM: [00:16:24] And then a girl from Beaulieu with her mum

VH: [00:16:24] Yeah.

MM: [00:16:24] Oh really.

CM: [00:16:24] One mum emailed and said and my son needs to do work experience and one was my friend Harry which was Harry Greene who went to Hautlieu

MM: [00:16:38] Harry oh yeah.

CM: [00:16:39] He just emailed me and he knows how much I enjoy working at PBS and he said can I come back yeah.

MM: [00:16:44] Yes.

CM: [00:16:45] And he's done some already. He actually edited one of the travel shows that we're doing.

MM: [00:16:46] Yea.

CM: [00:16:51] And did really well, we're going to use it and now he wants to come back and do some more.

MM: [00:16:52] ==So trying to identify what an unstructured work placement is it sounds like it's maybe ad hoc it's down to your a bit of luck you might know someone or your parents or you might just have be lucky that they're looking for some at the right time or==

VH: [00:17:10] ==I think a lot sadly does come down to luck and who you know. Which can be a shame I don't think there is a scheme set up which pushes people into just the media industry over here whereas I know in the UK I've had friends who have sort of joined a club or something and that's helped them know==

MM: [00:17:22] ==And so that idea of a club==

VH: [00:17:22] ==Like a network for younger people==

MM: [00:17:31] ==And the network or structure is what we mean distinguishing an unstructured placement from a structured placement== [39.2]

VH: [00:17:32] Yes erm cause I think if you like at Highlands we didn't get a chance to meet really anybody else from the industry apart from our tutors there was no b ringing people from other places there was no you know let's go and have a look at the studio at Channel like there wasn't really any of that. We was this trip to Southampton University but I think that was a partnership with the university.

MM: [00:17:49] We were there at the same time weren't we.

CM: [00:18:05] I think so yeah we went to Southampton then Solent then Bournemouth

MM: [00:18:07] We didn't do Bournemouth though it was literally half a day in Southampton

CM: [00:18:09] Wait we did all go there at the same time didn't we

MM: [00:18:09] We might be digressing a bit from the research

All: [00:18:09] Laughter.

CM: [00:18:09] ==I did have a work experience thing that was an unstructured one==

MM: [00:18:21] ==Yeah tell me yeah.==

CM: [00:18:28] ==While I was in Canada and I wanted to get out there like making some connections not just around the school==

MM: [00:18:37] ==Yeah.==

CM: [00:18:37] So I emailed them and they we're looking for a videographer like for their video and thing for a week so I went and did that it was very not structured because there wasn't anyone there to teach you or have and you were thrown into it and you had to sort of figure it out. Can I get through this door where am I allowed can I film here or will I get in trouble and it all had to be like given to them because they needed the footage each night so you had to work it out yourself along the way

MM: [00:19:06] Which you would it seems like you're suggesting is not as positive as it could have been if it was organised and put together thrown out.

CM: [00:19:19] I think it was good because it was very like grown up I guess.

MM: [00:19:20] Yeah.

CM: There wasn't someone necessarily saying do it like this or here I am going to teach you things but it was like we're here to help your bloggers and videographers do your thing create stuff for you as well do how you want to do it learning get from it whatever you can do whatever day you want and the freedom of it as well worked becuase.

MM: [00:19:36] You were allowed to explore what you did. I mean from a teachers point of view I just kind of think all the work we put in at school and organisation and then when you go to out there someones like anyway just get on with it and you're a bit like Oh why did we bother giving them organization you know or unless we're meant to be doing that because it's a little ad hoc when they get out. Have you have an experience of like [114.5]

RA: [00:20:04] Well yeah. I've worked at Channel before.

MM: [00:20:06] Oh yeah I'd forgotten

RA: [00:20:06] the Creative Pathways system and [00:20:06] the only way the only reason that came about was because i knew the next door neighbour, my next year was Kevin Banner who works down there

MM: [00:20:18] So it's a familiar theme of if you know someone.

VH: [00:20:20] Who you know yeah

RA: [00:20:22] Absolutely so if he hadn't been on my doorstep I wouldn't have taken taken part and he literally said oh yeah come on down and see what we do. And I think that made the whole difference between going through him and going through Hautlieu because I got down there and it just felt like I was a bit of a witness you know and they said right okay right this is what we do this is where we work blah blah blah go out and see if you can find some stories you know you're sort of sitting there browsing the web and you see oh I don't know like there's a goat escaped in St Ouens or whatever and you think okay great there's a story by the times you've already laid eyes on it they're already writing the article you know so it just felt like there was a bit of a barrier between me and them whereas when the Creative Pathways thing was set up and we actually contacting saying we've got a student here wants to know this and this and this a full programme was set out whole program and as to being a witness who is just going to see what they do and see where they worked it felt like in some way you became one of them. [71.1]

VH: [00:21:17] Yeah its quite a difference between shadowing and being involved

RA: [00:21:18] Yeah.

VH: [00:21:23] The students the work experience [00:21:23] we've had a couple and they shadow and it's not fun for me and it's not fun for them and you can tell

CM: [00:21:31] No one can get any work done

MM: [00:21:31] That's like the Trident scheme.

All: [00:21:31] Yeah the Trident

VH: [00:21:31] And I feel so sorry for them

MM: [00:21:31] Why do you feel sorry for them.

VH: [00:21:31] Because I struggle to work if somebody is in the room and I have to talk with them especially when you are editing it just sort of takes you out of things so I'm trying to include her but I can't really explain you know I'm trying to work through it myself. [18.9] So after about three days I kind of thought scrap this it isn't really working we got her write produce her own mini film about her time at the company

MM: [00:22:02] Yeah good idea

VH: [00:22:02] Which worked really well we got her to light the studio for her own interviews It wasn't a way of getting her out of our hair, it was a way of put this together come back when you need some help and we will sit down and help you edit it at the end. It was a way of her not just sitting with us and she is actually pushing buttons s he's turning lights on and doing her own research [00:22:25] cause I think if you're just sat there you're not going to learn anything you know [2.7] I'd turn off if I'm I think that's why at college they're just talking to you

RA: [00:22:36] Sometimes you get the impression that if you are walking in there as a witness a lot of people will sort of drop their coffee and be like oh no work experience student you know can't deal with them sort of thing.

VH: [00:22:44] Yeah yeah.

RA: [00:22:45] And let's find someone else to give them a job to do [11.0]

RA: [00:22:47] And I think felt like that more at the JEP.

VH: [00:22:50] You get moved around.

RA: [00:22:50] It felt more like that more so at the JEP as opposed to Channel TV because I worked the before people were like oh there's a familiar face and I think because you've already established yourself. So it's a little bit different. So I think it comes down to who you know thing again.

MM: [00:23:05] Well I think it's also from having placed a number of people in different institutions the quality of the structure and supervision seem to make a big impact. So how much people are

really investing in time to set things up for people to help and support them varies from institution to institution. [17.3]

RA: [00:23:23] Yeah

MM: [00:23:23] I think that Channel placement that you did was a really good one. I was just thinking as well was because my son is your age and he has been doing work experience in a different field but [00:23:35] it seems to me there's more structure here in Jersey in terms of finance and law and accountancy and trust they're kind of prepared for it whereas in creative and media it still seems to fall back on who you know if you're lucky if it works out [14.7]

CM: [00:23:51] Yeah that's we want out scheme.

MM: [00:23:52] Yeah tell us about that.

CM: [00:23:56] I think that's why we thought of it because with work experience its difficult in this industry to just say go and do it because you just can't give someone like that that amount of responsibility you have clients

VH: [00:24:13] Also our time

RA: [00:24:13] Yeah

CM: [00:24:14] Whereas with [00:24:14] the system that we want to set up with Hautlieu is we want to act as mentors with the student and actually educate them and teach them what it's like in the industry. So like they're different roles you take on so they need to learn about them before they can just jump right in like editing software for example. So you can't have a work experience student come in and you say go and edit this because they perhaps don't know how to whereas with the scheme if we take time over the year working alongside them showing them what it is like as a professional film crew to go out and do a shoot and they're working alongside us by the end of it they either have a certification and everything and knowledge to perhaps then go on and do this work and be a little bit more and have more of an insight I guess of what it would be like and that way I think it would make it easier for businesses to want to give them that work experience [61.5]

MM: [00:25:15] Yeah it just gives them that foot in the door.

VH: [00:25:18] It's also hard in our industry to say we will take you on for two weeks in two months time because we don't know often what we will be doing.

MM: [00:25:26] Yeah. That's right.

VH: [00:25:27] It's great if we've got five shoots lined up you can come on like get really involved and but if we're in a post-production stage where we're just if it's like admin and like sending things along it's really dull for them I think [19.1] so we've got a guy coming in next week

MM: [00:25:41] But it's still necessary I think, I mean I have heard that argument before where say unlike accountancy or within the legal framework you know it's very dynamic in the creative environment, but maybe for me as a teacher you think maybe you just have to work a bit harder to

==put things in place or to recognise that well some of the time you have to be doing admin tasks or stuff that may be less exciting== [20.6]

CM: [00:26:02] And it's stuff that perhaps they can't jump into like for example I'm emailing a client sending them the release forms or contract and writing a legal contact is not something that you can just here work experience student

MM: [00:26:17] Yeah.

CM: [00:26:19] Erm here's our budget form figure out how much it is for us to go on a shoot because the client would be like why am I not dealing with you like where is the person I am normally dealing with you can't just do that in a company

MM: [00:26:31] One questions is why do you want to do it long. What made you do it.

VH: [00:26:35] Erm what we are doing now.

MM: [00:26:39] Yeah.

VH: [00:26:39] Well we did a something very similar about a year ago with Eliand (?).. they were for their training and internship they wanted a big activity for all their new interns and they said well they came into our office for a full day brief and they did a little news show about Eliand to encourage new interns to sign up or they could do er me I think that what they chose out of the two options and we went from pre-production planning to shooting by lunchtime to final edit in the evening so when they left they had a full report the other half of our team was doing a sort of behind the scenes video of them working altogether so it was like the Apprentice when it all came together which was great

CM: [00:26:58] And they have that experience.

VH: [00:27:30] But that took a lot of planning

CM: [00:27:30] And so with Dan and myself ex-Hautlieu students we wanted to able to give back we have the resources to do so

MM: [00:27:38] Yea.

CM: [00:27:38] And Richard is also so experienced in the industry in so many different areas and he loves teaching people like educating people and tutoring and stuff and so with all of those elements we have it just seems like a no brainer.

MM: [00:27:54] Is there a pragmatic side to it as well. I mean it sounds all very philanthropic and we want to help and we like teaching but as a business do you think this is good because we get a buit of cheap labour or might be able to employ somebody in the future or

CM: [00:28:09] Richard has said that [00:28:09] ==it is quite difficult getting people in Jersey because there aren't that many people who are trained in different areas I guess and people go off to Uni and there are perhaps bigger opportunities or they get caught up in England== [16.0]

VH: [00:28:25] Yes and they don't come back.

CM: [00:28:25] So it would be good to have people who have connections there are a lot of people who don't know that there are more people than ITV and the JEP.

MM: [00:28:38] Yep yeah.

CM: [00:28:38] There are lots of just small companies in Jersey that aren't necessarily just doing small Jersey things like we have travel shows all over the world up to Russia and America like and we do things like the Trevor Macdonald show

MM: [00:28:56] I think picking up that point with small organisations you work harder by collaborating as well if you just get little companies to share people around you can have one person at four or five different institutions if people work together and in that spirit anything I have

VH: [00:29:20] Also people will eventually leave Uni won't they or whatever they want to do after that, but if we've inspired that one person enough they might come back to the island and end up working with us in five years time and they will want to share that with somebody

CM: [00:29:29] Exactly they might get a great big opportunity and have their own production company and then we will work with them in the future or with like Tigervision we've just worked with a guy called Steve (?).. who has a company called Tigervision Production over here and he's worked with huge like Saga Holidays and done their adverts and now we're working alongside him and merging together with people who are from Jersey but he has somehow stayed and been inspired to do his work here and so if more and more people can do that.

CM: [00:30:08] It's something positive.

MM: [00:30:08] Yeah.

CM: [00:30:08] Let's think about the negatives in a minute but [00:30:08] ==I just wanted to say in the spirit of collaboration anything that you that comes out of this you can have. Work placement booklets or the research data or anything anything that can help you. It's not like for me the idea of this all meeting and talking to share information to share ideas you can have whatever. So you know I am leaving for a year but I am going to talk to the teachers at Hautlieu so hopefully that passes on and people can help.== [32.8] So that's definitely for you whatever you want. But looking at it critically what do you think is going to be the negative aspects of it I mean it all sounds like a wonderful idea but

CM: [00:30:49] Of the Hautlieu thing.

MM: [00:30:49] Yeah [00:30:49] ==of the scheme that you are going to put in place I mean where are the drawbacks going to be==

VH: [00:30:57] ==Honestly I don't think it will make much money for us. I think short term yeah, long term maybe not because these students are going to go on to work for different companies maybe the end up in finance whatever they are going to know our name and we are always doing corporate videos so in a way it is getting our name out there==

MM: [00:31:08] ==That's a clever strategy yeah==

CM: [00:31:08] Yeah and we like to be seen to be giving back into the community I guess [19.3] so

CM: [00:31:26] I'm just thinking about going negative stuff though. I mean surely putting yourself out meeting at Hautlieu is you know you're having to make an effort for stuff.

VH: [00:31:34] I think honestly it's going to be it's not worth I am not going to say it's not worth it to anybody but it's not a big profit at all and also I think it's going to be a hell of a lot of time especially for you (to CM).. in pre-production and getting everyone planned cause

CM: [00:31:43] But there is a ben (efit?).. because it was going to start off we are all going to be mentors and the start we don't have to do much because we didn't want them to think oh great this schemes come in and we have extra work to do

MM: [00:32:04] That's right yeah.

CM: [00:32:04] And we don't make any money from it [30.7]

MM: [00:32:04] I mean how do people feel like oh God not another idea

CM: [00:32:07] Exactly. Especially from me. We initially wanted to place the newsletter so that it would be less work for Dominic less work for students having to get the photographs and the articles

MM: [00:32:29] But you know that's why I say in that spirit of collaboration you could draw on teachers who can help mentor or what you could do is move stuff around so that we are all in place. Cause [00:32:44] one thing for me that comes out of this was the kind of disconnect between industry saying this is what we need and they often prioritise their own kind of needs and you're thinking okay but I've got this kid who really needs to get his A level and there's often a lack of recognition for what you do in the classroom and I think you know that is one area where a little more work needs to be done. It's almost there's a hierarchy and it's like industry is money so therefore this is what we want and education has to kind of you know just has to fit in [31.6] a little bit - that's me griping away.

All: [00:33:15] Laughter.

MM: [00:33:23] Okay I've been recording about 25 minutes thanks for that. what about any last thoughts or interview you again in another two years a. Ha ha. I might come and see how your students are doing

VH: [00:33:36] Yeah that would be so good.

MM: [00:33:36] Any other thoughts about this does it seem er clear this idea of the structure and non-structured or.

VH: [00:33:43] Yeah. I think I get it.

MM: [00:33:49] I mean the point of this exercise is to try and present an academic paper that says hey do you know what here's some evidence that really proves it much better do something like this than something like that rather than oh we all think that. Like how did you know. What's the last thought for us Rich

RA: [00:34:08] I think like something. I feel like as you were saying before that's [00:34:13] when it comes to the media and more creative fields it is about who you know as opposed to what you necessarily know because when you first go in there you might not know anything which kinda gives them more reason to shy away from you because obviously they've got to put aside their job and then go through all the effort of teaching you all the new skills and abilities you're going to need so I feel like having that background support from Hautlieu and then going in there I feel like that would put me at a better advantage [26.2] than someone who was younger and who hadn't had any experience and was like oh yeah I'll try TV and see what that is like. So I certainly think there needs to be some grounding before you go in.

MM: [00:34:48] Yes. That actually came out of a placement I think with you or somewhere else from Channel where they looked at their requirements for Trident so instead of just taking anybody on Trident it was like do you know we really should almost have some kind of induction or vetting process sort of what have you done before

RA: [00:35:02] Yeah absolutely.

MM: [00:35:02] Rather than just come to have a look like are you interested

VH: [00:35:13] I think schools should definitely offer some sort of programme just because if you're going into a job straight from after college or Hautlieu say if you had experience and if you haven't been given that opportunity to be able to know and it's and you can't - it sounds a bit cringey but - you can't fall in love with what you are doing if you're not out there doing it. A lot of friends who did Highlands just never just left the whole media behind I feel like they never really got the chance to

MM: [00:35:44] Connect with it.

VH: [00:35:44] Yeah.

MM: [00:35:44] That's a big thing for me this idea of connecting and conversations and structures because I think that's how things work really well otherwise I think and that's what we were saying earlier you you've got to be lucky or maybe connected or you've got a friend or it just seems to undermine everything we are trying to do really

All: [00:36:06] Yeah. [53.2]

CM: [00:36:06] You need the confidence to go in and I think if you are given that opportunity in school the opportunity to be confident I guess becuase some of the things that I've done I was just like overly confident and that worked for me.

MM: [00:36:35] Oh definitely. But you know equally there are students who are not as confident as you.

VH: [00:36:38] I think had I not been pushed into things sometimes I would have run away in the other direction

CM: [00:36:39] But I think I gained it from school like while I was at school.

VH: [00:36:44] Yeah

CM: [00:36:49] But with different opportunities more like the head girl thing and different productions and assemblies and charity events and stuff that without them I wouldn't have perhaps gained it.

RA: [00:36:49] And I think a lot of it is self initiative as well. It really is. I mean [00:37:10] I wanted this experience not only because I knew I would enjoy it and I knew it was worthwhile I had constant pressure from the uni, you know the uni was saying you know if you want to work like those students who are most successful in getting jobs are those that have the grades particularly in the media environment have the grades have the personality but also have the experience. [18.5] So I guess you know and then there was pressure from parents as well so I've got to give them some credit for this

MM: [00:37:32] I think all those elements put together is about how you connect in the work place. I mean it strikes me there's a kind of disconnection.

VH: [00:37:32] It sounds like at Hautlieu they had it a lot better than at Highlands we didn't get like any encouragement to get out there and do things

RA: [00:37:45] Was it all pretty much self-motivated. I mean obviously its pretty self at Hautlieu but in terms of work experience was it desperate

VH: [00:37:51] But it would have been nice you know for someone to turn around and say you should apply for this work placement I've heard these people or just because obviously the tutors are very well connected it would have been nice if they'd have done that and helped a few of us

MM: [00:38:12] But you know I think for those tutors it's about connecting everyone together

VH: [00:38:12] Yeah.

MM: [00:38:12] So whatever good practice is going on with you guys who've been at Hautlieu you know that should be across all schools and all providers or it's just initiatives to somehow connect people up to make an effort. I mean it's just amazing that having spoken to you three years ago Chantelle that you are now putting something in place yourself which is what this whole thing is about, it's just amazing.

CM: [00:38:36] And I think the very goal of what I'd love it to become is that more organisations like ITV and that get involved and become these mentors.

MM: [00:38:45] absolutely absolutley.

CM: [00:38:45] And we do a thing called the Chanel Island student search we do their videos and they have like finance mentors that come in and mentor the students on business and they go off and achieve a lot but if we can put something in place where we we are mentors at the beginning but as it develops we get more companies involved and as they come in its more of a sponsored thing I guess and

MM: [00:39:10] I always thought of some kind of umbrella agency where you know people would be like schools or students and institutions would be working together on that note you should pick up on the stuff where we left Channel with Rich because you know that's open for someone to go in

and say oh yeah we can do that now we've go that student There isn't I don't think it should be an excuse for a school or a person

CM: [00:39:39] I think it should be all just anyone really but the more organisations like the more people are doing it the more successful it will become

MM: [00:39:57] Definitely.

RA: [00:39:57] And I think if there's a way of kind of maintaining that connection after the work experience cause so many students will be like it gets to Friday afternoon and go home and that's done crossed that off the list I can now go to Uni or whatever. I feel like if you can cause do you know Gary Burgess from ITV

MM: [00:40:11] Yeah.

RA: [00:40:11] I see him like you some like we just cross paths like all the time and we will stop and chat you know and meet up and stuff and he said come back when whenever you want to come back. There's always that connection there if ever I've got any advice.

CM: [00:40:24] And people are like that in Jersey.

MM: [00:40:24] You know along that idea of keeping things visible and keeping things open was the blog helping in making sort of publishing your ideas.

RA: [00:40:36] Yeah definitely and also Channel TV wanted to see it because they wanted to know what they were doing well and what things weren't that's the difference between Channel TV and the JEP. The JEP were kind of like ok it's just a work experience student whereas because this was really structured and ITV were invested in it as well they wanted to know actually how this was going to have an effect

RA: [00:40:56] And again take that blog have it build the same thing it's all there for you. Ok I think that is about forty minutes now

All: [00:41:01] Laughter

MM: [00:41:01] Is that ok for everyone I just wanted to say thanks very much because that's exactly and so pleased you (VH).. came as well you really provided a different insight. Everybody happy with that? Thank you very very much it was really useful. Anyway I think I've got about 10 hours of interviews. Shall we check that it recorded

CM: [00:41:30] Yeah

Teacher discussion

MM: [00:00:00] Okay. So thank you very much for joining me in this wonderful interview session. Can you just tell me who you are first of all.

RS: [00:00:08] So I'm Rachel Sinfield coordinator of music here at Hautlieu school

MM: [00:00:13] But also in charge of gifted and talented

RS: [00:00:15] And in charge of gifted and talented students.

LM: [00:00:15] I'm Lynne Magowan and I am a media teacher at Hautlieu School

MM: [00:00:23] But about to be teacher in charge of Media.

RS: [00:00:27] About to be in charge of Media.

RS: [00:00:27] Yeah

CB: [00:00:27] I'm Claire Butler director of performing arts bout to be Head of Faculty of performance technology

MM: [00:00:34] Great. So one of the things I want to talk to you all was because this is an action research project. The idea being that you set something up I then it just hopefully kind of runs or something else similar runs or people pick it up and run with it or not or it disappears. So I just wanted to ask you all you know in the nature of this structured conversation or semi-structured conversation. [00:01:02] What do you think a structured work placement is. [4.3] That's the first question

RS: [00:01:16] Erm shall I start.

CB: [00:01:17] Go.

RS: [00:01:17] And [00:01:15] one that has a clear sense of progression to a goal or there is opportunity for progression within it. And understanding the needs of that person when they arrive and being able to not necessarily structure it in a very rigid way but have a sense of flexibility to be enable them to progress from where ever they start if that's possible. [28.8]

MM: [00:01:44] Does that sound about right.

CB: [00:01:45] Yeah I just think that you need to have a every person involved every stakeholder so whether you are the person participating in the work placement or the person running the workplace needs to gain equally from it. So it's not so one way that actually we're asking you to do this as the student and actually you're not going to get a lot of this but you can get a lot free stuff and I'm going to get you doing stuff. I'm actually going to get more out of it that you are but it should be equal it should be all parties.

MM: [00:02:17] Who do think those stakeholders are.

CB: [00:02:18] Well I think if you're talking about students from school you're talking about the students and the company or the people that they're going to work with and then I suppose as well

you could say as well on another level it's what then will be brought back. Is there a connection with the actual schools so is there something that could be brought back to the classroom.

RS: [00:02:42] To enhance the learning of all students at the school.

CB: [00:02:43] Yeah

RS: [00:02:46] Yeah absolutely yeah.

MM: [00:02:48] You know when you said that before do you think there is one stakeholder prioritised over another

CB: [00:02:56] I think sometimes there is not in all cases like if I just

RS: S houldn't the first person of importance should be the person doing

CB: [00:03:09] Yeah

RS: [00:03:11] And participating in the creative pathway project

MM: [00:03:12] Is that what you think. So if there was a hierarchy student first is that what you're saying

RS: [00:03:17] Student first because the whole point is for them to achieve a goal isn't it.

CB: [00:03:24] I think ideally it is

RS: [00:03:25] Ideally but of course it's going to have to impact other people

CB: [00:03:30] But I think all too often it's used as a . . as you were saying earlier I need a photographer for a wedding. I don't want to pay for a photographer so I get a group of students to do it cheap and actually I'm not going to give them any sort of experience because they're not going to have an opportunity to work with a photographer or learn they're just going to turn up at my wedding and take some pictures. And so whereas actually it had been a photographer's studio going I am going out to take some pictures at a wedding and I would like to give one of your students an opportunity to shadow me then actually that makes it then that's a worthwhile experience whereas if they're just being used as a like because I get it all the time with drama and we need some dancers to do this because

MM: [00:04:24] You get that in terms of drama and performing arts then

CB: [00:04:28] So if someone is doing a fashion show and may needs some people to be the models. But they don't want to pay them so they've come to Hautlieu to say can we use your dance students it would be a really lovely opportunity for them and they'll get to wear these amazing clothes and yeah that's great it will be really really nice but at the end of the day you just don't want to pay models do you [76.3] so you want to use Hautlieu students

RS: [00:04:50] Do they take that opportunity do they see it as an opportunity

CB: [00:04:52] Well they've never got back to me. To me it was one of those things that was asked and then it was never turned into anything but.

MM: [00:05:00] And what why do you think it's not turned into anything do you think it's because as a teacher you're thinking I'm not sure so sure this is going to be positive.

CB: [00:05:07] Well yeah because I think as a teacher I was thinking well you know if I have the opportunity to actually work with other people that were models and actually they were learning how to do this properly I think I'd be going oh actually that is an amazing opportunity but the fact that you just want people to walk up and down a catwalk and pretty

RS: [00:05:25] take advantage Yeah.

CB: [00:05:26] And you don't want to pay them so your your dressing it up as an amazing opportunity for your students whereas its no you just want something for free don't you [32.8]

MM: [00:05:33] Do you have that in music as well does that happen in music.

RS: [00:05:40] Not that I can't think of any times when it is we've been asked to supply erm not off the top of my head maybe in the past I think exactly when but [00:05:53] I'd be wary for the same reasons you want to kind of protect the interests of the student and offer them a chance to do something which is worthwhile for them most of all. [8.8]

CB: [00:06:02] Yeah.

MM: [00:06:02] What do you think Lynne what do you think a structured work placement is

LM: [00:06:08] I was just thinking about what Claire was saying about the idea of this. Sometimes these things get sold as an opportunity and it's been able to identify where the opportunities are in terms of the expectations on both sides and often the expectation from the point of view of the employers or whoever the client would call them in btec. Is that your students somehow come closer to the finished product than they actually are you know in terms of their working practices so you can send them out and they're ready to they're ready to rock their proper function and they're nowhere near you know because again [00:06:46] it's that thing of as you say if they can they can shadow a proper film crew and learn some of those skills then that's different but in those experiences in that kind of experiential learning framework often what you find is that if the expectations aren't managed properly then the students find themselves in situations where they they're not learning very much and maybe the people who've got them on board are kind of a bit disappointed [29.3] because they expect this expectation.

CB: [00:07:19] because they're expecting this fully trained film crew to turn up and they're getting students.

LM: [00:07:22] You have to constantly remind them you know going back to that thing about if they don't want to pay it's like well if you need some if you need you know if your end product is X then here's what we can offer but you may need additional help in terms of getting to that point because

MM: [00:07:40] I mean I ide ntify that as a kind of disconnect between the student and the industry.

RS: [00:07:44] Yeah.

MM: [00:07:45] And so in a way without putting words into your er [00:07:46] is that the role of the teacher to kind of manage that expectation and disconnect.

LM: [00:07:54] Yes I think I think to a certain extent it absolutely is in the sense that when these opportunities present I think it's important not to shut them down completely but to interrogate them a bit and and if you can if you can find if you can find the working opportunity for the student if you can find a developmental opportunity student then absolutely but you know also it needs to be managed realistically in terms of the I don't know in terms of the

RS: [00:08:23] expectation

LM: [00:08:24] and also the workload that that would then entail because if it's going to be a structured placement and there's going to be learning opportunities again who is going to structure it who's going to where are those opportunities going to come from. And then you've got all that stuff about health and safety and insurance and you know there's all these kind of logistical things as well.

MM: [00:08:43] And you know when you think about all that enough to kind of put you off as teachers to engage in that like you said with people who wanted the fashion week do you think just Oh God I've got to do health and safety and

CB: [00:08:54] I think you're put off with these ones you think I think I put off with by the ones that are you just want some people because you don't want to pay people. However if I think there is worth to it then sometimes it is worth doing all of that [83.4]

LM: [00:09:11] Yes.

RS: [00:09:11] Yeah.

MM: [00:09:11] How can you identify the worth though.

CB: [00:09:10] For example, well West End Experience came to us and said we would like to have some tech crew helping because they use Hautlieu school now for the two weeks that we're at Hautlieu school. We'd like to have some tech crew and initially I was a bit like do you just want some tech crew but it came with the however it came with a we already have somebody from London who comes and is our technical support the week they are fully trained and they work in a West End theatre so that your tech crew will be working with him or so therefore they will be learning from him and then when we go into the opera house your students from Hautlieu would be able to come into the opera house and see all the equipment at the Opera House and see how. So actually it was like well actually that's worth it because although my students have got to give up a week of their holiday and got to etc. etc. and okay for a lot of it they might be used a bit of a not a dogsbody but a bit of a right this needs happening this needs [59.5]

MM: [00:10:11] Like a runner

CB: [00:10:11] There's a tradeoff exactly that there is a tradeoff though because we all recognize that sometimes in jobs especially with the sort of jobs we do that we sometimes do have to start at the bottom and be the runner and be the bottom person but then your tradeoff is then that your

<mark>learning from those people that are above you and seeing what they're doing so there's a lot that's worth pursuing.</mark> [22.8]

MM: [00:10:35] Did you and this isn't pointed in anyway but did you monitor or evaluate that kind of how did you know it was worth it afterwards.

CB: [00:10:43] They've not done it yet, they're just about to do it it's for this summer.

MM: O k well let me rephrase this way. How important is it to monitor and evaluate that or is it just once that sounds okay it will happen.

CB: [00:10:55] No I think it needs to be you know afterwards. What I'm what I would like to do is then have the meeting with the people from West and experience to say was that a worthwhile experience for you were my students helpful to you and then talk to the person who is in charge of the technical and say you know what did they learn. You know ask just ask the student I'm not going to do anything formal. I then asked them to write anything or anything like that but just talk to them and go. Was that worth it. Did you learn anything was that worth your time.

MM: [00:11:27] I mean that's kind of what I've been doing before with this creative pathways a bit like we do with Trident. So just before you start you have a meeting with them make sure everything's ok and then at the end of it just to say what did you do. How did you get on that.

CB: [00:11:40] <mark>And some of Trident is so disappointing.</mark> [1.6] Some.

MM: [00:11:44] Yeah. So how can you how can you identify a placement that is worthwhile.

LM: [00:11:49] I don't know what Trident

CB: [00:11:50] like our work experience.

MM: [00:11:51] Oh so [00:11:51] <mark>its a scheme in Jersey for Key stage four year 10 year 11 to get a footprint of work experience but I think you know I think the reason its disappointing from my point of view is often kids just choose anything that's never quite appropriate.</mark> [17.7] Some schemes are better than others. It's a really big system big structure but [00:12:15] <mark>it doesn't for example address creativity is one thing that I noticed</mark>

CB: [00:12:18] <mark>Not at all.</mark> [3.1]

MM: [00:12:18] So you know you can have certain placements within a creative area but

LM: [00:12:25] Is it more of a skills focus

MM: [00:12:27] No it's more like. From my experience kids going to get a cup of tea experience for someone who's going to do something interesting with some lights.

CB: [00:12:35] And some are brilliant but not many creative ones are. So you have some kids that literally come back and go. That's changed my life. I want to do this

MM: [00:12:43] And some get offered a job

CB: [00:12:46] Yes

MM: [00:12:46] I've had kids who've done it in banking and retail and really made a massive impact so is kind of a bit of a hit or a miss and more of a miss in creativity. which was the idea behind setting this up to say I think there's a gap there [14.7] and I don't think it's really helping.

MM: [00:13:01] Right I mean there is something to that. Anyway [00:13:06] just the idea of them being in their working environment and learning some of those soft skills of collaboration and you can kind of just getting up in the morning and going to work

RS: [00:13:16] Working with people who are older than them

LM: [00:13:16] Yeah and just kind of having to kind of change their mindset. [14.6] So I think it's that thing if you can identify who you were saying about the people that are asking for you know the genuine opportunities for them. B eing able to pick the genuine opportunities

MM: [00:13:35] How do we do that.

LM: [00:13:35] Oh [00:13:36] I think that's an instinctive thing in the sense that we've all kind of done it ourselves. You know where we've kind of needed somebody and maybe said could you just send along you know as teachers you know if you've been a teacher for any length of time you know about that sense of Oh I need to find five kids maybe I'll ask the history kids or whatever you know. So the fact that you come to you you might have done it yourself and you kind of you understand the motivations of these people [26.6] you know and that maybe they're not always the greatest but I think the key thing that thing about the wedding video we used to get a lot with them b-tech media and the thing that I used to say to my students was that you know a videogrpaher is worth that much you know on the market in the market place

MM: [00:14:23] You mean in terms of money.

LM: [00:14:24] Yes. And actually the reason that a videographer is worth you know between two and three or five thousand pounds sometimes to actually produce a wedding video is because it's a bloody difficult job and it's you know you get one shot at it there's a huge amount of responsibility comes with it and I think that's part of regardless of what the end of the spectrum we are working with [00:14:46] whether you're on a show or a concert if it's if it's a production of any description there's usually a huge amount of responsibility that goes with that you know and tied up in that and that can have an effect in terms of how much involvement the student has or is allowed to have [18.1]

MM: [00:15:06] I think that comes back to what you said earlier about managing expectations

LM: [00:15:09] Yes

MM: [00:15:10] And I certainly have found my role in connecting students with some placements is just going to talk to them and get different people to understand that.

LM: [00:15:21] I think as a teacher you have your own if you've been doing it long enough and you understand the industry. I mean that's the other thing. [00:15:26] Not all teachers perhaps understand the industries that are connected to their subjects. [6.2] And I think I can't speak for everybody here but you know from what I've seen of your work that you definitely do you know these two ladies definitely do

MM: [00:15:43] Well. I think that's definitely something that we've tried to promote across the faculty in people we've appointed in terms of like getting somebody who has some kind of knowledge of professional practice. If you look at Steve Norman and Martin and Gary Grimshaw and people like that and I think to be really important because [00:16:00] I wonder how significant a student placement is for the teacher as well. You know that idea of revisiting professional practice or developing your own knowledge. [10.4]

RS: [00:16:10] I was just thinking about Dan McFarlin. I remember he stood in for some oh no he was offered the opportunity to say to do the JADC production and work in it and it was the key thing that the focus for him was sight reading was a new skill. You know he was playing guitar at the time and it was quite exciting for him in a sense that challenge but I said it's realistic as well because you just don't they might have to do that real you might have to go and perform in an orchestra with only a few days notice and you have got to go and perform and you don't have the luxury of practice so yeah he got a lot out of that experience.

MM: [00:16:53] What about shall we talk about you set up structured work placements I mean for example Dan McFarlin how did that happen.

RS: [00:16:59] It was by chance

MM: [00:17:01] I mean a theme that comes across from me talking to students is its either by someone they know luck chance just being in the right place at the right time.

RS: [00:17:10] Yes.

MM: [00:17:11] And it strikes me that as we're teachers that seems erm not the best kind of philosophy to tell them listen we're doing all this stuff in the classroom and if you get lucky it might work out for you. So how could we set up something or how have you done it before.

CB: [00:17:28] I think it is so difficult. My previous school when I was head of sixth form I was in charge of sorting out work experience say like Trident for the sixth form and we had a performing arts students sports student English students science so the whole array and to actually find we very very very small sixth form at that time so only about 30 students in the whole sixth form. But actually just trying to find 30 actual truly worthwhile work experiences where they weren't just going to the local dance school to go and help teach

CB: [00:18:06] Yeah

CB: [00:18:06] And they weren't just going to the local music yeah you know like jersey music services to just be an extra teacher or to just help out. We had Elsford print at the time so just can help out with Aaron. Actually all you can be doing is moving bits of paper and doing some photocopying was so challenging and so difficult.

MM: [00:18:26] What were the main challenges and how did you overcome challenges.

CB: [00:18:29] Well I'm not sure we really did it in a lot of cases overcome them because challenges were one identifying the places that you thought were worthwhile and then two get them to sign up because the places that are good that sign up it's a lot of work. It's a lot of work. It isn't just ok the ones that are worth it. The person who is running it. So the teachers organised their teachers did it.

But actually the person who is running it so the company the group Media Centre that are running it they've got to basically put in place a program like an apprenticeship and sometimes yes they simply haven't got time thing or the money or the resources or the people or the space to do it. So ideally they're there on the one hand going we would love to do this and we recognise this as an amazing opportunity unfortunately it's the wrong time of year. Unfortunately we haven't got the staff at the moment unfortunately we haven't got enough work at the moment or etc etc [154.1]

MM: [00:19:36] Is that a similar thing that you two have found.

RS: [00:19:37] I totally agree I think apprenticeships as as an idea is just not developed enough within the creative industry. I don't think in any industry actually. I think it's just gone backwards and [00:19:52] unless employers can accept and understand need to instill a quality experience for students I think it's very difficult [10.4] to expect them to come up with a really progressive.

MM: [00:20:09] Do you think the main difficulty or the barrier is from the employer then is that how you would see it

RS: [00:20:12] I think so to some extent yes. [4.4]

MM: [00:20:13] Would you two see that as well.

RS: [00:20:16] I think it is. I think in particular creative creative industry yes. I mean for my own examples yes it was by chance. But then of course that is a one off experience anyway. It is only going to be for a certain degree of time and it was very specific in terms of skill as well. But [00:20:35] I just think if employers were more willing to open their doors and create an excellent experience which could benefit them as well as the students and us as a school then it would be fine [14.5]

MM: [00:20:50] Have you found that Lynne before in your previous experience.

LM: [00:20:50] Well bearing in mind most of my teaching been in the UK mainland and the biggest issue that we had in sixth form was when the new apprenticeships came in and we ended up losing tranches of kids that were on the b-tech media production courses because they'd be offered an apprenticeship and then they'd leave half way through and join the apprenticeship and the apprenticeship so I mean

MM: [00:21:18] Would that be a creative apprenticeship

LM: [00:21:20] It could be. Often they were specifically creative. I mean I think Rachel's point about the fact that the you know that there's always been a tradition of apprenticeships in certain industries.

RS: [00:21:31] Yeah.

LM: [00:21:33] Yeah. [00:21:34] I mean because creative industries have changed so much that there's more of this gig economy thing which is becoming the thing for lots of young people now that they have lots of jobs in their lifetime that they won't have one you know

MM: [00:21:49] Set career.

LM: [00:21:50] Yeah yeah. And you know the creative industries became more and I don't want to say casualised but they became more kind of fragmented in the sense that a lot of people you got micro businesses and you've got kind of outsourcing and freelancing and you know and that in particular with media I don't know how it affects drama and music. I would imagine similar but in media for instance it's it's not just one company anymore it's kind of somebody who has the kit somebody has you know the post somebody has the camera people you know [52.4] and they're all kind of lots of it's not like if you went to the BBC and you learned

MM: [00:22:32] So do you think the main difficulties is logistics because you're dealing with so many people.

LM: [00:22:35] They are quite fragmented the small businesses also from the point of view of sort of taking on things like insurance and you know the kind of the level of as you were saying that commitment that it takes

MM: [00:22:46] The sort of training and support.

LM: [00:22:48] Yes the training support [17.5] that it's hard to. I think there is government on the mainland anyway. There was government money available but even with that my partner had had a computer business and was phoned up by a training enterprise organisation in Hull and asked if they'd take a trainee on you know somebody on apprenticeship. This is kind of slightly diverging away from work experience but for all the same reasons that you mentioned the fact that it's just not for a very small company and in that kind of industry in tech it just wasn't it just wasn't doable. [00:23:29] So it's about finding an organization that's large enough and resilient enough and well-organized enough to be able to provide that kind of facility because lots of organised organisations have wanted kids to go and work for them but maybe can kind of offer what we're asking [19.6]

RS: [00:23:49] And do we expect breadth of learning as well

LM: [00:23:52] Yeah.

RS: [00:23:52] Do they want that do they need to have a better

MM: [00:23:56] You mean that kind of relationship between the classroom and the work room.

RS: [00:23:59] Yes

MM: [00:24:00] Yes I have always thought that was really interesting like do they need all that stuff that we do in the class to get out there or does it even help them [10.0]

RS: [00:24:06] And do we expect them to have breadth of learning within the apprenticeship

MM: [00:24:11] that they bring back into the classroom

RS: [00:24:12] Do we expect the employer to give that do we expect that does the employer expect them to have a lot of free training and if they

RS: [00:24:24] What would you expect as somebody who is running a gifted and talented programme. Would you expect them to come back from that kind of experience with something.

RS: [00:24:33] ==Yeah I would. Absolutely.== [10.6]

MM: [00:24:35] And as teachers have you found that experience as it happened at all when kids have gone off for a week and they come back and you're like Oh great you can share that or

CB: [00:24:45] I think it does but only from my experiences those kids that have gone off for a week to do a workshop for a week or to go on you know to pay for it themselves to go and work with motion house dance company for a week or they've gone to London to do a thing at Rada but it's not been work experience or [00:25:04] ==all too often I've set up work experiences for people in the past in dancing schools and then halfway through the first week you go and see them and they've been a receptionist for three days.== [9.8]

RS: [00:25:15] Yes

CB: [00:25:15] ==It's like what have you done, what have done that's been actually dance. Well I speak I've watched some people come and go and I sat in on a class and watched that. What have you done. Have you learned anything about not just the dancing but have you learnt anything about running a dance school. Have you learned and they're like that. No I've been answering the phone it's like just being in the building that doesn't make it a dance work experience== [26.5]

MM: [00:25:44] Isn't that what Lynne was talking about setting up your expectations at first thought ensuring that all the parties are clear on what's going to be done.

RS: [00:25:47] But surely they knew prior to them arriving what their prior understanding was of or pre-existng skill is then it could develop from there.

CB: [00:25:57] Yeah.

RS: [00:25:57] I think it has to be very tailored to the individual

MM: [00:26:02] and the organisation.

RS: [00:26:03] and the organisation. I don't think there is a one size fits all approach. I think it has to be done on a varying.

MM: [00:26:10] So we had the experience I can share with you is Richard Allo went to ITV twice once off his own back and once through a structured placement he found the structured placement just much more useful and beneficial much more profitable for people. People knew who he was what he was doing. Everyone's aware of it. There was a kind of a progression was the word he used where he went through various tasks and departments and skills and training

RS: [00:26:33] that's exactly what it should be

MM: [00:26:33] And then came back. That's great you say that yeah.

RS: [00:26:36] Perfect.

MM: [00:26:36] But how do we do. Well I've got two questions. One is do you think it's important to have that I mean you say that's perfect.

RS: [00:26:46] Yes.

MM: [00:26:47] I think it's really important

All: [00:26:48] Yes I do

MM: [00:26:48] I wonder you guys do

All: [00:26:49] Absolutely.

MM: [00:26:49] And then the second thing is who's going to do that then. Whose responsibility would that be. And we could unpick that one shall we start the first one [00:27:00] do we think it's important to have these experiences.

All: [00:27:03] Yes yes yes of course it is

MM: [00:27:08] How important you know important enough that it prioritizes over where do we put it hierarchically.

CB: [00:27:13] I think what Rachel was saying it's all about individuals. [15.5] It would be very I think it would be detrimental to turn round to everyone in media photography music drama dance and say all of you have got to do work experience.

MM: [00:27:29] I absolutely agree

CB: [00:27:29] Because one some people are going to get rubbish and two a lot of them don't want to go into that industry where some people

MM: [00:27:38] I think that's why I asked Rachel to come as [00:27:38] the programme we had was very much above and beyond gifted and talented. Like I think it is important for you to go and

CB: [00:27:43] For us it's identifying those students that actually want to go and do this for a career. [12.4] So a girl that I can really think of but she's done this completely off her own back to Serena Ruth from not last year the year before. Who's now on her way. She's going to be going to Laban to study but the things that she has organised for herself in the dance industry has been phenomenal. So just by her ringing up London School of Contemporary dancing going hello I'm a student from Jersey. I'm going to be in London because I'm doing a workshop at pineapple. Can I just come and talk to you please she's done that.

MM: [00:28:28] So do you think we should just leave it to those students.

CB: [00:28:28] No. [0.9]

MM: [00:28:28] I mean you often when I talk to industry they say well if they're determined enough if they call us they will find us like it's like Twitter it just floats out there and as a recipient. So why do we need to intervene.

LM: [00:28:43] I think there are networking skills and those around research and resilience and having our of experience in terms of knowing who the key people are and what the band sent them. When to look into that as I ran out of money. You know it was that idea you have to know these

things exist. First of all because there are lots of students that don't really. [00:29:08] ==So I suppose part of it is kind of giving them some skills in terms of building networks and being able to perhaps do some of their stuff for themselves but that won't necessarily always come from the student.== [13.0] You have to kind of help them a bit with those skills.

MM: [00:29:26] I think so [00:29:27] ==that was one of the ideas behind the scheme because you can get some students who are very competent forward thinking some who aren't but they just need help and it's always strikes me as a teacher we are in that place I think you might have said that idea of tailoring a program because you think that kid just needs my help to get going to do that== [20.6]

RS: [00:29:47] And the ones we have to work harder to get them and wonder if they're the ones worth more work.

MM: [00:29:55] That's right.

RS: [00:29:56] Whereas the ones which are often just offered just are rubbish like unfortunately some of our Trident work experiences. But on the other hand I think it puts students off having to work for that. I think they think it it's not on offer. Who do I speak to. How do I get it. So our intervention comes in me but then do they want to know these people. Why is it made so difficult for them.

CB: [00:30:20] ==We all have those students don't we that we look at and go Oh God if only if only if only you could be seen if only you could if only be if only somebody else could see what I see. And it's those students that need the little for a recruiting point of view that's when we need to step in step in and go right. I'm going to help you do this now because actually all it takes is somebody in the industry if they could just see what I see== [29.6] then actually and it's not so much. I mean it does go in with the creative pathway but not so much the work experience there's a girl in year 10 at the moment Charlotte keyword who already I'm working with her to try to identify the places that she needs to start to be looking into for next year for sixth form.

MM: [00:31:14] Oh amazing. Her brother Mathew went on the creative pathways scheme

CB: [00:31:17] Who needs to go. She needs to be in a sixth form doing musical theatre performing arts because and I always keep saying to her someone just needs to see you but that's no point I can't do it. They need to see you

MM: [00:31:33] But do you think there is something we can do in terms of doing some work placement in place or is it just you know listen I hope it goes well for you

CB: [00:31:42] In Jersey for me I mean I'm not sure about media or music opportunities in Jersey but in Jersey your dance opportunities are going to see a local dance school which actually well then that's great. You can shadow some dance classes and you might be a receptionist and you might help organize some little ones but really but what is that.

MM: [00:32:06] What about opportunities like Love Theatre

CB: [00:32:06] But yeah so Love Theatre probably offered more opportunities than most places

MM: [00:32:13] Because that's sort of paid employment.

CB: [00:32:16] But [00:32:16] is that work experience or are we just talking about a creative pathway. [5.2]

MM: [00:32:24] Well I think overarching we're talking about some creative pathway

CB: [00:32:28] But I think love theatre is a bit strange in that the person who runs the theatre gets it. So gets this and actually has

MM: [00:32:38] By that you mean the creative pathway

CB: [00:32:41] She understands and she actively goes out of her way to go around schools like Hautlieu and JCG and turn around to staff and say I'm doing this project I am looking for X Y and Z type of person. Have you got someone if you have send them my way so she doesn't go to the mainland and she doesn't you know go off island or wait to see people that are already trained.

