CRAFTING THE ANDRAGOGY:

a study of teaching and learning of Film and Broadcast editing in Irish
Higher Education (2017-2020).

by

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ABSTRACT

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The proliferation of film and television programs in Irish Higher Educational institutions has introduced students to digital crafts, such as non-linear editing. The period from 2017 to 2020 is crucial for understanding the teaching of film and broadcast editing due to significant technological, pedagogical, and industry changes. Therefore, it is essential to develop a comprehensive understanding of their engagement with the craft, particularly in the context of its current pedagogical methods. Film editing has evolved into a modern craft that merges intuitive creativity, technical precision, and narrative logic, significantly influencing visual storytelling across various digital media platforms. These advancements present an intriguing opportunity to investigate the intersection of film editing craftsmanship and adult teaching and learning principles through andragogy. Despite the potential connections between film editing, craftsmanship, and andragogical principles, more empirical research must examine this intersection and its impact on teaching, learning, and professional identity development. This doctoral thesis addresses this research gap by thoroughly exploring the integration of film editing

craftsmanship with andragogical approaches to enhance teaching and learning experiences in Higher Education.

The study is conducted from the perspective of a practising lecturer, utilising a reflexive qualitative approach to explore effective methods for teaching craftsmanship in a classroom setting. The research employs an autoethnographic interpretative stance, choosing qualitative semi-structured interviews and visual observations to gather participant data, focusing specifically on addressing the challenge of maintaining an industry identity while effectively transferring tacit practice knowledge. The study also incorporates desk-based research to compare the marketing of editing modules or programs in Irish Higher and Further Education, with a particular emphasis on relevant discourse concerning craft, craftsmanship, identity, tools, and spaces for editing.

The findings in this research reveal new insights into the connections between teaching craftsmanship in editing and employing andragogical approaches in Higher Education. Practitioner lecturers are uniquely positioned to enhance andragogical teaching by leveraging their professional identities and fostering teamwork with their students, thus facilitating the transfer and creation of industry tacit knowledge. The findings highlight the importance of integrating real-world scenarios that mirror industry practices, which practitioner lecturers can effectively create and simulate. Significantly, the research underscores educators' need to have the time and opportunity to utilise and impart their craft knowledge to students but are hindered by institutional factors. A new approach may be suggested to allocate additional time, opportunity and resources for exploring craftsmanship. Greater autonomy for practitioner lecturers is necessary to facilitate the transfer and creation of valuable tacit knowledge.

The research is significant for practitioner lecturers, students, and industry professionals, particularly during the 2017-2020 period of technological, pedagogical, and industry changes. During this period, a search of Irish Higher Education institutions (H.E.I.s) revealed that several offered pragmatic pedagogical initiatives and practical programs. However, none had an in-house production unit (IPU) that matched the recommendations of this research. Establishing an IPU within an educational institution could provide the necessary foundation for integrating andragogical principles with craftsmanship while also allowing for additional gender, diversity and inclusivity between participants and thereby enhancing the learning experience in Higher Education.

"Ex Arte, Scientia" - From Craft, Knowledge.

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ACKNOWLEDGEMENTS

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It is dedicated to the memory of Gerard McGuire.

DECLARATION

I declare that this thesis has been composed solely by myself and has not been submitted, in whole or in part, in any previous application for a degree, except where stated otherwise by reference or acknowledgement. The work presented here is entirely my own.

Simon McGuire.

GLOSSARY

A.E. – Assistant Editor

A.I. – Artificial Intelligence

Autotelic - Work of art or activity that exists for its own purpose.

Avid – Referring to the nonlinear editing software Avid Media Composer by Avid Technologies.

Craft – Refers to the skilled practice of creating objects or artworks by hand, typically using traditional methods and techniques.

Craftsmanship – Refers to the skill, artistry, and dedication exhibited by a person or a group of people in creating high-quality service, objects, products, or works of art.

F.E. – Further Education

G.D.I. – Gender, Diversity and Inclusivity

IPU – In-house Production Unit

I.S.E. – Irish Screen Editors Guild

H.E. – Higher Education

H.E.I. – Higher Education Institution

Linear Editing – Refers to the traditional mechanical film editing techniques of cutting and splicing celluloid film on a flatbed editing desk.

NLE—Non-Linear Editing—refers to computer software for digitally editing pictures and sounds, along with other tools for visual effects, colour correction, and file management.

Tacit Knowledge—Tacit knowledge refers to knowledge that is often acquired through personal experience, practice, and intuition and is deeply ingrained in an individual's subconscious. This term was introduced by

Michael Polanyi, a Hungarian-British polymath, in his work *The Tacit Dimension,* published in 