MM: [00:33:07] So just to say Love Theatre is a theatre company set up by an ex drama teacher here and I think the point is that disconnect between school students and potential employers or the employment market. She seems to be kind of stitching that up by saying I am going to put on a production because I know so-and-so needs this and then use some ex-students I'm going to pay them and it's kind of professionally run in that sense.

CB: [00:33:32] And the way she treats them as well you know it is a learning curve for them. So we just had Jake Osborne's has done work with her for her latest project. You know you talk to Jake afterwards and he was like I've learned so much I've learned so much about working in the industry about being a professional performer about the hours it takes to do it. about the devising process about the actually really having to be against a time and not being you've got a deadline but that's a little bit flexible no when you're working in the industry it's not flexible working so it was an amazing opportunity for him

MM: [00:34:03] The students I have spoken to have spoken to do talk about all those soft skills about the idea of you know collaborating working with people being on time being in a different place other than schools.

LM: [00:34:14] It's huge isn't it I mean for for creative industries especially seeing the fact that they're very fragmented in terms of contracts and job security they always have been so there's this sense of you're only as good as your last job and so your reputation and your personality is you know it's it's huge your commitment to projects and the fact that young people need to understand how important those those things are [92.0] in relation to you know you're not going to go in and be the best actress but be a complete shit and everybody say oh yeah we'll work with her again. You know I mean because there's always somebody ready to come up that somebody else would prefer to work with. And I think young people have an awareness of how the industry works in terms of you know that that ability to work with people and builds your reputation build your network build trust.

RS: [00:35:12] Yeah I mean I think in the industry I think that especially in Trident there are some who really don't want to take anymore kids on not just because of Hautlieu but just generally having had some bad experiences with other schools as well.

MM: [00:35:29] And often I find that's because it's not structured and I think the key words we came up with about expectations it's about managing everyone's expectations.

RS: [00:35:35] Certainly

MM: [00:35:36] You know just to say mindful of the time and also the transcription that it will take.

All: [00:35:40] Laughter.

MM: [00:35:40] But can I leave you with a last question and basically I've set this up for a couple of years two or three years I have been running with this. So everything is in place if you want it and this is the whole idea it's not mine and it's something I did for the school. There's all the documentation there's people structures and that sort of thing. So I would like to offer that up to you as something that you could build on or not then hopefully maybe I might come back at Christmas or something and then see if anything's happened or not. How do you feel about that. Do you think oh no that's more work or is it a kind of priority thing or is it not that important. [39.6]

RS: [00:36:20] It is important

CB: [00:36:21] It's important I think ideally you'd like to make it a priority you know what I mean but it's whether you can.

RS: [00:36:24] I'd love to know from heads of departments key areas of this sort of thing that's going on.

MM: [00:36:33] Well that's why I thought of you being part of this conversation

RS: [00:36:36] But saying that I mean I've been working Cat recently talking to her about careers and things like that about making sure she knows who the early applicants are and all that sort of thing but I think going forward it would be interesting for her as well to know of any really worthwhile year 12 work experience opportunities there are in your area. I asked her I asked do you I've got this student who is really interested in psychology. Do you know of any opportunities for criminology or anything like that and there really isn't a really good quality the opportunities for her

MM: [00:37:12] Unless we set them because the idea is she can use any of this stuff.

RS: [00:37:18] I must just highlight it to her too as well.

LM: [00:37:21] But there is a distinction isn't there between work based learning and which is kind of what this is and the kind of opportunities that are offered by like you were saying about the workshops universities and kind of places like your drama schools Conservatoires where you know students can pay to go and immerse themselves

MM: [00:37:43] thats rights it's the economic exchange where the students are paying for an experience yeah.

LM: [00:37:45] That is different to the idea around work based learning which is you know is about making it because we can always go to university and say we have to do a workshop because they'll bite hand off because of the you know the fact that there's money attached to it not for them necessarily They see the potential bums on seats don't they

RS: [00:38:03] Although saying that I mean I we've I'm doing this extended learning trip for the year elevens and trying to get into Cambridge University where you think they'd want they'd be biting our hands off it's not easy to have to set that up either and I've been at them for about six months to try and get them and only today did I get the first itinerary dates

MM: [00:38:26] I think trying to get an employer to to persuade an employer

RS: [00:38:29] It's even harder.

MM: [00:38:29] To say listen can you take this kid on put something in place for them for you know.

LM: [00:38:36] I suppose but the question is what's the pay off for them. You know it's like (laughs).. is it you know it lets them feel good about themselves. [15.6]

CB: [00:38:44] And also well I think it's also about length of placements. [00:38:49] I think sometimes if you want if we're talking about really this being like a creative pathway and leading for them really truly learning something about an industry just dipping in somewhere for a week isn't it's not going really well because they'll never see the end of anything because they will always just be dipping in and out. So actually you're talking about setting up something that is quite a long term opportunity. So it's either right you're going to go off and you're going to work with this you're going to have a placement you're going to have a whether you want to call it with this company for a month or actually it's going to be you will be having every Wednesday afternoon off school for the next three months but not to not so that you can just do nothing but because you're going to go and work at channel television every single Wednesday afternoon for the next three months not you're just going to go there for two weeks and you going to go but actually you're actually going to. [61.6]

MM: [00:39:50] Which I don't know if you've seen the blog but that's what they do on that blog so this is Rosanna for example.

MM: [00:39:57] Yes.

MM: [00:39:58] Which was at the Societe for I think 8 or 10 weeks

CB: [00:39:59] And that's what you need.

LM: [00:39:59] But does the school support that.

LM: [00:40:08] How does the school feel about it given that the school has a very kind of specific orientation in terms of a kind of an academic orientation. This idea that we are being told to demarcate ourselves from them.

MM: [00:40:20] That's Highlands.

LM: [00:40:20] Yeah. So the idea that we've got to kind of keep down this kind of this academic route. Does would the school support something that is very.

MM: [00:40:34] The school has been very supportive of the project so far and I think the key is trying to get something that enriches the classroom practice which I think makes it even harder because as you were saying it's not just about sending a kid off and have a look around channel 103 for an hour and come back what do you think but actually saying listen go and do something constructive and

then bring that back in the classroom because I think there is going to make a difference to you getting and A or a B grade [24.7]

CB: [00:40:59] And go and actually work there not just go and go and get a taste of what it is to do a proper work experience not just going to be shadowing people and looking at things but I'm going to be. [00:41:15] I think it's really important that when these kids do this sort of thing they're given something that is this is your project. [7.8] This is right you have some responsibility as well else they're not really getting a sense of what it is like to work in that industry because they're not getting that sense of responsibility that comes along with work because it's always just an experience.

MM: [00:41:37] Which is so you know this is a similar project to what Chantelle is thinking about doing who was a student here who was one of my early interviewees who's now thinking about doing that with a company she is working with which is PBS media. So allow me to end it by being very facetious and provocative and saying why wouldn't you do that then. You can tell me why

LM: [00:42:00] Why wouldn't you.

MM: [00:42:00] Why wouldn't we implement and carry on with this idea.

LM: [00:42:04] Well er (sigh)...

MM: [00:42:04] You can be honest.

CB: [00:42:06] I'm going to be honest time time and we haven't got time. You know I think about everything that I've done this year and I still haven't had time to do it all and all the things that I planned to do at the beginning of this year and haven't had time to do unfortunately organising some kids work experience has not been in that [30.9]

RS: [00:42:32] Can I make a suggestion.

MM: [00:42:34] Yeah.

RS: [00:42:34] I think it not to sound harsh but I think it might not be for us to do entirely

MM: [00:42:39] Whose responsibility it is to do.

RS: [00:42:41] I think to be honest I think it would be a good opportunity for maybe Cat or somebody like that

MM: [00:42:46] Who is now running

RS: [00:42:46] Head of careers. I think she could work in collaboration with us to identify those projects which would be worthwhile pursuing. [16.5]

MM: [00:42:58] Could she do it on her own could career just do it.

RS: [00:43:01] Well I think what's set up it would be easier but I think in the initial years I think it would be.

LM: [00:43:06] I think you need that perspective don't you

RS: [00:43:10] And reviewed each each year but I think she'd have to organise or we would submit suggestions to students who should she should approach to do this but I think I think everything else as you say

CB: [00:43:27] I think here at Hautlieu as well some things that [00:43:30] I really have a sense of from being a year 12 year and a year 13 tutor and just chatting with my year 12's and 13's. They do say things like all the university talks they have all the people that they get in are all from finance or nursing. [16.0]

RS: [00:43:45] Yes

CB: [00:43:47] Or

CB: [00:43:47] Insight into medicine biochemistry or

CB: [00:43:51] Industry and they're not. I mean it was Katie Daniel who turned round to me and she said she said in the whole of my year 12 and 13 nobody has ever been into this school to talk to me about entering the performing arts industry because we don't matter because we don't matter. And so it's always finance on the island will always get someone in. One year they had for the inspirational speaker at one of the year 13 leavers or was it was the year 11. It was the lady from Channel television.

MM: [00:44:27] Karen.

CB: [00:44:27] You I the one I mean don't you.

RS: [00:44:28] I know

MM: [00:44:28] Karen Rankine

RS: [00:44:29] No it was another lady

CB: [00:44:34] But she was amazing and really talking to them.

RS: [00:44:36] she was inspirational

CB: [00:44:39] But that's all they had. There's never [00:44:41] it's never promoted it's so it's almost like here this is my personal opinion is that they like all this stuff going on and this is all great and they love the fact that we have media photography and drama and dance and music. However we're not going to so much promote going into that an industry because it's not good.

MM: [00:45:03] I don't agree with that actually because I think the school would really happily promote that

CB: [00:45:07] But they don't.

MM: [00:45:08] But I think its about setting those links up because generally the pattern is when industry comes to education education does stuff. The trouble is that certain industries come to education more often than others [38.7] and [00:45:19] just going back to your point about careers

sorting it out I think there's some kind of value in teachers having some professional development by linking up with relevant industry and industry practice.

RS: [00:45:33] Yes I agree I think it needs to be done in collaboration with careers and the teacher concerned I think they need to create opportunities it shouldn't just be left to careers to have to do that

MM: [00:45:44] It seems to me if we go back to the notion of time it would be really valuable time to spend a day in Channel a day at the Jersey Evening Post at some web designers place as we do with photography at the archive and with photographers because that seems to be a way of developing our professional practice [39.2]

LM: [00:46:01] Going back to that original point you made and I think this might be some of what Rachels saying as well as this thing about you know [00:46:08] if this to be structured and formalized then you know we do need a bit of a we do need a formal structure from inside in the sense of things like health there are basic things like health and safety and child protection and so it depends on what age group you're sending out how you know how and that takes a huge amount of time and whilst we're kinda of like we can do all the nicey nicey kind of like we are going to send you here and make those links. There does need to always be given that it's a school especially there does always need to be that belt and braces of making sure that we're not sending them somewhere where they're going to have an accident or they're going to be unsafe or we are going to get into trouble with the Head teacher. [44.1]

MM: [00:46:52] To that extent all those helpful safety forms all those permission forms all those links are put in place and are there for us.

RS: [00:47:00] And that's another thing I think that may put employers off is they have ultimate responsibility for a child.

MM: [00:47:05] Yeah.

RS: [00:47:05] And that isn't something they may be prepared to put on put up with I think the legal responsibility of taking care of a minor is something that worries them

MM: [00:47:21] Absolutely.

RS: [00:47:21] Possibly they are a young person they are to some extent responsible. And so if anything happens then

MM: [00:47:30] It's a big worry. Okay listen we've been talking for a long time thank you very much.

All: [00:47:34] thank you

MM: [00:47:35] Any last thoughts that you have so that was just the aim was to try and get some feedback of how do you see that.

RS: [00:47:42] Yes interesting

MM: [00:47:42] What's the value of it

LM: [00:47:43] I think it's hard. It's hard ask on this island isn't it

CB: [00:47:47] Yeah.

LM: [00:47:47] You know it's the island thing isn't it

RS: [00:47:50] And creative pathways are challenging

MM: [00:47:51] Towards that point I thought it would be much easier here because in a small island you actually have more institutions and a closer network where people know everyone. So you know you have two television stations radio station two radio stations a photographic archive newspaper three magazines. Half a dozen web design companies about ten advertising companies who've got all London clients employers and they're all kind of mums and dads of everyone we know. So for me that kind of connectedness seemed to be like a good place to be doing it.

CB: [00:48:22] But they're all media places so as far as my drama and dance I've got love theatre really and that is really would I be happy sending my drama students to do a work experience with anybody else on the island who I think they would have a worthwhile experience with. Possibly not because I just don't think there's anywhere else on the island that has those the ability or the things in place that they will be able to do it re and dance all you've got is Dance school. There's nowhere on this island where you've actually got you know places where people trained to be dancers or people who are running big dance companies and so they can have a sense of what it's like to be in a Rambert or in er . [82.6]

MM: [00:49:07] And so do you think for you delivering that A level is just putting them on a pathway to make those connections in London or

CB: [00:49:12] Yeah.

MM: [00:49:13] Or at university you're just moving that train along to the next station.

CB: [00:49:14] Because there is nothing here for them well but that's plenty of things here for them but actually for them to go in to further training or to get more experiences they've got to leave Jersey and I think you know if people want to go into the drama or dance industry. They've got to leave Jersey. I think it would be very difficult to just leave school and step straight into that industry because where would they go in Jersey. [29.1]

CB: [00:49:44] Is that the same for musicians

RS: [00:49:46] Yeah. And just thinking you know what opportunities are there for say my year 13 classes really keen to do composition. Very limited

CB: [00:49:58] Bar setting up their own company and putting themselves out there

RS: [00:50:02] Maybe possibly film music.

CB: [00:50:05] So really he needs to go and work with people who are already doing that and they're on the mainland

MM: [00:50:10] Do you ever have it might just because I've been doing it a long time and quite old but do you have an ethical sort of moment where you know you think why am I teaching these kids because what's going to happen to them.

CB: [00:50:21] No [10.5] no because I am the complete opposite I'm like this I know why am teaching these kids performing arts

MM: [00:50:27] And why is that

CB: [00:50:29] Because for me it isn't about it [00:50:30] for me there are I would say in my whole teaching career which is now coming on to 20 years I would say in that entire 20 years I could probably count on my two hands those people that I've taught have really made me go you've got something you have oh my God you are quite phenomenal and the rest of them actually yeah they might choose to go on to university to a degree in it but actually

LM: [00:50:56] How many of them ended up in the industry and made a career out of it.

CB: [00:51:00] I've got quite a few now that are at university doing it and probably about four or five that are

LM: [00:51:06] Proper actors and actresses

CB: [00:51:07] So actors or doing the industry

MM: [00:51:10] because my concern

CB: [00:51:11] The rest of them I am teaching them because I know the importance of my subject.

MM: [00:51:15] Sure. But the impact of the university fees on kids now my concern is you know for kids to go on and spend forty fifty thousand pounds to do media or photography or dance or drama when we know they're probably not going to get a job then they're probably not one of the five or six special ones.

MM: [00:51:33] Yep.

MM: [00:51:33] Do you not have an ethical reflection on that.

CB: [00:51:38] No [67.8] because I do think that actually if someone has a I know plenty of people that I did my degree in dance with that are now not working in the dance industry but are extremely successful but elsewhere.

MM: [00:51:51] But they probably didn't have to pay fifty thousand pounds up front

CB: [00:51:53] But they still have a degree and so therefore they have that experience

MM: [00:52:01] You know in Jersey they have to pay up front that money.

CB: [00:52:01] Oh yeah

MM: [00:52:02] So I wonder if you ask those people oh you know if you give me 50 grand for that would you do it again. [00:52:10] I just think the cost of University fees definitely has a sort of underpinning to this idea.

CB: [00:52:15] But I think that has an underpinning to everything

RS: [00:52:18] Is Jersey letting the students down then. There is nothing we can't change that

RS: [00:52:23] No.

RS: [00:52:24] We can't change. Well no we can't change the fees well we should we should.

CB: [00:52:26] Yeah

RS: [00:52:28] er well if the students are being let down we should on two fronts the finances the financing of it and then the inability to bring their skills back. In some cases because they don't feel they're going to achieve what they want to. [30.3]

CB: [00:52:40] I've got some friends who they've got three kids one at the moment is at Mountview. One has just is now very very successful being on telly and everything very very successful and the third is trained to be a midwife and is now a midwife and the parents say that it cost them more to put the child through university to be a midwife than it did to put the other two children through to go to specialist performing arts colleges in the UK which is just ridiculous. It is like well actually it cost you more because

LM: [00:53:20] I'm just going to say that story about the Laban centre I've just finished 21 and just wanted to go to the Laban centre and just couldn't afford it

CB: [00:53:28] Yeah.

MM: [00:53:29] Anyway listen let me just finish it thanks very much everyone.

All: [00:53:31] Thanks very much

Antara

MM: [00:00:01] OK. So we're recording. So yeah. Who are you. What's your name.

AS: [00:00:06] My name is Antara Sen.

MM: [00:00:08] Very good. And you know tell me what how old your what school you're at. What subjects you do.

AS: [00:00:14] My name is Antara Sen I'm 16 years old. I study at Alice Smith school. Currently in year 12.

MM: [00:00:21] And that's in KL in Malaysia.

AS: [00:00:22] Oh yeah in Kuala Lumpur and I study I take four AS subjects media studies, design technology or product design mathematics and physics.

MM: [00:00:37] Ok so the reason why I've asked to talk to you is because you're I mean it's obvious but you're identified as somebody very enthusiastic towards media. You are the media representative arent you.

AS: [00:00:49] media prefect.

MM: [00:00:50] Media prefect and so do you to tell me something about yourself and media that illustrates why you're so interested or the fact that you are interested.

AS: [00:01:01] Yeah. So I did Media Studies for the first time in year 10 as a GCSE subject and I just had a great experience for that firstly because of my teacher he was quite enthusiastic. He was great and like the class was pretty good. So it was a good environment to learn it but also [00:01:23] ==when we were making our own films for a coursework then I sort of just felt really good doing it. I don't know just taking charge in designing the scenes setting it all up just doing it all together it was something that I hadn't done before but I just knew that the second I did it that I wanted to do it.== [23.9]

MM: [00:01:47] Really? So you knew when you were doing in at GCSE year 10 and 11 you just had this connection and you want to carry on doing.

AS: [00:01:56] yes definitely.

MM: [00:01:56] And you want to tell me some of the things you're doing currently which illustrate your enthusiasm and passion.

AS: [00:02:02] I'm doing quite a few things related to media in year 12 actually.

MM: [00:02:05] You definitely are now.

AS: [00:02:08] ==We're doing Klass TV which is kind of school news segmenting which plays weekly for three to seven minutes. So we film we edit and as prefect I have to do quite a few quite a bit for this so I edit on my free periods and I come and film during lunchtimes. Also I'm organising a film competition in school so I'm getting people to start thinking about directing an opening scene for a==

TV show and trying to help them with that. Getting students of different ages to start working together and try and see why media is a worthwhile subject to take.

MM: [00:02:55] And how many students are you working with.

AS: [00:02:58] I think it's about 80 students [51.6] because in our school especially media is seen as kind of a soft subject and I just want to raise enthusiasm in students that they see that it's something important that's relevant. Yeah.

MM: [00:03:16] Plus also to add in that you, because I'm teaching here at Alice Smith aswell at the moment you know every week there's an assembly and you've made a video for it which it's just amazing.

AS: [00:03:26] Yeah.

MM: [00:03:26] So you know you're doing quite a lot. So that's the reason why I thought it was important to talk to. [00:03:30] And so the reason why we're talking, the focus of my research is about opportunities for students like you about what provision teachers and schools put place. [12.3] So at Alice Smith [00:03:45] at the moment for you what provision is there to get you really connected to the workplace, [6.8] a real working environment?

AS: [00:03:56] At the end of year 11 we had World of Work so we went in for five days to a company and in small groups we interacted with professionals and saw how they work and they gave us tasks which would kind of simulate their work environment on a smaller scale.

MM: [00:04:20] Were you in a media environment.

AS: [00:04:21] No I wasn't. I did architecture.

MM: [00:04:26] Why did you choose that.

AS: [00:04:30] My choice it's well media. It was media before but then [00:04:35] I didn't like the company that they were going to place me at. It was kind of a magazine company and students who had gone there before said that they hadn't had a very useful experience [11.6] so.

MM: [00:04:47] that's interesting. I mean it's all anecdotal because we don't know what experience they add, but what sort of things did they say that indicated it wasn't very positive.

AS: [00:04:57] They didn't say much. [00:04:58] The thing is that students like not getting a lot of work. [3.9] But if I'm to do something of the sort. [00:05:06] If I am to go to a workplace then I want to be able to really get a feel for it. [6.0] I just think that going to that workplace wouldn't have been very beneficial for me.

MM: [00:05:21] So what sort of things would you like to see in place that would really help you?

AS: [00:05:27] I think certainly thinking about taking media at university and convincing my parents that it's a career that's valid that's that's practical. I would like to be given the opportunity to participate or interact with the workplace that really shows what the media industry could be like. So TV studio or movie set something practical something hands on. Maybe just to let me know that you know what I'm choosing is the right path for me. [43.5]

MM: [00:06:06] Would it [00:06:07] be, could you describe it in any other way? Would it be like a visit or something like that? Would that be good just to go and have a look or is there something you really want to do?

AS: [00:06:17] I think going and visiting is a start. It definitely is but Working there maybe over the summer for a few weeks that's something that I would be keen to participate in. [22.2]

MM: [00:06:30] That's what we've done in we've identified somebody here haven't we.

AS: [00:06:34] Yeah.

MM: [00:06:35] At Alice Smith and we're hopeing to build some programme around that. And how do you think that might help your studies or does it matter if it helps your studies.

AS: [00:06:43] I don't doing these A-levels subjects is [00:06:49] I'm not looking to advance myself academically rather just get a feel for the industry so that I can make more educated choices about what I'd like to study. [11.9]

MM: [00:07:03] Ok and work do you think those educated choices would look like or sound like or and mean what is an educated choice? It's a great phrase.

AS: [00:07:13] So struggles [00:07:15] maybe how will I be resilient enough to deal with those struggles. Will I be am I is my personal attitude my mindset are they suited to that industry, something like that. [12.2]

MM: [00:07:29] It's interesting [00:07:29] And why is it important to do that now. Why not wait until you go to university or when you leave university.

AS: [00:07:38] Because I really do want to study film at university and to convince my parents honestly they need to see something tangible something real not just an idea of what my future could look like. So I think getting these work placements at school really helps students make up their minds and make up their parents minds about what a future in that career could look like. [38.2]

MM: [00:08:07] Yeah I mean [00:08:08] I agree and that seems to be a theme that's coming out where it's actually that relationship with the parents of convincing them that this is worthwhile to do because I think now we are in a different environment where it's very expensive to go to university. So it's about kind of identifying that pathway before you embark on it. [17.2] So I was [00:08:27] I just want to ask you if if you know of any other schools or institutions that do something like this at Key Stage 5 or A levels. [10.4] Anybody else.

[00:08:40] I don't think I've ever heard of it before for I think people are just so focused about getting the basic academic grades that they forget there are students who maybe want to take their life at school further. [16.3] There are students here who are worrying about studies and it isn't a massive load because we're able to cope with that and we just want more opportunities.

MM: [00:09:15] Do you think its because of the nature of the subject that maybe that for something like media and creative you need to have the hands on experience before you go to university as opposed to maybe chemistry or physics or something.

AS: [00:09:31] Yes. Yes definitely for media because you don't, a classroom can't emulate what a day in the life of a professional would feel like especially for a creative pathway for maybe a subject like one of the sciences doing research is sort of shown in the classroom because you know you're investigating something but for media you studied the theories you get a bit of experience with some equipment but it isn't really. It doesn't reach the magnitude of what an actual professional would do. [58.7]

MM: [00:10:15] It's a kind of tangible link of being in that environment. [00:10:19] Do you think as well there's something about people not recognizing the need for this at your age as well almost as if well you're only 16 so you don't need to worry about that now. Do you think you're somehow overlooked because being so young. [16.8]

AS: [00:10:37] I guess so yeah. Over the summer I was looking at internships that I could get and a lot of them did have an age limit or a set of requirements that someone my age wouldn't have like a bachelors degree or participating in getting a bachelors degree at at the moment. And so yeah I think employers want to look for interns who have certain qualifications that come with age.

MM: [00:11:05] And do you think they are correct in that.

AS: [00:11:09] I think if you have the enthusiasm for something you don't necessarily need a piece of paper that states or that can measure your passion for the subject.

MM: [00:11:24] I have to say well half the reason, well I'm forgetting my question because what you're saying is really good. Okay listen the last thing for me what are your aspirations in terms of this A level course in terms of a degree or a future. Where do you see yourself in 2 5 10 years.

AS: [00:11:44] I want to be making films. I definitely want to be telling stories. I guess I just want my academics to be a springboard for what I could to do in the future. I want it to be able to show me how I can tell the best story I can.

MM: [00:12:14] And you think that will definitely involve going to university. How do you think it will play out.

AS: [00:12:20] I think for although my parents would obviously love for me to go to university and up until I was 13 14 that's definitely a pathway that I guaranteed myself to continue on but I'm just thinking that maybe for a creative career like this it isn't necessary because you could get the same experience doing apprenticeships and internships.

[00:12:49] And maybe that's why having some pathway early would help.

[00:12:53] Yeah defintitely.

[00:12:55] Listen great. Thank you very much. Anything else you wanted to say?

[00:12:58] No I think this covers it all.

[00:12:59] Ok thanks a lot for that, shall we check that it works.

Meg

MM: [00:00:01] Alright mate we I think we are off. I think we should be bold and talk louder. It just makes it really much easier for my program.

MW: [00:00:09] Yeah.

MM: [00:00:09] You know when I transcribe it all. Do you want something to eat or.

MW: [00:00:14] I'm find I've just had breakfast.

MM: [00:00:14] Ok first thing to say, do you want to tell me who you are: name, age and all that.

MW: [00:00:20] Ok so I'm Meg Winton erm I'm 20 years old and I live in Jersey but I study at Bournemouth university and I just finish my second year and I do multimedia journalism.

MM: [00:00:33] Okay. And what are your professional aims.

MW: [00:00:38] Erm, so I like all parts of journalism. So any any route that I go down I would love. But [00:00:44] I found that I have more of an interest in news like news and current affairs journalism so newspaper writing online stuff like that so it's more focused on current affairs and politics rather than like, lighthearted stories I prefer yeah current affairs. [16.2]

MM: [00:01:00] Ok.

MW: [00:01:01] important controversial things.

MM: [00:01:04] We've known each other for a bit, obviously and you've always wanted to be a journalist.

MW: [00:01:07] Yeah yeah.

MM: [00:01:08] When did that kind of start? How did that start? What were your earliest memories of that.

MW: [00:01:13] Erm so I remember I was I was really young still going to like my nannas when I was on school holidays. [00:01:24] I remember I used to stay at my nannas when I was at school young school so like primary level I was like oh I want to be a journalist, but er, my actual nanna put me off by saying I'd be out of the industry by 23 [laughs] [12.3] So I kind of went off it for a bit but I always loved it I was before I was thinking media I was thinking about doing erm English and history combined then English and Media combined but never really like kind of avoiding doing journalism because I thought it was really limiting because I love writing and I was like.

MM: [00:01:56] When was this, when you were like 16 or 17 in Year 13, 12 sort of.

[00:01:59] Yeah like when I was like looking at courses when we first got told at the beginning of sixth form to start looking at courses I was looking at journalism but I was also looking at combined honors and stuff so I could because I did really love history and I didn't want to drop it but I didn't love history enought to do it as an A level but the same with English as well and the same media because I know it's more than just journalism it's like filmmaking and stuff like that. So [00:02:22] but I always wanted to do it since I was really young and I remember going back my Facebook

memories not too long ago. I think it was like four or five years ago that I said that I wanted to be a radio journalist or something. [9.8] So [00:02:32] I've always wanted to be it but I've kind of like scared to like put myself but I just bit the bullet and did it when I applied for Uni because I was like spending all this money I might as well spend it on a degree that I love. [10.2]

MM: [00:02:43] Yeah and just to point out it is a lot of money when you're a Jersey student. The system seems to be changing now but its a big commitment for Jersey kids more than.

MW: [00:02:53] Yeah.

MM: [00:02:53] What? Can you tell uswhy that is, what's the difference about being a Jersey student?

MW: [00:02:57] Its . . . well to steer away from the UK it's a different culture over there you have to adjust to how people your age like are in terms of like making friends and stuff like it's like we come from a very like small beach town place. So I struggled at first with that I was like no one's really like me here. That was difficult part but also it's so expensive to go anywhere. Yes it is expensive to run your car over. So if you want to go say visit your friend at Uni who's in like the city over. You can't. You have to pay like so much money on a train.

MM: [00:03:27] And talking about money a key factor for me seems to be that we have to pay the fees up front in Jersey.

MW: [00:03:33] Yeah. [5.7]

MM: [00:03:33] And we're not eligible for student loans.

MW: [00:03:35] Yeah we're not eligible over there but I have to say that my first my first year getting student finance was really good. And we literally had it through the door like yesterday and because they're making these changes.

MM: [00:03:47] Yeah.

MW: [00:03:47] It's gone back up again the help like second year it wasn't as like there wasn't as much it was fine because [00:03:53] my dad obviously budgeted for it because I've always wanted to go to uni. But.

MM: [00:03:57] Just to underline the fact that it, it seems it's quite a decision for Jersey kids.

MW: [00:04:03] yeah.

MM: [00:04:03] Possibly more than kids who are in the UK. It seems to be an easier decision to make.

MW: [00:04:08] Yeah. One hundred percent [16.6] because you're so far away from home and like you can, people can, there's quite a few friends I know at Uni who live like in Southhampton or live like in Somerset the county over so they can just drive back and forth whenever they want like they can still work at their job sort of thing whereas.

MM: [00:04:25] And they're probably familiar with the uni before they even go.

MW: [00:04:28] Yeah I mean yeah I didn't go for an open day just bit the bullet and went for it and hope for the best. Surely wasn't the best considering it was such an investment rather than just like popping along. If I if I lived in the UK but luckily it worked out but yeah its like er.

MM: [00:04:47] And you're in your second year, you've just finished your second year.

MW: [00:04:49] I've just finished it yeah.

MM: [00:04:49] A three year course.

MW: [00:04:49] Yeah I could do a four year with a sandwich placement but I'd be half qualified. I wouldn't be able to do like the things I wanted to do if I just did the three years first and then went to a job straight away but that's why I had to get work experience off my own back because if you don't do the sandwich placement year you have to get six weeks in your own time.

MM: [00:05:10] Oh is that one of the requirements of the course.

MW: [00:05:12] Yeah because it's so practical obviously it's based on experience.

MM: [00:05:15] Ok let's, what about how do we know each other.

MW: [00:05:18] You were my media teacher.

MM: [00:05:19] Yes I was.

MW: [00:05:19] For two years.

MM: [00:05:20] What years was that?

MW: [00:05:24] So from 2014 2016 I think.

MM: [00:05:27] Yeah.

MW: [00:05:27] So yeah for two years.

MM: [00:05:28] And you were doing media English.

MW: [00:05:30] And history and Spanish but that didn't last long.

MM: [00:05:34] You did that for AS.

MW: [00:05:35] Yeah for like four weeks.

MM: [00:05:37] And then so can you tell me, erm well we'll move on to our next session in terms of workplacement so you just mentioned already you had to do six weeks while you're at Uni. So what have you been doing can you tell me some stuff some pointers there that helps with that. So how did you get your job? What have you been doing?

MW: [00:05:55] Yes. So I did a week at BBC over Easter and I did two weeks at Bailiwick Express it was at the begining of the summer. I did a week at ITV and I did a week at JEP as well. So how I got them is I emailed them all at once. I said do you offer internships or work placements for journalism

students like myself and I made sure to to say that I was like second year. So I'd that I've had like two years of experience so I'd seem a bit more appealing.

MM: [00:06:20] Okay. Did you have any contacts there did you know anybody.

MW: [00:06:23] Erm. No not at all. I actually literally went just in and just emailed found like scoured the internet for like an address that was a bit more direct than like an info dot or something. So I tried to find an actual person to e-mail rather than like the general office. I did have the JEP one from when I had it in year 12. I do have that in my e-mail somewhere but erm.

MM: [00:06:44] Which was a workplacement that we're going to talk about in a little bit.

MW: [00:06:47] Yeah. I have the e-mail from her. I'm pretty sure but I got one of my friends who had a placement there to reiterate it so it was the right one.

MM: [00:06:58] And in general how did they what was the contact like? Pretty quick?

MW: [00:07:00] BBC was so quick. I got it in like two days or something and they said yeah we'd be happy to send along your CV. And then I had to fill out the like the BBC profile like whenever you like working for the BBC as such you have to fill out a profile that shows like your aims and stuff like where you live and all that stuff.

MM: [00:07:21] So generally they go back to fairly quickly and it was a fairly easy process to get on with.

MW: [00:07:26] Yeah Because I did it. I did it early on when I was at ITV I was talking to the people there talking about work experience and how so many people have, there's no more room for people for the rest of this year and I did mine a few months in advance so I could get a midsummer. Er Bailiwick I'd sorted it. I emailed a while but it took a couple of weeks to get back but they were really keen to have me and they offered me the most amount of time there.

MM: [00:07:53] What do you what did you learn when you were there, generally?

MW: [00:07:57] Okay so when I was at BBC I was in radio for four days a week and TV for one day erm [00:08:05] I learned I actually do like radio cause at university i hated it, it drained my soul out of me but when I was in the environment I actually really liked it. I learnt how quick it is because we have our radio news days at university. I thought they just added the pressure to make us do better but that's actually how it is. [18.0] So you have to produce everything in one day and you have to find your own stories like offer it in the meeting and stuff. So I found that its that how fast pace like broadcast is. Very first at BBC. They sent me out to do VOX POPS, literally on the first day and like I thought someone was coming with me but they were like no you have to go out on your own.

MM: [00:08:46] Oh scary. Did you get paid for any of these?

MW: [00:08:48] No not at all. I didn't expect to though because they're kind of doing me a favor. But erm yeah it's very independent. Even though like you go to an editor to authorize it. It's very much like use your own intuition.

MM: [00:09:05] So you definitely learnt stuff about the industry.

MW: [00:09:07] Oh 100 percent yeah.

MW: [00:09:08] And did you, it sounds like you learned stuff about technical practical approaches.

MW: [00:09:13] When I was at ITV it reiterated it with broadcast as well about how I sat in the gallery a lot.

MM: [00:09:19] Yeah.

MW: [00:09:19] And how live OB's and stuff work. It was really interesting to see. And then I learnt when it comparing like JEP to Bailiwick, where its' online vs. paper like the different style guides and stuff and like that's what translates best online and what translates best to people like print.

MM: [00:09:37] Yes. [32.7]

MW: [00:09:38] So I'm definitely learnt about all the differences with the different mediums which obviously would be really helpful in my major multimedia project cause you have to use all the mediums.

MM: [00:09:45] You know for me I'm just thinking is there a difference between the skills that you developed and kind of knowledge. That's a tricky thing.

MW: [00:09:56] Yeah because in terms of skills I'd I say I'm really adapted quite quickly to different erm stylistic features of each place but like each place has a different aim sort of thing. I got, [00:10:10] well I put it like this myself I said I could cause we have our TV and radio news days you have to set rules as editor and stuff after being in radio and TV I was like I could easily walk into our news day be like I'm editor, I'm going to do this this and this because I feel like I knew how to overcome like an issue of getting interviews and not being able to get like shots or like audio and stuff so I felt like my my knowledge and that became a lot more strong. [28.5]

MM: [00:10:39] Yeah.

MW: [00:10:40] Skills I thought [00:10:40] my writing got a hundred times better like because I kept getting feedback and people were like sitting down and telling me like look this is what we do here. Like if you wrote this it would sound a bit better like this and stuff. [11.8]

MM: [00:10:52] So the use of language and stuff.

MW: [00:10:54] Yeah definitely like generally just my journalistic skill I found it just quickly got so much better.

MM: [00:11:03] What about knowledge as you as a person? As a kind of media a potential media professional?

MW: [00:11:08] So.

MM: [00:11:09] Is that a tricky question?

MW: [00:11:11] Well I don't know. I do feel I felt like I did a good job at ITV but no one really listened sort of thing [Laughs] I was sort of left doing stuff on my own.

MM: [00:11:19] Yeah.

MW: [00:11:19] For quite a few hours of each day. And so my intuition to just go and find different things and I wrote like a list on a laptop and not like nobody asked for it even though I said it, and like three of the stories that I picked out were in the news a week later. [31.4] So I was like I know what I'm looking for sort of thing so I just.

MM: [00:11:39] Did you have any evaluation meetings like how you got on your progress how you were developing?

MW: [00:11:44] Not not like directly sitting down because everyone filled out their feedback sheet on their own [12.4] but the editor of the Bailiwick Express he was so complimentary of me. He said that he liked my writing and he that you can't teach attitude and I had that sort of thing. That's what he said

MM: [00:12:04] Which is kind of an indication of some kind of natural attribute that you have.

MW: [00:12:08] Yeah and like the willingness and like the keenness to find something that's interesting and stuff like that. Cause if you're not I found that in my course as well if you're not fully committed to it then you drop like flies. You just don't do anything and you fall so far behind. [16.1] I've had my old housemate used to my course and he is now a media force cause he just wasn't cut out for the whole committing like you lif e to it because you put your own free time into it. I learnt that.

MM: [00:12:35] So in a way you learn a lot about yourself as a person and what you were able to do and the kind of skills you have almost naturally your the attributes to suit that kind of career development.

[00:12:46] Yeah I learned that I hate talking on the phone but I got compliments from JEP about how I was good at it. I absolutely hated it because I prefer face to face. But then I was interviewing people who had who nominated him for the pride of Jersey awards. And I had to just get a few good quotes out of them to put in the article and the lady who was sat next to me who was actually organizing it she said that I had a raelly good way of acting on the phone and like getting stuff out of them and stuff so I that I didn't realize that because I normally hate it I normally avoid it so I apparently I must be good at it, so I should probably do it more often.

MM: [00:13:22] So overall a positive experience?

MW: [00:13:26] 100 percent.

MM: [00:13:26] Any drawbacks or anything? And the work experience you organized yourself.

MW: [00:13:32] I think I really enjoyed ITV [00:13:34] I loved liked being right in the thick of it when I got to be able to go out and stuff but I couldn't really put my skills into practice because I'm not qualified to do that. So I feel like I can't go and present something I can't like write a cue or something because it needs to be someone from ITV who knows what it's like has to do it even though I did for a few cues for radio. I think it's a lot different with TV especially with ITV it's like a big business sort of thing. So it's very particular. So sometimes I felt like I was sat there and like I

==really want to do something, I really want to write something I really want to do something but I just like wasn't.== [34.3]

MM: [00:14:09] Do you think [00:14:10] ==in some ways a criticism could be you were kind of left to your own devices.==

MW: [00:14:14] ==Yeah and it's like I'm not really sure what to do.== [6.0] I don't know what to be looking for. I do need like some sort of editorial direction from someone to be like oh look into this whatever. Even I was doing this off my own back writing a list. I did mention to people I'm making myself useful like I'm writing up a list them doing some research. You know I really asked for it.

MM: [00:14:36] Would it be fair to call that lack structure?

MW: [00:14:41] I think it's more so because I was there 9 to half six everyday and I just felt like that was too much that I wasn't doing anything like the first few hours I wasn't doing much right because it was editorial people were like getting their interviewees and stuff and then I'd go out with someone like conduct shadow. And there wasn't editor that really helped me push me like to do interviews and stuff like I it was just me and a [00:15:06] ==cameraman. So it was it's I can't say that there was like a structure because when I was doing something like I was really enjoying it but I think maybe== [7.1] a shorter day.

MM: [00:15:14] Yeah.

MW: [00:15:15] May have.

MM: [00:15:17] I think also from my understanding it's the kind of dynamic nature of it all, it's kind of hard to get people in place and say do this between 12 and 2 because they're responding to things all the time.

MW: [00:15:30] Yeah I noticed I was having lunch for like three because I'd have been out recording but I didn't mind that because I was doing something like substantial to help towards a story and stuff.

MM: [00:15:40] Maybe what they're looking for is maybe half the experiences is that flexible nature both an understanding of industry and you as a kind of potential media professional.

MW: [00:15:50] Yeah I think like it's I really I mean I remember I was ready to go out. I was actually out with someone filming it like a lighthearted story and then there's [00:16:00] ==I contacted this person and they were likeyou need to go back to run back because they need you to go do an interview and I was like great love that I can't wait to go out and do something like it's just me as well so I really enjoyed doing that. I just hate sitting there doing nothing== [11.1] especially cause like it is towards my degree and I want to create a portfolio to show what I can do.

MM: [00:16:19] I see using all the stuff that you've done as part of your submission for your degree.

MW: [00:16:22] Basically you have to you have to keep all the drafts of everything. The final pieces and stuff so I didn't have anything for my CV. I had like one online article that I wrote but I had like.

MM: [00:16:31] But what would happen if you didn't get anything? Would you fail your course.

MW: [00:16:37] No because you can use stuff that you've used on in your assignments and stuff but its better to have something thats been published because it shows that like your publishable. But you can still usel your stuff from your course but they want you to keep drafts and keep everything like I've kept a draft of every single thing that I wrote even though some of it didnt get published.

MM: [00:16:55] So in a way the course expects you to be kind of proactive.

MW: [00:16:58] 100 percent I didn't. I had I had no idea what was coming in first year. I didn't realize how much was expected of me. And I was like oh my gosh there is I have spent my Saturdays' doing uni work and it's like yeah I'm. So I didn't expect that but the course has like prepared me for work experience like oh go to this tonight because you're I want you to write a review on it or something like because I know a few people were doing that.

MM: [00:17:25] So how do you build on the opportunities that you've so far developed. How do you take that forward.

MW: [00:17:32] So quite a lot of people have said keep in touch so I've I need to get one more week of placement and the editor of Bailiwick Express said he'd be happy to have me so I need to follow that up. The editor, assistant editor from BBC. He said keep in touch I did email about getting another week and getting my stuff back but I haven't heard anything back so I'll need to chase that but I preferred Bailiwick because I prefer online. So I make sure to follow that up because I would love to go [38.6] there even if I didn't need one more week.

MM: [00:18:07] Do you see maybe progressing further in the future after your course.

MW: [00:18:10] Yeah because he asked me like when are you back in Jersey and stuff and I'm really like yeah I'm coming back cause I'd love to work there. So I definitly I want to make sure to keep in contact.

MM: [00:18:21] Because as well to point out that Jersey it's not that everybody can come and work in Jersey. So you need a license to be able to work here so obviously its in the interest of local businesses to have locally trained people.

MW: [00:18:35] Yeah there's literally no-one from ITV from Jersey. No none of the reporters are from Jersey basically.

MM: [00:18:40] Oh that's interesting I didn't know that. [33.0]

MW: [00:18:40] And I remember when Jake was there and the guy who's on my course he.

MM: [00:18:46] Is also from Jersey.

MW: [00:18:48] He said he all the people he met came over from the UK because there were like positions for like presenters producers and stuff like I mean when I was there there was a lady who was cut who was a producer I think it was Oxford I don't know if there are offices in Oxford for ITV but she came over for like two weeks to be a producer cause.

MM: [00:19:09] So there's definitely a shortage of these people creative people.

MW: [00:19:14] Yeah.

MM: [00:19:14] What is then? Don't we train enough or

MW: [00:19:18] I don't know I think it's because when people take journalism they're like I want to work for Sky or work for BBC like I wanted to get right in there in the thick of it. And it's like you need to start somewhere and I feel like people overlook it but I also think that there aren't many people who do who are interested in journalism over here. I think I know there's a couple there's a girl in the year above who's just finished who did journalism from Jersey and there's a girl in the year below me as well. [31.4] But I just.

MM: [00:19:43] Who are they by the way, do I know them.

MW: [00:19:43] Ria Wolthenstome.

MM: [00:19:43] Oh I remember Ria yeah.

MW: [00:19:46] I think it's Georgia Barnes I'm not sure I don't think she went to Hautlieu. But she goes to Bournemouth as well. But I Just feel like I can count then on like under two hands. How many people are interested in it here. I don't know why I feel like people a lot of people on my course chose it as a cop out. It's really weird like impression that it's you just have to write stories all the time and that's it.

MM: [00:20:09] Like an easy option.

MW: [00:20:10] Yeah because there was a girl on my course who hasn't dropped out yet but she was just I'm just being an estate agent after this and I was like well what are you doing here this is such a commitment. Like its so much of your time there's so much training in it because we do NCTJ so its double the exams double the lectures sometimes. So its a commitment.

MM: [00:20:29] A big commitment for an estate agent.

MW: [00:20:31] Yeah I mean it's good on a CV, but I don't know how good it would be if you walk into an estate agents. Yeah I don't know.

MM: [00:20:39] OK lets erm so you did a workplace and when you're at school we did through Creative Pathways. And can you tell me can you remember what you did or what that was or how did that work.

MW: [00:20:50] So I went out I was there it was six weeks I was there for out for one day a week it was like nine to three I think.

MM: [00:20:57] And where were you.

MW: [00:20:57] The Jersey Evening Post.

MM: [00:20:59] Yeah.

MW: [00:21:00] I really enjoyed being in the big offices and stuff. Because obviously I hadn't seen anything like that before and so walking in it was really exciting to see. I went out with one of the journalists just to do a small story but I saw him like writing in shorthand and conducting interviews. So it was really good to see how he conducts himself went interviewing people someone at the trade

office or something so an authoritative figure I guess. So it was good to see how to compose yourself. I had an idea of that from quite early on [27.6] but they put me in advertising for four weeks.

MM: [00:21:31] oh did they.

MW: [00:21:31] It made me its I dont want to do that [0.9] because it was a lot of paerwork. But for the two weeks that I was in the thick of journalism I learnt about like social media and how even though it's a print newspaper they need something online but not loads so people still buy the papers. So I learnt about that sort of approach to the business side of.

MM: [00:21:53] And what you year, how old were you and what year were you in.

MW: [00:21:54] I think I was 17. Year I'm not sure if it was year 12 or 13 top 30 but I think I definitely wan't 18 I think I was 16 17 maybe the end of year 12 early year 13. I'm not sure.

MM: [00:22:08] but somewhere around that period.

MW: [00:22:08] Yeah at that point I didn't know 100% that I wanted to do journalism so I needed to do that. [5.8]

MM: [00:22:14] Said Well before we think about that. What was the differences between the work experience you just done and the work experience that you did while at school.

MW: [00:22:25] Well obviously I have like elements of training now. I've had two years of having direct education about being a journalist. So I felt useful I felt like I could offer something in second the second time in the first time I felt it was all about looking and like seeing what goes on rather than I did write a little story then like I did it like criticised and stuff but [00:22:47] I think there's only so much you can do when you don't even know what you want to do.

MM: [00:22:51] Yeah.

MW: [00:22:53] Erm it was so much observing and looking and looking at dynamics in an office in that environment. And I was in the editors meeting and seeing the hierarchy of editors and reporters and stuff like that. So I think it was definitely more of an observation thing at first because I didn't know how to write an article at that point. So what could I do? But the second time around it was very much like ok I have seen I know who's who. I know the layout of the office. I know who does what I can do something now [33.7] because the JEP was my last placement.

MM: [00:23:24] So in some ways could you see a connection between the two.

MW: [00:23:27] Yeah cause I got in the editors meeting again I met some of the people that they gave me the same run down of what like what they do there and it made more sense this time. Like oh I know what this person does. I know what that means sort of thing. It was a completely different experience because I actually felt like I worked there. But because of how much I've learned and like how much my skills have grown it was just a completely different experience. But I think I needed the first experience to enjoy the second experience as such because I was familiar with the layout of JEP basically. [37.6]

MM: [00:24:02] Well maybe thats what we should talk about now did they remember you at all.

MW: [00:24:06] I don't think so. I mean I met the editor and was like it's nice to meet you and I said I did meet you like three years ago. But he's not going to remeber me.

MM: [00:24:16] So what we've done so far is just describe who you are. What you've done some of the positives and some of the drawbacks. So as you know so my research is looking at the benefits of putting in a program for younger people who are still in school. I'm a phrase for that is called early career facilitators. So these questions are a little bit tricky because in a way we're not really sure what the answer is but maybe between the two of us talking we might come up with something. But [00:24:52] I just wondered what your thoughts on the benefits of that early career opportunity.

MW: [00:25:00] So I definitely think going in early evening even if everyone knows you are just a school student and you're not you can't really offer anything as such yet. Being in that environment and seeing how to conduct yourself is so valuable because I could get in my second time get in I know what I was doing sit at my desk and get on with it know how to conduct myself. I think it's it it's a really good factor in deciding what you want to do. If it's that you're young and you can get it through your school it's so valuable because it's so difficult when you haven't got like a facilitator there. Because I've had no's from Gallery I have no replies from like places in Bournemouth and stuff but when you have like someone doing it for a school like it was so easy to get that and like you with the scheme that you put on you give feedback and stuff and say how like I felt about that and the stuff like that is so important to like have it earlier so you know what you want to do because you are told that you need to do what you want to do by 17 at uni. So to have that as early as possible its a deciding factor because with the example I gave before I hated doing radio at uni. Then when I got into the radio environment I actually loved it so like being a classroom being in a work environment is very very different and like you are going to be in a work environment for rest of your life. So it's good to have the first experience to lay it down for you like this is how it's going to be and even if you don't like it you know that you don't like it. So I think it's really valuable to have something like so young and quite shocked that so like thinking about it that people young people in sixth form don't get an opportunity to all these many opportunities to be out in the work environment because you decide what you wanna do for your career in like a years time.

MM: [00:26:41] Did, have you found other people that you're at university with did they have those opportunities.

[00:26:45] Not that I've spoken to. I mean Jake had like two or three days on the sports desk before he went to uni because he knew someone but I haven't spoken to anyone that had experience before uni. Like everyone just went out and got it at uni but like the first time I got experience I was like where the hell do I start like I have one of my friends from my course text me like how do you even apply for placements like how did you do it. [136.3] I was like.

MM: [00:27:10] So did you tell people that you'd already done something similar.

MW: [00:27:12] Yeah I said I've been at the JEP before. I told my friends and stuff I said that I was in advertising for four weeks and it was good to be there and know that I don't want to do it. But it was like I want to do a bit more sort of thing but like I said what can you do when you've got no qualifications. But yeah I did say I've been there before.

MM: [00:27:32] So why don't more schools offer that do you think.

MW: [00:27:37] I don't know because I don't see how it wouldn't benefit its like connection through the school so it's helping students which I'm sure every school wants to do so it is just helping with like the whole reason you're in school to find a career for you to find a path that you want to go. So I can't really understand why [24.2] because students aren't going to get.

MW: [00:27:56] Why do you think it might be what do you think is holding a back.

MW: [00:28:02] I think it's because well to become really preachy. I think there's so many other things going on for kids in school like just like school seems so much harder now so you have to commit a lot more times at revising and stuff. I just feel like like kids aren't given the time to go because I had to do it in my lessons which luckily I think you were fine with [00:28:24] but I just feel like yeah like you put in so much like pressure to go school and like go to lessons and make sure that you don't miss anything but like surely like a day in the week for six weeks like we did, it benefited so much because I was in I was still learning I was still part of like the class it was under and it was for like I think there should be dedicated amount of time. I know like they do assemblies and stuff like but the assembly isn't gonna tell me what career i want. So I think it needs to be a bit more practical.

MM: [00:28:54] So it sounds like it was definitely a priority for you.

MW: [00:28:57] Yeah cause especially with what I want to do, its so experience base and I got scared through my wits when I was speaking to someone from JEP. Who was like you can finish uni with a first and have no experience and I still pick the person who has got a 2:1 and has like like six weeks of experience under their belt because he's more employable. [52.9]

MM: [00:29:17] Who said that.

MW: [00:29:17] It was a girl at the JEP I can't remember her name it was when I went first time.

MM: [00:29:21] Oh I see, in other words the industry is looking for experience.

MW: [00:29:25] Because so many people don't go to uni. I thought everyone went to uni for journalism but they don't like they like you can go for English then do a masters or like go for something completely different then do the BBC scheme or do that NTCJ off your own back and stuff so I thought that I had to go to uni to do journalism which like some like some people uni might not be for them and they say if I was that person and I went to JEP and I was like oh I can do that without going to uni that's another option opened up to me that sort of school maybe wouldn't offered because I wouldn't get told about how BBC do like a placement scheme where you can work there straight away and if that was for me I could have taken it at a much younger age and worked for it and got it quicker sort of thing. [43.5]

MM: [00:30:08] Would you have done that.

MW: [00:30:09] I wouldn't because I always wanted to go to uni because I always like the idea of uni. But for some the girl I was speaking to at BBC did that she was I never wanted to go. I always I just looked into this scheme out of my own back sort of thing. I did it right at the end of school. [00:30:26] So I think it erm like being in a work environment opens you up to so many more

opportunities that school don't necessarily give you in terms of learning from other people. [8.7] They're like paths and stuff. So yeah.

MM: [00:30:38] Let's just check this is recording because what you're saying is really positive. And just to be clear you know I am not encouraging you to say that.

MW: [00:30:46] No I do believe that.

MM: [00:30:50] So let's think about another way that it seems really positive for you. Do you think it would be positive for all kids? Could you see a way in which this is perhaps not worthwhile doing. I'm not even sure what I'm asking. But the idea that [00:31:07] you seem a really strong advocate of having these early career facilitators for the for the reasons you just pointed out but I wonder if could we argue against that. Could you see a moment where it wouldn't help people. [13.7]

MW: [00:31:22] I think it's dependent on the subject that you choose but for most of the subjects I can think of off the top of my head like having experience in there having the skills specifically needed for that job required of you if that's the most beneficial thing for you to choose your career in the future. I mean things like.

MM: [00:31:40] Well we've got Trident though haven't we.

MW: [00:31:42] Yes I was a teach I went to work as a teacher in primary school Paris.

MM: [00:31:46] Just to point out you're smiling now when I mention Trident.

MW: [00:31:49] Cause couldn't think of me doing that right now. It's just the absolute worst nightmare.

MM: [00:31:54] So is there is a distinction between what we did for you at the JEP and Trident.

MW: [00:31:58] Absolutely. [4.6] I would be choosing school because I could only work 9 to 3 and I can go home it was the same with school which sounds so bad, because I would be like I don't want to work 9 to 5.

[00:32:07] You do it a lot younger of course.

[00:32:11] Yeah and like I like didn't know what I wanted to do in year 10 and I didn't choose my Trident option not based on that. So I mean I get it I get the idea behind it and it's good I wouldn't get rid of it because you need to know what it's like in the work environment wherever you are even if it's just a Saturday job you need to know how to conduct yourself. There's a lot that overlaps as you go up for different jobs and stuff but then.

MM: [00:32:38] Is it also the timing of that kind of thing is important for you when you're 12 13.

MW: [00:32:42] Yeah.

MM: [00:32:43] As opposed to year 10 11.

MW: [00:32:45] Yeah because that's when you're about to leave school and about to embark on what you do in the future. So I just feel like that's the best time to put in something like that [15.5] if

I was to choose between the two I'd choose like a Trident scheme later, becuase it's it's still the same scheme but it's more valuable sort of thing like me as example I was choosing it becuase its easy it wasn't because it was anything I wanted to do when I was older.

MM: [00:33:08] I suppose a lot of kids might leave school at 16 so you never know.

MW: [00:33:13] Yeah I guess yeah I'm not sure but I mean that's from personal experience about Trident. Yeah I don't know. It's a difficult one because it depends when you wanna.

MM: [00:33:25] I suppose in it's brilliant to hear what you say so I'm really pleased that we met and interviewed you and you know as we're talking there's a picture of you with your article in the JEP which is how I saw that you were working at the JEP I'm just wondering you know if it's the case for you is it therefore the case for everybody.

MW: [00:33:46] Definitely not because not everyone wants to do journalism not everyone wants to erm.

MM: [00:33:50] What about within the kind of creative media field. Is it something we should be doing for all kids.

MW: [00:33:56] Yeah I think so yeah because it's such experience so practical and you need to.

MM: [00:34:04] Just to qualify. Do you think it's just for the students who are kind of gifted and talented or particularly interested in it rather than for everybody.

MW: [00:34:13] I think everyone deserves a chance to be put in a place that could help them decide what they want to do when they're older cause that's fair that that like why should one person go over anactuallother person.

MM: [00:34:24] I mean why were you chosen.

MW: [00:34:28] I don't actually know, why was I? Was it because look I want to do this.

MM: [00:34:32] Yeah. [8.0]

MW: [00:34:32] Do you know I got scared into it because Mr. Price scared me he was like you need to do something else for your personal statement.

MM: [00:34:38] I think it was connected with your personal statement but I think from from what I remember you were the one person in that particular class I think we had about ten or eleven people who was actually interested in carrying on with the subject and developing a career in it. So I think in some ways we saw you as Gifted and Talented or above and beyond whatever we call it somebody who would benefit from that scheme as opposed to some of your other your colleagues in the class who I'm not sure would have been that interested. [35.1]

MW: [00:35:14] I guess. Yeah in that context Yeah ideally it be great if every subject offered it no matter which one you like. I didn't like English as much as I should have for a journalism student so I wouldn't be interested in like a work experience in that. But like ideally it might be great for every subject to have that because even with stuff like business like being in that environment is completely different to being in a classroom which is the exact same for me and [00:35:41] I think it

is so important for media because when you go out you're thrown into university and you need to use this software you need to contact these people you need to do this this and this which you didn't learn in the classroom you have to learn through experience. [10.1]

MM: [00:35:52] Which is actually is where it comes from this project is about a disconnect between the classroom and the workroom.

MW: [00:35:58] That there's such a big one because I didn't know how to talk on the phone to someone when I went to uni which is so important because I've conducted interviews over it like I didn't know how to record a phone call which I've had to put it in a radio [00:36:10] Newsday. I didn't know how to do like a lot of things but I don't feel sometimes like this school should teach you everything like that because there'd be endless amounts to teach. So I feel like that problem could be solved by throwing them in work experience for a week and putting them in there because you could see that first hand because school can't teach everything about every single potential career. So that would build the bridge I guess for the disconnect because you could still learn a lot of the practical things that you need to learn to pass your exams and find out what you want to do when you're older. But when you get put into it you need it would have helped well it did help me so much [36.3] if I am talking from the context of talking like broadcast because I didn't have anything there I had to learn on the job sort of thing. And if I had like a weekend ITV or something. I could know exactly what I was doing. But that's an idea well but it helped me for print and I think

MM: [00:37:05] So do you think it just put you step above your contemporaries at univerity.

MW: [00:37:09] I knew I had to what was coming sort of things so I could prepare myself through times when we had to do like a group magazine. So I knew how to work as a team sort of thing because I saw it at JEP I saw how they like contact communicate with each other in terms of like editors meetings and stuff so I knew what was coming then which is that it was vital because it's so fast paced like we had to create features. We had to do three feature stories with three interviews each in like less than a term and it was just the worst thing in the world but like I knew that I had to I had to keep pushing sort of thing like I was about to drop out in a minute because this is so hard, but I just keep going because people will answer the phone people will listen to you sort of thing like you just have to keep going. And I knew that because that's what people do. I saw at JEP people the phone calling and calling and I learned that again it doesn't stop leaving uni it doesn't get any easier. When I was working at JEP then so just knowing what is coming is so helpful.

MM: [00:38:09] Do you think we should have done extended the program you should have done more and it should have carried on.

MW: [00:38:12] I would have loved to have done more but I think there's like I would have had to have done two weeks of it on the trot but I think what I had was good.

MM: [00:38:20] Yeah.

MW: [00:38:21] Because considering I didn't fully know what I wanted to do. Maybe if anything should be off people who I really want to do that sort of thing. Even though I knew I wanted to do journalism but didn't know if I wanted to commit to it sort of thing. But like that taster it does just know what's coming sort of thing. So it did help me in that aspect of things. Yeah.

MM: [00:38:42] ok and we're answering a number of the questions I've got written down about you know what lessons can we learn. How can the benefits be understood but as you're a potential journalist lets try and think succinctly could you even kind of bullet point succinctly kind of express what lessons do you think we could learn from putting that program in place for kids at school.

MW: [00:39:08] Okay. So first of all I think this like I said before there's somethings that can't be taught in the classroom erm some skills that you need in the workplace cannot be taught in the past in the classroom, which I've touched on, about journalism in particular. I think being in the environment is vital to knowing what you want to do when you're older. It's it was a decisive factor almost in knowing because if.

MM: [00:39:38] You mean making those decisions for your future.

MW: [00:39:41] Yes because even if you don't like it you know you don't like it and you dont have toa waste your time on that sort of thing.

MM: [00:39:45] And do you think that's a worthwhile experience. You know it's beneficial for students who are half thinking about it and to make them realize actually I don't want to do it.

MW: [00:39:54] Absoluty 100 percent because then you can go say if I was a student I go back to my teacher like look I didn't enjoy this but I knew that I really enjoyed this part so it could even make them become more focused cause I in media half of it I didn't like it because I didn't like that part but then the other part about which was more journalism based i've been to JEP and I was like this I can see it connecting like I like this sort of thing. So I was more engaged and I actually enjoyed it like I have spent more of my time on it. So I think it could it works both ways sort of thing, it helped when you leave school but it can also help the time that you're in school in terms of being more tuned into what you are learning about.

MM: [00:40:34] Yes did it have an impact on your course.

MW: [00:40:37] I mean not in grades wise because. [90.2]

MM: [00:40:39] You were talking before we recorded about how you like all kind of citizen journalism about democracy.

MW: [00:40:44] I loved that.

MM: [00:40:45] So it did the work experience help you in any way.

MW: [00:40:48] I think it kind of a kind of complimented each other sort of thing. So I was like I know that this is what I have to interact with you know relying on like sources and stuff and like how to be neutral and balanced sort of thing so I knew it more than it complemented each other I found.

MM: [00:41:09] You don't think it had an impact on your grades.

MW: [00:41:11] No because I think a lot of it was based on that film which was awful.

MM: [00:41:16] Laughs. What film was that?

MW: [00:41:16] I don't know and I dont want to think about it.

MM: [00:41:19] That we did at school in class.

MW: [00:41:22] Yes and filmmaking wasn't for me and I still hate it or we have to make documentariesits just my worst nightmare.

MM: [00:41:27] You don' think it, [00:41:27] did it have an impact maybe in your English Alevel in the way you wrote and used language.

MW: [00:41:33] Yeah, cause I retook my whole English A level like in one year. I did like both and I got a B in it. So which pushed me up loads and coming yeah and just like learning how to write better. I think you can always learn how to write better but I feel that really pushed it forward sort of thing.

MM: [00:41:51] What about in terms of you applied application to university. Do you think it made a difference.

MW: [00:41:58] Yeah because it made me really about what I was particularly interested in it made me really look into it so I knew what I was talking about.

MM: [00:42:03] So your choice of course.

MW: [00:42:05] Yeah.

MM: [00:42:06] Do think it helped you get on the course.

MW: [00:42:08] Well I did mention that I had experience at the JEP so hopefully that helped. But yeah I just like I think if you could see in my personal statement that I knew what I wanted to do. I knew why I wanted to be there for sort of thing. And I don't think I would have known that without being in the environment sort of thing. [60.5]

MM: [00:42:27] Alright well we've recorded for nearly 45 minutes.

MW: [00:42:33] I know I can really talk.

MM: [00:42:33] Which is great. I mean you know I'm so pleased to have met up with you that I saw you, your article in the JEP to get this stuff it's really helpful for me. I mean you seem like a real advocate of what we did here which is great but obviously key for what I am doing is trying to work out what bigger patterns or lessons or ideas can be learned. So any final last comments or thoughts.

MW: [00:43:02] I think with a scheme like that I think obviously the earlier the better but not like that earlier in the uni application career figuring out process the better because it's if you can get the opportunity to be in an environment that you want potentially want to be when your older it much more committed, it makes you more motivated and you just know you're not wasting your money on a degree that say if uni was for you you're not wasting your money on a degree that you're just going off because you read the description online sort of thing.

MM: [00:43:29] Yeah.

MW: [00:43:30] So I think the earlier in the application process or career deciding process the better because it is decisive and it is vital to know what you want to do when you get older.

MM: [00:43:41] Well along those lines I would say that you definitely seem and much more focused and motivated.

MW: [00:43:44] Oh 100 percent I was all over the place.

MM: [00:43:44] than when I was teaching you between 16 and 18.

MW: [00:43:49] 100 percent even more than the first year I was all over the place in the first year aswell.

MM: [00:43:53] Really.

MW: [00:43:53] So cause I was just like Oh there's so much work involved but because I've had experience again over the summer I'm so much more motivated. I'm like I can do it because I felt that there were so many other people better than me on my course. And now I've been there and had such good feedback again.

MM: [00:44:10] It's a confidence builder.

MW: [00:44:11] It shows the benefit of work experience in general.

MM: [00:44:15] So that early intervention that we put in place is hopefully part of that snowball process.

MW: [00:44:19] 100 percent. [77.8] Yeah because I wouldn't know what the hell to do if I wont at the BBC if I didn't have work experience before. But yeah just I'm so excited for the third year believe it or not like it's going to be the worst day of my life but I'm so excited for it because I've had all this experience under my belt like I know what the environment is like I know what my lectures are looking for sort of thing. I know how to produce a good piece sort of thing. [00:44:42] So I think it's definitely like a journey of stuff because I'm not the same person I was. [4.4]

MM: [00:44:48] Yes that's right.

MW: [00:44:48] Like in my career I guess.

MM: [00:44:51] Would it have had a significant impact on your journey if you hadn't have done that.

MW: [00:44:57] I think it would have made applying for university a lot more stressful because if I chose the wrong degree it would just be so much stress and I was so close to doing a combined honors with English and History like so close to doing it and I just knew I would be miserable now like I would have hated it and would be like applying to uni a year later and like wasting all that money in a year that I didn't need and stuff. I knew that I wanted to do journalism after I saw like all the journalists at the JEP doing journalism and just doing the things I've always wanted to do sort of thing. So I definitely like that career which is like probably that process sorry which is probably the most stressful parts of being like a teenager was made a lot easier by being in an environment which I related to and I wanted to be in. So yeah doing English and History now would just be the worst thing in the world for me (laughs).. [52.4]

MM: [00:45:47] Alright mate! Well look thank you very much for that and good luck in your future.

MW: [00:45:51] Thank you very much.

Jude

MM: [00:00:01] Alright mate we are off. So first thing can you tell me who, who are you.

JL: [00:00:08] My name is Jude. And I'm 18 years old I'm in full time work now. I'm in the creative industry.

MM: [00:00:21] And you know we talk about how we know each other so what school did you go to.

JL: [00:00:26] Yep I went to Hautlieu school for my A-levels. I was there for two years. And you taught me photography and media.

MM: [00:00:35] And what were the other A levels you did.

JL: [00:00:37] I did English and Business.

MM: [00:00:40] Okay. And you've just finished those now.

JL: [00:00:42] Just finished this summer.

MM: [00:00:44] a few months ago.

JL: [00:00:44] Yeah yeah yeah. And I went into full time work straight away.

MM: [00:00:47] So how did you how did you do in your A levels.

JL: [00:00:49] Good yep. Did you want to go into the grades.

MM: [00:00:53] Yeah I'd like know how you did if that's okay.

JL: [00:00:55] yeah that's fine. I got A star in photography an A in media and a C in Business and I dropped English language after the first year.

MM: [00:01:03] Okay. And so clearly you it seems to me you were a student who is interested in that creative technological media kind of field.

JL: [00:01:13] Yeah.

MM: [00:01:14] Can you tell me a little bit about how. Were you always interested in that or where did that develop or where did that start from.

JL: [00:01:22] I definitely haven't always been into it. I know that I've I've always liked being creative but I've never imagined doing something proper with it. I've been creative in past years through baking and cooking and then I gradually forgot about that and took up photography at GCSE and then at A Level and media as well.

MM: [00:01:47] So the cooking stuff was that something you did as a kid or did with a family.

JL: [00:01:50] Yeah well I did it as a kid and then I became more passionate about it at GCSE. I took food and I won a competition in year 9 for my cooking. So that put me in a good place for that.

MM: [00:02:05] Yeah. And was that the same time when you did a GCSE in photography.

JL: [00:02:10] Yeah.

MM: [00:02:11] So was that do you think that was the first moment that you linked with a kind of creativity academic subject or technical subject.

JL: [00:02:19] Yeah.

MM: [00:02:19] So with your your what was the GCSE you did in food

JL: [00:02:23] It was just food technology.

MM: [00:02:25] Food technology. So when you did food technology and Photography do you think that's the first time you kind of had a formal connection with it.

JL: [00:02:34] Yeah yeah exactly.

MM: [00:02:35] And how did that kind of impact you in terms of thinking about your future. What did it make you decide.

JL: [00:02:42] It made me realize that I really really like it and I'd definitely wanted to go somewhere with it. And I constantly put in the work and the commitment in photography and food to get the grades I did at the end of my GCSE.

MM: [00:03:02] What do you think kind of creativity is there in technology.

JL: [00:03:08] It is so vast. It can be anything.

MM: [00:03:11] But for you.

[00:03:12] What do you think that is.

JL: [00:03:15] What do I think creativity is.

MM: [00:03:17] Yeah.

JL: [00:03:18] It's just just expressing yourself in whatever medium you wish to. It can be English it could be maths it can be anything it doesn't have to be like the visual arts. It can be any any you can be an academic subject like maths like I said just if you're expressing yourself in some sort of way I believe that's being creative.

MM: [00:03:38] And you think there's a link with creativity and technology.

JL: [00:03:41] Yeah yeah.

MM: [00:03:43] All right so then you started your A Level program here then I taught you for a year.

JL: [00:03:47] Yeah.

MM: [00:03:48] And then I went away on sabbatical. When you were in your year 13.

JL: [00:03:53] Yeah.

MM: [00:03:54] So you were a student that we identified as someone who would benefit from this work placement that we do. Why do you think we chose you.

JL: [00:04:09] Well it was through my photography coursework that I did in the second year. And the bond between the students and teachers is very close as they help out quite a bit to so the students can develop their projects so Mr Toft and Mr Cole who was teaching me my second year knew what I was doing in terms of my coursework and they came to realise that this work experience at the Societe Jersiase in Jersey would be quite beneficial for me.

MM: [00:04:43] Can you tell us who cause obviously this is for people who don't know Jersey. So what is the Societe what do they do.

JL: [00:04:51] They hold a huge archive of historical Jersey imagery and they have a big connection throughout the whole of Jersey in providing photography courses and that sort of thing.

MM: [00:05:07] Ok and you were talking about that when you were doing your coursework which I think is probably sort of just before you broke up in the summer and just after you came back so around June to September.

JL: [00:05:17] yep.

MM: [00:05:18] And [00:05:18] we think there's a kind of link we have with the Societe but from a students perspective could you see that there was a kind of link in terms of the school and the Societe.

JL: [00:05:30] Yeah.

MM: [00:05:32] Can you tell us what that looked like or what was it.

JL: [00:05:35] Yeah definitely we could see that and I know that the whole year could see that because there was constant trips for photography linked to the Societe and going on photo courses with photographers and residents. [36.3] We were constantly with them.

MM: [00:05:56] Yeah great. So tell us about photographers in residence what is that or who are they.

JL: [00:06:01] So every year the Societe bring over some photographers or one photographer. In this case it was two photographers for this year. They reside in Jersey for six months and you carry out projects researching their specific topic if you like and then responding to that through images and then presenting that at the end of the six months.

MM: [00:06:28] Can you remember who the two professional photographers were.

JL: [00:06:31] Yeah. It was Tanya Damaan and Johnny Briggs.

MM: [00:06:35] That's right yeah. And then so the idea I think is that they kind of connect not only with the Societe and the community of Jersey but with schools and community groups in particular young people young students. So can you remember any particular experiences in which you were connected as a student to a group of students with these photographers or and the archive.

JL: [00:06:58] Yeah well they they both came into the school on a couple of occasions both of them and they worked with each photography class on a specific day setting up a little project for us to do. And then after that following on from that they would come out with us. On a photo shoot during school time and we would carry out this photo shoot to contribute to and perhaps in future influence us in the work we produce later in the year.

MM: [00:07:30] Because I think I was here then it was the summer we went off to near Corbiere it was a hot summer's day every year cause a hot summer's day, what was the girl called, what was her name.

JL: [00:07:36] Tanya.

MM: [00:07:36] Tanya Tanya Deman. Because I think she was linking the coast of Jersey to her kind of work and that's why we went out to get pictures.

JL: [00:07:54] Yeah.

MM: [00:07:55] is that right, it was something like that.

JL: [00:07:56] Yes. Yeah. Well we definitely went along the coast.

MM: [00:08:01] And I think it was to gather images to make these kind of multi layered collages.

JL: [00:08:06] Photo collages that we had that she and she showed us and told us to have a go at and see if we could recreate.

MM: [00:08:15] Alright so we can see there's a link between the teachers the school this outside agency and professional practitioner. So you feel that something happened with you in your coursework during that time that we then picked up on that it would benefit you to do more.

JL: [00:08:34] Yes.

MM: [00:08:35] Why do you think it was you and not because we had about 50 photogaphers. Tell me why you, don't be modest.

JL: [00:08:43] In my case I was I was working on a on a project which so for my coursework I was working on a project that looked at my parents divorce when I was much younger and how that influenced me for the past 18 years. And because of that I was working a lot with archival imagery and archival objects within my own family history. So I would go and collect images when my parents were together when I was younger and have a look at these and observe them. Annotate them as well with sentimental objects that my parents kept between them.

MM: [00:09:23] I think that's a kind of Johnny Brigg's stuff isn't it.

JL: [00:09:25] Yeah okay so Johnny Briggs he would work with archival imagery from his own personal archive and manipulate this either digitally or by hands manually. So I was I was doing this and looking at my own archival imagery. And so my teachers at the time suggested that I go in this work experience to see if it would benefit me in any way to develop the project.

MM: [00:09:52] So do you think it was a process by which you know teachers and the outside agency and you all kind of connected up so in a way it was seen like most beneficial for you rather than other students.

JL: [00:10:05] Yeah yeah. [13.8]

MM: [00:10:07] And maybe practically it's the logistics of being able to only supply or or support a couple of kids and maybe felt more beneficial from you for you then maybe student A or student B or something.

JL: [00:10:18] Yeah. Yeah.

MM: [00:10:20] Okay. So. We know why how this developed. And then we've got an idea of why we think you were chosen. How was this organized. This workplace was a question of okay go down and see them and hope it all works out well or how is it was it structured or was it not structured.

JL: [00:10:40] It was it was a mix really. It was suggested to me and recommended to me and then my teachers left up to me to go and sort of kick start it and get it going. So I went down to the Societe and I said to them I've I've worked with a couple of what I've been in contact with a couple of them who work at the Societe before through the photographers in residence program. So I went down there and I spoke to them and said I was looking to do this work experience so I knew that other Hautlieu students had done it in the past. So there's obviously a connection there. And they were very much up for it and said I can I can come along and see how it benefits me.

MM: [00:11:24] And so was it very particular how much kind of detail was put in the structure. Did you have a timetable or.

JL: [00:11:33] There was there was a timetable. Where I went in every Monday morning.

MM: [00:11:37] Okay. So you go in at the same time each week.

JL: [00:11:40] Yeah I think it was a couple of hours each Monday morning.

MM: [00:11:45] Across how many weeks.

JL: [00:11:48] I was there. I went for about. I can't actually remember I think it was around a month so say four or five Mondays.

MM: [00:11:59] Yeah. [00:12:00] And then so you'd go each week and then was it was it particularly planned or organized or would it be oh just turn up.

JL: [00:12:06] No no no I wouldn't I wouldn't say it was planned that well. I would just go in on the morning and I would get given something to do if there was something to do or I would. I would suggest. Or tell them I'm doing this at school. Is there any way I can develop this further when I'm here for the next two hours. [28.8]

MM: [00:12:30] What if there was nothing for you to do, or well why dont you take us through a typical couple of hours if you could precise what would happen what time would you arrive and who would you talk to.

JL: [00:12:41] So yeah I would get there about 10:00 or yeah 10:00 and I would stay there until midday. I would go in and speak to the lady there.

MM: [00:12:56] Is that Karen.

JL: [00:12:57] Karen. Yes. And sometimes she she would she would be doing her own thing and sort of act as if she's forgotten that I was coming in.

MM: [00:13:09] Okay.

JL: [00:13:10] And then she would have to find something for me to do. If not I would say that I'm doing this at school. And I was I think that I could benefit from looking at these in archives.

MM: [00:13:22] How did that make you feel to that she would sort of like forget you would come in and maybe not quite sure that she wouldn't have anything set up.

JL: [00:13:34] I I dunno its just it's a bit weird. I. I didn't know what really to do. If like it's not organized that well what I can't I can't contribute any more than what you're going to put in for me.

MM: [00:13:48] What do you think. How do you think it could have been improved then. I mean what I'm really getting at is do you think it would be better if it was a more organized and structured?

JL: [00:13:57] Yeah yeah I feel like. It would be.

MM: [00:14:01] Why would that be better.

JL: [00:14:03] Because I would know what I was doing and I would know what I would get out of the two hours I was there on the Monday if I knew the last Monday what I'll be doing the next Monday then I could plan for a bit more during the week. And then when I go in I can just get on with it and do it to the full effect instead of going in and hoping there's something beneficial for me to do.

MM: [00:14:26] Because that sounds to me again if we're trying to make sense of it together like a really good opportunity but not quite fully developed.

JL: [00:14:34] Yeah yeah that's it. [73.3] I think that I know that it would it could be much more beneficial for say someone else.

MM: [00:14:40] Yeah.

JL: [00:14:41] But it wasn't that for mew.

MM: [00:14:43] Yeah. And do you think that was mainly to do the structure and the organization.

JL: [00:14:47] It was partly that.

MM: [00:14:49] Okay so in some ways so that maybe across the four or five weeks is there a dynamic where sometimes it was more useful than other times.

JL: [00:15:00] Yeah I would say that I would say that there were a couple of mornings that I've got I got quite a bit out of it and I've taken to school and use during my time at school to help out my

project. I would I would go and on their computers and I would look through the archives at old Jersey wedding images and see how that can contribute to my my research into my parents marriage and divorce. So that was that was very interesting. [47.0]

MM: [00:15:36] And yeah I was going to say how when it was going well how did that kind of feel to you. What was the kind of outcome. When it was. When it was. When you were in that moment.

JL: [00:15:46] Yeah it was good. I was I was in the zone and I was I could tell that I was getting a lot out of it because I was I was in my notebook making notes as I go along as I say that was only for probably one of one of the weeks that I felt like I got something proper out of it.

MM: [00:16:01] And then if we look at the other side of the coin that when it wasn't going well. Can you describe what would that be like. What would you be doing just staring at the window.

JL: [00:16:12] Yeah I would be doing the same repetitive thing for the two hours.

MM: [00:16:19] What would that be for example.

JL: [00:16:21] I was I was going through old Jersey postcards and scanning them into the system.

MM: [00:16:29] So is that to help them is it.

JL: [00:16:31] that is to help them. So I knew when I started that that it would be a scheme to help me but I would be giving back to them by helping them in some way.

MM: [00:16:41] True. That's very fair I suppose yeah.

JL: [00:16:43] So I knew that sitting there scanning some postcards into a database for two hours. It was a bit boring. [50.0]

MM: [00:16:52] And did you feel that it was because I dont want to sort of put words in your mouth. Did it feel if like it was just a task just to keep you busy.

JL: [00:17:02] Yeah. Yeah I would say that definitely.

MM: [00:17:04] So what how would you describe it. What words would you use. I mean seems to me be pointless and.

JL: [00:17:10] Yeah pointless and useless. Not of any value to me.

MM: [00:17:17] Because you know a lot of people do the placement do we've had some we've been there up to 12 weeks so normally eight or twelve weeks. [00:17:24] Do you think if you were more structured. It would have more point more relevance and it would have been more beneficial.

JL: [00:17:31] Yeah yeah definitely. If I. If I knew what I was doing more so than I would probably have stayed there for longer cause I would have had more hope that I can get something out of it to help me. [19.4]

MM: [00:17:45] Which you know making sense of the information you're giving me one of the there seems to be one the outcomes of this research, is that if things are structured and well organized they're really useful. But it strikes me that often in kind of creative placements because creative

industries are not uniform in structure that it often is doing things at last minute or responding to tasks as they come in. Often if things aren't structured students are just doing nothing. There's a phrase another student gave me where he says you just are a witness you just there watching things and it's not very well done.

JL: [00:18:31] Yeah.

MM: [00:18:31] And so it seems to be one of the conclusions that's coming out of this research is if people centres and educational providers are going to put kids into work environments. There's no point in doing it unless you can structure it and organize it. Would you agree with that. [13.8]

JL: [00:18:45] Yeah yeah definitely. I would say that during my time and my experience in a work placement I wouldn't say I was very active when I was there I would say that like that student said that you're more of a witness I would say that I was more of a spectator of what was going on.

MM: [00:19:07] Whereas you'd prefer to be what.

JL: [00:19:11] I'd prefer to be taking part in what was going and what was.

MM: [00:19:16] sort of participating and contributing. So even when you were doing certain tasks you just felt they were just sort of filling in your time rather than being really useful. Okay that's really interesting. So one thing is the placement hopefully develops a couple of areas. One is a personal thing. And so I wonder did the placement you know by going outside of school being in a different sort of professional environment. Did that make any impact on your personality your self-esteem your confidence or.

JL: [00:19:54] I wouldn't say this in particular did very much.

MM: [00:20:00] How did you feel when you first turned up you bit nervous or bit worried.

JL: [00:20:03] No I wasn't too nervous because like I said I've been in contact before, I'd been to the workplace before.

MM: [00:20:11] So I'm just wondering what impact it might have had on you in terms of your own personal identity. Very little.

JL: [00:20:20] Very little. Yeah. When when you go and do some work experience you hope that it would make you more confident as a person.

MM: [00:20:29] That's what I'm sort of getting.

JL: [00:20:30] Yes. You'd hope that you would you would achieve a sense of personal satisfaction out of doing it.

MM: [00:20:36] Yes.

JL: [00:20:36] You that you'd proved yourself in some way by becoming more confident or more approachable.

MM: [00:20:43] Yeah aware in community. Yeah all that. It sounds again like I a sort of opportunity missed.

JL: [00:20:50] Yeah.

MM: [00:20:50] Okay. [00:20:51] What about the other aspect of that is did it give you any insight into the kind of creative professional industry. You know how small organizations like the Societe work.

JL: [00:21:02] Yeah yeah yeah it did. I've realized that the industry that the industry and businesses within the industry although small and quite niche can still be very successful. I know that the Societe are very successful in what they do and they're a real help to to the Jersey community. So it is interesting to see the the breadth of what they do even though it's quite small.

MM: [00:21:33] Had you had any insight like that before in any other environment.

JL: [00:21:40] No I haven't.

MM: [00:21:42] I mean particularly around creativity and you know potential career routes had you had an insight in that sense before.

JL: [00:21:52] No.

MM: [00:21:53] So in that sense was it a kind of a useful opportunity to be able to do that.

JL: [00:21:57] Yeah yeah yeah I'd say it was because I hadn't I hadn't been involved directly in a real creative company before. So yeah it was definitely beneficial in that way to some extent. [81.8]

MM: [00:22:14] Yeah. Again you know probably in your case it's this idea of an opportunity that was perhaps not fully developed.

JL: [00:22:20] Yeah.

MM: [00:22:22] Alright. So just kind of trying to sum up that little bit. How do you would you understand and value that placement. Reflecting back that would be when did you do that about eight months ago or something.

JL: [00:22:37] Yeah that was around the beginning of the year.

MM: [00:22:40] Right okay so that would be about eight or nine months ago. So looking back you're going to tell us what you're doing now in a minute. Reflect [00:22:48] how how would you understand and value that placement.

JL: [00:22:53] For me I wouldn't I wouldn't say that it had any affect or impact on me in the way I went about getting to the place that I am now because I am working in the creative industry now but I wouldn't say that what I experienced during those five weeks I wouldn't say that it's affected how I went about getting to the place I am now or affected my my work ethic if you like because yeah. [34.1]

MM: [00:23:22] Okay maybe I might come back and tease that out. So tell us what are you doing.

JL: [00:23:26] So at the moment I am in full time work. I am working at a marketing and advertising firm in Jersey still. I am a trainee graphic designer there.

MM: [00:23:39] Wow great.

JL: [00:23:41] And I've been working there just for for two months now.

MM: [00:23:44] And is that a full time contract a full time post youve got.

JL: [00:23:48] Yeah yeah. So Monday to Friday 9 to 5:00 I'm there and it's going really well so far.

MM: [00:23:52] What sort of things do you what have you been doing so far.

JL: [00:23:54] So I've got my own little desk my computer I'm there because it's a very small team of us there's only three of us including me. So I'm I'm fully involved in everything that happens in the business whether that's meetings within the group. Being directly in contact with clients knowing what they want receiving briefs and then fulfilling those and reverting them back to the client. So I'm fully involved.

MM: [00:24:21] And what sort of projects have you been doing. What have you done

JL: [00:24:27] So I'm working working with the Adobe software and so so I've started working with After Effects which I hadn't touched before so using After Effects to work on animations even though that's on a very small scale at the moment I'm still using that and it's really benefiting me I can already tell. So little animations or doing some just simple word formatting for a brochure doing press releases that sort of thing.

MM: [00:25:01] Yeah.

JL: [00:25:02] We just recently helped launch a new radio station in the Channel Islands by making their website and helping with their branding.

MM: [00:25:11] And did you. Did you imagine. Is this the kind of thing you wanted to do. If we go rewind back to the beginning when you were thinking of doing something with technology and creativity is have you kind of realised a kind of dream in a way or like doing what you want to do.

JL: [00:25:26] Yeah oh yeah definitely. It's all come around quite quickly because only a few years ago my mind was fixed on becoming a chef and then I became fixated on photography and then media media studies and I've studied both of them and now I'm in a place where I'm in a marketing firm as a trainee graphic designer. [40.9]

MM: [00:25:52] I suppose the speed of it is also because you decided not to go to uni.

JL: [00:25:56] Yeah.

MM: [00:25:57] Why did you not decide to go. Did you think about it. Did you apply through UCAS. Was it a consideration.

JL: [00:26:03] Yeah it was. It was a consideration it wasn't at first but then I gradually started becoming more aware of it and that it could benefit me.

MM: [00:26:13] So is that in year 12 you were thinking I'm not going to go but year 13 you went through the application process.

JL: [00:26:19] Yeah yeah year twelve didn't think I was going to go at the end of year twelve it started to I started to realise it might be an option.

MM: [00:26:27] Why did you not want to go and what changed your mind.

JL: [00:26:33] Well the main reason that I didn't I didn't want to go was because I knew from sort of a young age if you like at GCSE level I wouldn't be able to go because of the finances.

MM: [00:26:44] Yeah and you know that's I think pretty much everyone I've interviewed has said the same thing. [18.3]

JL: [00:26:51] Yeah.

MM: [00:26:52] Do you want to tell us a bit about it because of Jersey sort of is in a different position to the UK. So what's the can you tell us more about why finance is a barrier because we're here in Jersey. What is that.

JL: [00:27:06] Well because we're here in Jersey a little island and all the best opportunities are away from that. People want to go to uni because we are what we're told that we're made to think that's probably the best option to do once you finished A-levels so.

MM: [00:27:25] But you know is the cost do you think more than if you were in the UK or are you not sure was the cost the barrier.

JL: [00:27:32] Yeah the cost is definitely a barrier because it costs more because you've got to fly over get your accommodation and then coming back to Jersey to see your family. It's just it's extra money on top of that to come back and go back to uni.

MM: [00:27:49] Because I mean we know now that the financial situation we're supporting students has changed but again going back to this project. One of the aims was to try and support students like yourself who were like. I'm not so sure about going to uni but I do know what I want to do and I want to do that here locally. So it was about somehow engaging with some different approaches and avenues and trying to help students to get a foothold without necessarily spending four years at university. [30.8]

JL: [00:28:20] Yeah.

MM: [00:28:21] But What it seems like is that what we did didn't help that much (laughs)..

JL: [00:28:28] You could say that yeah! [8.1]

MM: [00:28:29] I dunno, but anyway. Okay. So you did that. So you feel like you're you're in the place where you want to be now. And well I suppose the last question is to think about what impact, either your school course or the placement had in terms of getting you where you were. So at best did the placement help you at all to put something on a CV to give you an idea that you can work in a small company that's that's a useful thing to do. So at best. How did that placement help.

JL: [00:29:06] Yeah well I I definitely I did it was a way to add something extra to my CV. So I managed to put that on my CV to say that I've done this work experience in this firm.

MM: [00:29:23] Did they talk about that in the interview for example did it come up.

JL: [00:29:31] No I mean they saw my CV but they didn't talk about it with me no.

MM: [00:29:37] I mean in terms of the school courses you did because the idea of the work placement is a kind of a sort of gifted and talented program or something to just help those students that we think are appropriate for that. [00:29:53] But just thinking about the school course your media and photography at best how you saw that in terms of you getting the job that you're doing.

JL: [00:30:02] Extremely.

MM: [00:30:03] Oh really.

JL: [00:30:03] Extremely Yeah yeah. I can't stress enough how important that was. [15.2]

MM: [00:30:08] Do you want to tell us about maybe media and photography and business as well which ones and what helped you and how did it help.

JL: [00:30:17] Well photography for sure because I was set on that as soon as I left GCSE's that I wanted to do photography and I was certain that I would put in my my full amount of work into that and concentrate on it as much as I can to get the most out of it. And I feel that I did that.

MM: [00:30:37] I mean in teasing that apart do think it was the skills that you learn. You said you were using the Adobe products. So is it the fact that you used the Adobe product here or was it your theoretical knowledge of photography or working with guys from the Societe. What what parts kind of do you feel have really helped you.

JL: [00:31:00] I would say probably the main one is definitely working with the software and getting to grips with it because after I left Hautlieu that would it would have been four years that I was working with the software and I got a real grip with it by then.

MM: [00:31:18] Was any kind of requirement of getting securing your job. Did they kind of like test you on Photoshop or anything.

JL: [00:31:23] They didn't. When I applied for it they didn't say that it was vital to have the knowledge of the software.

MM: [00:31:33] Interesting. What do you think they were looking for then.

JL: [00:31:40] I think it's just a really motivated keen young young person to join their join their team and contribute to where the company is going.

MM: [00:31:50] And maybe that goes back to what you said earlier about from GCSE you just totally committed and motivated so it was probably more of your personality.

JL: [00:31:59] Yeah.

MM: [00:32:00] And your enthusiasm towards the subject than any technical skills.

JL: [00:32:05] <mark>Yeah you could say that.</mark> [88.6]

MM: [00:32:06] What about all the theoretical stuff did that help.

JL: [00:32:08] Yeah yeah yeah for sure.

MM: [00:32:11] Really, did they ask you about like Russian constructivism.

JL: [00:32:15] (Laughs)...

MM: [00:32:15] No, how did all that stuff help.

JL: [00:32:18] So I went for an interview and then they gave me the job and as a part of that day they told me and offered for me to go along for a couple of days to the business and to the office. This was still when I was at school so I went along a couple of days and I stayed in the office 9 to 5 to get an experience of what it what it would be like when I start full time. And so for them to also know what I'm capable of before I start full time so I could show off what I could do and get to grips with what they're doing.

MM: [00:32:56] But they'd already given you the job by then.

JL: [00:32:59] yeah.

MM: [00:32:59] Then they said and did you so that mean you secured the job before you left school about July or something like that.

JL: [00:33:05] Yeah yeah. I had about I still had my exams today before I got the job.

MM: [00:33:13] It's amazing.

JL: [00:33:14] Yes.

MM: [00:33:15] How did you find that job. Was it a job that was advertised in the paper through contacts.

JL: [00:33:22] <mark>So it was through the careers adviser at Hautlieu that I I started speaking to Mrs St Onge the careers adviser.</mark>

MM: [00:33:30] <mark>Yeah.</mark>

JL: [00:33:31] <mark>And we began to talk about university options and I told her that that wasn't something I was too interested in and then so my attention turned to full time work and this vacancy came through and I immediately applied for it and they invited me for an interview and it was very quick as well because it came through I applied as soon as it came through and then I went for an interview. Within two days of applying. And then within two days of going to the interview I was offered the job.</mark>

MM: [00:34:02] <mark>So how do you see that looking back do you think that was. Do you think basically you were lucky the right person in the right place at the right time.</mark>

JL: [00:34:12] <mark>Yeah.</mark> [50.4]

MM: [00:34:12] Oh you do or do you think you were you would have Definitely got a job anyway.

JL: [00:34:19] I would like to think I would have got a got a job and equally as great place as I am at now buth I feel like the timing of it was it was it was great I was in a place I was looking at what I'd be doing after Hautlieu and that job came through and I just took it because I knew that I needed to find something that I liked

MM: [00:34:43] Because another thing that's come out of this research is obviously a small community like Jersey obviously we've taught a lot of people who are into creativity and photography and media. And [00:34:53] one thing that does seem come to come across is a lot of people secure their career path by just being in the right place at the right time. Would you agree with that.

JL: [00:35:02] Yeah yeah I think so. [11.2]

MM: [00:35:05] Is that the case for people work with now do you know. How did they get going.

JL: [00:35:09] Well like I said there's only three of us including me. So there's the creative director then there's another guy who's who's been there for I think about seven years now and he.

MM: [00:35:21] We probably taught him.

JL: [00:35:22] He went straight from Highland's College in Jersey. So he went there straight from education as well.

MM: [00:35:35] So in a way what we were trying to with this is just trying to help put a bit of early intervention at key stage 5 which school A-levels or college to just try and help kids just give them a little bit more. So do you think the placement did anything like that. The possibility of it. Is it a good thing to do or not I suppose is what I'm asking.

JL: [00:35:59] It definitely is doing some sort of work placement or work experience or just having some experience in the industry that you want to go into is always going to be of of assistance and it's going to aid you.

MM: [00:36:13] What, why is that. How does it help and why.

JL: [00:36:14] Because you become more aware of what it's like and you can you get an idea of what it will be like and you can either put you off or make you even more keen to just get in there. [50.5]

MM: [00:36:26] Yeah I think that is right because we've often I've had discussions with people who say sometimes early intervention can help kids to realize do you know I don't want to do that. And again you know going back to the financial cost of going to university. If you make that it seems to us if you make that decision early you could save yourself like fifty thousand pounds or something. All right then. So we were just talking that little section about at best what the school did and what the placement did. And I think in summary the school seemed to help you you think a lot. The placements seem to be an opportunity that had possibility but if it had been more structured may have helped more. But at the heart of it was you as a person and what you want to do and the kind of enthusiasm commitment you had, right.

JL: [00:37:14] Yeah.

MM: [00:37:14] So at worst thinking the other end like for example in terms of our school and with school courses can you think of. If you were to critically reflect on the school course were there things that we did that were not useful at all. Or do you think oh everything worked was so good we did that or whether elements there were like that was a waste of time cause we had students who both so I wonder what your take was.

JL: [00:37:46] Off the top of my head I can't nothing jumps out that I would say was wasn't of any use or was pointless.

MM: [00:37:54] In media or photography.

JL: [00:37:57] In both yeah I would say the two year course was everything that I did and everything that I learned helped me.

MM: [00:38:07] What about you spoke about skills in Photoshop earlier. [00:38:10] ==How does the theory help you how did media theory help you in the job or to secure a job.==

JL: [00:38:16] ==Yeah well yeah I can say that it didn't help me secure the job. So yeah that's the thing it didn't help me secure a job but it helped me become become more and more just more knowledgeable.== [24.9]

MM: [00:38:35] Yeah it gives you kind of that confidence.

[00:38:37] Yeah.

MM: [00:38:38] Whereas if you'd left say at 16 without the A level possibly you wouldn't have felt as capable, maybe

JL: [00:38:45] Yeah I'd say that.

MM: [00:38:47] Okay so you're you. You seem to have been happy with the course that helped you but the workplacement at worst. What did they really not do for you or what was the worst thing about that in terms of your link to career progression.

JL: [00:39:09] Erm.

MM: [00:39:09] And I have a thought in my head of what I think you might say. So I'll tell you in a minute. So just to rephrase that at best what did the school do for you. What did the workplace do for you. You say Okay it helped me in these areas. But at worst you say well maybe the theory might not helped as much although it gave you confidence that you know five or six weeks you spent that 10 12 hours at the Societe what bits of it were just really no use at all.

JL: [00:39:44] I think you've probably got the gist by now but I would say that most of it wasn't wasn't of that much use. And you know when I was when I was there when I wasn't doing too much. I was just thinking that I could definitely be using this time much more effectively possibly at school. Just getting some some theory down onto the school blog to help out with the project. Instead of me being being in this place where I'm sort of just helping helping the business a bit more than it's helping me.

MM: [00:40:20] Yeah I mean I think I think we have spoken about that we've touched upon that before. That idea that you're just kind of wasting your time.

JL: [00:40:28] Yeah.

MM: [00:40:29] But the feeding seems to be if you agree or not but if it had been structured a bit better it would have been more profitable.

JL: [00:40:38] Yeah.

MM: [00:40:38] Which seems to suggest to me that again the whole idea of these things is if they're structured and organized properly they're brilliant or they are really useful. If not it just becomes an exercise of something to put in your CV but of very little value. [16.8]

JL: [00:40:56] Yeah yeah yeah [00:40:57] I think as well you've definitely got to have in in the work in the workplace where you've got your workplacement you need to have people who are willing to put in the extra extra little bit to help you. That are passionate and motivated and keen to help you in any way they can, but if they're if they feel like their feeling a little bit lackluster in their attempts to help you cause at the end of the day you've gone there for help to help yourself so if they're not they're not willing to put in anything to help you then you don't really get that much out. [41.8]

MM: [00:41:39] You know I don't want to criticize my fantastic colleagues but also do you think it's about the teacher cementing that relationship as well. I mean see did a teacher come down and visit you or put together a program.

JL: [00:41:53] Err no.

MM: [00:41:53] It seemed to me you just got an introduction and then you carried it forward.

JL: [00:41:57] Yeah yeah it was more like that.

MM: [00:42:00] So without you know I mean obviously I'm really really proud of my colleagues and what they do but in this instance I wonder if they should have been there for you to help organize it or structure it because again it seems to me that if we all work together the teacher the student and the work placement it's really productive but If one of those pieces is missing then the thing kind of falls apart I don't know if you think that.

JL: [00:42:29] Yeah yeah I think if there was a little bit more direction and input from the teachers at school who in the first place recommended it to me then it might have been more beneficial.

MM: [00:42:42] What could they have done though. I mean again evaluating this so that next time is better. What could we have done.

JL: [00:42:51] I think going down to the place like you said so that we can decide myself as a student the teacher and the colleague who I'd be working with at had a placement if we all got together and figured out what why it would be I'd be doing.

MM: [00:43:11] like a plan. [29.6]

JL: [00:43:11] Yeah yeah yeah.

MM: [00:43:14] A plan an interim visit and some kind of evaluation and I suppose as you're alluding to earlier how it got set up was a kind of this guy seems quite good. This would help hopefully it will work out. Why don't you think the professional partner at the Societe and a teacher why didn't they do that. Do you think what might have held them back because they are really nice people we know that.

JL: [00:43:38] Yeah yeah.

MM: [00:43:39] And we know you're really pleased with the course so they're putting loads of effort in but why didn't it work in that framework do you think.

JL: [00:43:48] I think probably the main the main reason is that from from my first impressions I thought that it was going to be a really useful place for me to go but then when I spent a couple of weeks there I realised that it might not be as beneficial to me as I first thought it was.

MM: [00:44:10] But why do you think those two other partners in the relationship, you know you've got the student the teaching and the professional partner. I wonder why from a student's point of view did you think I wonder why they don't do a bit more. What do you think might have been holding them back.

JL: [00:44:26] Probably because with a teacher you would have been focused on what he wants to do at school helping the other students because obviously there's lots lots more other students that needs these help in their school course and at the Societe maybe because I think at this particular placement its quite quite a relaxed quiet and formal day day to day. What they do is quite there's probably not much structure of what they do themselves.

MM: [00:45:01] Yeah.

JL: [00:45:02] So they like you said earlier on in the creative industries not as uniform as other industries.

MM: [00:45:09] Often responding to things as they go along and maybe they're not maybe as skilled up to kind of deal with someone who is on an internship. You know the idea that you can't just say Oh we'll take a student without necessarily knowing how to structure bits of work how to delegate you know its maybe something we take too much for granted. Something like that.

JL: [00:45:33] Yeah.

MM: [00:45:35] Okay. If so I mean because that's what teachers say as well cause I spoke to teachers and they like listen this sort of stuff is great but I'm really busy.

JL: [00:45:44] Laughs

MM: [00:45:45] So from a student's point of view if I went back to teachers do you think I should say to them listen it's really worth that little bit of effort or do you think I should say to him you know don't worry because ultimately they get lucky they'll get a job anyway. I mean say for the next crop of students who are coming along do you think it's worth the effort. Should we make more of an effort as teachers or not.

JL: [00:46:09] Yeah yeah. And in this case other students from Hautlieu have had a work placement at this particular firm before so I know and I know that they've achieved something out of it.

MM: [00:46:23] Oh really so do you think other students who've done the same thing as you. I've got more than you.

JL: [00:46:28] Yeah yeah. [44.1]

MM: [00:46:29] Why do think that was.

JL: [00:46:30] I think it's just a case of whether it's the right thing for you and what you're doing because at the end of the day I was going there to help out a project that was very very fixated on a specific thing and if what I was doing at the placement wasn't helping what I was doing because I was very fixed on what I wanted to achieve from my photography project then if it's not the right thing then it's not the right thing.

MM: [00:46:58] Although maybe you know again the way [00:47:01] by talking to each other we kind of make sense of it [1.9] maybe that's a structural thing again for someone to intervene to as part of the intervention to say this is what this guy needs so this is how we can structure it. In other words it's not about your particular project but it's really about identifying what that project is and trying to develop a useful partnership or link.

JL: [00:47:24] Yeah.

MM: [00:47:25] Maybe it is just a thought. [00:47:28] So shall I tell my colleagues it's worth the effort or not.

JL: [00:47:32] Yeah definitely I think so because I know that another student in the future will benefit from going there and finding out more about the archives [13.8] because it really does depend on what what the student who is there wants to achieve from it.

MM: [00:47:50] And what what is what benefit and this is coming to the end now but what benefit are they going get from it. That's what I'm interested in.

JL: [00:47:58] If if.

MM: [00:47:58] You're you're somebody who's now secured work in a creative industry. We've got new kids who are coming along we're thinking shall we do this or not. You think we should carry on doing it.

JL: [00:48:11] Yeah because If.

MM: [00:48:12] and what is that benefit they're going to get what can I.

JL: [00:48:15] well if you put in what you want to get out of it and that that's reciprocated by the people at the placemet then you can you can get out a lot of industry experience.

MM: [00:48:30] ok great, so we got industry experience what else.

JL: [00:48:32] Industry experience confidence from that can be built within a student.

MM: [00:48:37] Yeah.

JL: [00:48:39] Working with people like I said before.

MM: [00:48:43] Any particular skills. Do you think that's important because you said your work weren't really interested in the kind of technologies you knew.

JL: [00:48:54] Yeah.

MM: [00:48:57] So many questions I am asking after your work a long day at work but in general as a summary you think it's.

JL: [00:49:05] Yeah yeah I think it is beneficial but is it just has to be the right person. Probably at the right time as well.

MM: [00:49:16] Identifying that particular student needs and.

JL: [00:49:19] Yeah.

MM: [00:49:19] Trying to match it up and organizing it. All right. I knew it would take longer than half an hour. I just didn't want to tell you at the beginning because otherwise you might not have turned up for the interview.

JL: [00:49:28] (laughing)...

MM: [00:49:28] All right thanks so much for everything and best wishes to you in your future career. Any last thoughts that I might be helpful for me in my research in terms about this early intervention for kids to give them a step into the creative industry. Any reflections we haven't touched upon. You don't have to have any.

JL: [00:49:57] No I know, I don't think so I think just.

MM: [00:50:00] How would you see it summary.

JL: [00:50:04] how would I see what.

MM: [00:50:05] this the project that we're doing of providing early intervention for kids

JL: [00:50:11] I think it is a really beneficial tool and that for the right person and for what they want to do it can it can really help them because I had an experience with a work placement earlier when I was a few years ago I was in a kitchen because I wanted to be a chef and after going to that for two weeks working in his kitchen I realized that it wasn't for me. So it is really beneficial tool to decide whether it's the sort of thing that you want to do or not. [34.1]

MM: [00:50:48] Well that my friend seems to sum it up very well for us. So thank you very much.

Rebekah

MM: [00:28:14] So can you name a couple of courses or places that you're interested in.

MM: [00:28:17] All right then that's good, could you just say hello so we know that its recording.

RM: [00:28:20] Hello.

MM: [00:28:20] thats good. Ok so do you want to tell me who you are first of all.

RM: [00:28:22] My name is Rebecca. Just finish my A-levels one of which was media.

MM: [00:28:23] Yep and where are you.

RM: [00:28:24] At Hautlieu school.

MM: [00:28:24] At Hautlie school. What other A levels did you do.

RM: [00:28:26] I did Music in French.

MM: [00:28:27] Ok and were you here in Key stage four?

RM: [00:28:28] Yeah I did GCSE here.

MM: [00:28:29] So GCSE's here, A levels and you've just finished this September.

RM: [00:28:32] Yeah.

MM: [00:28:32] So you just finish your A-Levels, okay. How do we know each other?

RM: [00:28:35] You did teach us at the beginning of the year for the first year of A level, I was your student.

MM: [00:28:38] Yeah. But you then. So I was off on sabbatical. And then who taught you.

[00:28:40] Mrs Magowan.

MM: [00:28:40] Didn't Mrs Peddle teach you as well?

RM: [00:28:40] She did for a while and then for the whole second year of A level it was Mrs Magowan.

MM: [00:28:43] So our relationship is you know I'm the Head of media or taught media you know and actually taught you as well for a little bit along with my colleagues. Okay. And the reason why we're talking is during that sabbatical year. You did one of our placements at Channel television.

RM: [00:28:55] I did seven weeks.

MM: [00:28:56] Seven weeks And how did you, can you remember how you secured that or, why did you do it and not somebody else?

RM: [00:29:00] So at the I think at the beginning I was approached by you and Mrs Magowan and you said would you like, would you be keen to do this placement. And I was obviously like yes.

MM: [00:29:06] So why do you think we chose you and why were you pleased?

RM: [00:29:09] Erm I think you probably chose me because I was a strong student in media? I'd say?

MM: [00:29:12] Yeah.

RM: [00:29:12] I'd had some experience before working in video editing and stuff and I think I just was quite strong from the start.

MM: [00:29:17] Yeah. You'd done stuff before and so I think you had aspirations.

RM: [00:29:20] Yeah. Yeah.

MM: [00:29:21] Tell us about that. That might even be ongoing now.

RM: [00:29:23] Yeah so I was keen am keen to get into the media industry as a career option. So I think I was excited about the media A level and then was looking to do more of that in the future as well. [24.0]

MM: [00:29:30] What had you done before because you'd done little bits and pieces outside of school.

RM: [00:29:33] So I for a few years have worked editing videos for a church for their website and also for TV.

MM: [00:29:38] Yeah.

RM: [00:29:38] So there's was a lot of like multi camera just editing someone doing a talk and adding visuals.

MM: [00:29:43] And how did you what is it about that you like that? Or what.

RM: [00:29:45] I think it's just.

MM: [00:29:46] Why were you enthusiastic towards that sort of thing.

RM: [00:29:48] It's something I enjoyed and I also think that it's it's a growing industry it's going to be a very strong industry for a while media. It was exciting to be able to I really like creating products and then like being able to display them. So I think media and especially video production is just something that I enjoy. [17.6]

MM: [00:30:04] And you did that stuff before you did the course.

RM: [00:30:06] Yeah.

MM: [00:30:06] Before you did the A level.

RM: [00:30:06] So before I started the A level.

MM: [00:30:07] So do you think in the A level we connected with that experience and the ambition and enthusiasm and creativity did we make that connection in the A level.

RM: [00:30:13] I think so I think you probably picked up on the fact that I already had some knowledge of the programs that we were using and the how to start producing videos and create them so you probably saw that I wasn't having to ask as much for help and stuff.

MM: [00:30:25] And did we do that kind of content during the course for you do you think?Did we work a lot with video?

MM: [00:30:30] Yeah well for all of my coursework did short films which is video based.

MM: [00:30:34] Okay so what we have is we think we we identified a student who was interested and enthusiastic and wanted to do more. So I was just trying to tease out whether we'd done enough on the course that that helped you or whether we needed to supplement that. [12.3] So I suppose did you think before doing the work placement that that work placement would add something and if so what do you think it might have added before you did it? Can you remember that far back?

RM: [00:30:54] Well I think obviously [00:30:56] I had a little bit of work experience in video production but I'd never worked for like a proper media company and also I just didn't have much work experience to begin with [6.3] so to go in I had an interview for them and they were asking.

MM: [00:31:06] This was at channel.

RM: [00:31:07] This was at Channel TV

RM: [00:31:07] So I went in for an interview and then they emailed me back a while later saying Yeah we're happy to come on this course.

MM: [00:31:13] And how did that process start was that you doing that yourself or was that Mrs McGowan.

RM: [00:31:17] I think originally it was either you or Mrs Magowan began sending an email like would you be happy to take on a student for work placement and then gave me the email and then er I was kind of in correspondence with them.

MM: [00:31:25] So I suppose what I'm really suggesting is do you think it helped that we intervened. Do you think you could have done that on your own.

RM: [00:31:28] I don't think I would have thought to perhaps seek out work placements like that. I had work experience and I also just wouldn't have thought of asking channel TV because I feel like they're a big company probably didn't have for students.

MM: [00:31:39] And did that feel a bit intimidating.

RM: [00:31:40] Yeah it was very daunting. I think after my interview Mrs McGowan got an email like oh she was very nervous we could tell, but we're happy to. She seems confident we're happy to have her.

MM: [00:31:48] And I suppose that's what this research investigation is about about the need for our intervention do we need to be there to help you. Does it make any difference or could you have done that sort of thing alone? [33.4] Which we can talk about later particularly about in terms of

what you did when you were there. So we picked you up as a useful student to do this placement. So it started with an interview, you were a bit nervous.

RM: [00:32:08] I was.

MM: [00:32:08] but they said you were appropriate. Why do you think they thought you were appropriate.

RM: [00:32:10] I talked to them about the previous video experience I had and I think they could tell that it was something that I was very enthusiastic about the whole workplace and doing the course and career opportunities.

MM: [00:32:21] And of course this is thinking about before you started becuase eventually will get to a point like I wonder if it realised those ambitions you know but at first you were excited to do it. [00:32:28] How did it work. When did you actually do the placement. You said it took seven weeks.

RM: [00:32:32] I think it was it was for a whole term of school I went in every Monday afternoon.

MM: [00:32:36] Do you remember when that was.

RM: [00:32:36] Which I think I started in September, was in September?

MM: [00:32:37] You tell me. I was away.

RM: [00:32:37] And then for that seven weeks every Monday afternoon which was I had two free periods at the end of school so I managed to convince them to let me go off

MM: [00:32:45] And who helped you to organize that time out of schools.

RM: [00:32:47] Mrs Magowan.

MM: [00:32:47] Perfect and again was that was that helpful.

RM: [00:32:49] Yeah. No very I think I was a bit it. I would have been a bit nervous to sort everything out myself. Obviously when you start A level your quite like young.

MM: [00:32:55] Yes thats right, well I think what you're saying is well is going somewhere like Channel can be a bit daunting.

RM: [00:32:59] Yeah definitely.

MM: [00:32:59] And you know students are nervous I mean we're all nervous but students can be overwhelmed by that.

RM: [00:33:02] Yeah.

MM: [00:33:02] And that's why it strikes me that erm having a supportive structure is important.

RM: [00:33:05] I think if I was like a very confident student and I was had the motivation to go out to all the media companies and be like oh would you like to give me work experience. It might have been a different story but it was it was very much like I think having teachers in the school reach out

==to them first in my opinion the company probably thought that it was a bit more because you're suggesting me it's not like you're are just a kid coming in.== [55.9]

MM: [00:33:24] That's right.

RM: [00:33:25] To ask for work experience.

MM: [00:33:25] So in that sense it maybe just gives it raises your profile.

RM: [00:33:27] yeah. Yeah.

MM: [00:33:28] Okay so you start in September for seven weeks Monday afternoon for a couple of hours.

RM: [00:33:32] Yeah it was. It was from about twelve thirty or all the way up to about like six thirty seven some nights.

MM: [00:33:38] And can you just overview you know what you did each week and maybe even a few particular examples of things that you really enjoyed or went well.

RM: [00:33:45] So I had Raine who was organizing and from within Channel TV. She was a student here at Hautlieu.

MM: [00:33:50] She was actually.

RM: [00:33:50] This gave me a schedule of what I would be doing each week but because it's like news production and everything's changing so I would show up some weeks and they'd be like actually we're going to get you to do this.

MM: [00:33:59] But there was a level of organization and structure.

RM: [00:34:01] There was definitely. So I think it was the first it was either the first or second week I was doing weather production so I was with the weather lady and I did like scripting and then I got to like present it to a camera reading off.

MM: [00:34:12] Did it help having that structure. Did it help knowing.

RM: [00:34:14] Yeah.

MM: [00:34:14] What to anticipate

RM: [00:34:15] Sometimes I'd go in and they'd be like oh what were you scheduled to do because there were a couple weeks when Raine wasn't there and I was like oh here's what I'm scheduled to do. And then they'd be like actually we're gonna send you out with a reporter, or. But I did get to experience every section of what was going on. So I did like news production. And I got to work with the marketing team and the commercial editing team and I got to see like the live presenters. I got to go out a couple times. I got to go like to the fire station with them at one point to get like.

MM: [00:34:39] vox pops.

RM: [00:34:39] interviews. Yeah.

MM: [00:34:40] news footage.

RM: [00:34:40] Yeah.

MM: [00:34:40] Wow. And did you get any insight into the sort of professional practice, did you sit in on meetings or anything like that?

RM: [00:34:44] Yeah. So every evening after they've done their 6:30 news bulletin they all went in for like a de-brief and I got to sit in a lot of those. They also had a meeting in the afternoon where they would discuss what would be happening in that 6:30 bulletin. And I got to sit in on a couple of those meetings.

MM: [00:34:59] Great. [00:34:59] So Just thinking back over it what are the kind of standouts of the real positive insights or experiences that you got. Equally some of the stuff that wasn't so useful. What do you remember as being as having a particular impact on you?

RM: [00:35:11] So all the reporters and staff were very welcoming and they'd like take me and they'd be like so here's how we produce a news story from beginning to end. So I got to sit down with one and they were like here's my idea for the news story. Here's my notes I'm going to write the article and then I got to go out with them to get the interviews and I got to come back with them and watch the edits and then I got to see them presented on the evening news bulletins.

MM: [00:35:31] So I think that whole flow of production.

RM: [00:35:33] To be able to see every aspect of production and how everyone worked together. It's like I got a really wide experience as to how the whole newsroom worked.

MM: [00:35:41] Perfect whereas on the opposite side. What were the moments that were like less useful or valuable for you.

RM: [00:35:46] There were a few times where like there were people away or they like didn't quite have my whole days' schedule where I'd kind of would just have to sit around and wait for something to happen but it would usually turn out fine because they would be like oh Rebekah's not doing anything let's put up with this reporter. So I think so it was. It was definitely something where you'd have to you'd have to like go forward and be like Do you have anything for me to do. Or can I sit in with you to do this. You had to like kind of do that for yourself at some parts and there were sometimes when it was a bit quieter and I didn't have much to do . [73.5]

MM: [00:36:13] Do you think that's particular to that kind of industry?

RM: [00:36:15] Yeah well everything that you'd start the day probably in that industry with a schedule of what you need to do and then as news is happening you kind of have to change your schedule and it's like some people were off sick some days you know.

MM: [00:36:24] Did you ever find yourself just kicking around not doing anything.

RM: [00:36:28] Yeah a few times but the majority of the time I was like hands on learning.

MM: [00:36:31] And you I think you touched on this before the idea that people were responsive to you and supportive.

RM: [00:36:33] Yes and they were all very welcoming.

MM: [00:36:34] And they knew you were going to be there. So therefore they responded to you.

RM: [00:36:37] Yeah.

MM: [00:36:37] They didn't just think oh you know she's annoying I've got to sort something out, so you found it a positive environment.

RM: [00:36:40] Yeah yeah. Everyone was very nice and they were very much like explaining everything they were doing and they were like oh I hope you're not feeling too bored. But it wasn't really boring because I got to like watch that process.

MM: [00:36:48] Great. [00:36:48] So Anything else about the particular placement itself that you were there anything that you remember or might want to highlight? We can always return to.

RM: [00:36:54] just that I got to like experience everything that they were doing there like I got to see on camera reporters and I got to be with the tech guys running all the cameras and stuff and the weather and the marketing and everything. So I think it was just like a really well-rounded experience. [19.8]

MM: [00:37:08] Brilliant. Because the next thing is to think well if you had this positive or good experience - good? Great?

RM: [00:37:11] Yeah it was a great great experience.

MM: [00:37:13] great experience.

RM: [00:37:13] It was definitely really exciting because it's suchlike a well-known company as well.

MM: [00:37:15] So then how did that impact on your development? And I think there's two areas we can look at. One is in terms of your academic success. So I wonder how could it have an impact on your school work? Or maybe it didn't?

RM: [00:37:26] We didn't really do news production in school but it definitely I got to see the whole process of working as individuals and as a team and kind of like maybe got to implement that when I was producing my own coursework or writing articles not like they were writing, by writing essays and summaries of what I was doing in class it was it was just a really good insight into how media production happened as a team but also I got to meet the individuals and how they went to work. [24.8]

MM: [00:37:51] So you don't think there's anything in particular that you took from that you know really benefited your course.

RM: [00:37:56] I'm not sure if there where any direct links.

MM: [00:37:56] You know use of the camera.

RM: [00:37:56] Well the camera technology and stuff that they had at Channel is a lot bigger and better than my little DSLR that I was using but I got to see them how they edited videos and stuff

they used different programs and stuff. But it was like [00:38:08] ==they would be like okay I'm going to raise the audio here and we kind of need the music to be quieter at this point. And it was like I'm going to insert things here and I got to use that creatively like oh maybe I should play around with the sound or maybe I should change the visuals.== [11.3]

MM: [00:38:19] Well that's interesting because I was thinking I wondered if it had any impact on the quality of your own creative work that maybe you looked at it in more detail. Seems to be what you're saying.

RM: [00:38:24] We had some points where [00:38:24] ==we were out on live reports and I got to work with the lady who was doing the lighting and camera and sound and she was like I'm going to light her from behind here. I am aslo going to have two lights in front of her. And I was like oh that's interesting because it makes her pop up from the background maybe I should use that in my coursework.== [12.2]

MM: [00:38:37] And did you use that stuff? Can You think of instances when you were like oh I saw that and Im gonna

RM: [00:38:40] Yeah I definitely when I was doing my coursework if there was a scene where it's like the lighting doesn't look quite right. What can I do to fix that. It was like oh I can use natural lighting. nd also this lamp and also like an LED light from different.

MM: [00:38:50] So you definitely got a, a kind of range of skills that you could bring back back into the classroom. You mentioned before you. You got an insight into the industry.

RM: [00:38:57] Yes.

MM: [00:38:57] ==Did that help in any of your assessments or your exams or your coursework. Were there instances when you had to talk about that the experience that Channel helped.==

RM: [00:39:04] ==Yeah. Well a few of the essays we have to do in our exams were about news, news media and I think definitely there were things that I was able to bring into my essays because.== [15.5]

MM: [00:39:13] Can you think of any?

RM: [00:39:13] I don't know if I can think of any.

MM: [00:39:13] You knew I was going to ask that. But looking back you feel as if there were things that you brought to the say a school assignment you learnt outside of the classroom.

RM: [00:39:21] Yes. [00:39:21] ==So a big big thing was old media vs. new media and say when we were talking about like newspapers vs. an online news site. I was able to like use the knowledge that I had gained from my work experience to be like because I'm I kind of knew how it was produced and how quickly it happens.== [13.9]

MM: [00:39:35] And did you find that coming out in discussions as well you had in class. Did you feel a lot more confident than the members you had a bit more insight.

RM: [00:39:42] I cant remember. Yeah probably.

[00:39:43] If we move across to the other aspects of your development in other words your kind of personal characteristic.

[00:39:48] Yeah.

[00:39:48] Did you think it gave you greater sense of confidence. When you were actually talking in a class room?

RM: [00:39:52] Oh absolutely! Yeah I was like a very nervous person in general so going.

MM: [00:39:56] Well you don't seem nervous.

RM: [00:39:56] No. [00:39:56] I think I've developed going into that interview. And then also every week I have to be like Oh I'm supposed to be with you doing this and having to have the confidence to ask questions and ask to be explained stuff and ask if I can like have a go on camera or how did you do this or that. I think it was definitely developed experience especially like just showing up to the placement every week and being like Oh it's me Rebecca again. Like can I come in.

MM: [00:40:17] Is that quite tough. Just even getting through the door and getting in there and deep breath.

RM: [00:40:21] Yeah I just feel like as a student walking into this big media company it's you kind of feel a bit out of place. [30.2]

MM: [00:40:26] I think you can feel like that as a teacher.

RM: [00:40:27] Yeah.

MM: [00:40:28] I think that's the same because it's a kind of professional media environment

RM: [00:40:30] And I was just like this kid showing up.

MM: [00:40:31] Yeah you feel like I'm not really valid and maybe as a student you have the same feeling as if you haven't quite earned the right to be there.

RM: [00:40:34] Yeah but by the end of that placement. I was definitely a lot more confident.

MM: [00:40:37] Is that right?

RM: [00:40:37] Yeah.

MM: [00:40:37] And you can you can identify that because. The questions you asked of how you approached people and things like that?

RM: [00:40:41] And I think it also really helped me when I was gowing out for interviews for jobs and stuff since I'd had that experience interviewing for a media company I was kind of was a lot more confident going into those sorts of experiences. [9.3]

MM: [00:40:50] Let's talk about that stuff, but just before just to finish that off. Were there other areas of your own personality as somebody sort of growing and maturing a sense of self-esteem or

understanding of yourself your own identity or Jersey. You know the broader things beyond media did that placement encourage, support, help?

RM: [00:41:03] I think mostly self-esteem and confidence because I was like oh I feel like I'm not supposed to be here. But by the end of it I was like oh I have. Everyone here is so accepting and they're so welcoming and I really feel like I'm probably my own self confidence wise. I wasn't I just wasn't so like obsessed with all those things and nervous about it. I think that's mostly what helped.

MM: [00:41:19] What about insight into the community of Jersey. Did you see. Did you suddenly see Jersey in a different way.

RM: [00:41:24] Yeah. You could say that I think obviously with Channel because it's responsible for all the Channel Islands it was. It would probably be very different if I lived in England because the offices would be that much bigger and there's so much more area to be covered by one office. I think living in Jersey was really useful because it's like smaller and I kind of was able to get in there with the opportunity whereas I don't know if there were a lot of other students going for work experience there. And I also got to like obviously the news in Jersey is different to news in bigger places.

MM: [00:41:51] Why do you think it's different. How would you characterize it?

RM: [00:41:52] I don't know if it's yeah in Jersey you'd get like oh here's what the farmers are up to today or there are a lot of local community based events that they're looking to that they were keen to cover as part of their news bulletin. So everything was Jersey centered on the bulletin that they were creating which would happen after the wider UK news and international news

MM: [00:42:10] Yeah. So did you see Jersey in a different way after that or does it make you think about Jersey in a different way.

RM: [00:42:13] Yaeh because I didn't. It's pretty bad to say but I didn't really keep up with the news that much until I started this placement and then I was like oh actually a lot of stuff does tend to happen. They tend to cover a lot of sports stuff like community events but also like the crimes and like event yeah. So I didn't.

MM: [00:42:26] I mean do you think that's the kind of maturation process so suddenly being aware of.

RM: [00:42:30] Your community around you, yeah.

MM: [00:42:31] Your identity as you move from adolescence to adult. Do you think that would have happened without the placement? I mean what did the placement do then?

RM: [00:42:32] ==I think inevitably it would have the placement was definitely a bit of a catalyst it was it was kind of a great place for me to develop my maturity and my knowledge of the community around me.== [10.0]

MM: [00:42:42] Okay so what we spoke about is how you got that placement, who you are, we spoke about how it made an impact on your schoolwork and how it's made impact on you as an individual yourself. So you've just finished your A levels. We are in September at the end of the

summer. So what is it that you're up to now. What are your ambitions and what are you trying to do?.

RM: [00:42:58] So my plan was I didn't really know what I wanted to do at university like I would love to go for the experience but I didn't want to sign up for a course that I wasn't inevitably going to use or enjoy. So I was going to take a year out try and find a job here and then revisit the idea of a university later on.

MM: [00:43:12] So that was always the plan that you have a year, so why did you not want to go straight to university.

RM: [00:43:16] I think it was a couple of factors. It was just that I didn't really know what to do. I wanted to do I didn't know where I wanted to study. Also cost wise I didn't know how I would be able to afford that and if I didn't go and like work for a year before I think I think that would have been the most sensible way of doing it.

MM: [00:43:29] Because we still have, we're still under the shadow of that impact of students not being able to access the UK grants. So it's a lot of money isn't it. How much you think it would have cost for you to go to fUni.

RM: [00:43:38] I think it ended up being what it was like £9000 a year just for courses and stuff I'm not sure if that included.

MM: [00:43:42] And was that what you were thinking of that a problem in your decision making because of the cost.

RM: [00:43:45] The cost was one of those things where I was like I don't really know how I'm going to end up affording this. I might have to sign up for bursaries or whatever. And that was before the states announced that they were.

MM: [00:43:53] Changing their policy.

RM: [00:43:54] Changing that policy but that was after all of our applications had been.

MM: [00:43:58] Were you because you were interested in media before you came to school. You seem to be you know a prominent media figure at school who was always going to be something kind of 'Media-ry' communication related or not necessarily?

RM: [00:44:07] Yeah I think after GCSE's I was quite keen on music. But it's such a tricky qualification the music A level I didn't do very well in my first year I got a D.

MM: [00:44:15] Do you want to just tell us what your overall levels were including your AS.

RM: [00:44:18] Music and French and I did a AS English language. Yeah which I I was looking into careers like linguistics and stuff with that which I eventually didn't follow through. I was working into some music related courses at university which I felt like I had the most hands on experience with media. I'd had like work experience with music teaching and stuff before but I think with Media it was one of those things where it's like here's what I have a skillset in already. And this is what I can see myself doing in the future.

MM: [00:44:41] So you were always considering doing something like that.

RM: [00:44:43] Yeah that was my strongest.

MM: [00:44:43] what kind of courses were they?

RM: [00:44:44] So I was looking mostly film production and TV production. But right now I'm really interested in documentary production. I think.

MM: [00:44:51] And is that subsequent to the experience you've had or the work that you're doing outside?

RM: [00:44:54] Yeah yeah.

MM: [00:44:55] How does the choice link to the work experience that you did?

RM: [00:44:56] So with the work experience. I was kind of like oh that's really interesting but I'd never thought of a career in news production before. But I found it was really really interesting like going through and telling like real stories and stuff and could do like documentaries that are presented or like more poetic documentaries that follow different stories. And I think as a consequence of that I'm also like I've watched a lot of documentaries since then. [32.3]

MM: [00:45:17] So was it something that developed during that process and subsequent?

RM: [00:45:19] I got asked a lot whilst I was on that work experience like Oh so you want to be a news presenter or do you want to do news production and I was like I'd never really thought about it but I think as that went on and definitely sparked an interest.

MM: [00:45:30] So that suggests almost that almost being in that environment almost forces you to think to address it. [14.6]

RM: [00:45:33] Yeah.

MM: [00:45:33] So did it make you think oh well if I was going to then I might think.

RM: [00:45:35] I don't think I've had a conversation with an adult in the past like three years that hasn't been about what I want to do for the rest of my life.

MM: [00:45:40] Well it is a tricky time.

RM: [00:45:41] Yeah but I think.

MM: [00:45:42] Is that a bad thing, should we not be doing that? Because in a way this is what this is all about.

RM: [00:45:45] Yeah. I mean I think.

MM: [00:45:45] Should we just let you get on to it, leave you to it? Or should we provide intervention and analysis. Is that helpful?.

RM: [00:45:50] I think this sort of intervention is helpful because it's like your teachers and they can offer advice and career and career opportunities and stuff like that but when it's like your aunt and

==every time you meet her she's like Oh so what are you going to do? And you're like I don't know it gets a bit tiring.== [16.3]

MM: [00:46:02] so do you feel better when you had more of an idea a focus of what you wanted to do?

RM: [00:46:05] Yeah.

MM: [00:46:05] than when you spoke to your aunt for example.

RM: [00:46:07] After that I've I've been saying like Oh I'm looking into careers in media or I'm looking to go to university to do media related subjects.

MM: [00:46:12] Is that what you're defintley thinking of doing now at this point.

RM: [00:46:13] Yeah at this point.

RM: [00:46:14] I haven't really looked. I've looked at a few universities last year because I didn't end up applying. I haven't really revisited that.

MM: [00:46:19] So are you going to revisit UCAS again.

RM: [00:46:20] Yeah probably.

MM: [00:46:21] I suppose what I'm trying to say is that is it a much firmer process and connection with the courses.

RM: [00:46:25] Yeah I think now that I have my set results for A-levels. I kind of know what I can apply for and where I could be and I kind of have a stronger idea of what I want to actually do.

MM: [00:46:33] And just tell us that again, you have said it before but so what's the plan going to be for this year.

RM: [00:46:37] So I'm going to try and work this year. I've been applying for jobs at media companies but I haven't got any yet.

MM: [00:46:41] So are you doing the UCAS.

RM: [00:46:42] yeah I'm going to revisit you UCAS to maybe go to university next year.

MM: [00:46:44] okay fine. That would be three or four year course in something like moving image production with the kind of storytelling documentary news feature focus. Yeah. Alright then. So you have that ambition. So it seems to me you're a student who had that kind of dream of doing some creative media. You did some work experience or some bits and pieces you came to school did a subject that was relate. We then provided some kind of intervention. And now you want to carry on that path. Tell us about the reality of you know, you've got a year now. How do you get immediate job for a year?

RM: [00:47:11] I don't know. I've applied for a few and gone in and interviewed and they've all seemed like positive experiences. But then they emailed me back like oh we're really looking for someone with more experience or we want something with a degree or you're just not right for us.

MM: [00:47:23] Without naming names or company. What jobs are there and who are they with.

RM: [00:47:25] So I went for a couple that were like media, marketing companies not necessarily that I would be like designing anything but I'd be around like doing administration or helping them out with everything they needed.

MM: [00:47:35] and were these jobs that were advertised in the paper or through the agency.

RM: [00:47:37] I think I saw a couple of them advertised on social media and advertised on the gov.je web Site.

MM: [00:47:41] And then you just did the usual process you apply.

RM: [00:47:43] Yes. I send them my CV cover letter

MM: [00:47:44] did you get an interview.

RM: [00:47:45] I did a couple times.

MM: [00:47:46] And what was the interview like. Supportive, helpful?

RM: [00:47:48] Yeah. No. [00:47:48] Most of the interviews I went in for were very casual. It wasn't like a suit and tie and show up and you would have all your references. It was kind of like come in for a chat we'll ask you some of these questions and then they'd go through my CV and be like Oh I see you have work experience.

MM: [00:48:01] Right. So was that a kind of priority that you could then talk about in your application. We mean the work experience you did at Channel.

RM: [00:48:07] Yeah the two interviews I've been on for marketing companies they've beeen like Oh we see you've done work experience at Channel TV that's really interesting can you tell us about that? It's definitely, even though I've had like work experience editing videos for online and TV for like a couple years they were like Oh so what about Channel TV.

MM: [00:48:17] Why do think there is there's a difference.

RM: [00:48:18] I think just because it's a more reputable company, it's more well-known. They were like oh how did you manage to do that?

MM: [00:48:22] Well so that's good. So that seems to indicate it's had that positive contribution.

RM: [00:48:25] yeah definitely. [36.9]

MM: [00:48:25] But why didn't you get the job?

RM: [00:48:25] Just young and inexperienced I think.

MM: [00:48:26] do you think so?

MM: [00:48:26] How could you get more experience. Could you build on the Channel or

RM: [00:48:30] I don't know. I've I get more experience by finding jobs but they don't wanna hire you unless you've got that experience already so it's kind of like you just got to keep applying and keep on applying until you finally get something.

MM: [00:48:38] I mean I think certainly that was one of our intentions with the scheme to identify people like yourself. So you know 16 17 18 and then try and provide some kind of opportunity. But I wonder is that enough then or should we do more or should you do more.

RM: [00:48:50] I think it's probably at the point where it's it's like if I want to find more experience it's kinda something I should probably organize myself and like develop my confidence that way.

MM: [00:48:57] That would be the logical next step. So we provide the initial springboard and contact and the structure.

RM: [00:49:01] Obviously it would be helpful if the school could be like oh well you could do this and this but it kind of it's like you're getting someone else do it all for you and if you really want to go out and achieve your ambitions you kind of have to.

MM: [00:49:11] I suppose there is some point at where you going to have to because originally it was always the idea for me there was a disconnect between the classroom and the workroom. And I did always feel that there are number of students who are just falling off the edge and that idea that they just need a little bridge springboard or something but I suppose as you're saying there is a point where.

RM: [00:49:26] You kind of have to go out and do it.

MM: [00:49:27] Yeah I think so. [50.1] Yes. I was just thinking about that workplace opportunity. You seem to be quite positive about it. Do you want to tell me anything that you think is positive and what's so good about that opportunity that we gave you.

RM: [00:49:37] I just think it's it's something that stands out in your CV and that like oh she's obviously gone out and found this work experience and achieved that. And then I can tell them I go through school I managed to go every week for seven weeks and I got to experience this and this and this and it's it's like a conversation starter and it stands out on your resume and it's also just like it's good that you have previous experience even before leaving school. [21.7]

MM: [00:49:59] And we spoke about your own personal development the link to your subjects. What is wrong with [00:50:02] it. What should we do to adapt it, because we are about to, I mean it's a cyclical process. So I can't remember how many people were put on it quite a few.

RM: [00:50:07] Yeah.

MM: [00:50:08] But we're about to put somebody else on it again. I mean what else should we do. Or is there anything that we could change.

RM: [00:50:13] I think kind of do you mean in terms of the work.

MM: [00:50:15] Anything. Yeah. I dont know any any element of that interaction where we're trying to help you get you in there.

RM: [00:50:21] I think as the schools you kind of springboarded me into this work experience and that only like not negative but like the parts that were less good were when when I didn't really have much to be doing or you know I kind of I didn't really feel in the way of like everything that was happening but like as a student you kind of obviously you're not like doing paid work and you're not like it honing in on one specific thing. So I think if I wanted to have a more positive experience it would be because I'd gone out and ask them like hey can I do this and this and this or I'm really interested in this. Can I get more experience on that and then I'll be able to later go to prospective employers and be like yeah so I went out and I asked for this and I got experience in this and that would help me in the future. [57.1]

MM: [00:50:59] I wonder if that is in the preparation stages well because a few times we've we've had meetings where we've been there as well and maybe put a bit of work in before you start the placement something like that maybe.

RM: [00:51:08] I think as long as you make clear to the student that they have it if they want to make the most out of their experience it's because they're going to have to go out and ask for the experience that they want.

MM: [00:51:17] that idea of being proactive.

RM: [00:51:18] yeah being proactive and confident.

MM: [00:51:19] Although maybe we like to choose people who are able to do that. Yeah.

MM: [00:51:24] Did you feel you were able to do that. You said that you alluded to it a little earlier on that you grew in confidence.

RM: [00:51:28] I'm quite a nervous person and I just really hate feeling like I'm in the way or like I'm a burden.

MM: [00:51:32] Yes of course.

RM: [00:51:33] quote unquote [00:51:34] but I think definitely during that experience it was like oh well if I want to make the most out of my time here's what I need to be asking.

MM: [00:51:39] What about did you have a visit? Did anybody come and see you like they do in Trident. Come and see how you were getting on

RM: [00:51:41] No but I had that on the blog I was posting stuff and Miss McGowan would always check up with me like oh how is it this week.

MM: [00:51:46] Oh I see yeah. So you always have that kind of contact and feedback from school.

RM: [00:51:49] Yeah.

MM: [00:51:49] Is that worthwhile, useful, or.

RM: [00:51:50] Yeah. Yeah.

MM: [00:51:50] Or should we just let you get on with it.

RM: [00:51:51] No I think definitely if there was anything that I was like oh I didn't really have much to do. The teachers could always be like oh maybe next time you could ask this or what else was on your schedule. You know I think it's helpful to have that. You know touching base on what you're doing and what you could be doing.

MM: [00:52:04] Yeah that's what we've always felt that's why we encourage students to try and blog what they're doing and then certainly have a conversation with whoever is their kind of teacher mentor. [36.9] Did you have any real work that came out of your placements did you do any articles or anything online to present the work.

RM: [00:52:16] I did present the weather.

MM: [00:52:17] You did present the weather not live no?

RM: [00:52:18] Live, but I have multiple recordings of me presenting the weather.

MM: [00:52:20] So do you have any creative artifacts that were produced that you can then show prospective employers.

RM: [00:52:25] Ah I don't know if I would show them to employers a little bit embarassing.

MM: [00:52:27] Any designing a layout or the on-line

RM: [00:52:27] I don't think I did any designing but I definitely they'd be like oh here is unused brief, what would you write for that. I think I've got a couple of like little articles that I did kind of outlined and I got to like script my own weather report and present that and I got to like.

MM: [00:52:40] How did you manage to do that. Was it was like your idea or.

RM: [00:52:41] No it was. It was the weather lady. Who was like oh so here's what I here's my experience in the industry here's what I do everyday. I get these weather briefs in and I got to watch her like present one live and she was like can you go do it.

MM: [00:52:53] Was that something she just decided to do with you.

RM: [00:52:55] Oh yeah yeah. She knew I was scheduled to do weather for that whole day that week.

MM: [00:52:59] Yeah.

RM: [00:52:59] And she was like oh here's like she was extremely welcoming and helpful.

MM: [00:53:02] yeah I wonder if that's down to that particular person or whether.

RM: [00:53:03] It's definitely down to the individual.

MM: [00:53:04] Because we've been running this scheme for a while and I wonder if they're gradually getting more used to people coming in? So they're more used to saying okay I am going to have a student so what I'm going to do is these kind of things I wonder if they're responding to students in a way that's more supportive.

RM: [00:53:14] And she was very helpful in the way that she was like Okay I need to do this work but whilst I'm doing this will you do this. So there wasn't really that was one of my the better days that I went because I didn't really have any time to just sit around and do nothing.

MM: [00:53:25] It really sounds like she was prepared.

RM: [00:53:27] Yes definitely.

MM: [00:53:27] Like I say the key question is whether it's just that individual whether she's proactive. [63.6]

RM: [00:53:30] I think there were definitely some people were on those weeks that they'd be like Oh you're with Rebecca today and then I'd go out with them and just like shadow them and watch what they were doing. And I could ask them questions but they didn't really have anything specific scheduled.

MM: [00:53:42] Yes. OK. Well we as ever have been talking for about 35 minutes which is I think [00:53:44] great. Just the last thing as a kind of summary. I just wonder how important you feel such interventions are? So what we're trying to do is put something in place for students like you. We want to keep doing it that gives students some insight or opportunity. But what this research is about is saying well is it even worth doing it? Did we gain anything? What can we do next time, so how useful or important do you think it is? [18.8]

RM: [00:54:03] Definitely worthwhile Especially because I was so interested in the media industry and that's kind of it's kind of hard to get into that industry over here. You kind of springboarded me forward into this workplace where I got to experience so much in that period of time and also in terms of just like general work experience I hadn't really interviewed for anything before or gone in and worked in a team like that. So I grew in confidence and I also got experience in the industry that I wanted to use for my career. And then that's something that's really been standing out on my CV. It's really it's been helpful throughout. Yeah.

MM: [00:54:32] You believe that.

RM: [00:54:32] Yeah yeah definitely.

MM: [00:54:33] Well what we need to do I suppose is talk to you again in about a year or two years and track your progress and see how you're getting on. Because I think the last interview I had was with a girl who was on placemat three years ago and when she looks back over that period of time it seems she can then articulate how significant seemed to be that early stage.

RM: [00:54:49] It was definitely my first work placement where I wasn't working with friends or family and I was like my first professional experience. It was definitely I developed a lot during that quite short period of time I think.

MM: [00:55:00] And without that where do you think you'd be?

RM: [00:55:01] I'm not sure I'd still have some media experience for video editing and doing online stuff but I don't think I would have developed so quickly in that period of time. And I didn't think my resume would be that impressive for future careers either. [25.1]

MM: [00:55:14] Do you think you still think about going to uni.

RM: [00:55:16] yeah.

MM: [00:55:16] Do you still think about that. It just feels it's given you a little step forward that you wouldn't have had.

RM: [00:55:20] Yeah.

MM: [00:55:20] Well that's good to hear that's the point I think. OK well listen thanks a lot for that as ever. I'll speak to you ini about two years.

RM: [00:55:23] laughs.

Max

MM: [00:00:01] New recording brilliant we're off. So. Okay let's start with them. If you introduce yourself tell me who you are. Who are you.

MLF: [00:00:15] Okay. I'm Max Lefebvre and I attended Hautlieu from 2014 to 2016 and I completed the Creative Pathways program as a photography student and I did a six week internship at the Societe Jersey photo archives.

MM: [00:00:34] That's right. And what A levels were you doing and what did you do.

MLF: [00:00:37] I studied English history and photography.

MM: [00:00:40] Did I teach you I can't remember.

MLF: [00:00:43] No I did photography with Mr. Toft. However you did come into few classes. Yes I had some contact with you and we did some photography field trips as well.

MM: [00:00:54] And so why do you think you were selected to do that placement.

MLF: [00:01:00] The specific project that I was doing for that coursework was looking at my family history and I had a keen interest in history anyway so the opportunity was sort of presented to apply for this program and I thought I knew that it was at the photo archive and I knew there was resources regarding my family because I come from a traditional Jersey family and very strong links to cattle farming and I thought I wanted to find more about my grandfather that was the basis of this project and I knew there were resources out there for him and I just thought it'd be a fascinating opportunity.

MM: [00:01:43] And can you remember it quite well the placement.

MLF: [00:01:46] Yea I remember was with a guy called Gareth Syvret who was the photo archivist you have there. So what he was did he basically showed me what the archive did in return I helped out I did some volunteering work for them I think I completed it was this extensive study they were doing on social class in the islands they took photographs and surveyed them in different classes based on their occupations and I just had to help log all that details down.

MM: [00:02:16] And this is because we should perhaps to say what it is you're doing now because I wonder you know does it seem a long time ago that you know, but first of all what what are you doing now?

MLF: [00:02:28] Right. So I'm studying photography with video at Ulster University in Belfast in Northern Ireland.

MM: [00:02:37] And what why did you want to do that.

MLF: [00:02:40] I. I had kind of [00:02:43] ==when I finished school I took a year out and then I started applying for courses.== [5.5] And the reason I chose Belfast specifically one reason was I felt that the resources that were there were fantastic they got some very good teachers and they took quite a highly conceptual approach to photography and I just I liked the idea of that particular area. It's historically I think it is a fascinating place.

MM: [00:03:08] So there's a clear link between your A-levels your schoolwork and what you are doing now. [4.5]

MLF: [00:03:13] Definitely there's always history involved I think in some way.

MM: [00:03:16] And that's always informed your interest.

MLF: [00:03:19] Definitely in terms of photography. Yes.

MM: [00:03:22] Okay. And are you in your second year.

MLF: [00:03:24] I am yes.

MM: [00:03:25] What sort of things are you doing at the moment.

MLF: [00:03:28] So at the moment we've been looking at the theme of we had to choose a world theme for one of our modules and I chose Brexit. [00:03:36] And so I did a lot of kind of just finding out the context of Brexit looking at the background of Britain and the relationship with Europe going back to World War 1 World War 2 things like that. So its this idea of engaging in an archive has helped me a lot. It's always played a prevalence I think.

MM: [00:03:55] That's really interesting [20.2] because you're back, we're at talking at Hautlieu now so why are you back at Hautlieu today.

MLF: [00:04:04] Well today Mr. Toft who taught me photography he I showed him my work over the Christmas period that I've been doing at university the Brexit module and he thought I should come along and basically explain to the class what I've been doing and hopefully inspire them and then just maybe.

MM: [00:04:23] Yeah sharing some practice.

MLF: [00:04:23] Exactly.

MM: [00:04:24] So the work that you did with Mr Toft feeds into the work that you're doing at university which now feeds into back into the students that we're teaching.

MLF: [00:04:32] Yeah. Which is nice. It's nice to come back and see or see all the old faces and just you know remember what it was like when I was there.

MM: [00:04:40] Is it strange coming back not as a student but somebody who is.

MLF: [00:04:43] It is very different yeah. Because you have these experiences I think being at the school and you see yourself as a student but then you you know you got a slightly different take on it all. And actually teaching class has been an interesting experience. [32.3]

MM: [00:04:56] So how do you see yourself now. You don't see yourself as a student? Like at Hautlieu today you see yourself as.

MLF: [00:05:03] More of like a I'd say a former student as it were just coming back to kind of just share my experiences really since I've left the school.

MM: [00:05:12] And somebody that has something that you know about you can pass on to others to younger students or something.

MLF: [00:05:20] Yeah exactly as someone who is like just had a bit of experience so I'm doing exactly the same I did exactly the same course that those guys are doing. So I kind of know what they're going through in terms of their modules and you know if I if someone came in you know former student I'd have been really cool to see. So if I can help in that way.

MM: [00:05:38] Well definitely I think that's why we we like having ex-students come in to keep that connection. Just to go back. [00:05:44] Why did you have a year out?.

MLF: [00:05:47] I wasn't 100 percent sure what I wanted to do when I left. When I finished my levels I was interested in photography. I was also interested in possibly doing history as well. I just wasn't a hundred percent sure. So I decide to just take a year out so I got a job working in the finance industry. Howerever I soon decided that that wasn't for me. So I reconsidered and then I felt photography was the biggest passion I had in terms of the subjects I did. So I thought yeah why not. [32.4]

MM: [00:06:18] And what do you think your future ambitions are. So you're in your second year now halfway through your second year.

MLF: [00:06:24] Yeah.

MM: [00:06:26] How do you think that will play out.

MLF: [00:06:27] So I think one particular genre of photography which is interesting to me is architectural photography. I've always had a keen interest in kind of the structures of places and also architecture in general. It's always something I enjoyed looking at like watching programs like grand design stuff like that. So I think just for me just playing in different interests and combining them.

MM: [00:06:54] Yeah maybe working in Jersey or maybe working in.

MLF: [00:06:57] Who knows really I just see how it goes the next few years. I suppose there's always opportunities like properties quite big over in Jersey so maybe that's an area I could see myself hopefully. Yeah exactly.

MM: [00:07:09] Okay so that this the aim of this research is trying to understand the value of the structured workplace we put in place for students here of school. [12.9] And ironically today I've got two students who are going starting new placement so it's a very strange coincidence that you've come in on this day or days so they're starting at an Art Gallery and a television station. So what I'd really like to talk about for a bit is this connection. [00:07:42] There's a clear line with you with your A-levels your university study your interest and your career aspirations. We can see that. So really my key focus is how did that work placement contribute to that? Because what's interesting now is for you having done that three years ago or something maybe more come to reflect back and think you know did it have any impact? [26.5] Was it a valuable was it I wondered what we could tease out from that.

MLF: [00:08:13] I think the main value really it's it's having a it's having a professional experience in a creative environment. I think work placements in general are very well and good but if you want to

do a creative subject specifically that you're interested in having that exposure in like a photo archive which which deals with the type of research that I enjoy doing and having access to databases and stuff. It's just a it's an interesting opportunity to see perhaps you know how an art photo archivist might work. [34.8]

MM: [00:08:48] perfect and can you remember any in particular that illustrates that can you remember a moment when you were like Oh that made me think.

MLF: [00:08:55] I think or feel one thing was really good was when Gareth's got like this kind of really cool area where he stores old photographs and it's like this vault. And he has to store it at a certain temperature and the lights got to be dim and you gotta put these gloves on and I just remember like holding one of the prints and I just thought this is really cool. There's so much more to it than a photograph. It's this really valuable object which has to be preserved [26.0] and therefore while there's a real meaning behind these images.

MM: [00:09:25] And that's a strong memories isn't it.

MLF: [00:09:27] It is.

MM: [00:09:27] Do you think that illustrates a kind of you becoming a different person? Is it a transformative experience?

MLF: [00:09:35] I mean it probably makes me think like maybe in 100 years time someone could be holding one of my photographs. So it gives you gives me that perspective I suppose of time. I mean things do have to be preserved eventually thinking well maybe if I created a good piece of work in 50 years time it might end up in the archive.

MM: [00:09:52] So did it have an impact in terms of who you wanted to be and how you wanted to develop your career.

MLF: [00:09:59] It definitely made me realize that photography is is an area which I just get so much enjoyment from. Just being in an environment with people that are passionate about photography but done so in a in a waywhere I can see you know people can make an income from this there's there's ways of translating skills into a professional context.

MM: [00:10:26] And do you think you knew that before. I mean how significant was that placement. Do you think you'd have got that somewhere else.

MLF: [00:10:33] I think it was significant in the sense that I'd always seen you know the actor making photographs as simply pressing the button on the camera whereas going somewhere like an archive where you see people preserve images you I think you appreciate the value of photographs a lot more.

MM: [00:10:51] And maybe that whole structure that goes behind it. That there are people involved in organizations doing that sort of thing as they professional life.

MLF: [00:11:00] Yeah definitely. And what's interesting a lot these people they know a lot about photography but they don't necessarily take any photographs. [74.5]

MM: [00:11:07] you mean the archivists.

MLF: [00:11:09] Yeah the archivists so like they've got this knowledge and they know how probably to take a good image through the act of looking at them. But [00:11:17] it proves you don't necessarily have to be a photographer to have a career in photography if that makes sense. [5.3]

MM: [00:11:22] Yeah definitely. And do you think that was revealing from the placement. If we take the placement out of it I wonder what you would have. What did you gain from being in the placement. I wonder what you would have gained anyway even without the placement do you see what I mean what impact did that placement make. Did that reveal that knowledge to you or what you think you would. You would. Do you think you would have ended up where you are now regardless.

MLF: [00:11:51] No [00:11:51] I think the placement kind of sparked that confidence I suppose knowing that I'm doing well in this kind of environment it's quite an adult environment and they were they were quite impressed with my enthusiasm and my knowledge and I think doing something like that I mean I would have had the skills probably but it's that confidence I think it's having that experience. [21.7]

MM: [00:12:13] What else do you think that placement gave you so it gave you that sort of a sense of professional identity. It gave you an idea of an image that you described with the clubs and a sense of being the confidence. What else do you think that might draw now. It's tricky because its a long time is you know reflecting back I wonder if you think oh you know that now I think about it that helped out or that didn't help that make any difference. I'm putting you on the spot.

MLF: [00:12:45] No no no not at all. I think going back to how it actually helped that photography module that I was doing. Yeah. I think the the way that it made my project a lot more interesting so I was able to find out so much about my grandfather because the idea was I was using my grandmother as a way of extracting information. However it's interesting to see how the story she gives perhaps sometimes contradicts sometimes reflect what she's saying.

MM: [00:13:24] So it was so gave you a chance to analyze something you do in the classroom.

MLF: [00:13:30] Yeah definitely.

MM: [00:13:31] Was that an accident or that seems quite unusual that your the work you're doing in the classroom links to a workplace. How did that happen.

MLF: [00:13:41] Because I think Gareth when he did the thing that he was although I was doing all of these things which helped the archive and I was learning about the role of the archivist. He took a particular interest in my project I think because it did incorporate the archive. So he gave me a lot of advice about how I can add archive material into my work. I specifically created a handcrafted photo book.

MM: [00:14:11] I remember.

MM: [00:14:11] Yeah. So the idea was really that you had to go online to create a photo book. But I if I was looking at this particular project I can't remember his name he's a Victorian photographer he

made this handcrafted album and I just remember this beauty that is. It was just an amazing piece of work and I thought I could create something that could become like a photo album.

MM: [00:14:35] So do you think there was a connection between you the school the work you're doing in that school in the classroom the archive the archivist and the work that you could do at the archive. Was that all kind of connected.

MLF: [00:14:51] I would say it definitely was linked. Yeah.

MM: [00:14:54] Do you think that was by accident or design.

MLF: [00:14:58] I think it kind of all kind of came together in the sense that I wasn't aware of it at the time. But I think reflecting on it now you do realize how much it feeds into it.

MM: [00:15:09] Do you. How much do you think that was organized by us and supported by us. Or do you think it was. Well I just kind of happened you know looking back and.

MLF: [00:15:20] Looking back at it I can remember one thing I had to do was write a blog post every week about my experiences and how I had to. I was forgetting specific tasks like I was told I had to write like as a creative piece and what I learned I had to reflect on what I did. But then importantly I had to reflect on right what have I learned in this this day down at the archive but how can that help my project going forward. [27.6] So is this kind of this reflective writing pushed me to think of these links I suppose.

MM: [00:15:54] Because I think our intention was always to provide a kind of intervention for kids that we though. Well we thought were kind of gifted and talented or above and beyond. So I'm not sure how you feel about that but generally the students we target are the ones we feel are doing really well and that should really benefit from something else. [00:16:18] And the aim for us was always to try and put something in it was structured rather than you're doing really well. Good luck. See you later. So did you see that at the time or can you see that now the role that we we we had in putting all together.

MLF: [00:16:35] If I felt like it was really an interesting experience not having to be in the classroom on that kind of Tuesday morning I think I went down I suppose I got that sense that right I'm learning but I'm learning in a different environment so it doesn't feel like learning.

MM: [00:16:53] That's interesting I love that idea of learning. But do you feel like there was an absence of teachers and being told what to do. How was that learning different?

MLF: [00:17:03] No I. I would say I was still taught but it was just done in a different way. [50.6]

MM: [00:17:09] How I wonder.

MLF: [00:17:09] It's the act of doing I think. I think like being in a classroom sometimes you just told a lot of information but it's actually being shown that information and applying it as well practically. [12.0]

MM: [00:17:22] And I suppose I was gonna ask you for an illustration but an illustration would be your work really. That would be making something.

MLF: [00:17:28] Definitely.

MM: [00:17:29] Through that you develop more because that was actually part of your photography project wasn't it for the classroom was it not.

MLF: [00:17:36] Yes it was it it was an actual coursework project.

MM: [00:17:40] And you remember what grade you got from that.

MLF: [00:17:42] I believe I got full marks for that one. So yeah I was I was very pleased at that. Yeah.

MM: [00:17:49] So we have this this well we hope this connection between what you're doing at school what you're interested in yourself and what you could do in an organization or local kind of creative organization. So this is this idea of learning I wonder what else just explore that bit further the way in which you learn and develop with different from being in school or did it feel it felt different at the time or looking back.

MLF: [00:18:18] Yeah it did.

MM: [00:18:19] Do you know any other people who've done this kind of experience and on your.

MLF: [00:18:24] No no one from my course really would I would not that I know have done this specific experience and I know some people of work maybe for photographers themselves.

MM: [00:18:35] Have you spoken to people about this thing you do. Well is it something you remember or is it significant to talk about.

MLF: [00:18:42] It's something like. It depends really on on the context. So we for part of my university module. Last semester we did a specific two week project on archive which I felt helped because it's it's having this kind of confidence to research archival material.

MM: [00:19:01] It was not something you chose to do or was that part of the course.

MLF: [00:19:07] It was part of the course so archive was one of the upskilling strategies so you had to. It was five different strategies. One was conceptual one was performative. One was using an object. One was using text and in the last form is archive. So I kind of yeah.

MM: [00:19:21] How did you feel you. You did it. Did you feel like I know a lot of stuff did you feel like you had a knowledge that you could bring to that module.

MLF: [00:19:28] Yeah. It's this kind of it's this appreciation of looking at photographs from history and then understanding maybe looking at a place and thinking okay that's 1930 therefore this was happening at the same time.

MM: [00:19:44] But [00:19:44] ==do you think the placement that you had enabled you to bring more to that module than other students for example.==

MLF: [00:19:51] ==I think it goes back to the confidence knowing that I've dealt with the archive in not just learnt it but I've actually been in an archive so therefore this is something that will come naturally to me through practice.==

MM: [00:20:05] So come back to the idea of how we learn how you learn of school and how you learn how to see you learn by the act of doing. This notion of emotion that because you're in you just you just kind of feel it or you know it more a tactile sense of actually handling all kind of objects. [39.5] I wondered if there was anything you wanted to say Anything else about any kind of soft skills around just having to turn up where you were. Did you feel yourself to be a different person at work than you were at school or in the classroom.

MLF: [00:20:39] I suppose there was a little bit more emphasis on you know you had to get there on time. Even really silly stuff like you know making tea for colleagues and stuff is something you don't wouldn't do in the school environment it makes you feel a little bit more grown up and then I suppose that affects your behavior when you're there. [18.4]

MM: [00:20:58] Yeah. How do you do it. How did you behave. In what way were you different.

MLF: [00:21:01] Maybe I suppose like I was of obviously engaging with people who are a bit older than me so might the conversations I'd have made me a little bit more. They were just different kinds of conversations than I would with my friends at school. [13.0]

MM: [00:21:15] And how would you describe a bit more formal and more challenging or.

MLF: [00:21:19] Not even that [00:21:20] I'd say maybe a little bit more challenging in the sense that these but my friends at school we could have enjoyed conversations but not about like photography or history and stuff whereas these people who were like experts and do this day in day out you know you start to feed off that I think. [16.4]

MM: [00:21:37] You could, do you remember any of times we thought a little bit worried or it was an anxiety about that then developed into a confidence or.

MLF: [00:21:46] You mean like an anxiety when I first got there.

MM: [00:21:48] Yeah like Oh my God they know everything I don't know anything.

MLF: [00:21:51] I think it's like.

MLF: [00:21:52] or I'm only a school kid and I'm in this profession. Did you ever feel that sort of.

MLF: [00:21:56] It's a little bit daunting at first I suppose. Yeah you kind of thrust it into this grown up environment and you go around people who are a little bit older than you and things like answering phones and emails but. [15.4]

MM: [00:22:12] It's always a challenge at that age.

MLF: [00:22:14] It is definitely.

MM: [00:22:16] That's my experience talking to people. You know that's a big step up to it is you dress appropriately, be on time. The way you communicate to people and it can be quite tiring because you're almost becoming somebody else or I'm I'm trying to get the idea that people are developing in a kind of new identity or a kind of maturing into a different identity. [22.7]

MLF: [00:22:40] It's character building I'd say is the best way to put it it's like I'm developing my interest therefore on developing more opinions and I think it's that it goes again goes back to the idea of confidence is the idea to express yourself and.

MM: [00:22:56] ==And do you think that is part of the person you are. You've now become or still becoming.==

MLF: [00:23:02] ==Yeah I think it still is still a process.== [8.2] But I'm unable to kind of I'm better at articulating really what I want to do and even stuff like I work at a hotel as a receptionist. Like a summer job and stuff like you know having to answer the phone having to deal with people I mean that just just helps. I think in generally in life it's these skills that I learned at that point.

MM: [00:23:29] ==But you know just to be so the devil's advocate if you didn't do that work placement surely you would be like that anyway because you would learn those skills anyway. So you know could we argue that it didn't do anything more than anything else might have done or was it something particular about that placement that created something particular.== [21.4] That's a tricky one.

MLF: [00:23:52] ==I think the work ethic is that the fact that produced good quality work here wasn't about like that. I did get a good grade for it but it was it gave me that kind of that feeling that I really enjoyed doing this. And I think because I had to immerse myself maybe more than I might have done it made me really excited about it. This is really cool to create work and stuff and then that led to me getting an A level which I was really proud of which I think then gave me that motivation. I mean I wasn't motivated at first but when I took that year out then it's that process of looking back at those experiences which then maybe gave me that confidence to apply for uni which then I say these things lead to another. And you know I'm in a position where I'm happy what I'm doing and I'm progressing with it more.== [52.6]

MM: [00:24:45] Well. As I said before I interviewed somebody who I think also did one of the early placements and yeah she's in her second or third year doing journalism. And what you're saying she echoes as well the idea that she was sort of thinking about doing something but the placement helped to clarify that she reflected on it informed the decision for the university for the course and it seems to have put her on the line that projects you all that long. So what we're really saying is you know we're we're trying to put this intervention in place to try and help kids. I mean what do you think is this. Is this a good thing to do.

MLF: [00:25:25] Yeah.

MM: [00:25:25] Are we wasting our time.

MLF: [00:25:27] No. [00:25:27] ==The way I would probably describe it is you know like when you go swimming it's like if you're not confident swimming you're just going to put your foot in the water whereas this kind of this strategy it doesn't throw you in the deep end. But it kind of puts you in a position where you're not necessarily comfortable to start off with but it gives you the resources to then become more confident.== [25.2]

MM: [00:25:53] Is there a possibility you might have drowned with us chucking you in or was it supportive.

MLF: [00:25:59] ==Yeah I think maybe if I was just left to my own devices it might have actually put me off.== [5.0] But I think stuff like you know having to do that having the weekly chat having to do the blogs and.

MM: [00:26:13] Because I think I came down to see you as well.

MLF: [00:26:16] Yeah.

MM: [00:26:16] We try and do a visit. Normally we try and connect back your experiences as I'm doing now with the students.

MLF: [00:26:23] Yeah.

MM: [00:26:24] CCA Art Gallery you know ask her how she's getting on what she did and so on. So you think that stuff's important or valuable.

MLF: [00:26:31] Yeah it's.

MM: [00:26:35] Well just about idea that though there the little input there is structure in place. And that is useful. Rather than just like here here's a phone number. Good luck.

MLF: [00:26:45] If you feel like you've got all of the independence in the world but it's it's knowing that it's been done in a way that's designed to actually support you I think.

MM: [00:26:58] Did you feel looking back did you think there is a design to it that is more than just fingers crossed. Hope it works out well.

MLF: [00:27:06] ==Yeah. I mean looking back definitely I think. It's that there was a lot of structure to it. When I think about it I mean Gareth would always kind of sit down with me at the end of each session and we'd actually just recap what I'd learned.== [17.4]

MM: [00:27:24] Because I think he was knowledgeable about your project that you were doing and we obviously knew what you were doing in terms of your project so definitely there were conversations weren't there to try and ensure that you weren't just. Making tea and answering the phone.

MLF: [00:27:39] It wasn't like I remember I did the actual designing of the photo book. Gareth was brilliant. Like he took me through the whole printing process. We went there was like a big room in the archive and we printed all my photos off. We put them on a massive table and we went through this process of creating the work so it wasn't just like all the experience at doing the giving the like the surveys and even the mundane tasks like making the tea. I mean that was.

MM: [00:28:12] Doing the stuff that needed to be done for the archive.

MLF: [00:28:13] ==It was good. But I think that alone wouldn't have necessarily been engaging but it was the fact that then Gareth took it because I and I almost took an interest in what he was doing and I think in return he appreciated that and took an interest in my own project and we kind of helped each other if that makes sense.== [20.0]

MM: [00:28:34] What you're saying is fantastic because what my interviews have been based around my so far mainly talking to students who've just done the placement.

MLF: [00:28:44] Yeah.

MM: [00:28:45] So once they've just done the placement they generally talk about skills they've learnt and they were happy or not happy. But to hear from you and a couple of other participants who who did it two or three years ago. What you're saying is really interesting and it seems to validate what we do. [17.6] Kind of like oh this is something a bit different and we are learning something doing something so it's all really good for me. [00:29:10] Does it seem a long time ago.

MLF: [00:29:12] It doesn't it doesn't it seems. I just remember like I've been I've done a lot since then. But I think it's those key memories like being in that archive room and walking up the steps the first time when I'm a little bit nervous. I just remember those very clearly. So in that sense it could have been yesterday. [23.0]

MM: [00:29:34] That's a terrific memory. Well that's a really good interview I'm really pleased that we got to talk. I'm just gonna. Just to make sure I've got certain things. So the idea that we there's definitely a sense of you developing as a person so and that sort of a cross between a student and a potential professional creative. And know we spoke about how you learnt in a kind of different way in different things. And overall the kind of value of the work experience and that kind of thing. I wonder if there's anything else to add or anything you know looking out. Was there any particular moment when for example going to university you said or did this work placement there. Has there been a key moment as you remember talking about the work placement or using it for your CV maybe if your.

MLF: [00:30:29] I think when I was applying for university that was really well all the interviews I had and I was successful in all the interviews that I had and I think they did take a real interest in the fact I did engage with the archive because it's not. It's not necessarily a I wouldn't say traditional [22.0] but it's not a.

MM: [00:30:54] Orthodox.

MLF: [00:30:55] yeah a little bit different But I think sometimes it did need to be a bit different.

MM: [00:31:01] But different actually appropriate for you right.

MLF: [00:31:05] Different but kind of in a structured way I'd say.

MM: [00:31:09] I'm just saying inappropriate because you were always interesting kind of history photography the course you've done it was kind of suited to you in a way.

MLF: [00:31:17] Yeah.

MM: [00:31:17] So did you put that as part of your application that you've done it was part of the written application.

MLF: [00:31:22] I oh I mentioned that. Yeah. That I'd done an intensive six week internship and I'd worked in an area of photography which was is a big part of photography but people don't necessarily consider it.

MM: [00:31:40] and that came out subsequently in interviews. You actually you would talk about in interview

MLF: [00:31:44] I could talk about you know how I how the knowledge of working in an archive you know.

MM: [00:31:50] But did that happen. Did you actually talk you know you did your university. Did it come up.

MLF: [00:31:56] More showing the work I produced really more just you know they did ask you about my experience and I'd I'd get them all this great information but then it's a showing them what I produced I think.

MM: [00:32:09] <mark>Well I suppose it goes back to the idea of in a placement doing and making role rather than just sort of being and looking.</mark> [7.8]

MLF: [00:32:17] Yeah there was a tangible kind of result at the end I think which which.

MM: [00:32:23] Brilliant really so I really hope it is recorded. Shall we check. And look many thanks.

MLF: [00:32:31] no probelm really my pleasure.

James

MM [00:00:04] Okay then, so er just the first question then who ca you tell us who you are.

JL [00:00:10] So I'm James and I'm a policy manager at Digital Jersey and responsible for skills and education.

MM [00:00:18] And how do we know each other.

JL [00:00:21] We know one another through several initiatives we've been working on including one whereby students on the A level programs at Hautlieu would come down and work with small businesses in our co-working space based in St Helier.

MM [00:00:35] And do you want to tell us a bit about this co-working space where we are now .

JL [00:00:39] Yeah. So for background and context Digital Jersey is a government funded organization which does a number of things including running infrastructure such as co-working spaces to help small businesses start and scale so the co-working spaces operate as spaces for events and also meeting rooms but also for hot desks so a lot of people have permanent jobs in the evenings ther and then once they have developed that business far enough they often leave their full time job and then take permanent desk. So it's almost like an evolution.

MM [00:01:15] Is it like a startup space for young, or not even necessarily young but sort of independent creative workers.

JL [00:01:21] [00:01:21] Yeah and we've seen some really great examples of that so I think these are probably were in fact I know they were some of your students so we had we had a permanent desk competition a year and a half back now I think or was two years ago. And the winners was were like graphic design, web design companies but anyway they ended up merging and they've now become several brands called including snap.je and virtual reality and they grew from two people in the hub to about seven in the hub and now I think they've got close to 15 people and they have their own office. So it's a really great example. And they're definitely the creative side of the tech industry because they're all in branding, digital marketing, product design, product development. So the exact kind of high value skills that we want on island. [44.8s]

MM [00:02:07] [00:02:07] And you know that we've spoken about before but that's very different from kind of a traditional media career pathway isn't it. Can you talk a bit about that because you know what I've always thought was good about jersey is we've got a couple of television stations, newspapers, magazines but this is a different way for young people to kind of build a career or maybe for even the future of media workers. [21.7s]

JL [00:02:29] [00:02:29] So I suppose historically Jersey is sometimes some in some cases been lucky from like economic isolation by by virtue of being an island we have our own news presenter like BBC and ITV and the JEP and it was quite well followed but obviously that's almost some might say the traditional media and the new media the kind of the line between media and technology is blurring quite a lot because of interacting with customers and consumers over digital and mobile devices and social media are kind of at the forefront of most companies digital transformation. So media is no longer something which we consider in isolation. It's become something that's almost

pervasive across lots of industries because of jobs that you might consider a media job will now be employed by lots of different companies. [49.4s] I suppose traditionally you might have gone to.

MM [00:03:23] And do you think this is kind of the way forward. Or do you think though still you still have that traditional media framework but we will have a kind of new media framework alongside it's hard to tell.

JL [00:03:34] [00:03:34]Yeah he is hard to judge at this certainly it's harder for when you think about the revenue model of most traditional media companies was often through advertising and that avenue of income is it's really difficult for them now because of it's hard for them to quantify the value that the advertising is getting whereas online advertising is much more easy to quantify. You can target particular demographics and value graphics for things. [25.4s]

MM [00:04:00] You also are just sustaining a bigger organization just seems a lot harder now. I think when I go to Channel to JEP it seems harder to keep that that business model surviving. So this is definitely space for new maker-creators.

JL [00:04:19] [00:04:19]And I think that the biggest difference anyway for Jersey in regard to media is that our media industry before was quite inward looking whereas media jobs which have increased now much more outward looking which means they're more scalable. So there are more job opportunities because of the market they're selling to is no longer 100,000 people it can be the world with the products their developing. [19.3s]

MM [00:04:39] So in that sense you could be in Jersey but you don't need to have to go to London.

JL [00:04:45] [00:04:45]I mean this is it this isn't something which is happening because of digital across all industries. So like for instance traditionally most financial services companies in Jersey who do work here might but have business development teams in London. So most work would be global but would come via London and London was the kind of the hub. But just by virtue of communication because of digital you don't need to be you can work remotely in things which means a lot of financial services companies in Jersey are now going directly to the clients in the Middle East and in Africa and parts of Asia as opposed to going through London. [30.9s]

MM [00:05:16] [00:05:16]So basically being based here, which you know from my perspective is about developing these career pathways for students and that opens up or seems to open up a whole different framework of opportunities here because traditionally they would go to university they'd go to seek jobs in the UK and kind of build their career but no no longer need to do that. [22.4s]

JL [00:05:39] No I don't think so. Well I think that you need to get educated to a higher level. I mean a lot of it because of its more creative its portfolio based and less it's not regulated so you don't need to demonstrate the same qualifications but I suppose there's some quite nice examples of the kind of media digital or creative merging and doing very well. So things like the observatory which I don't know if you have ever come across them they are they're are a company just down the road from here. It's effectively a collective.

MM [00:06:09] is that a connection to the Marchmont observatory.

JL [00:06:10] No no. [00:06:10]This is it this is just like a next digital agency. It's got an umbrella brand. And there's stuff like and the studio there so you've got the photographer house and you've got lots of graphic design and copywriting and it's an all an all round digital agency and when you actually look at the skills of a digital agency I suppose they correlate quite closely with what traditional media roles would have been. But they've got clients all around the world and they are really scaled quite well of the back of it. I suppose one of the things that'll be helpful to do from your perspective perhaps is you know the kind of jobs that people on media courses go into but almost if you can make that more clear and always be able to demonstrate you know if you're doing media or filmmaking or photography or or whatever it might be graphics then your jobs are web design and the average web designer is paid twenty four twenty five thousand or user experience or user interface design which case you're more like forty to seventy thousand and then you can kind of then people have they more obviously know what jobs are out there for them and what the progression. [60.7s]

MM [00:07:11] And I think you know the reason why we're meeting. We've met quite a few times now to kind of articulate that to the students in a more effective way.

JL [00:07:20] Yeah.

MM [00:07:22] OK so we were just talking about pathways for students. [00:07:28]We're just saying we've met quite a few times and I think one of the aims is that we can articulate some of those pathways to students more effectively if we're working together. [9.9s] Because I think that's that's ultimately what I'm trying to do is try to connect up the classroom with the work room. And in fact on that we can we could talk about the fact that one of the strategies is for not just students to be placed somewhere because they're placed, we have a student we had a student here at the Hub. But for teachers to be placed somewhere and then for professionals to be placed so we could talk all around about that first of all. What about the um the idea we had of a student coming here. So what was behind that do you think.

JL [00:08:11] So the co-working space down in the Hub which is just downstairs and has a number of businesses working them every day we've got about 30 permanent desks which are all occupied. And then there's another roughly like 15 hot desks which are largely taken most days. So really there's a lot of companies down there that are startups and they need help and they had approached us initially saying they'd quite like students to help work on some of their projects.

MM [00:08:41] And in fact some of those they e-mailed me directly and we thought would be better if we stucture yes if we structured it so we did place one student [00:08:48]we did place Lucy didn't we as a pilot. What would you think we were trying to get out of that. What do you think she could have got out of that, because I haven't spoken to her yet[10.2s]

JL [00:08:59] [00:08:59]I think ideally she would have had the opportunity to work with a with a number of different businesses on different projects relating to new media and from that had a better understanding of what industry trends are and what industry expectations are. So a bit of professionality [16.9s] would have come from that. And communication skills so basic soft skills you know [00:09:23]an idea of what the jobs of the future kind of might look like for her. [3.4s]

MM [00:09:27] I mean I think I was I've been totally in agreement I think that that was the idea behind it. [00:09:32] And then for me the idea that she could then bring that back into the classroom or even act as a vehicle for us to work on future interactions based on students. Do you think that's an effective way of joining us together. [12.6s]

JL [00:09:45] Yes certainly I think we we need to have a really good structure around a workplace plan contact hours set out and perhaps projects given to her beforehand. So. So if you imagine every company's got their to-do list and it almost falls into four boxes which are like urgent and necessary as and when. And I don't want to do that so I'm probably definitely not done. It's almost like that as and when possible.

MM [00:10:12] I mean on the back of that of Lucy being here we had three other students who expressed an interest. I thought that was really positive thing because you were really friendly to those three students just to explain what the Hub was and what you could do. So I just think we had a separation before. I think my project is just about trying to stitch that up together. Hopefully that is kind of effective and then towards that aim I'm going to be based somewhere aren't I. So what can you tell us about that project.

JL [00:10:41] [00:10:41] So in the UK they've been running a number of teacher externships so they effectively the opposite to students getting into industry but instead asking the educators to go into industry and have a kind of better align their curriculum with the needs of industry. Just so. So I mean there are several benefits. I mean one of would be that the teachers then understand what the careers are currently because they're changing I mean in the last five years the number of types of jobs and kind of digital media have completely tripled [32.9s]

MM [00:11:15] Well I also what we're talking about before that transformation between old media and new media absolutey.

JL [00:11:20] I mean they found those job roles and just SCO and that just demonstrates the fact that it's such a growth area so and that's one of the first benefits. the other one would be that.

MM [00:11:33] We've already set up an internship or a connection with some.

JL [00:11:37] So I've been speaking to [00:11:38] Feel Unique which is a local e-commerce company in Jersey which is the biggest online beauty retailer in Europe and they've got around 40 odd people in their kind of marketing sales operations in Jersey and some of their other operations in London. And they're one of these great case studies of where if we had the talent here they would have recruited the staff here. [23.8s]

MM [00:12:03] And [00:12:03] that definitely came out with a meeting with Stephanie because I think they're keen to recruit people which is seems to be the common issue where local businesses are keen to recruit people but there's a disconnect between maybe what we're doing at school and so with those school leavers not quite sure what they could do [17.0s] about it potentially.

JL [00:12:22] [00:12:22] And they're not applying because I don't think they know and there's not the same visibility out there. There's not that structure. You know if you wanna become an accountant company secretary lawyer whatever it might be there's a very obvious training pathway. [10.7s]

MM [00:12:33] Particularly here in Jersey. There's lots of frameworks and career routes. It's not necessarily in the creative and creative media sector.

JL [00:12:43] I mean even having a pathway to becoming a sole trader. I mean that's going to come much more prolific in no matter what operation you'll be doing even if you're a business analyst or policy maker. You could have several hats on your doing actual work on the site and I would say that was initially something that what kind of grew from that kind of creative media industry is that first development that.

MM [00:13:04] What I thought was exciting is the idea that this is a company based here that have a kind of a footprint in London as well. Because I think sometimes students feel that we are maybe removed from where.

JL [00:13:15] The hub of activity.

MM [00:13:17] Or even their potential career route. The idea to kind of build something here that does connect them or moves forward seems important. OK. And then on the back of that aswell is where you came in spend the day at school, do you want to to tell us about what happened that day at school.

JL [00:13:35] So it was because my role at Digital Jersey is responsible for helping to develop the digital competencies and digital skills curriculum which would be almost a compulsory alongside English maths and the likes. It was a good opportunity to see how digital skills were being taught through the forum of media, Media Studies because from the digital industry's perspective historically people always used to just talk about people doing ICT and that being the channel and root into the digital or into the digital sector. But I actually as the digital sector has kind of matured and grown lots of jobs that weren't historically digital have become digital and because of that that it was a good opportunity to see how those media roles met those digital skills and are being developed.

MM [00:14:22] So we know that it was Exeter University, Marchmont Observatory what can you tell us about what they did or how they got involved and what their findings were.

JL [00:14:31] Yeah. So to give the context find the digital skills strategy. We um we [00:14:39]==we ran a scheme where we help companies to relocate and we're finding that companies can relocate but they they couldn't get the staff they wanted here. And because of that they would often then leave Jersey.== [12.4s] So we weren't quite meeting our economic diversification KPI's so.

MM [00:14:58] So it was it was an initiative that you guys set up yourselves or something from central government.

JL [00:15:04] Ourselves. So then in mid 2017 we or early 2017 we started developing plans for our skills agenda and as part of that we we set out a tender document for someone to write a digital skills strategy for Jersey which the University of Exeter ended up winning. And they then spent the next six months until just after until early 2018 developing the digital skills strategy.

MM [00:15:36] And what was some of their salient findings.

JL [00:15:38] Um so they when they did it they um they interviewed local digital sector employers and local education stakeholders and they used statistics from the local stats unit and then compared it internationally. So they had a number of findings for I'll cover one from each basis. [00:16:00]So from an industry perspective. They found that companies were growing to about 20 staff in Jersey and then finding that they just couldn't get the right talent and then relocating or and or recruiting off island. So [12.1s] roughly 20 staff seemed to be the top number companies could get to here you in scaling wise. Which obviously isn't great. [00:16:20]In terms of teachers. There was a lot of feedback on the curriculum and whether or not it was up to date and a lot of issues were raised around for instance procurement in central IT. [11.9s] So like what happened when we were in the then when I was doing my externship at Hautlieu and as part of the curriculum you had to ask students to embed a video onto YouTube. That central IT doesn't allow you to use You Tube. So that was somehitng that was raised by teachers um. In terms of statistics there were quite a lot of quite boring statistics. So one was that um because you don't have to because it's not compulsory to continue education until your 18 here. We had a lot of people leaving school at 16 and a higher proportion of those tend to be men. [00:17:09]So we have a bit of a problem with undereducated males leaving school at 16 and then finding it hard to find employment. [5.7s] And then the other extreme in terms of the proportion of the workforce with a level 6 or above qualification that was low compared to most parts of the UK which we we do have a skilled workforce but it's not a very flexible workforce because of a lot of people in Jersey have got lots of qualifications and things like ICAS and STEP and accountancy and.

MM [00:17:39] Financial management and maybe a lot of people are going off and not going back.

JL [00:17:44] Yeah. So if every year a group has roughly a thousand students we know that near to each year about 500 go away. And then of those after they graduate of each year group only about 50 percent of them return after seven years. So I mean always you get a few of those coming back. They come back and they bring a partner with them. But I suppose um it's just it's low relative to the UK so for instance if you're in in like Brighton or Cambridge the proportion of the workforce with a degree or above is over 50 percent whereas in Jersey it's about 21 percent. That's the most recent data from 2011. So it's obviously outdated now.

MM [00:18:23] And was that one of the initiatives behind doing the degree course

JL [00:18:29] So um [00:18:30]as part of the digital skills strategy they made a number of recommendations and they fell into about five areas. So one of the first was that we needed much greater labour market understanding labour market insights. So we've spent the last on back that spent some time developing understanding of employment locally what jobs are in tech within finance what ones arent how that's evolving so what jobs we're likely to retain and what ones we can be offshore or automated. [26.9s] The next one was around [00:19:00]raising awareness of opportunities which brings us back to the kind of creative pathways because as I was saying it's very obvious how to go into the finance industry not how to get into digital the digital industry. So we need to make a much more obvious to the students at a younger age. [13.9s]

MM [00:19:15] And [00:19:15]did the report identify that there was some kind of disconnect. [3.0s]

JL [00:19:19] [00:19:19]Yeah yeah very much so. [1.3s] So it's the second one [00:19:23]the third one was around creating something called a digital skills escalator. [5.3s] So every level from kind of key

stage one all the way up to level six level seven qualifications and make sure there's opportunities to study digital at every level and it only looked at ICT as an indicator at this time that it was really poor so that GCSE level [00:19:44]<mark>it was almost like a postcode lottery. If you went to one school you had very good opportunities if went to the other you had quite poor and that was reflected all the way up to A levels</mark> [7.2s] where the only school that did GCSE computer science I think was Hautlieu at the time and Beaulieu but De La Salle and Vic didn't and JCG had just started. So it was quite limited to that.

MM [00:20:05] And depending on where that child would have been would have made a big impact on their future.

JL [00:20:12] Yeah. And then [00:20:15]<mark>the next one was around creating the Digital Skills partnership which is effectively an industry education body which I've added you to the invite list for the next one and that guides our curriculum development and how we engage schools and really tries to bring together the industry and education</mark> [17.2s] and then the fifth and final one with plans for the digital skills academy and then within all of those five areas it said who should be leading on it. So we were supposed to lead on the Digital Skills Partnership and the digital skills academy and raising awareness and things in education and elsewhere.

MM [00:20:49] And going back to that kind of stuff the work that we've been doing together kind of fits into that umbrella overview doesn't it because I can say as we mentioned before we we look to place a student here to try and connect that link we've already brought students down to have a discussion. I think you guys have been up to Hautlieu.

JL [00:21:07] Yeah.

MM [00:21:09] And then of course you spent a day with us so how did you find that you. How did that play out.

JL [00:21:14] Um so I went to a number of different classes from um.

MM [00:21:18] You were timetabled like a student.

JL [00:21:20] Yeah yeah yeah it's quite an intense day actually.

MM [00:21:22] it's very brave of you.

JL [00:21:22] Just going from one to the next.

MM [00:21:24] Yeah that's great. And we were really grateful that you came in because I think that's part of that cultural knowledge exchange.

JL [00:21:32] Yeah.

MM [00:21:33] I mean it's alright sending a student out but I think to get teachers out to get professionals into school more than just saying coming in for a 10 minute chat about what they do is well for me it seems really really important.

JL [00:21:46] Yeah.

MM [00:21:47] But difficult to kind of organize. So we planned your day around in our faculty. And you had I think you went to five lessons didn't you.

[00:21:56] I Think so roughly. And you could definitely see from the ones that I'm going to which would be more valuable to the digital sector and which ones weren't. But a lot of the because obviously the digital sector it's all online. A lot of the digital sector is just storytelling because of if you've got a product it's not a physical product it's not saying that people touch and feel it's something which is completely online. So then your your way of selling it is all through through digital platforms so it is like photography photography used and the copyright language and the user experience of the website and the logos and the branding of that's.

MM [00:22:32] I mean I say imagine because it's that idea of creativity and it's about developing something. So what kind of things did you see during that day.

[00:22:40] So I went to a film lesson which was definitely helpful and that element of the digital sector is quite strong and there's quite a lot of opportunities there. And because it's also a kind of interfaces with virtual reality a little bit, I went to a few photography classes which is also important I was interested to see how they were graded because of one of the teachers went over the new level 1 to level 10 and how he asked us to grade students work so I actually got logged on and was looking at students work and I had to grade a students work and I think he said that was being that mean [laughter] because it was like an eight or something and I should have given it 10 out of 10 but I don't know the context [still laughing]

MM [00:23:20] But it is tricky all of that. And then you went some music tech.

JL [00:23:24] Yeah some music tech and you could see that I mean everything's highly digitalized and you can see where there's an improvement. And throughout the day I could see that students were learning very valuable skills both in the workplace and in terms of developing them as kind of young adults and making them more rounded people.

MM [00:23:40] [00:23:40]How do you think that experience would help us though. I mean that's an insight for you and we can exchange that now through an interview but how can that make an impact. [10.0s]

JL [00:23:51] [00:23:51]What from me going in and I think from a policy standpoint I now understand where the gaps are a little bit better so I can see that I without looking at in great detail I can see that I could see the learning outcomes that you were trying to achieve or being achieved through these classes. I could also see that they could be intertwined with the needs of the digital sector slightly more closely. [22.2s] So when the graphics classes and things of that were actually that could have been brought into a more user experience user interface side of things.

MM [00:24:25] Does it give you an insight into the kind of the personalities as well or the level that the people are, becuase often what I find I suppose what I'm getting at is if I if industry or somebody approaches us and say can you do this I kind of think there they're only 16 17 18. And it's not even just their skills acquisition but their sort of this sort of sense of identity that's being developed did it give you an insight into the students more.

JL [00:24:53] Yeah definitely because they are that at their age where they're developing themselves personally quite a lot.

MM [00:24:58] Yeah they are at a particular point in their personal development aren't they.

JL [00:25:02] Yeah they are building their brand their personal brand.

MM [00:25:05] And I think sometimes industry you know often we get the message that you know students aren't prepared for work. But I somehow feel that industry needs to take a step closer to schools as well.

JL [00:25:16] Yeah. Because they otherwise they don't know what is. Well they do need to know.

MM [00:25:21] So do you think that was helpful.

JL [00:25:23] So they have the skills and in some ways then they're more skilled than perhaps the industry in some regards because they're learning the theory behind it. Obviously people in industry know the practice much better than people. But in education you have a theory I suppose. Yeah it is those softer skills and understanding the general expectations and we even see internally where we recruit a school leaver here at Digital Jersey if it's quite the things that we take for granted that actually school leavers don't know.

MM [00:25:51] That's right.

JL [00:25:52] You give them something to work on and they think that if they're struggling they don't necessarily tell you. And then you wait and you set a deadline they never meet them and then you actually talk to them they haven't done any of them. It's kind of this is like which is quite basic you should just come to me.

MM [00:26:08] Well I think that employers fail to recognize that are still children. They're still developing and they've been cocooned in school or education all their life. So that step out is is a really big deal which is for me to get students a student placement is really crucial. So I think that first step into industry is the one that will either make them decide this is what they want to do or maybe think well actually I'm not so sure so I think its really really important.

JL [00:26:34] And even if they don't they might be around people they see what they do want to do so they might be doing something they find dull but

MM [00:26:39] But what was it like being at school for you personally from this sort of digital skills strategy.

JL [00:26:46] You forget how intense it is even though because of you don't when you're at school you're always surrounded by people and you forget that when you once you hit the world of work. You have to get on with stuff so you have to have time on your own but actually you're just constantly around.

MM [00:27:01] and on the the move for example, always doing I think sometimes we forget that students they're going from one class to another and somebody asked them to do something or something else. Yeah there is very little downtime.

JL [00:27:11] Yeah. And I suppose that I always find the Swedish model quite interesting and I'm sure they do ut in other countries but for their A-levels you it is almost like a merge between A-levels and a B-Tech so you take an overarching an area of study so your overarching qualification could be economics and then you might do history and that but all of them bring it back to your.

MM [00:27:34] connected to your main discipline.

JL [00:27:36] So then you do like the history of the world economy kind of thing. But.

MM [00:27:40] Did you think because it was a while since you were at school did you think schools have changed much has the environment or the interactions.

JL [00:27:54] Well I think you I think it always depends on what schools I think the technology they were using was better than when I was at school when it was much more clunky. It was interesting that a lot of the students were just using their own personal laptops which wasn't the case when I was at school. But I don't suppose a massive amount has changed. But you know if you go up to Beaulieu a lot of their classes are self-taught. So in I.T. anyway so they just have it's like blended on-line learnig they just have a teacher coming round to help once you hit a point where you get.

MM [00:28:29] But in some ways education hasnt changed in about 150. We've still got someone at the front and everyone just sitting which is something that I think we should we should change.

JL [00:28:39] it seemed more paper based and I was expecting and even in the media department I don't know what it is maybe there's a lot of paper around it just so you know.

MM [00:28:47] And maybe that's the kind of transition we need to move towards digital digital education system. Okay. So going back to digital skills strategies and schools what do you think will be what are we looking to try and achieve do you think particularly maybe in our relationship in terms of Hautlieu creative pathways and the Digital Hub

JL [00:29:09] [00:29:09] ==So I think in an ideal world and through this relationship we'll better understand the curriculum and how we can better aligned to the industry and that feeds into the digital competencies and digital skills framework that's being developed. It would be great try to identify students from a younger age to really help those students get to where they want to be going.== [21.9s] And so we know by the time somebody gets into year seven year eight that actually they want to go into a particular area we can help them through that process and we can make them and push on an open door kind of thing if they want to become a graphic designer they want to get into web design or digital marketing or coding and then we can help them.

MM [00:29:47] So kind of building a culture.

JL [00:29:49] Building a relationship. Even smaller things [00:29:51]==and I literally just thought of this as sitting here, so I mean tell me after if you think it would work,== [4.5s] but at Highlands we have a board on the wall like a digital Jersey Board which has lots of careers in it and things like that and we could almost get like a board up a career guidance board up.

MM [00:30:08] Well I think I mean we've met Steve before because I brought him here but [00:30:11]==I think this these kind of issues initiatives have to be linked with with careers guidance as==

well because otherwise it just becomes based within a space within a teaching practitioners forum a particular department [9.5s]

JL [00:30:23] [00:30:23]And its' not embedded within the whole school. So that would be helpful for our own perspective. We obviously run a number of courses and we'll be growing this, so it would be good to be able to have a good working relationship so we can make sure that people are being filtered up because ultimately the goal is to get them the right skills and the right job so we working to the exact same end but slightly different stages of their development. [21.5s]

MM [00:30:45] That's right and I think what we're trying to do is to connect up together to have the same conversation. So what do you think would be the success indicator and when would that. When would we see that.

JL [00:30:55] So I suppose if I was thinking off the top of my head of KPI's what might be [00:31:00]the number of people going from Hautlieu onto courses that we run. [2.9s]

MM [00:31:03] Yeah.

JL [00:31:05] One could be the [00:31:06]number of students that we place from Hautlieu within digital companies for internships or shadow schemes. [8.1s] Another one could be that we're about to run a mentor program and it would be good that a lot of mentors have shown a strong interest in wanting to mentee students.

MM [00:31:25] Do you want to tell us about the mentor programme.

JL [00:31:27] So essentially we are getting people in Jersey with business knowledge so founders and funders of tech companies but also people at an operational level a senior operational level to mentor islanders who have got an interest in that space so you could you might be a start-up and you want someone who has experience in this space to help you raise capital and give you guidance on how to create a pitch and what to include in it but also from a student perspective a lot of mentors are very interested in helping the next generations. They want to be able to talk to students would say well what job do you want and they can just tell them their life experience like what route did they take away where that the underfined pathway into having your own start-up.

MM [00:32:11] is that like the Institute directors shadowing scheme or something like that.

JL [00:32:14] It leads to be students go on the DJ Web site all the schools je website and say that they want to want to be mentors for one of three reasons so it could be that say they're doing a project at Hautlieu as part of their A level project it could be they want industry to set them a project that mentor who could be someone like Aaron Chatterly who founded Feel Unique or it could be the person who's responsible for digital change for RBSI [00:32:42]they coud then give that student a project and then work through them through that time to help that student develop that project so they've both been graded on it and then the company's building a relationship with the student. [9.7s]

MM [00:32:53] [00:32:53]So again it's that connection between the work in the classroom the curriculum work and then the work the expectations that you get outside. [5.1s]

JL [00:32:59] [00:32:59]It's just creating opportunities. The problem in Jersey is often those whose parents are well connected get good opportunities and it's just a way of democratizing it because actually I have brought up here and I definitely notice my friends whose parents were directors all of a sudden got really good internships in London. [20.5s]

MM [00:33:21] Well I mean I've interviewed a number of people here. There's a common theme that seems to be cropping up people you know yeah or being there at the right time and place and none of that seems to be in any way in an arena that we can control or manage and you just think well it just seems to undermine everything we are doing because it just turns out that you've got your dad owns a company or you mate was really lucky. So what does that do for the two years that you've done at A levels or all the careers advice we give them. So it is it is irritating. When. When do you think it will all be ticking along. Obviously this is quite nascent at the moment isn't it we are just developing things.

JL [00:34:03] So the mentoring scheme should be launched in the next month or so. I would think that was a quite quick win because the infrastructure will be there it's just getting out to students [00:34:12]the academy is obviously opening this year and we've had more interest from Hautlieu students and from almost anywhere any other school. [6.2s]

MM [00:34:20] [00:34:20]Do you see this success also of of yourself coming into school and having placed Lucy here. [4.6s]

JL [00:34:26] [00:34:26]Yeah I think that's definitely we can move forward with that. If we can create a more structured version of that well I mean get a student like Lucy back into the Hub working [9.6s] on and there are there are lots of different models. I think Guernsey's got I had quite a good model whereby they it's just like a summer internship but it's been it worked quite well. If we could do something similar I like idea of where are on on almost like a weekly basis because it normalizes it's not it's not taking away their summer holidays.

MM [00:34:56] I think it's a really big thing for them as well just to become part of their lives and of their identity seems to be a big thing as well.

JL [00:35:02] [00:35:02]And especially working from the Hub will be quite a good opportunity then because because we aren't because we are moving to a to an era when a lot of people have lots of little jobs on the side kind of thing and that's where you know you'll make your money from. And it's almost them getting a first hand experience of that becuase it will be working lots different companies so that be good for them if they wanted to get a job in an agency or be good for them if actually they leave school and they don't really know what they want to do but they built up some relationships and that can become paid. So they could do you doing a little bit but for lots of people. [30.2s]

MM [00:35:33] Thats what I think aswell it's that kind of transition across. If it's all seems so easy why hasn't it happended all before.

JL [00:35:41] [00:35:41]I don't think Jersey's digital sector had matured enough and it's still maturing and growing now and scaling now. But it's we're getting to a critical size that having these sorts of relationships is now possible because when I when I started at Digital Jersey three and half years ago the Hub was was like barren and there weren't that many people there. Now if you try and get

==meeting room it's almost always full or permanent desks there's a waiting list about of as many permanent desks as there are there are another list of them waiting to get on them.== [29.8s]

MM [00:36:11] Its amazing isnt it. So you think it's just a social moment that we are at.

JL [00:36:16] Yeah.

MM [00:36:17] Where this is an opportunity that seems to be the right place to do that right thing of developing it.

JL [00:36:21] Yeah.

MM [00:36:23] [00:36:23]==Would it just do it itself then do we need to meet and talk, what do we need to do anything. Wouldn't it just happen then.== [4.8s]

JL [00:36:29] [00:36:29]==I'm afraid as much as I would love that to be the case because then I could go do something else with my time.== [3.9s]

MM [00:36:34] [00:36:34]==Do you think it means deliberate intervention.== [1.3s]

JL [00:36:36] [00:36:36]==Yeah I think you need that and it's the case wherever whatever economies you look at the places which have developed strong digital sectors it's been through specific interventions which have all had an impact. And there's no right way of doing it. There's so many ways of doing it but ultimately the thing that actually has the difference is either infrastructure or skills. And we've got the infrastructure or a lot of it but we don't have the skills. So this is how we start to change people's mindsets around that.== [28.5s] I mean that Slate Sweden for instance which now has the M has more billion pound technology companies per head than any other place in the world outside Silicon Valley. And I say many of the major companies that you think of from like Skype to Spotify were all Swedish companies and SoundCloud as well. But back then it came about because in the early 1990s the government subsidized computers for the whole population and brought out superfast broadband and liberalized the market so it was much cheaper. So that's also the reason why Sweden is the number one destination for like illegal online downloads. It just added to the culture. But we we we can do the same here. We just need to identify where we are and this could be one of them.

 [00:37:54] And it's the kind of root and branch stuff about linking early intervention that is all right that's great.

 [00:38:02] Thanks so much. All right. Is that right. Yeah. So if you find.

Dave

MM [00:00:01] Okay we're recording now. Okay first of all could you tell me who you are what your name and where you work and your position.

DA [00:00:08] Okay. My name is Daveston Ahimaz I have my own company called DJM Systems Sdn Bhd. It's a company based in Kuala Lumpur and we are system integrators for broadcast audio video and sound reinforcement. So basically we engineer and design recording studios TV stations. Anything to do with video post-production audio post-production and Sound reinforcement.

MM [00:00:40] And that's how we met wasn't it because you actually refurbish or install the studio setup at Alice Smith.

DA [00:00:48] Correct.

MM [00:00:49] Where I've been teaching for this term. And what I wanted to say was that we had an informal conversation at school around the idea of Career Pathways for creative and media students. And what I found was that the things you were saying echoed with my own research my own ideas and that's way I just wanted to formally interview you now. And so I've only got a few questions although they tend to dovetail off. But the first one is from somebody who works in the industry. I wonder how, how do you think we can connect, or how do you connect with young people who have a career or a career ambition or a passion for working in creative media. How do we connect with them.

DA [00:01:36] By saying connected you're talking about creating the curriculum for them in this school or just getting them interested in the life.

MM [00:01:44] Yeah just in in any way at all. I mean I just wondered from somebody who who runs a successful company. How. How can you connect with young people who would like to work for you would like a career or an insight. How is that even possible?

DA [00:02:00] Well see [00:02:01]in the industry right now. Especially in the broadcast industry there is a complete lack of youngsters there. If ever you go to any TV station you'll see a lot of senior people there you hardly see the younger generation. [12.7s] However [00:02:16]in the past I would say four to five years I have seen this huge influx of young passionate people coming in and their background is largely IT based. Because now IT has creeped into our broadcast industry. It's no more straightforward audio video. There's a lot of IT integration. [21.2s] And due to this most children and most youngsters were always being interested in media and IT you know surfing the Internet, you know downloading I Tunes and playing with YouTube. They have got to. They always want to go the next steo. I just don't want to view what's over here. I want to see how this actually happens. And that's how they got interested in this line.

MM [00:03:05] Do you think there's more people involved in this the technical aspects than the creative aspects.

DA [00:03:10] Largely in the production side, creative side there's hardly anybody I would say it, I'll think about it maybe over 70 30 [00:03:21]most of them they like the glamour of production. And not so much the engineering side. However our institutions aren't geared towards in that direction. [11.3s] They've woken up in the past seven or eight years and started Media Studies they have a

general topic called media studies but media studies is such a big word and there's so many things about media.

MM [00:03:45] And it is a relatively new introduction in terms of Malaysia.

DA [00:03:48] Yes in Malaysia you get us the colleges I would say from 2009 2010 they started curriculums called Media Studies and they have different names for them. And we've been doing a lot of small studios in the government colleges. To set up these little studios where they could actually start studying and then learning about how production happens. However. [00:04:16]The biggest gamble here would be getting the student to connect with the real world. What they learned at the college. What they're taught over there. Due to budget constraints and the lack of interest by the management of these institutions. These children are short changed into actually experiencing the real world. [26.0s]

MM [00:04:44] I think that's when I would agree with you as well. And there's definitely a sense of a disconnect between the industry, education and the student.

DA [00:04:53] Correct.

MM [00:04:54] And it seems to me that it's the student who misses out.

DA [00:04:56] Yes. [00:04:57]So the student is very excited. They love the idea that they're going to study media studies. They go through the entire curriculum they go through their course. When they come out and actually come to the real world they are shocked at what they see. Because it does nothing of what they studied. It's a completely different place and they are at a complete loss when the enter there with a degree in their hand. So my vision my my suggestion would be to get the student involved in the real world. [35.1s]

MM [00:05:35] before we get to that then just to go through it a bit slower. What do you think the current provision is to connect students into industry.

DA [00:05:47] There isn't any provision in place for that right now.

MM [00:05:51] Nothing at all. I mean even conversations or lectures or.

DA [00:05:57] No.

MM [00:05:58] Or what about things like to have the world of work at a school and things like that.

DA [00:06:02] You see. What what should happen. Because the industry that has the best equipment the industry that has the most money spending in this direction is the government institutions is the governments industries. And governments have not had any setup where they can bring in students for training. They can bring interns inside the facility to actually see what's going on. Conduct lectures by the professionals in the institute or [00:06:34]start something like a broadcast Institute inside the TV stations [4.1s] where. The people who work there they can be updated of the latest technology and the people from outside like students can come there and listen.

MM [00:06:46] Like an apprenticeship or internship or something.

DA [00:06:49] Or even just weekly or monthly lectures come in just listen okay this is what we're doing that's how we do all this creative and then a small tour of the TV station that will give them some idea of what they will see when they reach here.

MM [00:07:02] So so just to be clear what you are saying is that there is no connection at all.

DA [00:07:06] There is no provision made.

MM [00:07:08] No provision at all.

DA [00:07:09] the private industry does not want to bother to spend money on this.

MM [00:07:12] Right because that's what I was going to ask you why why do you think that is.

DA [00:07:15] That's because of it all boils down to the funding you have the dollars and cents. Who wants to do something that doesn't bring them in money and revenue.

MM [00:07:24] Except in maybe if companies realize the longterm potential of training their own workforce or having particular specialism.

DA [00:07:32] You see as soon as you see if you look at the management side like a private TV station. [00:07:37]I would like to get the guys who are raw and get them to learn what I want them to do and pay them the least because I'm going to tell you, you don't know anything, so you're not going to get the salary you what. You see I want to pay the least and get the most out of them. [15.7s]

MM [00:07:53] It mean it's a sort of simple economic business model isnt it.

DA [00:07:56] Correct. So if I train the guy and he's good he's gonna demand a salary that I don't want to pay him. So. I'd rather have it this way on the private side. Whereas the Government, it's up to the governments of the countries to look at what what is really the problem here and then help these people.

DA [00:08:13] Put that structure in place.

MM [00:08:14] Put that structure in place. And I was just thinking as I always have supplementary questions in my head. Do you think one of the things that you said earlier was it because it's quite new all this stuff. You know media studies and these sort of influx of people who are very keen. Is that maybe one of the reasons why there's nothing in place.

DA [00:08:39] No.

MM [00:08:39] And do you think it might be just a matter of time before it happens.

DA [00:08:43] What happened was by the time the industry by the time the the governmental institutions actually woke up over here. We had already transitioned from the analogue age to the digital age we were right in the middle of that. [00:08:57]The people who were employed in the government institutions to come up with a curriculum and start up this whole course on media studies were people from the analogue age. So they came in and said buy this equipment, by this and buy that. [17.8s]

MM [00:09:17] [00:09:17] I see. Yeah. [1.4s]

DA [00:09:20] [00:09:20]They would call people like us from industry and say we want this and then we would tell them that's not the direction industry's going. And then the lecturer would be like. That's the only thing I know. So that's what I want. [10.7s]

MM [00:09:32] Are there any dedicated courses or or sort of provision in place. I mean this what you seem to be suggesting is there is something happening but it seems a little outdated. Because are a number of universities who specialize in technology and communications here in KL isn't there.

DA [00:09:51] yeah and I have been to most of them. In fact we are pitching for a few there's currently The Film school of Malaysia which is much better here and they have built this huge TV studio right which is sitting there for three years and completely inequipped it's just empty.

MM [00:10:08] Because no students or.

DA [00:10:09] No students are there. The curriculum is in place the studio was built. The building's empty because there is a political struggle between the purchasing department and about a lot of the payment and everything else. And we've done it been over three years and now its just outdated.

MM [00:10:26] I see.

DA [00:10:27] Yes you see so politics and all what goes with it actually spoils what what people are planning to do. Yes they had a good vision. They wanted to bring in a good visual studio. They wanted to teach the students real that's true that they built all that is exactly what you see in a real TV studio. But, it's not happening. It's not.

MM [00:10:50] And [00:10:50]I wonder if that's particular to the creative and media industry that it moves so quickly. But you know you have to keep on top of it otherwise you can't put something in place and then it will run for 20 years. It has to be updated. [12.8s]

DA [00:11:04] I told you earlier than I have joined the industry in 89 even though though the world would change quickly in terms of technology. Broadcast was always the last guys to actually switch over. To give a good example. In 89 when we used to set up equipment we used to use Windows XP to actually configure it I used Windows XP all the way until 2001 2002. Because the broadcast guys were just not upgrading their stuff to the latest version of Windows to actually configure catch their equipment they were stuck with that. However after I think 2000 to 2003. The change in the industry became exponential.

MM [00:11:51] When it became more digital.

DA [00:11:52] It became more digital and the change was along with the IT trend. OK so and then we moved away from tape based media we moved away from actual physical media to everything became digital everything was on servers cloud. So when it went that direction the industry started changing by leaps and bounds.

MM [00:12:15] And [00:12:15]you were talking earlier about how there are more sort of I.T. students and is that the impact of that digtization. [6.5s]

DA [00:12:22] [00:12:22]Exactly and it's this IT digitization that creeps into the broadcast industry. [4.9s] That started actually making the change it was exponential.

MM [00:12:35] Do you think that's left a gap there for the kind of people who you would be looking for in that traditionally you know creative media technologies. I do know that the less IT the less back end the more front end type.

DA [00:12:53] Yes.

MM [00:12:54] Do you think there's a gap in that and that employment market.

DA [00:12:57] There's not i wouldn't say there is a gap but what has happened is creative people and I.T. really don't go together Ok.

MM [00:13:11] There is still that distinguishes.

DA [00:13:13] Still that gap.

MM [00:13:17] Okay. You don't have to answer this one but I just wondered in your own company in your own environment how how do you go about attracting employing new people or attracting young people or training young people. Is there a procedure or a recognized approach or is it quite ad hoc when you need somebody to take somebody.

DA [00:13:39] The way we work we are in a transition stage where. There is a large part ok in technical terms we call the audio and video and broadcast as baseland Okay so there's there's a lot of baseland still in our in our setups besides the actualI I.T. infrastructure and to be able to understand how broadcast IT works broadcast I.T. and commercial IT and office IT is completely different. It's very different. So to understand how IT broadcast works. You should have been in the baseband industry before that then you would understand the transition. Then you would understand why sudden. This whole IT equipment could exist in the in the system. So I have to look out for people who have been. There before the change and they are the perfect people for me to work with. If I bring a youngster. Straight out of school or college. He would know only the IT part he would know nothing of the baseband.

MM [00:14:45] And two for you is that seem like too difficult because then you would have to train them.

DA [00:14:53] No. So what I'm what I do is I segregate my employers I got guys who handled just the I.T. side. They don't even know anything about baseband. But the guys who are working on the baseband side know both.

DA [00:15:06] Yeah. Okay. So normally they'd been trained from somewhere else.

DA [00:15:10] Largely out of experience. Most of the people in the industry right now are just out of sheer experience. There hasn't been any great big broadcast institute here and a lot of hardly anywhere else. And one of the reasons again is like you said. They spend millions to set up a studio and then within three years they'll be outdated. That institution doesn't have the money to actually revamp things like this. So. Not much students will have like any broadcast degree of broadcast engineering degree or anything of that sort.

MM [00:15:42] And would it seem cumbersome to you or difficult to take somebody on in terms of doing that from a business perspective. Does that. Would that. Make you think or you know really well its not worth doing

DA [00:15:54] If I was to choose somebody for my company to work with me. I would look at it one and only one thing. Does he have the passion for what he is doing. Is he passionate about broadcast passionate about audio or video is he passionate about production work. Everything else. Can be done. But if you do not have that inside you. I can talk until the cows come home we're not going to bother to learn anything.

MM [00:16:20] So let's go which is essentially the last question is. In an ideal world if we could do anything we wanted to. [00:16:27]How would you connect that that person who has passion into your business? [5.8s] And like the other people would be like Oh that's that's a really good idea to do that. How do you connect those people. Because they are out there. I do think that. I mean I think they are.

DA [00:16:45] In fact everybody who works in my office. I think that their passion is more than really their job.

MM [00:16:51] I mean I still believe in people and the possibility of people. What I am concerned with is teaching young people. I see a lot of them lose that passion really early. And I suppose the idea of this research project is to highlight that. And try and at least recognize it if nothing else. And if something better than that try and put something in place to help. So what would we do know what would you like. In an ideal world.

DA [00:17:18] [00:17:18]I would like to have internships created in the education system in their media studies, in their schools. Have internships. Get the institutes who are teaching them this particular subject to link with professionals in the industry to link to productions, [18.7s] to link with TV studios and tell them that during the vacations during their studies during their during that time they would send interns to the facility. And. At no cost to the person who's running the show. And just let them. [00:17:57]Be there and get the feel of the industry and learn to love it. [3.5s] And if I had like four guys coming in now from school and saying that they love the job I would totally put them right now on my project right now which I'm doing and say go there, go there and learn. And [00:18:11]what they would learn with us in two months they probably wouldn't learn in three years in school. [5.0s]

MM [00:18:18] Well first of all what you've said echoes so much of what I think. So I'm really pleased I've spoken to you and what other people have said as well and in fact the last statement you just said is pretty much exactly what this student here said. That she learned more in a month in her sort of internship placement than she learned in the two years on the course, not undermining the course but in terms of what she wanted to do and how she wants to move forward. So I'm just gonna see if I get a little bit more out of you in terms of that. So what would that what would that look and feel like. And you know. Even just at the top of your head what would that mean someone coming in. Every day? Coming in for an hour a day? Coming in all week. What would they do. I mean what would you know. And I'm not going to hold you to it obviously but just if we could do anything what what would that really look like for a kid coming in here what would. How would that work. You mentioned in the summer for example.

DA [00:19:20] You see some of they have their summer odd breaks or vacation breaks or term breaks you know even if they had two or three weeks just to come in and join these companies or join them joining the TV studios for a while or just hang out.

MM [00:19:32] And is that because it needs to be consistent you know in other words it's better three weeks then one day every month.

DA [00:19:39] Yes because you see in any any setup like that any production set up or engineering set-up there you need to be there from the beginning to the end of it to actually understand what you know what happens there. Say for example the idea being a production or for probably a TV show you want to see them actually setting up the sets then doing that from recording and doing the editing and seeing how the whole thing happens.

MM [00:20:00] And again you know echoing what other people have said I think that's particular to the creative industries isn't it. I think if you're in banking or finance you could drop in and you could see the same process. But I think within creativity each project is unique. And to just drop in you don't really understand how the whole process works. So we need to for someone to see a whole process through. It needs to be some kind of consistency. What other elements in our ideal world would make this a great internship. The idea maybe that their hands on that they could do things.

DA [00:20:36] They could contribute or a bit on their hands on side. But what would really help the students is finding their talent exploring their own talent within that creative segment. So when you could get inside there and you see the entire production and progress. You will then realize hey I actually like to be on the camera or I'd like to meet in the editing side or I'd like to be on the engineering side will you be able to find your place there because you would have a sudden attraction to some part of what's going on there. And then you would then you get out you'll be looking for a job that you see that that's passion.

MM [00:21:18] I don't keep saying it but I totally agree. I mean that's why I want to talk to you because I think you're just articulating from a professional point of view that the kinds of things that I'm I'm imagining or thinking of that I've heard. I mean certainly when I've spoken to people from. In the UK from BBC and ITV it's the same thing where they say you know they need to have a go everything because in a way they wouldn't know what they like like or what they even good at unless they have a go. And what about in terms of some what would be the most appropriate and inappropriate age to take someone.

DA [00:21:58] I think also high school students would would because you see every every student that gets out of high school and is getting into college. Is in this. In the state of absolute confusion as to what do I like. What do you like to do boy er I'm not sure do you like this. I'm not sure. They have an idea of where their career path is they do not know. Most of them after they'd done their degree and get out and work somewhere. Then they realize Oh this is actually what I like and I studied something else.

MM [00:22:28] That's right absolutely.

DA [00:22:30] [00:22:30]So if they're introduced to this line if they'd first of all took up media studies in school means they had some passion towards it. Then you bring them to the real world. And they

see what's going on there. I'm pretty sure by the time they done at school they know exactly where they want to go. [14.6s]

MM [00:22:47] And so in in essence then you're saying if you wait until you finish university graduated it's probably too late. But. I think also too young and it's it's it's wasted. Someone comes in and they're too immature. They're not ready.

DA [00:23:06] Yeah but you see.

MM [00:23:07] I mean it seems to me somewhere about that without putting workds into your mouth that kind of A level Key Stage five 17 18 years seems to be appropriate.

DA [00:23:17] That's the age I'm talking about. Just just at the end of school. Most of the students are probably taking up the media studies are almost or reaching their A levels.

MM [00:23:26] Yeah. Yeah.

DA [00:23:27] And that's when they're wondering hey what I do after this.

MM [00:23:29] That's right. Yeah.

DA [00:23:30] So that's that's the point where you introduced them to this and if they're really passionate. They'll want something like this. Or at least let's go in that direction or take something relatable so that they can move on.

MM [00:23:40] I mean also just to add in I mean from what I've sort of discovered it seems the times that we live in now there's much more of a pressure about the financial costs of going to university. And so really it seems to me much more beneficial to make to do something like this to make your decision about university clearer. Because now I think parents and students are worried about making the wrong choice paying a lot of money for a course that might not be appropriate for them.

DA [00:24:10] Like my son.

MM [00:24:13] All right. Well we won't make it personal but I mean it's the same. I come from the perspective as a parent as well and you think well you know it's a worry about how much money you paid for that and you want them to be doing the right course and you want them to carry on in some kind of career.

DA [00:24:29] And what is worse is you do not know whether you're advising him to get on the right path when you're telling him this I think but that's your thought.

MM [00:24:38] That's right.

DA [00:24:38] Does it really come on from his heart is it really his passion. You dont know.

MM [00:24:42] I think we all can see there's a there is a kind of insecurity around creativity. And you know. If you're going it seems to be a little bit more of a solid career path in banking and finance or engineering or medicine or something so. I suppose what I'm trying to do is fly the flag for creativity and try and try and support that.

[00:25:02] The reason is probably why people think that the creative industry and anything to do with production isn't a career for them because they classify it as entertainment. And in most of people's opinion entertainment is a waste of time. What do you want work with music what's that? Why don't you go and work for a bank you gonna get a solid start. So people who aren't familiar with the industry would not encourage their children to get there.

MM [00:25:34] Yeah but there's still a mystery to it.

DA [00:25:36] There it is.

MM [00:25:37] I mean we still only know the front end of consuming films and television and not really understanding how it works. Okay. Got another little question actually even though that was my last one I've got another one.

MM [00:25:49] So I just wondered in all of this. How how does school fit in. You know this map in this ideal world we've got. Do we need school in that equation isn't it just the relationship between the passionate student and the supportive industry.

DA [00:26:08] What school are you talking about.

MM [00:26:08] Well just in general so. You know what we're talking about is a it's some. We're kind of analyzing and discussing that gap between you know a student gaining that first position or their idea. But this does school fit into that equation somehow. Or teaching or college or.

DA [00:26:29] Even an institution in between to actually get them from point A to point B.

MM [00:26:34] Oh yeah yeah. I mean because I mean as you mentioned a student and I mentioned and interviewed before. That the work experience they did was in two months was seen to be more significant than two years. So therefore do we need school in this partnership.

DA [00:26:49] Well we do to a certain extent in fact that's exactly what we are proposing in our new project. Is to start-up the institution along side. There's a big TV station that we're building. So one of a part of our project proposal was buildings we are spending millions on this huge building of TV station. And then we give the idea of starting an institute alongside the TV station and this is the go between. These institutions the go between.

MM [00:27:21] So what would the go between do.

DA [00:27:23] So now I come out of media school I come out of what I was studies I've done. And rule in this institution. Over here. I really learn exactly what is happening in this big building on the outside in this TV station while I studying. Probably a diploma in broadcast engineering or a diploma in Broadcast Production. I study. And then I get into the studios and I see what's going on and I connect the class.

MM [00:27:50] And with the project in mind that's physically connected, literally the institution is next to the studio.

DA [00:27:57] And that institution not only brings in new talent but also the people who are there whenever the industry is upgrading. When an industry got something new. Everybody goes back for

a refresher. Last time we did like this. Now these are the new things that we're gonna do and we've got manufacturers to sponsor this institution. So they would what they will do is they would come in and introduce their new products. They would tell the students what's the next level of technology. They are moving into what is the future of of broadcast. Where's the direction going. So they're aware right now we're doing this five years down the line everybody's going in this direction. So they are aware. Everybody is geared and how does it help the industry. Because if I have spoken to a bunch of youngsters I'm telling them in two years time or three years time they're going 4K so now and we're going to be playing all our servers they're gonna be no more baseband straight out of the cameras we've got IB IBTV is the next thing. So you get older you're ready for that. When they are in top management. They're going to say okay. Our next upgrade to our studio is going to be all IB. The same manufacturer benefits them because when they're been taught by Sony or Panasonic. The first thing that's going to come to mind is why don't we get a Sony IP system.

MM [00:29:12] It's like a cyclical relationship.

DA [00:29:14] Yes. So the the big companies benefit in terms of future business. Yeah. The student benefits in knowing what's the future there. And. They have a hands on going on alongside their degrees. So this is the stuff we're creating over there in Cambodia. That's what our plan is all about.

MM [00:29:31] Well I need to go and see it.

DA [00:29:32] Cool. We haven't done the foundations yet.

MM [00:29:36] But that's the vision.

DA [00:29:37] That is a vision that's that's what I want to do there.

MM [00:29:39] And that real institutional that concrete solution that would be in Phnom Penh.

DA [00:29:45] Yes.

MM [00:29:47] So that's a vision of the future. Yeah I have to come back and see you in two three years and find out how its going.

DA [00:29:51] Yes the buildings are up and running in four years time.

MM [00:29:55] Four years time here. Because one one thing I read actually was how what characterizes kind of creative media industry. Is the this almost ideology that people still want to learn and retrain to is you always want to know something new. It's characterized by change and taking on that change which is what you're proposing in your model. It's amazing because what you've said is so much of what I think what's what's kind of coming out of this stuff. That's great. That's really good for me. Is there anything else you wanted to add or.

DA [00:30:31] Just that I wish that every of every government in every country where they have a lot of media going on would come in to and see well when I explain this to the government of Cambodia they were super excited. They thought it was a very very good idea. Of course they had their own political and monetary benefits out of it. Keeping that aside. It was a wonderful way to get the Cambodian people up to the level of the broadcast standard of the world. Right now they go to exhibitions and they have no clue what's going on. Five years down the line when they are running

with this institute. And there was an exhibition. They'll be up to par with anybody else. Because they know exactly what is going on.

MM [00:31:18] Do you think it's easier for them because they're starting from scratch. And it might be difficult for other institutions to move halfway.

DA [00:31:25] Well what is what is what is easy is always to train young minds. What is difficult like this saying you cant teach an old dog new tricks. That's very true of broadcast. Because most of the people who have been in the industry 20-25 years don't want change. And they don't like change. So the younger generation yes they're super excited. Sounds fantastic. Listen thanks very much. I. Have to write all this up.

Nick

MM [00:00:00] Okay. I think we are off course recording as you can see. All right. Um so do you want to just tell us first or who you are.

NF [00:00:15] Yeah. Uh my name is Nick Folle I'm head teacher at Hautlieu school. I've worked with Michael as a colleague since 2005 and head teacher since 2014.

MM [00:00:26] Perfect. That's good. So essentially we're talking together because of a program which i'm doing which is called Creative pathways. And what do you understand about the program.

NF [00:00:40] [00:00:40]==My understanding is the project is an innovative piece of work to join the workplace and academic learning together trying to bridge the gap between those two areas, a much neglected flaw in our national education system.== [22.6s]

MM [00:01:03] What do you think that there is something missing in that. Do you think there are other things that are in place that aren't in place with the kind of creative realm.

NF [00:01:11] Very much so I think. Well I think if you look looking at post 16 education it's traditionally been into divided into vocational technical qualifications BTEC, BTEC Nationals etc. or A-levels or International Baccalaureate which we also offer. With the exception of the International Baccalaureate Careers Program [00:01:36]==there isn't really an option that allows students to explore both vocational elements and academic study together and informing your academia from your workplace experiences and your workplace experience being informed from your academic study. It seems to me that creative Pathways project is looking to do that.== [30.1s]

MM [00:02:07] Yeah and what about the particular context we have in Jersey because what's the main kind of economy.

NF [00:02:13] Okay so um [00:02:14]==Jersey is heavily dominated by the finance industry a very long time ago by the agricultural and tourism sectors. But the majority of our students head towards the finance sector but if you spend time with them, they have other interests and aspirations outside of the finance area and the arts and the creative arts and the digital arts is very much part of that. But for a long time if not seen Jersey as a home for that and that's one of the reasons why we're losing some talent and a brain drain of students who are going away to university or to work in the UK and other areas and not returning.== [48.7s]

MM [00:03:04] And do you think there is a context of funding this that's different for students to students in terms of the decision to go to university.

NF [00:03:20] Well until about a year ago funding was a major issue for Jersey students the costs were extremely high and we were seeing a decline in the sense that

MM [00:03:45] I think that had an impact on the creative arts because I think in times of recession or financial difficulty students are less willing to take that risk and often my feeling is take a more safer option. Getting a job in finance or something like that. Would that be your take as well

NF [00:04:02] Yes. yeah. [00:04:03]==And you even had some, at the time a few very ill informed politicians asking questions about whether we should be funding media or film or philosophy or arts based courses== [13.0s] where now primary industry is in this sector.

MM [00:04:23] Which really kind of illustrates that disconnect between understanding of the workplace and and the school. And also [00:04:31]==I also think there's been a number of discussions about this disconnect in terms of we're not providing the right skills or the right students. But would you agree with that.== [10.0s]

NF [00:04:42] [00:04:42]==I think it misses on to two areas. Firstly the idea of transferable skills and if you really get into deep conversations with employers they will tell you that creativity is something they feel is missing often from people they recruit and that can be within the finance sector as well. So the idea that if you've studied an arts or creative based degree that you don't have a very strong skillset to offer the finance sector, is it's really false.== [34.3s]

MM [00:05:18] I think it's also just having those conversations that I don't feel were really or are in place even now although we are trying to do something but the idea of people businesses understanding students what they can do what we're doing in school. It just seems as there's still a bit of a disconnect that's certainly my feeling.

NF [00:05:38] [00:05:38]==Yeah and sometimes it's been a very back and forth conversation industry saying schools aren't giving us students with the skills we need. Schools saying well you're not really working with us and this is why the creative Pathways project that you've been working on is so welcome because it's forcing that dialogue between industry and school and through working with students in really in-depth ways and serious work placement opportunities then industry is seeing the challenges that schools face and also recognizing the talents that students bring and realizing how they can work with schools and vice versa.== [45.0s]

MM [00:06:24] So in terms of how you see it how does that initiative fit into the curriculum from your perspective.

NF [00:06:34] It's essential if you, I mean [00:06:37]==if view your curriculum as courses that deliver examination qualifications then you're you're missing out on all those essential ingredients of a holistic education that prepares future citizens== [14.5s] and [00:06:53]==work experience and work experience that informs learning is fundamental to that. It's fundamental as it is to a personal social and health education or spiritual moral or cultural development education connecting students to the workplace and and skills and creative ways of working is really essential.== [23.9s] But there's always problems in finding time and funding for it.

MM [00:07:23] Yeah.

NF [00:07:24] [00:07:24]==We have to make those things work because it makes for better students. And ultimately if they're motivated through their work experiences then that benefits their traditional curriculum and their outcomes.== [12.5s]

MM [00:07:37] I just want to tease out about the sort of mechanics of it how do we structure that in this school to allow them to do that if that makes sense.

NF [00:07:47] Well yes. I mean the opportunity is there in the sense that students in the sixth form outside of the International Baccalaureate program. So the majority of our kids stage five students who are on A levels that they do not have a full time table. They are studying three or four A-levels so they will all have a minimum of 10 hours plus a week particularly in year 13 where they have time. Now yes some of [00:08:19]that time is for independent study but that time is also available to get out there and try new experiences and new opportunities and workplace learning is fundamental to that. [15.2s]

MM [00:08:36] And I think also the what I was trying to tease out is we put a number of robust systems in place as well don't we.

NF [00:08:42] Yeah.

MM [00:08:42] It's not just kind of you know just see a month but yeah.

NF [00:08:47] [00:08:47]Even at key stage five we're still in loco parentis. Therefore the checks and balances you've put in place your creative pathway scheme in terms of health and safety visits. Parental signed off checking the employees have got the necessary insurance might seem very mundane but schools have to operate in a very safe way and you know look after our students. [23.6s]

MM [00:09:11] And I think in some ways for me that that sense of mentoring or looking after kids stitches the classroom the work room together.

NF [00:09:20] Yeah.

MM [00:09:21] Because it's much more. It seems to be more about what a student needs or what they do here.

NF [00:09:31] [00:09:31]And I think the interviews you do with students who go on the creative pathways students that adds a lot of value to the experience because even with very bright students they'll have a sense of how they might have developed and changed but they need some nurturing for that to make real sense of them and to be able to perhaps communicate the learning they've had in the workplace in a way they can use whether that's in a CV or a letter of application or an interview or even in terms of how they internalize it. [36.1s]

MM [00:10:09] Yeah or even sharing it with other students in the classroom that was always one of the objectives I think.

NF [00:10:14] I guess [00:10:14]what I'm saying is they're not just they don't just do the work experience and that's it it's it's addressed you talked to them about that you challenged them about their experiences and get them to reflect on them. [13.2s]

MM [00:10:28] Yeah I think the sense of evaluation was important because that feeds back into the next system. So do how do you know if it's had any impact. I mean it all sounds very worthy and good. How do we know.

NF [00:10:40] [00:10:40]Well I know that the scope of your projects has been longitudinal in the sense that you've been tracking students since leaving school. And I've read some of the comments

students who are currently in higher education have made and one example of a student who I think correct me if I'm wrong who was originally thinking she was going to study in an English based course and then changed for a media based course and her reflections were really quite powerful and she was speaking as a year two or year three student university saying well if it hadn't been for this work experience I think I'd have gone for the traditional academic English degree that I wouldn't have been happy with. [49.0s]

MM [00:11:31] Do you think that's a benefit being in a small community that we can we can still tap into that once they've left and you can still track that.

NF [00:11:39] Absolutely. It could [00:11:40]well and you can demonstrate to future students who come into the school you know this student 10 years ago look where they are now [7.3s] and that started with you know the willingness to take a chance and try something new and give up one afternoon two afternoons a week for a couple of years. Look what trajectory that set them off so your presenting students with real evidence.

MM [00:12:07] I think also we have with we're trying to put some stuff out in a newsletter as well. It's hard to kind of communicate that because it's quite niche what we're doing we're only looking at three or four students a year. But in any other ways in which you think it might be able to be measured do you think we should be looking for a like an increase grade in their exams or or is that foolish to think that.

NF [00:12:33] I think the closest I mean to the British national system there is no scope for that and it is so politically dominated I mean [00:12:47]I guess it be partly be up to schools to be imaginative in how we recognize that and so we can offer our own certification of that and perhaps we should be celebrating that more publicly with the students and saying here is a certificate of achievement and awarding it and congratulating students more formally. [26.4s]

MM [00:13:15] [00:13:15]I hadn't thought about that. [0.9s]

NF [00:13:17] And that's bits we can perhaps internalize into our reference writing system for students into employment. This student took part in the creative pathways partnership program this is what it is about. There are opportunities in some education systems to more formally recognize the workplace learning so as a school introducing the International Baccalaureate Careers Program. The first time this September. It so happens we're starting with a finance strand of that where students study two academic IB diploma subjects but they also do a careers related qualification which is the certificate in finance accounting and business and they'll do extensive work experience with a finance firm we've partnered with. But my ambition for that program is for students to see actually I really liked that idea of vocational academic learning mix and perhaps in the future we could have an International Bacc Careers Program strand based around sort of the program creative pathways. But that's about numbers and realities.

MM [00:14:30] What about you know any of the kind of changes that are going on with the new. Level six cert they're doing at the Hub and anything like that will have you come across any of that yet.

NF [00:14:41] I'm aware it's being offered. Yeah I think there's some discussion about what currency that will give students.

MM [00:14:50] I think it's literally just starting. All right the key thing for me is a kind of criticism. What I do is it's all based on one or two people. Is it's it's you know an initiative. And if we didn't do it it wouldn't happen. So how could we you know if your representing . Is it possible to structure that more. And I think the important thing for me is how is it transferable. How how could a school in Blackpool take this idea and say oh I'm going to do that. What would what do we do to make it more transferable.

NF [00:15:27] I think there are opportunities because there is there is the question that if this workplace learning is so powerful then surely that has to be an entitlement stroke expectation for all Post 16 students rather than those who were particularly reaching and perhaps naturally reach out for extra opportunities.

MM [00:15:52] Yes because their is set as a kind of gifted and talented or above and beyond thing.

NF [00:15:57] So [00:15:58]and actually I think there's perhaps a group perhaps you might call them out most alienated learners post 16 those who have the least motivation and often those students can particularly benefit from the workplace and we perhaps sometimes see things in their workplace engagement that we don't see in the classroom and actually can you can see many of their strengths that we maybe dont see in day to day school. [27.5s]

MM [00:16:26] I wonder why that is. And I've read some bits but I wonder why they they seem to be such different people at work and in a school.

NF [00:16:36] Mm hmm. I think sometimes in our institution it's because it's a little bit of Jersey prejudice against vocational learning [00:16:48]some students perhaps have come here because of an expectation that A levels are to use a political phrase the gold standard and that's educationists, I think it's ridiculous. And therefore signing up to a program they don't necessarily want to do but think they should do but perhaps we can deal with that by having an expectation that all students are going to benefit from work based learning [30.5s] and [00:17:19]structurally there are perhaps a few opportunities for that. So this institution all students currently start on four A levels. You could make the argument that if we move to a starting on a three A level program you would then have a fourth slot in your timetable where that might be additional learning opportunities whether that's workplace learning or other skills based learning [26.1s] for example.

MM [00:17:46] And as a leader of a school do you think oh that that seems a really good opportunity or do you think oh god that's going to be really complicated staffing and funding and.

NF [00:17:57] I would see the benefits of it but it's definitely complicated. I mean there's educationally why is this the question about are students ready to narrow down to just three qualification subjects at 16. Is that too quick for them. So there's a risk in doing that. The argument there is well let's just get our guidance better to make sure they choose the right subjects in the first place. That said for this institution over half our six former students come to us from other centres where we don't control their careers and guidance input.

MM [00:18:30] Because definitely for me it's felt that when we give opportunities to students sort of towards the end of year 12 and 13 is the moment at which they seem to make better decisions they're a bit clearer in terms of their future progression.

NF [00:18:44] yeah they've matured.

MM [00:18:45] It is tricky for them.

NF [00:18:47] But I think the opportunities there but you're right [00:18:51]there are staffing complications but if you do value it enough then you'll make it happen. [6.2s]

MM [00:18:58] Thinking I mean we're talking very positively about this scheme but what are the kind of negative aspects or the drawbacks of this scheme where we're running I mean one I alluded to in the idea that if you have an individual doing something when the individual goes that it disappears. So [00:19:18]the idea for me is to try and broaden that out across my colleagues my faculty and try and make a bigger footprint in the school but what are the drawbacks do you think there are to this kind of scheme. [11.5s] Does it dilute A level achievement or focus.

NF [00:19:33] So no it shouldn't do. I think, I think [00:19:39]I think if it helps students find some direction they're only motivated to achieve more. [5.3s] I would argue it's almost the contrary [00:19:47]that it should be if we had a stronger really inclusive work experience program for all learners I think you'd see that positively correlated to outcomes in examination results. I guess there are some there are some risks. You know every now and again if you had 150-200 students on work experience programs some are gonna go wrong. And then you have some reputational damage on that because some times employers are very much in the here and now and realize won't fully appreciate sometimes some students at this particular point in their life are just going to get it wrong and it's going to be a bit messy but it doesn't actually mean that young persons should be written off. [54.0s] It's just that their not really at that particular moment. Sometimes in this small community then if a work experience program goes wrong then based on one experience.

MM [00:20:59] Yeah.

NF [00:20:59] Even though 20 other work experience placement students they've had might have been wonderful. So that nature of a small community and becoming very personal can be

MM [00:21:11] [00:21:11]Yeah reputation is big isn't it. I was also thinking as well there's a greater risk because you're essentially letting go more, aren't you. [5.5s] I mean that you see that in the classroom when people are teaching and they like to keep control of everything. And the idea that those kids won't even be under your supervision for a while and there is a greater risk at play.

NF [00:21:31] [00:21:31]Yeah but if you have the monitoring systems in place you have the visits you have the interviews you have the feedback forms from the employers then it doesn't. [9.0s]

MM [00:21:41] Yeah I think reduces it a bit.

NF [00:21:43] [00:21:43]I mean all that stuff which sometimes puts colleagues off from doing things because that's some of the mundane organizational administrative aspects. But if you believe in the project as you clearly have done in this example then it's worth it. [16.0s]

MM [00:21:59] I think so I think that's the other thing as well. [00:22:01]It strikes me that if there's a personal interest or commitment then you can see a value in in doing it. And it's about trying to get people involved in that to buy into it rather than being another duty but something that's actually really useful. [13.1s]

NF [00:22:15] And I think perhaps then this is a case where it could be the opportunity to run through our inset and professional development programs for colleagues to hear from students you have put through this scheme. So even for you perhaps your English or your maths teacher who may not in the instant moments say well I'm not quite sure how the value of my student being on my own experience could benefit me.

MM [00:22:44] Yeah. I mean I think it's help working with Steve who's head of careers for him to see the value of that he can then try and transfer that model across. [00:22:55] I think it's really it's just that strands of connecting up the student to the workplace but essentially connecting the teacher up as well. [7.4s] Because if we're talking about insert and training whatever you're doing whatever subject [00:23:08] it strikes me and particularly my area creative media that things move on so quickly and how you can track those developments unless you can actually engage with it and see it. [9.3s] So you could say as your own kind professional development but it is a tricky one.

NF [00:23:22] [00:23:22] And that's taking a wider responsibility in terms of really delivering what your subject is. If your definition stops at what the examination syllabus defines your subject is then you soon become irrelevant in the real world. [17.2s]

MM [00:23:40] Yeah even I still think as well in a small community the sort of responsibility you feel for your students after they've left.

NF [00:23:48] Absolutely.

MM [00:23:49] I mean I still see students around who tell me they've been to university or done this. So there's still a kind of like something there's a connection in terms of their career trajectory.

NF [00:23:59] That's a nice aspect of the small community when you have good relationships with former students. That's right. It's also reflected in the fact that you know we don't turn away former students if they come for advice and support five 10 years off they've left but will ask you if perhaps they have worked for five years and then want to go into your university. Many institutions will say well okay ask an employer to give you a reference for your UCAS applications the school will say no we'll still work with you and support you through that.

MM [00:24:28] And I think a reciprocates. I've got some students coming in next week to talk to us and we had some students from the JEP so they like to feedback in as well. So its a duality.

NF [00:24:39] If I can, can I throw in something.

MM [00:24:42] Yeah becuase it's a dialogue it's a conversation yeah.

NF [00:24:45] I think it would be interesting to continue with this project if. As you broaden that out a little that perhaps almost as a kind of a case study but not not in the way that you're using a student they have to have a buy in but to see how the program would work for perhaps one of your students who is less motivated who hasn't really engaged in their learning who maybe doesn't have perfect attendance or has been reticent to get involved and look to see what sort of gain with that student get and what would you see. So then you would have opposite. Get a nice contrast with some students at the moment being. You know very motivate.

MM [00:25:41] The gifted and talented aren't they.

NF [00:25:44] I think there's a real chance we could get something really special from some of those students. There are risks there perhaps they'll need a bit more nuturing in expectations and checking up on but maybe we can actually see why this is important.

MM [00:26:04] Because I was at a meeting yesterday and brought that point up the idea that your best students are always going to do alright regardless. And the ones who are just lacking a little bit of confidence so a little bit insecure a bit unsure. I think you're right. I think something like that would be an interesting thing to do in terms of specifically choosing someone like that.

NF [00:26:25] Yes.

MM [00:26:25] Maybe without them knowing it. Okay all sounds very good and we are all very happy with it. So what makes this different. And if it is different why hasn't it been done before.

NF [00:26:43] I think it relates to your point you touched on before which is I think it's been related to the individual motivation of individual teachers rather than as a systematic part of school curriculum which [00:27:01]I am happy to take this as being a kind of flaw of the schools system that we've not utilized workplace learning post 16 as a school that purely delivers A level or the IB without a mix of vocational. [18.4s]

MM [00:27:20] [00:27:20]But equally does that suggest that within schools there is the possibility to do this kind of stuff if individuals want to do them or is this just a particularly unusual school that has allowed me to do that. [11.7s]

NF [00:27:33] I think it's an unusually creative school that placeas a lot of value on the arts.

MM [00:27:40] Yeah.

NF [00:27:40] Um so in that aspect it's been encouraged but I think that also your ability to run with these projects have been connected to the fact that your faculty and the arts in general but Hautlieu in general are very successful and so [00:27:59]when you know that areas of a school are running very successfully it's easier as a leader in the school to kind of yeah give you trust and time and resources to run with it a bit more because you know well the core mission of your work is being fulfilled. [21.8s] So. And actually we've seen and so to use the example of photography which is part of your faculty. The innovation that's come in that area has been positively correlated to student outcomes. And why wouldn't we be encouraging these things.

MM [00:28:40] [00:28:40]I suppose I'm still thinking about transferability. You know a practitioner in Blackpool wanting to do this and you know is it possible for anybody to do it. [8.8s]

NF [00:28:50] [00:28:50]Absolutely. [0.0s]

MM [00:28:51] [00:28:51]You think so. [0.7s]

NF [00:28:52] [00:28:52]Absolutely. Yeah yeah. [1.1s]

MM [00:28:55] And so. And did we answer that then why is it not been done before. Maybe there is something. Why hasn't it been done before. Or is it is it not even new. I suppose that's where I'm stuck.

NF [00:29:09] It has been done before in chunks in different areas of the school but I think there has been reliant on individual teachers with a for example teacher of English making contact with the local newspaper or a teacher of design technology making contact with a local engineering firm. It's not been systematic.

MM [00:29:34] That's what I was thinking yeah.

NF [00:29:35] I suppose what [00:29:36]to really fulfil this you need a whole school commitment to workplace learning which says actually this is a key part for that student. All our students will engage in that and actually as a head of department head of faculty its part of your responsibility to be offering those opportunities and to be forging those connections because it benefits the learning in the classroom. [25.7s]

MM [00:30:02] I suppose again as a school leader that's difficult because you can't suddenly add more responsibilities and duties to you know teachers contracts because you can't suddenly ask them to do more. It has to be a sort of a supportive eliciting process.

NF [00:30:20] Its this the kind of phrasing of that. Because in my experience 90 95 percent of [00:30:28]teachers will always reach and want to do more if they think it will help their students where teachers are resistant is if they feel that school initiatives are laborious or don't have a positive outcome for the classroom. [15.9s]

MM [00:30:46] Or even for themsleves I think because I think you know we sometimes forget to prioritize ourselves in in the relationship and if you are interested in media or photography or English or biology surely you would want to know more and be involved in that. So it is about that collaborative journey I think as well.

NF [00:31:06] And then that becomes a broader thing about teachers terms and conditions which unless you are in an academy chain in the UK o]are beyond the individual schools control. So you know the idea of a career break for example. So for your biology teacher to go away and do additional biological studies that will enthuse and re-energize their practice. It's very difficult for schools to agree to that process because recruiting teachers is so hard and that's linked to pay your conditions and morale and you know how teachers are valued and the number of people going into the profession the number of people even to you raise the status of teaching and you improve terms and conditions of service including. So I know for example in Australia a career break is pretty quite a common accepted part of teaching practice and that's seen as being a really important part of professional development. But that's also linked to pay and how easy it is for schools to manage these.

MM [00:32:12] So in summary it's that structural difficulty at meta-level developed within the framework. All right well that is very good for me so thanks for that. Is there anything else you wanted to add about it or any thoughts final thoughts.

NF [00:32:33] [00:32:33]I think I would also say that what's made this project is a success is the it's been quite carefully branded it so it's had an identity. So just the use of the creative pathways title for example it is catchy it's it's got an identity. It's recognized now by the Jersey Education Department. It's recognized by a number of employers. And I think that's helped it to be successful. [30.6s]

MM [00:33:05] Yeah. Ok great. Well obviously thanks for all your support and thanks for this little interview.

NF [00:33:10] My pleasure.

Kristiana

MM [00:00:00] OK. So we're off. So first of all can you tell me who you are.

KA [00:00:05] My name is Kristiana Ambrasa. Um. I'm a student here at Hautlieu school and I'm originally from Latvia and I've been in Jersey for about seven years now.

MM [00:00:18] And how do we know each other.

KA [00:00:20] Um your my media studies teacher.

MM [00:00:23] Yeah. And what A levels are you doing.

KA [00:00:26] I am doing Art photography Media English and Mandarin.

MM [00:00:33] Impressive. So we know that you were placed on the creative pathways scheme.

KA [00:00:39] Yes.

MM [00:00:40] Why do you think you were chosen.

KA [00:00:44] Um I think generally in class I try and get involved as much as I can I try and answer questions and with my coursework and everything I always try to stay on top of everything. And I think just my initiative to get involved people to notice me more.

MM [00:01:04] And what about the kind of subjects that you do. Do you think you're quite a creative person.

KA [00:01:09] Oh yeah. 100%. Most of my subjects maybe excluding English and Mandarin. They're very creative based and there's a lot of creative freedom that you can have and you can really branch off into anything that you want especially in art and photography.

MM [00:01:29] And is that something that you are thinking about doing as a sort of career path something within that.

KA [00:01:34] Yes. So obviously taking the creative route in life. [00:01:41]I've chosen to pursue maybe architecture at University because obviously it involves a lot of creativity but it's also quite um it's kind of grounded as well. You can. It's quite reliable career path which I'm really looking for. Sometimes the arts can't really give you a stable job. [21.4s]

MM [00:02:03] [00:02:03]Yeah that's true. And so we put you forward for part of the creative pathways scheme to try and give you that link or that insight or that understanding. I think that's why you were chosen not only because your personal skills but something you were interested in. [15.2s]

MM [00:02:19] Yeah. So can you tell us about the placement that you did. Where was it. How long did it last. What did you do just some bits and pieces.

KA [00:02:27] So I did my internship at CCA galleries International which is um basically it's an art gallery which displays and sells artwork from people all over the world basically. So I was there for six weeks and I did about. Maybe five six hours on a Tuesday afternoon and it involved various

things. Anything from just taking stock and framing up pictures that have yet to be framed and also administrative work and just things like that.

MM [00:03:13] Have you got a couple of key memories that stand out from that.

KA [00:03:17] Yes so.

MM [00:03:19] good or bad.

KA [00:03:20] One of the things that I remember quite clearly was um being given the opportunity to curate my own gallery space because they've got various spaces in the gallery where they have different themes and I was assigned the red room which was quite an amazing opportunity because not many people get to do that and it really allowed me to put some creativity into the whole internship.

MM [00:03:52] What did you actually do then for that.

KA [00:03:53] So.

MM [00:03:54] You chose the particular pieces where they went ip where they went.

KA [00:03:58] Yeah. So you sort of take er you think about the sort of arrangement that would be in the gallery and what pieces would go well with each other and it just displays the best of the work in the gallery.

MM [00:04:14] [00:04:14] What about any of the memories that seem to be key. I mean what about when you first started. How did you feel. [8.9s]

KA [00:04:24] [00:04:24] I was obviously quite nervous because it's a very professional environment and the people that take their job very seriously and obviously haven't really been exposed to that sort of thing before. [11.3s]

MM [00:04:37] Just without being without trying to draw too much from you. Somebody else I interviewed spoke about that first moment on the steps before they went in.

KA [00:04:47] Yeah.

MM [00:04:48] Is that a moment for you.

KA [00:04:49] Oh yeah. I just remember being really nervous and trying to make a really good impression. And just being as polite and professional as I can be.

MM [00:05:00] So the person I interviewed this was I think about five years after the placement. So it was still a really strong memory.

KA [00:05:10] Yeah.

MM [00:05:11] I think when we spoke he mentioned it was kind of like a transformative step almost as if stepping through that door. Yeah he was kind of becoming someone else. So.

KA [00:05:21] Yeah yeah I can definitely agree with that.

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MM [00:05:22] Well the first thing I'd like to sort of talk to you about is that that sense of transformation and the sense of transforming yourself. So what I'm really interested in is the extent to which you think the placement made you become a different person or affected you in some way to to develop a different part of you.

KA [00:05:42] Yeah. Yeah. Definitely. Well just Ium. Just thinking about going there. I sort of placed myself in the shoes of more of an adult. And.

MM [00:05:55] Here are our documents being printed out after 20 minutes since sending them to the printer (laughs) Well we can still hear the audio so we can carry on.

KA [00:06:04] Yeah.

MM [00:06:04] So this is okay.

KA [00:06:05] Um. Yeah. So. Just. I just really thought this is. Quite a maturing experience for me because I really get to understand what a real work place is like and erm just the stuff that just the work that I've done in the past its obviously not very professional and just doing this it gave me an insight is like the corporate aspects of.

MM [00:06:34] But what about let's focus on you first of all.

KA [00:06:37] Yeah.

MM [00:06:37] Do you think it made any you know. [00:06:39]How did it change you. I mean even the small things did you did you look different act differently talk different. Do you think you were a different person. [7.2s]

KA [00:06:47] [00:06:47]Yeah. So erm i definitely dressed definitely for the occasion. Just going there. Definitely a lot more smart. And when I went in there speaking to people I tried to be as polite and speakin a manner that was more adult. [17.7s]

MM [00:07:05] [00:07:05]Did you recognize that as something different from how you normally are. [2.6s]

KA [00:07:08] [00:07:08]Yeah. I had to think about it more when I went there. I had to think about Oh don't say this. Don't say that. [7.6s]

MM [00:07:18] [00:07:18]Is that quite stressful. [0.8s]

KA [00:07:20] [00:07:20]Yeah. Because I almost felt as a different person going there. Yeah. It's really a lot different from what I was like when I'm just at school and just being with friends and just the environment was totally different. [13.6s]

MM [00:07:35] Why did you think you had to do that.

KA [00:07:39] [00:07:39]I think just the setting like that was really what it was about and just meeting all the different staff. They're all very you know work orientated and people that were involved and it was like serious business obviously selling art work that's worth hundreds of thousands of pounds it's erm. It makes you want to be like them. [24.4s]

MM [00:08:04] [00:08:04]<mark>Well that was interesting that you said that because I was wondering that was is it something that you felt was a bit of a charade and a bit false and you didn't enjoy it or was it something that you felt. Oh this is the person I want to be.</mark> [12.9s]

KA [00:08:19] It was a facade in a way but I don't think it was negative in the sense because now that I know what it's like to be in that sort of environment I can take those skills forward and erm if I ever do work like that again then I can be like that once more.

MM [00:08:40] Well that's how I was thinking is that a kind of personality that you've got then that you've now developed. You can put on the shelf and you can.

KA [00:08:47] Yeah.

MM [00:08:49] You can inhabit. That personality again when you need to.

KA [00:08:52] Yeah yeah.

KA [00:08:53] So it's definitely how you describe it. It's erm. [00:08:56]<mark>So it's sort of like a side personality.</mark> [1.2s] When I'm at school with friends I'm just my normal self and when I actually need to be more professional I can just become that person again and I know what to do.

MM [00:09:08] And that's not something that you you wouldn't have had or you didn't have before.

KA [00:09:12] [00:09:12]<mark>I didn't have that before because I've never experienced anything like it before. So it was definitely an experience that was valuable for the future.</mark> [8.7s]

MM [00:09:22] So just keeping you on that. The idea of being a creative person or being in a creative environment. What what distinguishes that do you think from being in a financial environment or a banking environment or what's that what is that kind of personality you've got on the side.

KA [00:09:42] I think just in a creative environment like that I with Sasha I could really because what [00:09:51]<mark>we've got very similar interests that I feel like art could be you know it's a common ground so we had conversations about different stuff that we enjoy within art whereas I feel like you wouldn't be able to talk about that sort of thing in let's say finance because it's not really an area of passion.</mark> [20.7s] I mean that I just I I don't think people have.

MM [00:10:16] [00:10:16]<mark>So you definitely felt some kind of connection between who you were, who you wanted to be and the kind of people like you mentioning Sasha the person who sort of is that. And that's that's all tied together in in your own ambitions perhaps.</mark> [15.9s]

KA [00:10:32] Yeah absolutely. It was just erm. There's just a place where like. Well all the staff and Sasha. Well like like minded people you could just talk about very similar things.

MM [00:10:44] Well I think you know one of the reasons why we're doing this project is to give students like yourself that kind of opportunity. So in some ways I'm taking that. That's a that's a positive aspect of this isn't it.

[00:10:56] Yeah absolutely. Not only that I gained skills for future work placements or anything sort of professional I can also share my passion with people that you know are into the same things.

MM [00:11:10] How would you if you had to put it in some kind of hierarchy which you think is more important the little skills you got. And then actually that sounds terrible but not a little but, what [00:11:21] would you prioritize the kind of becoming a person a creative person more than the skills the the idea you pick up the phone and do things like that. [8.5s]

KA [00:11:29] Yeah no definitely. I think the personal aspect is more valuable because those skills they're easy to pick up and it's nothing that it's any something that anybody could do.

MM [00:11:43] I'm glad you agree because I'm sort of as I'm doing this project I'm learning as well.

KA [00:11:47] Yeah.

MM [00:11:47] And I suppose there's a bit of bias there that I kind of think that. I mean I think the same those transferable skills you could pick up anywhere.

KA [00:11:55] Yeah.

MM [00:11:55] You know if you worked in a shop on a Saturday but that that idea of becoming or connecting with somebody creative or in an environment creative seems more important.

KA [00:12:05] Yeah. Absolutely. I agree with that.

MM [00:12:07] Well that's good. All right happy with that? Just before we leave that identity. What about is there any negative aspects of that idea of becoming your identity where there moments when you just think oh this really isn't me and you did feel false.

KA [00:12:24] At points it was sort of like I had to try and impress you know that and try to find you know things about myself that I would maybe make them be like Wow. That's amazing.

KA [00:12:40] And is that a negative thing.

KA [00:12:43] It can be because you want to be you don't really want to let them down then when you can't find aspects about yourself that would make them be wowed then it's it's in a way negative and positive.

MM [00:12:57] I suppose it's just finding the kind of truth in your own identity in a way.

KA [00:13:00] Yeah.

MM [00:13:01] Because at times you might feel you've being a bit false or just pretending just I don't know something like that. All right very interesting. So if we connect to the next one that you definitely felt you learn things you learned behavior for example.

KA [00:13:17] Yeah.

MM [00:13:18] And we just touched on the fact that you learned some new skills. So what I'm really interested in is. I got a feeling that your the way you're learning skills and becoming you know becoming a person is different in a work environment than from school. That's what I think.

KA [00:13:38] Yeah.

MM [00:13:39] But I don't really understand that and I don't really know how that happens so that's why I'd like to talk about now.

KA [00:13:45] Yeah.

MM [00:13:45] So what. [00:13:47] In what way was it different being in a work environment and then being at school in terms of learning and developing. [7.5s]

KA [00:13:56] [00:13:56] Yeah. So I feel like it's when I was at that workplace and it was very individual I was the only person there and all the focus was on me. So any problems or that I I had like they could be directly addressed with me whereas at school obviously it's a lot more general. People get you know there's a large class maybe 20 to 30 people in them. It's just assumed that everybody would pick up what is taught to them. But obviously that's not true because not everybody has the time of day to individually speak to every student and address it. [34.0s]

MM [00:14:30] And do think there's [00:14:31] an impact in time and speed [1.8s] in that as well that [00:14:35] if it's individual and one to one that you learn and pick up and develop quicker. [3.8s]

KA [00:14:39] [00:14:39] Yeah. Definitely agree with that so obviously if I have any dilemmas that I could speak to them. Whereas at school I might be in my own space just thinking about that and not getting help. So it would definitely drag on for a lot longer in the school environment I think. [20.2s]

MM [00:15:00] And what about then if you are learning quicker. [00:15:03] Is there a sense of scale in that. That if you learn quicker you therefore learn more because you're learning so much so quickly that you can actually learn more things in a shorter time. [10.6s]

KA [00:15:14] [00:15:14] Yeah. Definitely obviously I just I've really felt that. When I was there. She'd give me a task I do and then she'd gradually increase the level of responsibility. [14.3s]

MM [00:15:30] Shall we talk about one in particularly. What about when you were curating could you can you map that example to the idea of individual learning and speed and scale.

KA [00:15:40] Yes. So in terms of scale obviously I start when I first started I was I'd do very mundane tasks though obviously don't require a lot of skill and obviously over the six weeks I've built up more knowledge and more experience about about the whole gallery so I could eventually curate which was quite a high responsibility task that had to be done very well.

MM [00:16:06] I mean I think so because I didn't know you had done that during your stay so I think that is quite amazing. I wonder what else then in terms of er any other aspects of the learning. [00:16:18] Was there an informality maybe the more it helped to or the language or was it more formal. [5.0s]

KA [00:16:26] At times it was more formal obviously when I was doing more mundane tasks that required more practical skills then it was more informal. But when I was for example speaking to customers or sending emails then it was that it was a lot more formal.

MM [00:16:46] I mean overall it seems a much better way of learning doesn't it.

KA [00:16:49] Yeah.

MM [00:16:51] Do you think that.

KA [00:16:51] I think so.

MM [00:16:53] [00:16:53] ==Why is it a better way of learning.== [0.8s]

KA [00:16:54] [00:16:54] ==I think just because the fact that that is an actual corporate environment and those are the real skills that would be needed. Whereas at school you learn transferable skills they're not directly linked to what you have to do.== [17.3s]

MM [00:17:14] So why do we need to be at school then. What skills do we learn at school that is used that are useful.

KA [00:17:24] I think obviously punctuality that's very important. I mean.

MM [00:17:30] Don't you learn that in the workplace.

[00:17:32] Yes.

MM [00:17:33] I suppose what's interesting is we we went to ITV Channel with Jade and everyone the other day. And one thing they asked me down there was this idea in Jersey that they might make education compulsory to 16 sorry to 18. So therefore it makes you think well. [00:17:53] ==If you could learn all this stuff in the workplace why not just go in the workplace and. You know why don't we have more apprenticeships and learning on the job why do we need the classroom.== [9.8s]

KA [00:18:03] I think. I describe myself as more of a confident person whereas I get that a lot of people aren't. And [00:18:11] ==I know a lot of people at the age of 16 are definitely not ready to go into work and I feel like work is you have to take a lot more responsibility so if something goes wrong it's on you whereas at school it purely affects yourself if you don't do the work then it's on you.== [18.3s]

MM [00:18:30] Okay. So in that sense it helps those students who just need a little bit more time.

KA [00:18:34] Yeah.

MM [00:18:35] To be part of a more structured and supportive environment.

KA [00:18:38] Yeah.

MM [00:18:39] So [00:18:39] ==in that sense do you think school is more supportive than work. More structured the work.== [5.1s]

KA [00:18:46] [00:18:46] ==I think in terms of support systems. I think school is is definitely a lot more supportive because obviously there are schemes and people like the school counselor that can help you.== [15.0s]

MM [00:19:02] So different agencies connected.

KA [00:19:03] Yeah. Whereas at work I feel like if somebody were to hire you then you are sort of expected to have everything together.

KA [00:19:14] Yeah.

KA [00:19:15] You're emotionally stable and you can perform up to standard every time.

MM [00:19:22] I suppose in a way it's more of an economic contract.

KA [00:19:25] Yeah.

MM [00:19:25] You know they'll pay you to do this. You need to do that. Whereas at school it's a kind of social contract.

KA [00:19:31] Yeah.

MM [00:19:31] What about in terms of your learning. Or [00:19:35]in terms of teaching learning what happens at school that you appreciate that is missing from work. [8.5s]

KA [00:19:47] I think.

MM [00:19:51] Can I suggest something because I think it's dialogical this thing.

KA [00:19:54] Yeah.

MM [00:19:55] Because we were kind of working things out together. But it seems to be that there's that could. I'm wondering [00:20:01]my question is whether it's much narrower work. That the broader scope you get at school by looking at lots of different things actually is is helpful. [10.9s]

KA [00:20:13] Yeah.

MM [00:20:13] Whereas at work you're targeted to look this is what you're going to do this is what you need to do.

KA [00:20:17] Yeah.

MM [00:20:18] And there's a kind of narrow range whereas at school we're trying to provide broader options for students.

KA [00:20:23] Yeah.

MM [00:20:24] Would you agree with that.

KA [00:20:25] I would agree with that. Yeah obviously because even at A level we take three to five subjects and we focus on many different areas I mean me obviously I'm more of a creative person but some people take a very broad range of range of subjects.

MM [00:20:43] Even for example maybe you know in Art how you're learning what you're learning in art is much broader than what you would learn in an art gallery.

KA [00:20:50] [00:20:50]Yeah. I do agree with that. At school and in Art obviously it ranges from the technical side to the practical side to the theoretical side whereas in work. It's quite centered towards the practical side of the task. [24.8s]

MM [00:21:16] Or even just the functional side. This is what we need to do. This is what you have to do.

KA [00:21:21] Yeah. Yeah.

MM [00:21:22] [00:21:22] ==Did you have much time for reflection and evaluation at work.== [3.8s]

KA [00:21:28] No that was one of the things that was sort of I think a downside is that there's the fact that there was just so many tasks to do and obviously it was all meant to be done within the time [00:21:41] ==scale. It didn't leave much time to just sit down and think about what you've actually done and how it impacts different things.== [8.2s]

MM [00:21:50] So did you feel that sense of being at work that you have to do a lot.

KA [00:21:53] Yeah.

MM [00:21:53] You know always so much to do.

KA [00:21:56] [00:21:56] ==Yeah the time pressure and just the amount of things that you had to do. That was really put into perspective at work.== [6.3s]

MM [00:22:02] Does that [00:22:03] ==isn't that a characteristic of school as well or is it does it always feel like you don't have to do if you don't want to (laughs)...== [5.8s]

KA [00:22:09] [00:22:09] ==Yeah I mean at school there is that option. You know just not doing it and.== [5.8s]

MM [00:22:16] [00:22:16] ==It's terrible to say.== [0.5s]

KA [00:22:17] [00:22:17] ==It is.== [0.1s] But it reflects you in your grade but so you know that's based on how well you did.

MM [00:22:25] [00:22:25] ==So do you think there's an issue of consequences isn't there.== [2.9s]

KA [00:22:29] [00:22:29] ==Yeah.== [0.0s]

MM [00:22:29] [00:22:29] ==So at school there's probably less consequence.== [2.4s]

KA [00:22:33] Yeah.

MM [00:22:33] Whereas at work what do you think would happen.

KA [00:22:37] I mean I think if if you keep doing bad behavior then you'll be punished by probably being sacked or some other.

MM [00:22:46] Do you think even in your instance that they might say well listen no she's not that great.

KA [00:22:51] Yeah that. I think so. I think if I didn't.

MM [00:22:54] Did you feel that at all.

KA [00:22:56] Yeah.

MM [00:22:56] Or was it just at the back of your mind or how did you feel.

KA [00:22:59] I think it was always at the front of my mind because I always tried to be punctual and doing the tasks as quickly and efficiently as I can. So you know I can move on to the next thing.

MM [00:23:12] And is that positive to have that kind of feeling.

KA [00:23:15] I think it's positive and negative because it teaches you responsibility and time management. But at the same time it is stressful.

MM [00:23:25] Did you find the placement stressful.

KA [00:23:27] No. It was a fairly relaxed but at points because there was events coming up and so many things to do that it got a stressful at times but I think it was a good balance between the two.

MM [00:23:37] And overall looking back did you think it was positive or useful.

KA [00:23:42] Yes.

MM [00:23:42] Or a small additions or how, how would you measure will rate that.

KA [00:23:46] No I think the overall experience was really good. Obviously it got me to know a lot of things about the how you know artwork is sold and presented and things like that and.

MM [00:24:01] Well let's move into that because the third point for me is about your what you then now know or learnt about the industry so because yours was very strange wasn't it because it is a really quite prestigious art gallery.

KA [00:24:13] Yes. Yeah.

MM [00:24:14] And what can you tell us a bit about the business and what do you now know about that.

KA [00:24:19] Yes. So CCA galleries was actually a branch of Christie's auction house which is a very prestigious auction house in London that sells artworks that are the top of the top and they branched off in the 80s and now it's an independent art gallery by itself. So it has another branch in England and most of their sales come from online and.

MM [00:24:51] I mean did you have any knowledge of the art industry. You did GCSE art and you do photography. So did you have any knowledge of how art is is works in terms of like commercialised and sold. Did you have any understanding of that before.

KA [00:25:10] No I. I was [00:25:12] this was really the sole purpose of why I really wanted to do this internship was to get to know the actual industry of art and how it's sold and just how it's created [11.8s] and.

MM [00:25:25] So what if there were three things that you could now characterize the art industry just for the purposes of this interview. What three things would you say to somebody who wanted to learn about or to know about it.

KA [00:25:38] Yeah. [00:25:39]So it's a lot of erm just talking to people. Yeah it's very little about the actual art. It's a lot about deals and the practicalities of just erm of how to move like the logistics of it is quite a big part of it. Just how it's transported and how it's framed and curated and things like that. [30.4s]

MM [00:26:11] I mean how do you actually sell a piece of art. How does that even work.

KA [00:26:15] So most the time how they sell it is they do an event a lot of the times it's corporate dinners and most of their customers are actually large companies that just buy up for corporate environments.

MM [00:26:35] As an investment maybe.

KA [00:26:37] Yeah. That was one of the things that Sasha really emphasized to people was that. If you in less than two let's say a three thousand pound piece of art then the value will go up with time. And yes so most of the time did the events dinners and things like that and.

MM [00:26:56] Does it make the art work more of a commodity than a creative piece of work.

KA [00:27:03] I think so because a lot of that focus was on the customer rather than the artist.

MM [00:27:08] And how did that feel from someone who is young who's passionate about art and creativity. That's kind of a cynical way to look at it.

KA [00:27:15] Yeah it is a sort of you know it boiled down the artist to a like a machine in a way just producing the art and just you know any sort of solely focusing on what the customer wants.

MM [00:27:30] Yeah. And did you think Oh that's great. Or do you think a little bit sad. How did you react emotionally.

KA [00:27:37] Yeah I mean it's obviously not the best because you want to have that. You want to be noticed and recognized for your work. But at the same time it is about the financial side of it.

MM [00:27:52] I suppose what I'm teasing out is just that idea of students maybe have a romantic vision of creativity.

MM [00:27:59] Yes.

MM [00:28:00] Media photography. And then sometimes when you when you come into contact with the realities of the industry. You know sometimes it can be a bit of a shock.

KA [00:28:13] Yeah I can agree with that because my idea was I'd go there and you know I'd interact with artists and speak about their creative process and how they create their artwork but it is really just a lot about emails and speaking to people and organizing events and just organizing the artwork and the logistics of things.

MM [00:28:33] So in that sense do you need a background you know in art to work in art.

KA [00:28:37] I really don't think so. I think erm school pretty much gives you all the transferable skills that you need to work there so I don't think you have to be very specifically erm have a

background in art to go into that sort of field but [00:28:53]I think an interest does help because it makes working a lot more enjoyable. [4.8s]

MM [00:28:59] And I suppose it might be a question for somebody who's running a gallery or employing young people of what they want whether they want someone who has an interest in art and creativity or whether it's somebody who's just got an interested in commerce.

KA [00:29:12] Yeah. Yeah.

MM [00:29:14] So once again that just seems to suggest that there's your experiences is a bridge between the two.

KA [00:29:22] Yeah.

MM [00:29:23] And positive.

KA [00:29:25] Yeah I definitely think it's positive.

 [00:29:27] I mean in terms of just understanding the industry as well.

KA [00:29:30] Yeah. Yeah. [00:29:33]Obviously now that my vision of what it was I thought it would be is turned upside down in a way. Now I actually know what goes on in the industry. [10.4s]

MM [00:29:45] [00:29:45]And turned upside down in a negative way a bad way. What are your plans now because you're about to move to year 13. So how this particular experience work experience. How is that even had an impact in your decision making. What are you thinking doing now. And in what ways did that experience contribute to that decision. [22.2s]

KA [00:30:08] [00:30:08]So before the experience I was really interested in and becoming maybe an artist and following a very creative path in life. But now I've actually seen that there's a lot more about the financial side of it. I have been wanting to move into a different career path but it's not in a negative sense that I wanted to distance myself away from that but. I just know now that's not exactly the career path for me. [32.3s]

MM [00:30:41] Because when we started this we've been talking for about 30 minutes. I think you said you are looking to go into architecture.

KA [00:30:47] Yeah. Yeah.

MM [00:30:48] I can't remember what you said but it was something like because that would give thats much more of a stable or i can't remember the word.

KA [00:30:55] Yeah.

MM [00:30:56] [00:30:56]So is that been a consequence of doing the placement is that an illustration of you wanting something a bit more secure. Creative but secure. [9.3s]

KA [00:31:06] [00:31:06]Yes. The whole experience did make me reflect upon what I want to do. And yeah art is really not the most stable career choice I think in my opinion just based upon the interactions I've had with the young authors at the gallery. [21.6s]

MM [00:31:29] [00:31:29]So it really had an impact shaped your your aspirations you ideas. [4.1s]

KA [00:31:34] [00:31:34]Yeah I think so. [0.8s]

KA [00:31:35] [00:31:35]But if you if you're moving away from that why don't you just go into banking or trust company that's the sort of big business in Jersey that's stable and that's lucrative. [9.6s]

KA [00:31:46] [00:31:46]But I still want to pursue something which does involve creativity and I think architectures it's a good combination between the two. [9.4s]

MM [00:31:57] [00:31:57]That's true. Do you think creativity is always kind of part of you. [2.9s]

KA [00:32:00] [00:32:00]Yeah that's that's creativity has been me since I've been a young child and it's it's just something that I can't lose I think I'll always have a passion for art and all things creative. I'll continue doing that for the rest of my life. [16.5s]

MM [00:32:17] I think that's great. Thanks very much for that, that's 32 minutes I think that sums up not only what were you thinking but it echoes with a lot of other people have said aswell. So thanks very much for that Kristiana.

Lucy

MM [00:00:00] So that we are off. All right do you want to tell us who you are.

LH [00:00:06] I'm Lucy Hilton. I'm a year 13 A level student at Hautlieu and I took media studies business and history.

MM [00:00:14] Yes and how do we know each other.

LH [00:00:18] you're part of the media department at school in which I studied. You didn't teach me but you were there.

LH [00:00:23] Yes. And then and how did we get together.

LH [00:00:27] Because I was put forward for a media related placement. And Miss Magowan recommended that I see you on the basis that you'd provide me with one.

MM [00:00:35] And why do you think we chose you.

LH [00:00:38] I have decent predicted grades. I was charismatic about the idea and I've done previous work placements through school.

MM [00:00:45] Yeah. And also I think maybe you want to do something in the future.

LH [00:00:48] Yes I do want to take in media and communicate studies however that has since fallen through.

MM [00:00:54] Has it.

LH [00:00:54] Yes.

MM [00:00:55] But do you have like future ambitions.

LH [00:00:58] [00:00:58]I would really love to be able to do something in the media industry but it's a bit too competitive. [4.2s] And fortunately I'm dyslexic and I have a lot of trouble with my words. So being in media would be very difficult for me.

MM [00:01:10] Well that's interesting. I mean that might be slightly separate to the project we're doing but. That would that might be interesting when we think about how you learn when you're in the workplace and things like that.

LH [00:01:20] Yes.

MM [00:01:21] Becuase I'm not sure that is a barrier. And although again it's not to do with my research. What happened with your degree. So you were planning to go.

LH [00:01:28] I was planning to go and to Chester University I'd had an unconditional offer and then my business teacher goes Oh there's a job placement and there's a certain amount of people we need to send forward from Hautlieu would you please go. You don't have to like it but go. And I sent my CV off and I did all that. I got invited to the audition day I went to the audition day they

absolutely loved me and they offered me the job for 28 grand a year coming out of school I had to take it. Yeah. So I'm going to be a trainee fund accountant.

MM [00:01:56] Who's that with then is that Aztec.

LH [00:01:59] Yeah.

MM [00:02:00] I think they have got kind of recruitment drive.

LH [00:02:02] Yeah they have a massive one. There was at least five six business studies students from Hautlieu there.

MM [00:02:08] So that is kind of interesting because what I'm really trying to do is is bridge the schoolroom with the work room.

LH [00:02:17] Yes.

MM [00:02:17] So that's interesting you decided to go for the option of work.

LH [00:02:21] Yes.

MM [00:02:21] So. You said the money is good.

LH [00:02:24] The money is good.

MM [00:02:25] You said it was a really easy process why else have you taken that route.

LH [00:02:29] Aztec are really well known for taking on a lot of 18 19 year olds and university students. So I didn't feel like I was going to be the odd one out. Whereas if I went into something like a TV studio I'm pretty much going to be the only intern there and I'm gonna be at least 10 years younger than anybody else working. At Aztec there are so many people who were kind of my age and understand the process a bit better that I just felt more welcome.

MM [00:02:53] [00:02:53]==And what about the idea of not going to university how did you balance that out.== [2.6s]

LH [00:02:56] [00:02:56]==I still manage to do my ACCA's they pay me to do my accountancy charters there and any further education I want to do so I get a steady leave and stuff whilst working.== [10.5s]

MM [00:03:07] So it's the is the idea of future training and education still really important.

LH [00:03:13] Yes I definitely don't want to leave it just to a A-levels because I feel like you need to surpass that now.

MM [00:03:18] Yeah.

LH [00:03:18] [00:03:18]==But it was always going to be a problem going to university with not having enough money because it's expensive. Moving away I don't really have much family out there who'd be able to support me. So if I could do something on island getting paid making my own money and not having to worry about being 50 grand in debt by the time I leave it would be a really great opportunity.== [17.5s]

MM [00:03:37] Well you know I've interviewed quite a lot of people and that is such a familiar theme. So I don't think you are an isolated case.

LH [00:03:46] Yeah.

MM [00:03:46] I mean I think that that's quite familiar.

LH [00:03:48] It's incredibly important.

MM [00:03:50] the cost the moving do you think that's something to do with being in Jersey.

LH [00:03:54] Oh completely. My mom's from Birmingham and my dad's family from Ellesmere Port all of them have gone to university because it's just down the road just round around the corner.

MM [00:04:03] And what about like cousins and people your age. That's just a natural progression.

LH [00:04:07] Yeah. Just well my cousin decided that she wanted to do and like more physical she wanted to become a hairdresser and beauty therapist so she's gone to college. And that's just down the road from her house whereas me I'd have to fly back home and stuff like that and also being a Jersey resident it just makes it more difficult with my passport.

MM [00:04:24] Yeah and the route you've taken just seems so easy.

LH [00:04:28] Yeah. Well what I what I sent my CV off.

MM [00:04:32] Yeah.

LH [00:04:33] I heard back the next day said that I got and through to the audition day a week later I went to the audition day two days later I got an email saying they wanted to give me the job and then another week I had an interview and they gave me the job.

MM [00:04:46] Okay.

LH [00:04:47] Yeah. It hasn't been that easy for a few people I spoke to Evan and he still hadn't had the job by May.

MM [00:04:53] OK. So well congratulations. Well done.

LH [00:04:58] thank you.

MM [00:04:58] So let's think about why we're talking which is to do that workplacement.

LH [00:05:01] Yes.

MM [00:05:02] Can you tell me a bit about or tell us you know whoever's listening to this about that workplace where was it. Who is it with and how did it. What was the mechanics of it.

LH [00:05:12] I was shadowing shadowing Rebecca McKielly at Digital Hub Jersey and it's a digital marketing firm that deals that deals with advertisement in Jersey as well as trying to teach young people more about the media industry as a whole. [00:05:25]I went there to just see what it was going to be like seeing what they had what they wanted me to do. They had a great idea of what

they wanted me to do but unfortunately it never materialized. No one had enough time to teach me [12.8s] pretty much.

MM [00:05:39] How did it work out in terms of school time.

LH [00:05:42] And I did it once I finished my free periods so I had a free period on a Tuesday afternoon so I finished at half past one had some lunch and then went there until 5:00. But they always dismissed me early because they didn't have enough for me to do.

MM [00:05:55] [00:05:55]So was it did you think that was a successful placement. [3.1s]

LH [00:05:58] [00:05:58]No. I wish I could say yes but unfortunately they explained it to me. They were two. They were taking on too many young people so they had young people in all year round and they just didn't have enough jobs to give to people whilst they were there. [14.5s]

MM [00:06:14] What do you think we could have done to make it better.

LH [00:06:17] I don't think there is anything that we could have done as an institution to make it better. But digital hub should probably stopped taking interns.

MM [00:06:23] Or do you think we could just make sure that there are projects for people to do.

LH [00:06:27] Yeah set projects available and people who were willing to give up time to teach you.

MM [00:06:32] Yeah.

LH [00:06:32] Because unfortunately Rebecca was super busy with her own tasks because she had things to do with marketing courses and the other lady who I don't remember her name. She was really really busy with all those things so she was flitting about and there was just nobody who wanted to teach me there so.

MM [00:06:49] How much time do you think they would have to give up life to make that work.

LH [00:06:53] At least well I would be there for three hours or so an hour at the beginning to tell me what they wanted to do. Maybe a half hour half way through just to confirm I was doing it right.

MM [00:07:03] Yeah so just that initial kind of contact. Some support.

LH [00:07:05] Yeah.

MM [00:07:06] Anything else like in terms of maybe some written stuff.

LH [00:07:09] [00:07:09]Yeah it was all very vague as to what they wanted to do. They didn't really have a good plan whereas if it was a plan I would have been able to do it no problem and that would have been fine because the task itself wasn't necessarily difficult. [11.1s]

MM [00:07:21] What was the task.

LH [00:07:21] [00:07:21]They wanted me to do a bit of member profiling so a picture of the member their business name contact number and just what they do. So their objectives. Which is fine. Wasn't gonna be difficult they had the program but I didn't have access to the members. I didn't have access

to who they wanted me to put up I didn't have access to the software that they wanted me to use. [22.1s]

MM [00:07:44] [00:07:44] And really you needed somebody to facilitate that [1.6s]

LH [00:07:46] Yeah I needed a laptop or something like that to be able to do work and a desk.

MM [00:07:52] What did you hope to get out.

LH [00:07:54] [00:07:54] I hoped to be able to make some good industry contacts and meet with some people who might offer me a job in the future just to build some relationships as well as learn of a couple of things I wouldn't necessarily learn at school. [10.3s]

MM [00:08:05] Yeah okay let's talk about that. What could you learn at school or learn in work that you couldn't learn at school. Like why why bother doing work placement.

LH [00:08:15] Because [00:08:16] work placements kind of give you a more adult perspective of things whereas doing coursework in class is brilliant and learning theorists is great but it's not necessarily applicable because you don't spend all your days creating music videos or doing theorist work you spend them doing small advertising pieces or loads of market research and stuff like that. [20.1s] So it kind of gives you a broader perspective of what you'd actually be doing within the company.

MM [00:08:41] You're very articulate.

LH [00:08:44] thank you.

MM [00:08:44] And so it's about the kind of tasks you're doing.

LH [00:08:47] Yeah.

MM [00:08:48] What about how you're doing the task. How is that different from school to work.

LH [00:08:52] Well every company has a different method in which they do stuff. So you go from school I would use Adobe and we have the big computers to like at digital hub they used they used a different one I don't remember they had it all on their laptops. They just had minimal hard drives and that was it.

MM [00:09:10] I was just more thinking about the kind of framework of how work is different from school work like what kind of interactions the expectations. Is there a difference.

LH [00:09:19] There was very minimal interactions at Digital Hub people weren't really talking to each other they just kind of got on with what they had to do. Becuase they are mostly sole traders and stuff like that so they didn't have to confer but.

MM [00:09:31] [00:09:31] I suppose what I'm really getting at is whether there are different expectations did you feel different being at work than being at school. [6.6s]

LH [00:09:38] [00:09:38] Yes you have to hold yourself in a higher standard at work rather than at school [3.7s] so [00:09:42] at school you can be more so yourself [1.0s] because you're surrounded

by people your age you've known them for years whereas when you go into work you don't know anyone. These people are as old as my parents and it's that you have to act differently to get in with the kind of social expectations of the workplace.

MM [00:09:56] So did you feel you were different.

LH [00:09:59] I knew Rebecca from when I was six years old because I went to school with her sister.

MM [00:10:05] Who was sort of a mentor.

LH [00:10:07] Yeah. Yeah. She was my best friend at primary school sister. So I've known her for most of my life so I didn't feel that awkward.

MM [00:10:14] Yeah.

LH [00:10:14] But for the adults I felt pretty awkward.

MM [00:10:18] So is that a kind of like physical. Did you feel awkward could you feel that.

LH [00:10:23] Yeah I could. It's definitely different. I've had a couple of work placements so I wasn't too unaware of it. And my mom used to walk in like a bank. So I had to be surrounded by people like that aI've had my own experiences

MM [00:10:34] [00:10:34]Do you remember any particular I mean people often talk about that first moment when they. [4.0s]

LH [00:10:39] [00:10:39]Had to shake people's hands. [1.1s]

MM [00:10:40] [00:10:40]Okay. [0.0s]

LH [00:10:41] [00:10:41]A lot. It was like Hi it's nice to meet you I'm Mr. So-and-so. So I was Miss Hilton instead of Lucy. And it was really weird. [6.8s]

MM [00:10:49] [00:10:49]And it did that seem like a different person. [1.4s]

LH [00:10:51] [00:10:51]Yeah. Because at school I'm Lucy so now I had to be a business person and Miss Hilton. [5.8s]

MM [00:10:57] [00:10:57]And what about externally did who you had to dress differently. [3.0s]

LH [00:11:00] [00:11:00]Stand up straight you have to wear sensible street shoes and I'd like tie my hair back. I took out my piercings and stuff like that. So I felt like I had to be more professional than I would be here. [10.6s]

MM [00:11:11] And can you tell me a bit about that transformation is that a positive thing. Is that something you have to do as a compromise. Is it something that you welcomed. How do you understand all that transformation.

LH [00:11:24] [00:11:24]It's just there it's a process that I'm aware that I have to go through but then I don't necessarily have to go through it. It's there's an expectation even though you're not allowed to judge people on things like tattoos piercings how they dress. People do. So the first time that you

meet someone you have to make the first impression count. And I was meeting new people at the time there. So I had to be a different person just so they didn't think of me as an 18 year old coming from a school. [22.5s]

MM [00:11:47] And is that unusual to you. Or do you think everyone feels [00:11:50]is that the transformation that people have from leaving school to work. [3.8s]

LH [00:11:54] If people have kind of respect for people in the workplace and stuff like that then [00:11:59]they most probably will feel the unease of changing into somebody that somebody wouldn't necessarily call yourself. But I find it a lot with people who go to private schools they don't feel that. [10.2s]

LH [00:12:10] [00:12:10]Right. Okay that's interesting. [0.8s] And is that some is that maybe one of the benefits of doing this placement.

LH [00:12:16] Yeah definitely you get you're more familiarized with it. So it's not as weird when you have to do it.

MM [00:12:22] So should everybody do it.

LH [00:12:23] [00:12:23]I feel like everybody should be involved in a work placement past 14 [2.5s] because Trident was brilliant but I'm not going to remember stuff that I did four years ago. Yeah so you should do one at 16 or when you get into higher education just a re familiarise yourself.

MM [00:12:37] Even if you're not doing a vocational qualification because obviously we do A levels here. So do you think that's something that's kind almost missing from the curriculum.

LH [00:12:45] Yeah you you don't get the kind of in work feel like you should cause [00:12:50]a lot of 16 year olds that I know who left GCSE's and went into work just felt really weird about it and felt like they're trapped in the first offer that they got whereas I'm more open to turning down jobs because I've been in different kind of situations and I'm more aware of what I want. [12.8s]

MM [00:13:03] [00:13:03]And is it helpful to be in a kind of supportive process. [3.5s]

LH [00:13:08] [00:13:08]Yeah. [0.0s]

MM [00:13:08] [00:13:08]I mean did you feel like we helped you. [1.6s]

LH [00:13:10] [00:13:10]Yeah I was eased in. [1.1s]

MM [00:13:12] Is that useful.

LH [00:13:13] Yeah [00:13:13]definitely. I mean it's very it's very scary having to apply for your own job and find stuff on your own because people really do think of you as more of a child than they do as an adult even though we are adults. [11.3s]

MM [00:13:25] Yeah. Well I think it's it's what we're tapping into is that transformation of our identity that that shift between you know a school student to a professional worker.

LH [00:13:38] Yes. Really.

MM [00:13:39] And so do you feel you're quite a confident person anyway but do you feel more confident having done the work experiences the one at the hub and and the ones you did before.

LH [00:13:49] [00:13:49] ==Yeah definitely I feel more confident with the people that I met and to the fact that people aren't going to be horrible to you. So you kind of go in realize that if this big group full of work people who don't necessarily want to look up from their desks make time for you and help you out then you definitely feel more confident in yourself.== [15.4s]

MM [00:14:06] All right. I want to talk a little bit more about identity because you know you say tattoos piercings. I mean you yourself are a creative person you know in terms of your own identity and I think that's probably linked to your professional aspirations to be more creative.

LH [00:14:24] Yes.

MM [00:14:25] That you wanted a creative pathway. How do you feel about compromising that now in terms of not doing that.

LH [00:14:33] I don't mind as much as I love being myself. And I would never want to change myself. [00:14:39]==I don't mind having to be kind of a work person if it means in ten years time I can stop having to be that person.== [6.4s] So it's a means to an end.

MM [00:14:48] Okay. How when does that end. Where does it end.

LH [00:14:51] My accountant. I started September in the accountancy and I finish in seven years so once I'm fully qualified I can do whatever I like.

MM [00:14:58] And do you think you'll always be that I mean seems me you're always going to have that creative part of you.

LH [00:15:04] Yeah I really like the creative you are. My dad has always been super creative and he was an artist and stuff like that but then he went into boring jobs and he always came back out of the boring jobs. I mean he was a kitchen designer so.

MM [00:15:16] So do you think you'll do that.

[00:15:18] Yeah kind of tap into.

[00:15:19] It will be more vocational as I get older. I refuse to work at a desk job until I'm 30.

[00:15:25] Okay that's interesting. All right then so we're talking about you your identity. Just to piggyback on to the learning. Do you think how. Is learning just in case there's anything else we can tease out how is learning in a work environment different do you.

LH [00:15:42] Practical.

MM [00:15:43] You learn more skills.

LH [00:15:44] Yeah [00:15:45]==you learn things that you don't learn at school because it's more practical because everything has a purpose now.== [4.6s] You don't learn it just for the sake of learning it. You learn it to be able to apply it.

MM [00:15:54] Right. It is kind of need to.

LH [00:15:56] Yeah.

MM [00:15:56] Have to do that.

LH [00:15:57] You have to do it.

MM [00:15:58] whereas at school maybe not.

LH [00:15:58] No. Because we learn. I have like 150 pages worth of media revision for the exams. I'm only ever going to need like ten of them that I have all this stuff that's completely unnecessary come September. Whereas if you're in work you need everything that you learn otherwise you wouldn't bother.

MM [00:16:15] What about thinking about it another way then why do you need to be at school then.

LH [00:16:18] [00:16:18]You need to be at schools to get the groundwork to be able to learn in a kind of creative way as well as in the workplace. [7.6s]

MM [00:16:28] What might that be. What kind of ground work.

LH [00:16:31] Theorist groundwork in media. Basic practical skills. And then it gives way on learning how to talk with people who are in the business and learning your way into the business and stuff like that. So if you didn't have it you wouldn't be accepted.

MM [00:16:44] Well I was just thinking that what would happen if we took that out of the equation. If at 16 you then had to go and.

LH [00:16:51] You'd had a lot of unskilled workers not being very sure what they were going to do to have a really high labour turnover as well of people not enjoying the subject.

MM [00:16:59] What about the the kind of soft skills the way in which school is more framed around support and emotional intelligence.

LH [00:17:08] Well it helps to build your emotional intelligence from being a 16 year old who's just come out of GCSE as you probably doesn't know how to use the washing machine to an 18 year old who is more poised and can use a keyboard and send e-mails properly and stuff like that that you wouldn't necessarily like good communication skills.

MM [00:17:26] Yeah.

LH [00:17:26] Because I've been in interviews with people who've asked how to sign off an email. You're 18 years old you should know how to sign off an e-mail.

MM [00:17:33] So it's about getting all that grounding stuff in.

LH [00:17:36] Yeah.

MM [00:17:36] That being environment and being in a shared environment school schools kind of like collaborative.

LH [00:17:41] Yeah. Because you learn how to work with people you wouldn't necessarily pick to work with. Which you're never gonna get your own way in a work environment so you kind of learn that at school you have to be surrounded by people that you're not too sure.

LH [00:17:52] Yeah.

LH [00:17:53] You know and you have to be able to work in teams and delegate work and you provide leadership skills and stuff like that.

MM [00:18:00] Yeah. So it's kind of like a training ground.

LH [00:18:02] Yeah.

MM [00:18:03] And then it's about applying that training when you get in but do you think that we what we're doing because you said about in media doing all this work is unnecessary. Do you think we're doing the right kind of things in the classroom to prepare you for work.

LH [00:18:17] Yeah.

MM [00:18:18] For example I think you touched on it before.

LH [00:18:21] Yeah.

MM [00:18:22] That kind of software and the projects and the theory yes stuff like that.

LH [00:18:26] It's just it's basic skills that you're definitely going to require and you can transfer them and you might not use it for the next 10 years but in ten years time something will come up and it will remind you of it. And if I was to go work in media I definitely would have been having to take media A level because otherwise I wouldn't have the foggiest idea.

MM [00:18:45] Do you think there's a disconnect there. Like if we weren't connecting to the work environment would that be. Is that something that's missing.

LH [00:18:52] If you were disconnected from a working environment then it wouldn't be worth it because you wouldn't get anything properly out of it. [00:18:59]You'd be as qualified as you like but when you come out you don't have anything that workplaces want. [4.3s]

MM [00:19:04] So that's why it's important for us to connect up with the working environment.

LH [00:19:08] because otherwise you have loads of skills and they're amazing they look great on paper but the minute you try and do something at a workplace wants you to do they have to spend another five years training you on how to do that.

MM [00:19:18] And do think they recognize that when you go for a job.

LH [00:19:21] No.

MM [00:19:21] You don't think they may pick up like Oh they haven't done this or.

LH [00:19:24] They might to an extent but a lot of the like hiring managers and stuff like that don't probably sat O levels.

MM [00:19:31] Yeah. So that's what I'm saying is is it valuable to have that work experience on your CV.

LH [00:19:35] [00:19:35] Yes I definitely like it because it makes me stand out from other people. [4.2s]

MM [00:19:40] That's what I think.

LH [00:19:41] It shows you have a really good interest in what you're going for as well.

MM [00:19:44] Yeah I think its that kind of commitment.

LH [00:19:46] Yeah.

MM [00:19:46] You know you've actually spent some time doing that.

LH [00:19:48] On top of schoolwork.

MM [00:19:50] All right well as you know we are sorry that that workplace didn't work out. But I think it was definitely a trial and I spoke to you before about it was opening that door so I think that helped us.

LH [00:20:00] Yeah.

MM [00:20:01] In terms of that media and Creative Industry what did that reveal to you about going to the Hub. So what did you know about the media and creative industry in Jersey before.

LH [00:20:12] Yes.

MM [00:20:13] And then subsequent.

LH [00:20:14] [00:20:14] Well my dad was very much into the media and creative industry my dad's best friend is Ben who owns gallery magazine over here. So I've always been quite aware of what it is. But then the minute that I went in I realized not everybody who works in creativity is a fun person. There are a lot more boring than you'd expect them to be. They're not as fun. [21.8s]

MM [00:20:36] [00:20:36] Give me some examples you mean people are doing more mundane jobs that you didnt' expect. [3.6s]

LH [00:20:40] [00:20:40] They all wore suits. Especially when you don't have to wear a suit. It's odd that they chose to because it kind of means that they aren't very like free spirited and they weren't. They didn't look happy [11.3s] doing what they were doing.

MM [00:20:53] Do you think that its this particular environment in the Hub because the Hub has a big link to entrepreneurship doesn't it. So it's that link with creative media technology businesses.

LH [00:21:05] Yeah yeah I don't know. It's the creative environment in the hub was definite there was a lot of bright colors. The rooms are separated. That was like fun resources but people weren't

choosing to use them and there was a lot of administration work to go on with it. But there's also a lot of business.

MM [00:21:22] How do you think the media industry is. Is it spread out then or divided up and you know when you think about okay we've got the Hub you know about Gallery. What other kind of institutions or companies are there in Jersey.

LH [00:21:37] I don't know very many in Jersey.

MM [00:21:39] Well that's interesting in itself. So you know how I suppose that's what I'm getting at. How much did you know about that.

LH [00:21:45] Oh actually I do know a couple.

MM [00:21:51] And what I suppose I'm getting at is did introducing you to the Hub help that process.

LH [00:21:57] Yeah you definitely are aware of more companies that did it than you would be otherwise. And if you didn't have an interest in media you probably wouldn't notice that they were there.

MM [00:22:05] Right. Yeah. and do you think there are kind of we can divide those companies up so we have the strictly creative to the ones that are a bit more entrepreneurial.

LH [00:22:15] Yeah I think they can divide quite easily. I mean the observatory is very creative and there's a lot of creativity in there because you have youre own flexible working hours you can if you want to go to work at like 3:00 o'clock in the morning you can go to work at 3 o'clock in the morning whereas the Hub they were open 9 o'clock until half past five.

MM [00:22:33] So business hours.

LH [00:22:33] Yeah.

MM [00:22:34] It's I just wonder how we can make more links with more students.

LH [00:22:40] Yeah.

MM [00:22:40] To understand that business more.

LH [00:22:43] It might be in the case of making links with people rather than companies. So like making a link with Matt Porteus or with a designer or something that really interest the individual rather than having to put them in an entire company.

MM [00:22:58] Does that tell us something about the industry that it's more individual lead.

LH [00:23:02] Yeah.

MM [00:23:03] People driven.

LH [00:23:04] It is more people driven and there are a lot of incredible individuals but there are a lot of mundane individuals in the creativity they're just they're there. But you wouldn't really notice that they're there because they don't do anything that make you go wow that's amazing. They just.

MM [00:23:18] [00:23:18] ==I wonder if that had an impact in your choice of jobs in accountancy because you know in some ways you think you know I thought the creative industry was full of sort of crazy colorful people.== [10.6s]

LH [00:23:30] [00:23:30] ==So I might as well go for a boring job.== [1.1s]

MM [00:23:32] [00:23:32] ==Does that make sense.== [0.5s]

LH [00:23:33] [00:23:33] ==Yeah. Because if I realized it wasn't gonna be as much fun as I thought it was going to be and then I'd have to do a lot of things I probably was not going to enjoy and I don't really like speaking on the phone with people. So if they're not gonna be fun people there's no point to that because I would've hated it.== [14.7s]

MM [00:23:48] [00:23:48] ==And just to be clear that came out of the experience of being at the Hub.== [2.8s]

LH [00:23:51] [00:23:51] ==Yeah People just aren't as cheery as I thought they would be.== [3.2s]

MM [00:23:55] That's interesting. So even though the work placement itself didn't play out in terms of developing it skills or a project you got an insight by being there.

LH [00:24:04] Yeah. There are a couple of people who really stood out as fun people but that was the I.T. technician and the air conditioning manager and they had brilliant personalities and they were lovely. But everybody else was just kind of ignore you and pretend you're not there.

MM [00:24:20] Yeah. All right. So overall you seem to get something from it.

LH [00:24:27] Yes.

MM [00:24:27] But. We probably needed to structure it and organize it better to get more out of it.

LH [00:24:33] they needed to have a better idea of what they wanted me to do. And they were aware of the skills that I had and what I was able to do. Yet they didn't cater towards that. So they didn't want to teach me and they wouldn't do something that I already knew. So I just was a little bit out of place there.

MM [00:24:49] And I think the key on that is structure.

LH [00:24:51] Yeah it could have been better.

MM [00:24:53] If you just introduced somebody to a workplace. It's not necessarily going to play out.

LH [00:25:00] No.

MM [00:25:00] Whereas if you put so aims and objectives and that's a bit schooly isn't it.

LH [00:25:04] Yeah it is nice to have aims and objectives because when you go into somewhere and you're not sure what to do. It's like if supermarkets had like a random ordering you'd hate it because you wouldn't know where anything was.

MM [00:25:15] And we need to do that with people in placements.

[00:25:17] Yeah because people have different ideas of how good you are or how bad you are. [00:25:21] So if there's stuff in place to make you as good as everybody else then you're more likely to succeed. [5.2s]

MM [00:25:27] Yeah I think so as well. I mean I think we've spoken about this before but I think that was I sort of knew that that was going to happen with this placement.

LH [00:25:36] Yeah I too had a feeling.

MM [00:25:39] But I did feel there was some value in playing it through and I think it seems we got something out of it.

LH [00:25:46] Yeah.

MM [00:25:46] And I think for us we can use this evaluation as evidence.

LH [00:25:50] Exactly.

MM [00:25:51] And go back and then structure it.

LH [00:25:53] Yes.

MM [00:25:54] All right well listen that's about twenty five minutes that's quite a lot. Thanks very much. Anything else to add about what we do. Should we do. Is it good.

LH [00:26:03] Definitely do it again.

MM [00:26:05] Definitely do it again.

LH [00:26:06] Yes. Maybe with a different company maybe get them so they're a bit more structured but [00:26:11] it should definitely be really implemented with the years below because they can't be they can't miss out on an opportunity to go outside school and learn different things. [7.2s]

MM [00:26:19] Why doesn't everybody do that.

LH [00:26:21] Well I don't know why people don't do that. It doesn't make sense to me. Like in history I've had no external placements because history is not really a career unless you're going to teach. It's not really something you can implement. I've had business once.

MM [00:26:37] Okay.

LH [00:26:38] But I haven't had one in all my subjects.

MM [00:26:41] I wonder if you just have to think a little bit more creatively and work a bit harder to find them

LH [00:26:46] Yeah you do. To an extent but then a lot of people don't like taking on young people. Yes I went to a school placement just to get some basic skills and people skills getting people to listen to me things like that. Just leadership and that was really good fun but I had to go off on my own back. I didn't get any school support from that.

MM [00:27:07] The other thing sorry a last question is do you think we should make this available for everybody. I mean [00:27:11] ==we sort of cherry picked one or two students. Is that unfair is that okay.== [4.9s]

LH [00:27:17] [00:27:17] ==No I don't think it's unfair. I mean if you. Pick certain students on the basis that you think they're the best students for it. If you pick students who don't engage who are uncharismatic who don't really try very hard. They're not going to do very well. And then it's going to look bad on the school.== [15.1s] Whereas if you get people who want.

MM [00:27:35] And also it's just not a useful exercise.

LH [00:27:37] No

MM [00:27:38] It's an individual thing tailored for somebody wanting to be pursue something particular.

LH [00:27:43] Yeah. And you can't get anything out of it if you don't put anything into it. Then if you give certain students a way to get out of doing work they'll use the placement as a reason to get out of doing work.

MM [00:27:54] Yeah that's true. Alright. Happy with that.

LH [00:27:57] Yep. Perfect.

MM [00:27:58] Thank you very much.

LH [00:27:59] No problem.

Emma

MM [00:00:04] OK.

EJ [00:00:04] Yeah.

MM [00:00:05] All right. So tell me who's who are you.

EJ [00:00:07] Emma Jackson.

MM [00:00:13] and where are you. And how do we know each other.

EJ [00:00:15] Erm your a media teacher for Hautlieu school.

MM [00:00:18] Yeah.

EJ [00:00:19] I study media.

MM [00:00:20] What else.

EJ [00:00:21] And English language and psychology.

MM [00:00:24] Okay. But I didn't teach you right.

EJ [00:00:26] Now.

MM [00:00:27] So how do we know each other. Why are we talking now.

EJ [00:00:31] Because of the placement at Channel.

MM [00:00:34] And what did you do at Channel. What can you tell me then when were you there.

EJ [00:00:40] It was a long time ago back in January through to February but just mainly shadowing the people there to get a feel of.

MM [00:00:50] And why. Why did you Why did you do that placement.

EJ [00:00:56] [00:00:56] <mark>I thought it'd be beneficial first of all to take it up. I think it did help with my applications to uni because it did separate me from everyone else to go to my course.</mark> [9.4s]

MM [00:01:06] And I think it was because you were recommended weren't you because I don't teach.

EJ [00:01:09] Yeah. Hopefully.

MM [00:01:11] Why do you think you were recommended.

EJ [00:01:14] Obviously I want to go into journalism at university. So this would have been was ideal for some work experience.

MM [00:01:23] That's right. And you were just saying you think because you've applied haven't you.

EJ [00:01:27] Yeah I've gone through all that.

MM [00:01:29] Whereabouts are you. Have you been accepted.

EJ [00:01:31] Yeah I've got unconditional.

MM [00:01:32] An unconditional.

EJ [00:01:33] Unconditional is my top choice Southampton.

MM [00:01:36] And do you think because you just mentioned you think that the work experience put you a little bit further ahead.

EJ [00:01:41] [00:01:41]Yeah because I did. I got offers from all of my unis and I think that that was definitely something in my personal statement because my grades while they're okay they're just average like they're not. It's not like I'm an A star student but I think that definitely helped becuase it was something different. [14.8s]

MM [00:01:57] Do we know if you got any feedback from it.

EJ [00:01:59] I haven't. No I haven't got any feedback yet but.

MM [00:02:02] It's just this feeling you have.

EJ [00:02:03] Yeah cos I didn't have interviews for any of them apart from Southampton. I got my first unconditional the day I sent off my so I just think it must have been because none of my grades are outstanding like its average grades.

MM [00:02:18] Yeah so it's really about the kind of practical things you do.

EJ [00:02:22] Yeah.

MM [00:02:23] That's really interesting because without sort of jumping too far ahead. But it is a conversation we're going to have for about 25 minutes. But [00:02:32]do you think then it's more important to have that kind of experience than the kind of academic school work. [7.5s]

EJ [00:02:40] Yeah I think definitely depending obviously with my course. Is music journalism so it's a bit. There's not many subjects that you can take the lead specifically into that. Like my subjects they're there but none of them are.

MM [00:02:56] So in a way what they want is some somebody who we think we think they want somebody who has actually done it is doing it.

EJ [00:03:05] Yeah. Is interested in that.

MM [00:03:09] Why were you interested in doing that. Have you always been a kind of creative media person.

EJ [00:03:15] Well yeah. Like I was. I did it for GCSE I did media studies and it was a bit different but I don't like to say I was top of the class but I think I'd done the best in my coursework and everything.

MM [00:03:28] So is that when it was that when it started.

EJ [00:03:31] Not I don't [00:03:33]<mark>it's been a bit weird like I've always wanted to do journalism for quite a few years. I don't know what started it. I think I'm just always on social media and I think that.</mark> [7.7s]

MM [00:03:41] Even maybe I can remember at primary school.

EJ [00:03:43] Probably at primary school I wanted to be a kind of dancer or something I can't even dance so I don't know where that came from.

MM [00:03:48] I'm interested where it's formed.

EJ [00:03:49] I'm not sure.

MM [00:03:50] At secondary school

EJ [00:03:50] I think in school. Yeah I was probably like a mid secondary school like year eight or nine and it was just journalism like as a broad thing.

MM [00:04:00] Yeah.

EJ [00:04:01] And then.

MM [00:04:02] The GCSE course obviously helped towards that.

EJ [00:04:05] [00:04:05]<mark>Yeah it just made me realise I really did like the subject and then I really I'm interested in music but I'm not all musically like talented. So yeah it was a way to go and do something cause I love to go to concersts I love to explore new music. I loved it so it just seemed like a perfect fit.</mark> [15.6s]

MM [00:04:21] And did that erm inform your choices at A level.

EJ [00:04:24] Yeah definitely. That's why I mainly took English and media because they were the two that were offered that linked.

MM [00:04:30] [00:04:30]<mark>So in a summary from about 14 15 16 you were pretty clear you wanted.</mark> [4.5s]

EJ [00:04:35] Yeah I've been very clear on that.

MM [00:04:39] OK so we can see why you were selected and then can you what can you remember about the process. Did we just say OK here's a phone number good luck see you later. How did it play out the mechanics of it.

EJ [00:04:52] Well we went down for a meeting one afternoon with Raine.

MM [00:04:57] That's right yeah yeah.

EJ [00:04:59] Who was organising at the time and talked about it and. Had a look around and then I just stayed in contact with Raine and Rosie who was then passed on to.

MM [00:05:12] Can you remember anything else that that gave you a bit of structure. Was it just turned up each week.

EJ [00:05:18] Oh no there the more like the Power Point or the sheet with all the each week had the different plans which obviously weren't one hundred percent. #.

MM [00:05:28] No.

EJ [00:05:28] But it was a it was a good idea to know what was gonna be doing.

MM [00:05:32] Well thats what I was kind of teasing out because you know we we could just say oh look here you go.

EJ [00:05:37] Yeah.

MM [00:05:37] Here's a contact. Why don't we just do that. So look here's a telephone book. There's Channel ask for a girl called Raine. Would that have helped you.

EJ [00:05:46] [00:05:46] ==No I definitely think the structure helped because I could have turned around and said no it's got nothing to do with anything that I'm interested in and it could have just been a whole waste of six weeks but obviously it wasn't because I found it helpful.== [10.4s] Yeah. Just good to know that.

MM [00:05:59] What about personally for you. Did you feel. Did it make you feel a little more confident.

EJ [00:06:03] [00:06:03] ==Yeah definitely. Cause I'm not the type person where I just pick up the phone and be like oh yeah by the way I want to come down here for six weeks because I just I couldn't do that== [7.1s] so having the school.

MM [00:06:12] Well I dont think maybe people can. For me I think one of the aims of the project is to support people like yourself who have that ambition but you know maybe just like that initial confidencre. I mean when you're 16 17 18 years its hard.

EJ [00:06:28] Yeah definitely not the type of person that.

MM [00:06:30] So the structure helps. What other bits of the structure were in place did you do it the weekend.

EJ [00:06:37] I did it in the week which was helpful. It meant you didn't have to give up like my weekend job. And it was just fit around my time tables I didn't miss any lessons or anything. Yeah that was crucial.

MM [00:06:52] I mean pretty much how long we therefore how many weeks.

EJ [00:06:55] I think it was 6 5 I'm trying to think it was six. Yeah yeah one was a whole day during half time.

MM [00:07:04] And what about whether any interim visits didn't somebody come visit. Well he told me he did. Didn't Mr. Price come and see you.

EJ [00:07:14] He probably did but I can't remember it.

MM [00:07:17] I'm wondering actually if you did a site visit and you were out filming.

EJ [00:07:21] He might have done or it might have been the week I was off I was definitely was ill one week and then I went in the week later for the whole day.

MM [00:07:28] Did it. I suppose what I'm really getting at. Didn't feel like we were still in contact with you and supporting you.

EJ [00:07:33] Yeah definitely. Yeah. Yeah.

MM [00:07:35] And again it just is about that idea of what we think is important is to try and structure a bit like Trident.

EJ [00:07:42] Yeah.

MM [00:07:42] Where you're still a responsibility for us. We're still looking after you but we're still kind of letting you.

EJ [00:07:48] Yeah. I felt it was like good like that but then it is still independent enough that I didn't feel like it was a.

MM [00:07:55] We were there.

EJ [00:07:56] Yeah.

MM [00:07:57] We were present but not.

EJ [00:07:59] Yeah yeah.

MM [00:07:59] Okay. Can you pick out a couple of key memories for me of a couple of things you did where you think that was for good or bad actually that was useful. That was helpful. That was a waste of time.

EJ [00:08:13] Well we did the weather one week and it just made me realise I really don't like being in front of a camera.

MM [00:08:18] Yeah ok.

EJ [00:08:18] But that was just helpful to know that I'd prefer to be writing stuff or than instead of being stood up and talking to a camera.

MM [00:08:26] That's a pretty effective and quick lesson then.

EJ [00:08:29] Yeah. As soon as I've seen it myself I know that it was no for me.

MM [00:08:33] What about the bits that you thought oh this will help of course or me.

EJ [00:08:38] Well [00:08:38] I did one week where I was like shadowing the person was in charge of the social media for the day and that was very helpful seeing how they like they do all the articles and the online and social cause obviously the way I know that my course in uni we are moving towards a very social media type approach to it instead of more print. So that was helpful to see. [21.8s]

MM [00:09:00] Well actually we've been talking about that recently and we feel the same. And my next part of this project is to get teachers out to do that.

EJ [00:09:09] Yeah.

MM [00:09:10] Because actually what you did at Channel I think I could do with doing that.

EJ [00:09:14] Yeah.

MM [00:09:14] Because well I don't really understand that.

EJ [00:09:16] Yeah.

MM [00:09:17] Because it is definitely changing the industry.

EJ [00:09:19] Yeah. That's because I know my course where he said they used to focus on making like come at a Web site now they do an app or they do a social media page it's completely changed.

MM [00:09:31] Makes us or me feel very old. But [00:09:35]I think that's that's the idea behind this project although we're trying to help and support you. What we're hoping is some of the things you did you can come back to school and feedback. [11.0s]

EJ [00:09:47] [00:09:47]Yeah. [0.0s]

MM [00:09:48] [00:09:48]But I wonder if we're doing that very well. I wonder for example you you learn some stuff that would be useful for your course. [7.2s]

EJ [00:09:56] [00:09:56]Mm hmm. [0.1s]

MM [00:09:56] [00:09:56]I wonder if that helped anybody else apart from yourself. [2.8s]

EJ [00:10:00] [00:10:00]I say it does because everything nowadays is going down that route. [3.5s]

MM [00:10:04] [00:10:04]But I'm just thinking to for example people in your class. [1.9s]

EJ [00:10:07] [00:10:07]Yeah. [0.0s]

MM [00:10:07] [00:10:07]Did you share that information or. [1.5s]

EJ [00:10:10] I kind of talk it. I didn't talk to all of my friends I only spoke to like a few like the ones I'm close to in my class about it and just like talked about the experience but.

MM [00:10:19] I wonder if we should try and do some something more like that.

EJ [00:10:22] Yeah probably.

MM [00:10:23] In some way where you could bring that experience back.

EJ [00:10:26] Yeah.

MM [00:10:27] You know for example to do a presentation too because I think we spoke about you taking pictures and we were going to put it on Twitter.

EJ [00:10:34] Yeah.

MM [00:10:34] But we didn't do that.

EJ [00:10:35] No.

MM [00:10:36] But something like that I wonder. I just wonder how else your experience could help more people.

EJ [00:10:42] Yeah I think it probably would because obviously not everyone gets that opportunity.

MM [00:10:47] How could we do it. That's the question though.

EJ [00:10:49] Yeah.

MM [00:10:52] You know I'm not sure. I think maybe formalizing what you do a bit more to make it feed it back one year we got students to write up blog posts so we could track what they're doing. You know something like that. What about one more kind of experience that you had when you thought that was helpful or useful.

EJ [00:11:17] Well we went out on one of the days and we were speaking to the. Someone in politics who was health and safe.

MM [00:11:31] Was it an interview.

EJ [00:11:31] It was yeah it was basically an interview on the policies of the fire and ambulance and it was interesting to actually sit in and hear everything that happened and then to see them go back and edit it to pick certain parts. Well you find they missed out on lots of information.

MM [00:11:50] And then suddenly they've changed the meaning.

EJ [00:11:51] Yeah that's right.

MM [00:11:53] So is that something that you felt you really learned while you were there that you hadn't kind of really learned at school.

EJ [00:12:00] Yeah. Because I find that when I write I write to like I just waffle and it was helpful in having to condense all that stuff yeah into what people want to read and people want to hear as opposed to what actually happened.

MM [00:12:14] And also into the space or framework that they are allowed. Whether it's a minute interview or 600 words in a blog post or whatever it might be OK. And then lastly on this one just overall without a kind of specific reference but how did the workplace feel. What do you what were your reactions at the end of it did you feel. Was that annoying to have to do that. Was that Oh my God the best thing I did my life.

EJ [00:12:40] No I found it really helpful and it was quite interesting to see like what the workplace is like in an industry like that because normally with Trident and stuff youre thrown into a bit random like I was doing hotel reception for my Trident it was completely off I wanted to do.

MM [00:12:55] Was that in year ten.

EJ [00:12:56] Yeah. [00:12:57] Even then I applied for Channel and stuff but it just happened that I never got any of my options so I had to repick and ended up having to do receptionist at the Pomme D'Or which is completely irrelevant. So if it hadn't been for this I wouldn't have had any sort of. [15.8s]

MM [00:13:13] If you could choose doing that work experience in year 10 or in year 13 which was most valuable or would have been.

EJ [00:13:23] [00:13:23] I think to me now is more valuable doing it in year 13 because at this point I know what I want to do. I'd already be thinking about uni processes and stuff so it's secure that for me it helped me know that that was definitely what I wanted to do whereas in year ten you're still sort of like yeah I don't know I don't care [17.1s] like

MM [00:13:42] Yeah well again that's great to hear because that's the kind of idea behind the initiative.

EJ [00:13:47] Yeah.

MM [00:13:48] It seems the most useful time to do is that twelve year twelve year thirteen.

EJ [00:13:50] definitely.

MM [00:13:53] because earlier people you've changed their minds and also you as a person are very different in your ten to year thirteen.

EJ [00:13:59] Yeah.

MM [00:14:01] So let's move on and talk about this this idea of you as a person and your identity and your being. So [00:14:10] what I often ask is did you feel that you became a different person when you were in the workplace environment. [7.4s]

EJ [00:14:19] Yeah if you compare what I'm like yeah. Yeah it's definitely.

MM [00:14:24] So can you tell me a bit about that. In what ways are you different. How did you know you were different.

EJ [00:14:29] I was obviously just the way I spoke and the way I like went about my stuff as normally I'm a bit Yeah whatever but [00:14:39] actually it was it was nice to be surrounded by people that have the same interests because it made me think more about it whereas with your friends don't really think about how you want to especially when none of what they want to do is relevant to you. [15.2s] It's not something you.

MM [00:14:56] can you give me an example of those same interests what came out

EJ [00:15:00] [00:15:00] Well it's just mainly like they're all interested in journalism which was helpful because I don't know many people that are interested in journalism at my age. So it's yeah and then just I was speaking to one's that had studied it just recently come out of uni and had studied journalism at uni [17.9s] and we're talking about. And then even things that weren't so linked to that like I was speaking to one guy who went to South near Southampton. So was in Southampton. So it's just like building actual ideas and stuff.

MM [00:15:32] [00:15:32]And did you feel like they were kind of similar people to either who you are or who you want to be. Do you feel like you're in a community of like minded people. [11.2s]

EJ [00:15:43] [00:15:43]Yeah definitely. And that was really helpful. [1.9s]

MM [00:15:46] [00:15:46]And had you not encountered that kind of like minded community before. [3.2s]

EJ [00:15:50] [00:15:50]No. Because I'm nothing I've ever done has been linked to any of that. Like yeah I started a Saturday Sunday job at the co-op like it's not like any of them have like [8.7s]

MM [00:16:00] And again I think that's what we're trying to draw out from this. That's one of the benefits of the programme.

EJ [00:16:05] [00:16:05]Yeah because it's not somewhere as all that you can just go and get like weekeend work at it. It's very hard to come about it. [6.9s]

MM [00:16:12] So um did it reinforce a sense of your own identity. Did you think oh I was always like that. Now I know I want to be like that or did it completely transform you like oh I want to be like them.

EJ [00:16:28] It definitely helped me think about how I want to be because I know like obviously that they work in Jersey and it helped me figure out I don't want to work in Jersey like despite having the same interests I was like it's too. Like when you're looking at the news stories I think there's nothing for me here.

MM [00:16:45] But in a way of course you want to do something that's slightly different.

EJ [00:16:48] Yeah.

MM [00:16:49] In that it's music and cultural rather than kind of news and politics.

EJ [00:16:51] Yeah.

MM [00:16:52] So I suppose I wonder what else we what place where we could have given you part from that. [00:16:57]Was it an appropriate placement. [1.3s]

EJ [00:16:58] [00:16:58]Yeah definitely. Because even though it's broader than what I want to go down it also help me decide that is definitely what I want to go down. Instead of turning around and going oh I want to do like just broad journalism now it helped reinforce the idea that no it is. [12.1s]

MM [00:17:11] And underpinning that must have been a number of skills or or competencies that you encountered and developed Can you think of any things that you you sort of learnt or got an insight into or realised you need to improve you spoke about your writing for instance.

EJ [00:17:27] Yeah definitely. That was one of the major things because I was studying English language and I do like writing. But when you've never compared it to like that we had to write up a weather report. It was a girl doing Trident we had to do it together. And like when we wrote it up we're like Yeah this is great. And then we actually handed it to Soophia she was like yeah no. And we were like Okay. Like it was helpful to have that structure.

MM [00:17:52] What were the bits that you structure you learned about structure.

EJ [00:17:53] Yeah about structure and just like how you'd have to appeal to the audience with your writing.

MM [00:17:58] Can you give can you remember any examples.

EJ [00:18:01] I think I just know that like we'd written like we'd used really like industry based language. And she was like Yeah. Gary sit at home watching the news isnt going to have a clue what that means and she would like engage with the audience she would add a little bit about like bringing an umbrella and like to engage with the audience more than just.

MM [00:18:20] Like a bit more familiar.

EJ [00:18:20] Yeah.

MM [00:18:21] That's interesting isn't it. What about any technical skills did you did you get any hands on to do any sort of technical stuff.

EJ [00:18:30] No I went out and about where they did some like when they were photographing stuff for the it was like I thought it'd be like five minutes like you'd take a photo of the bridge turn around. It's like an hour long process. But then I sat in on all the evening news things like from the gallery and it was very interesting how they had like time everything perfectly and switch between cameras and.

MM [00:18:58] So it was a genuine insight into how a kind of business and industry is working. What about some of the flat moments. Were there any sort of downtime.

EJ [00:19:09] It was just times when there's nothing really happening. So everyone's just kind of like try to think stuff to include in news that was but then obviously when I was there that whole thing with the plane disappearing happened.

MM [00:19:21] oh the footballer.

EJ [00:19:21] Yeah. And it was like chaos but it was really interesting because everyone was just like running like no one was like sat down like yeah there's a cow just giving birth or so like everyone was like really it was really interesting.

MM [00:19:34] I mean as your saying that you're kind of excited.

EJ [00:19:36] Yeah I remember as a manic.

MM [00:19:40] is there something where you feel you're you're kind of at the center of things as well. Do you feel part of something that's that's important.

EJ [00:19:47] Yeah [00:19:48]I think like shadowing different people help because it's like you got to meet all the different people that work in all the different parts so you feel like you're getting to see everything instead of just one thing. [11.6s]

MM [00:20:00] And did you feel it was supportive when you by you know the people you were with were they helpful

EJ [00:20:04] Yeah. Yeah.

MM [00:20:06] Okay great. All right so if you're learning some things and can you think of any soft skills that you learn. I mean do you know what I mean by that. Like.

EJ [00:20:16] Yeah yeah.

MM [00:20:17] What are those soft skills.

EJ [00:20:19] Just like communicating to team workers. But yeah definitely like working with people more like. I don't really know how to.

MM [00:20:30] Did you feel you were sort of more punctual and more your attendance was good or did you think did you see was a shift from school.

EJ [00:20:39] Oh.

MM [00:20:40] Was there a greater expectation.

EJ [00:20:42] Yeah I felt there was more pressure you have to like turn up but obviously with school I do turn up but like yeah.

MM [00:20:47] But you know what I mean like there's a flexibility in school.

EJ [00:20:49] Yeah.

MM [00:20:50] A forgiveness at school.

EJ [00:20:51] mm and like even when I was really ill that one week I still felt bad about not going. I was like Oh no like this looks really bad on me. Even though I was like.

MM [00:21:01] And what was that pressure.

EJ [00:21:02] Just it was just sort of like.

MM [00:21:04] Was it from you a desire to do well.

EJ [00:21:06] Yeah. It was just to like I don't want to like to come across I don't care but I know I did care about the whole process.

MM [00:21:14] And do you think they got that from you.

EJ [00:21:15] I hope so. Like I offered to come in extra like the next week and like did a whole day.

MM [00:21:23] Oh yeah but they must have done.

EJ [00:21:24] Yeah.

MM [00:21:24] I haven't spoken to them since but I'm sure they'll be OK. So presumably presumably you you felt like you learn stuff.

EJ [00:21:32] Yeah.

MM [00:21:33] Soft skills. You know stuff about writing how long it takes stuff from the gallery. So are they things that you learn you wouldn't be able to learn at school.

EJ [00:21:44] Yeah. Because obviously you like school has a structure to it. Like your lessons. The teacher knows what they're doing when it like it's all very you do this you do this like there's no sort of flexibility like there is in there and just obviously the school nothing. Everyone's got different interests. Teachers have to sort of. Deal with loads of people instead of just you and me.

MM [00:22:10] Yeah it's much more tapered towards one person.

EJ [00:22:13] Yeah.

MM [00:22:14] kind of that support. So what about why do we need to be at school then. Why don't we just all go out into the workplace.

EJ [00:22:25] I think school prepares you for that like big time and helps you obviously get find these experiences.

EJ [00:22:32] Okay. But you know couldn't we just be an organization that just said you know make sure your good dress properly. Talk nicely and you go there for 10 weeks.

EJ [00:22:42] Yeah.

MM [00:22:43] What I suppose what I'm getting at is what do we actually do at school that helps.

EJ [00:22:48] I find personally that school I need to stay in education for longer.

MM [00:22:56] Yeah. Because you're choosing to go to uni.

EJ [00:22:58] Yeah.

MM [00:22:58] You want to stay in that.

EJ [00:22:59] Yeah. [00:22:59]I find that school is somewhere that I feel more comfortable compared to a workplace. So I think the school helps people sort of ease into that whole experience because you're so used to turning up going to certain things. Dressing a certain way. [14.6s]

MM [00:23:15] What would it be. You think it's a competence or maturity or skills.

EJ [00:23:20] [00:23:20]I think with me probably it's confidence because I know I'm a really sort of like I'm a shy person like I wouldn't I am not the type of person like Yeah. Hi Yeah. [7.3s]

MM [00:23:29] So school gives you that confidence.

EJ [00:23:30] Yeah.

MM [00:23:31] [00:23:31]And did the work placement was that part of building that confidence. [2.6s]

EJ [00:23:34] [00:23:34]<mark>Yeah that was definitely helpful and I like I know like when I went for my interview then even after a few weeks there I felt like I sought of knew what I was talking about.</mark> [8.9s]

MM [00:23:43] because there's an argument I'm starting to think or develop that you mentioned about the A star students. In a way those are you star students they're always going to be okay aren't they.

EJ [00:23:55] Yeah.

MM [00:23:56] And really it's kind of people who need a little bit more support a bit more confidence.

EJ [00:24:01] Yeah.

MM [00:24:02] Maturation a bit more maturity. It's probably the work program maybe best suited for that.

EJ [00:24:08] Mm hmm.

MM [00:24:09] Because you might have more of an impact.

EJ [00:24:10] [00:24:10]<mark>Yeah I definitely think that support is like I know I need support. Otherwise I feel like I don't care anymore.</mark> [6.0s]

MM [00:24:18] because I think sometimes those A star students they can pick up the phone and kind of make things happen you know.

EJ [00:24:24] Yeah.

MM [00:24:24] [00:24:24]<mark>And really somebody like yourself who's very clear on what they wanted to do that is most important that you get those opportunities.</mark> [6.9s]

EJ [00:24:32] [00:24:32]<mark>Yeah. Especially when my grades are just average like there's nothing there that makes me sort of stand out. You know I like cause I'm not the most confident. I'm not. I can't really talk my way into things. So definitely having that structure put into that placement is helpful.</mark> [15.8s]

MM [00:24:48] [00:24:48]<mark>And I mean it seems to me to have confirmed your choices and your ideas about the courses that you wanted to do.</mark> [4.4s]

EJ [00:24:53] Yeah definitely.

MM [00:24:53] Because it could be the case where you were like actually this is isn't what I wanted to do but it reinforced it.

EJ [00:25:00] Yeah.

MM [00:25:01] OK. I just want to keep on this learning thing I wonder in what ways. You know that your learning is different in the workplace from school. So we've said about you know it's more

structured support that helps build confidence at school. It's more independent in the workplace. I wonder what else comes from learning in the workplace.

EJ [00:25:23] [00:25:23] I think it's more like hands on as well you actually do the things and like you have to do it for real life things instead of like maybe your teacher going to write an article on this. It's never gonna be. No one's ever gonna see it. So there's no pressure in sort of having it. [16.2s]

MM [00:25:40] So do you see pressure is a good thing.

EJ [00:25:43] Yeah I personally do because I just feel the need that then everything has I have to work harder at things instead of just thinking there's no pressure and I don't have to do it.

MM [00:25:54] And do you think it's impossible really to replicate that work pressure in school.

EJ [00:26:00] Yeah definitely. Especially when everyone's interested in different things because what might put pressure on one person another person is just like.

MM [00:26:08] I think also we all know that when we set a deadline for an essay.

EJ [00:26:12] I don't think I've ever done a deadline essay because I know if Mr Price is like you get a day's grace and then well I'm not going to do it until the day when I know I have that day.

MM [00:26:23] What could we learn from the work experience to change then. Do you think we should be like more harsh. You know if you don't get that done you're dropped from the course or something. It's very difficult isn't it.

EJ [00:26:35] I wouldn't say so though because it seems like in some places that's important. Deadlines are important but then in other jobs there are no deadlines for certain things in that way. So if you were to be not strict on everyone it just wouldnt work.

MM [00:26:53] What about stuff that we did at school that's been helpful for you in the classroom particularly in media. What have we done that when you went to the workplace you thought oh that was I did that in class. That was useful.

EJ [00:27:07] The coursework helped a bit.

MM [00:27:08] OK but what did you do.

EJ [00:27:10] [00:27:10] I did a music video and newspaper article. So obviously writing the newspaper I hadn't finished my coursework by then I could then reflect some other stuff but then I could also take stuff from the placement to reflect in my coursework. [13.0s]

MM [00:27:24] That's really useful.

EJ [00:27:25] Yeah.

MM [00:27:25] Did the work placement have an impact on your coursework.

EJ [00:27:28] Yeah I think it did because it was more like it was especially when I was put like even just shooting photographs things like camera angles and stuff that I would then reflected into my video.

MM [00:27:36] Oh that's good. And the confidence as well in the sense of you then knew those camera angles were the right things to do.

EJ [00:27:46] Yeah.

MM [00:27:47] Whereas maybe before you might be just guessing.

EJ [00:27:50] Yeah definitely. Especially with the newspaper article you could see how they write them and how the processes and you reflect that.

MM [00:27:57] So if it's such a good program why don't we get everybody to do it. Or should we.

EJ [00:28:04] It's just I guess time is a big thing.

MM [00:28:08] Would it be good if everybody did it.

EJ [00:28:11] Well not exactly that placement but I think obviously [00:28:12]a bit like Trident having a certain time to figure out if you really want to do that is helpful like obviously there's the amount of people that go to uni do six weeks on their course and they're like it's not for me but this placement was like my six weeks trial instead of having to experience that. [19.6s]

MM [00:28:33] That's clever actually I hadn't thought about that. So the idea it's almost not necessary compulsory thing that we put in place for everybody just to give them an idea. This is what they probably going to do for three or four years at the university and probably or possibly for a large part of their working lives. So why don't we do that.

EJ [00:28:57] Time and some people just aren't interested I guess either.

MM [00:29:04] Yes it is quite it's tricky putting it all together.

EJ [00:29:08] Yeah.

MM [00:29:08] And I suppose unless we're told we have to do it people wont do it. I mean this is a kind of voluntary extra support thing that we put in place but. And then to do that for everyone is quite tricky.

EJ [00:29:21] Yeah.

MM [00:29:21] Suddently it becomes much more of a burden.

EJ [00:29:24] Yeah.

MM [00:29:26] Okay. So you're pretty clear about the industry and we touched on it before. You were saying how the industry is kind of changing. Can you tell me a bit more about that how what did you learn about the industry the creative the media industry in your placement.

EJ [00:29:41] [00:29:41]It was just helpful to see like people that you see on the news you assume they just do they just sit down five to six and then read the news and then that's them done it half six they can turnaround and go homey but to see them actually having to put together pieces and write their own script and do all this stuff you didn't think they had to do kind of open your eyes [20.1s]

MM [00:30:03] And what about the sort of place you were and the equipment they use. Anything like that. The Hours.

EJ [00:30:11] I find that like people. Sort of they were flexible people like you could get up and just go to the shop if you felt like it wasn't very like sit down do that.

MM [00:30:23] Was that surprising.

EJ [00:30:26] Yeah in a way it's like if someone wanted to go out they could just if they wanted to get up and make food like they could take their lunch whenever they want. And instead of at school where its like no you have a lesson from this time to this time you can't leave from this like.

MM [00:30:40] A bit more freedom.

EJ [00:30:41] Yeah. And it was reflective like.

MM [00:30:43] And what did it make you think about your own career trajectory. What do you think you'll be doing in four five years or what would you like to be doing.

EJ [00:30:53] I think I'd like to be working for a music magazine obviously with the way that everything's changing it'd be like a music website.

MM [00:30:59] So what do you mean that everything's changing.

EJ [00:31:01] Like with the use of technology. It's not just like print anymore. You have to do social media. You have to do like online articles you have. It's like a range of things now instead of oh yeah here's a print magazine just write an article for that and you're done.

MM [00:31:17] And do you think that's going to have an impact in terms of the kind of jobs or sorry the kind of companies you going to work for. Like do you think you'll work for a company or.

EJ [00:31:27] That's my plan at the moment. Yeah but obviously it depends on how uni goes.

MM [00:31:33] Because it strikes me companies are finding it harder and harder to employ people.

EJ [00:31:38] Yeah.

EJ [00:31:38] In the creative industries and as we're kind of suggesting now this is going much to more towards online stuff.

EJ [00:31:45] Yeah.

MM [00:31:45] So therefore to kind of turn up in an office where someone will pay you. I wonder if that's going to happen in the future.

EJ [00:31:51] Yeah that's true.

MM [00:31:53] Where it would just be you writing at home.

EJ [00:31:56] Clicking a buttton Yeah.

[00:31:58] I mean trying to sell online content it's quite difficult. Yeah but in terms of how you are now what you're thinking you would imagine yourself to be not in Jersey.

EJ [00:32:08] Yeah.

MM [00:32:09] In the U.K.

EJ [00:32:11] Probably U.K. or America.

MM [00:32:13] In a city.

EJ [00:32:15] Yeah.

MM [00:32:16] And then and would you be going to work every day.

EJ [00:32:19] Like that's what I think of myself as doing because I think I need that structure in my life. Whereas if I as a home like doing my own thing I just would never get around to it I'd be like yeah whatever.

MM [00:32:33] And maybe in a similar sort of framework to Channel where there would be other creative people.

EJ [00:32:39] Yeah.

MM [00:32:40] That kind of community producing stuff that takes quite a while to do. Like you're saying the newscasters take that day to prepare and then outputting their content. And do you think you got something that you would sustain for 10 15 20.

EJ [00:32:58] I don't know. Like obviously when you think of like music journalism it's very current and it's very like I see it is very like here. When you watch interviews with like musicians its always with a young interview and its always like so I don't know I probably. Just depends on how it goes.

MM [00:33:18] There are a number of students I think I've interviewed sort of two three four years later so I'll have to interview you in three or four years and see how you go. I mean I think in some ways it's almost you you probably have to be in London or something.

EJ [00:33:32] Yeah. This thing with my with what I want to do. Like there's no.

MM [00:33:36] connected to those people who are reviewing those.

EJ [00:33:40] Has to be places where music comes to becuase if I'm stuck in Jersey then its very limited.

MM [00:33:49] So if that's the dream. In a summary. How was that six weeks. How did that help.

EJ [00:33:57] [00:33:57]==It just helped me realize that that is what I want to do. And it sort of just let me know what kind of environment I'll hopefully be working in and what kind of people I'll be around. And just sort of like the connections you need to build.== [13.2s] Because like when I was with them you could see them sort of like ringing this company and ringing Guernsey and ringing like constantly to like find out stuff and do like this is really mad to see everything.

MM [00:34:22] [00:34:22]==So what would have happened do you think if you didn't do the placement.== [2.2s]

EJ [00:34:26] [00:34:26]==I think I just probably would be going into my course a bit eyes closed not having a clue because it's not something that there's much to like reflects on when you're looking into it or like there's not many people you can ask what what it's like working in certain industries because it's so limited. So having that definitely sort of helped me. Sort of know what I'd be going into== [20.8s]

MM [00:34:48] That's great. And you know say thanks for your time and participating in all and it seems like it was a very positive one. I'm definitely struck back by the idea that you know students who there are students who need more help than others who are not necessarily the ones who are always making their presence felt.

EJ [00:35:08] Yeah.

MM [00:35:08] You know but actually they're the students that we need to who could easily get lost. Yeah. So that's very interesting point. But you know overall thanks very much. Good luck. You need to keep in contact with Miss McGowan and myself just to tell us about the course and how things play out.

EJ [00:35:24] Hopefully if they don't cancel it it's my fear at the moment. Last year they canceled it.

MM [00:35:29] Well why was that not enough participants.

EJ [00:35:31] Not a lot of participants and I seen that online like six weeks ago and that's all that's all I've been thinking of like. I'm panicking but they sent me a letter a few weeks ago like look forward to seeing in September. I said well they wouldn't be sending that if they're gonna cancel the course.

MM [00:35:44] Have you got a second and third choice.

EJ [00:35:46] No because it's unconditional. It's my firm. So I think if that goes I'll just.

MM [00:35:53] Go through clearing or something.

EJ [00:35:54] I I don't know I think I might resit my A-levels just purely cause I'm not sure how well I done this year and if I hadn't got the unconditional I definitely would be.

MM [00:36:04] That's interesting. You definitely want to make sure you're on the right course before you start.

EJ [00:36:10] Yeah. Like I wouldn't just like.

MM [00:36:14] Just to do it just.

EJ [00:36:15] Yeah. Because apparently they offer you like music management.

MM [00:36:18] What about the course they're offering in Jersey. You heard about that creative one creative management they've just kind of started.

EJ [00:36:26] No I've never heard of it.

MM [00:36:27] All right well listen for the purposes of this interview. Thank you very much.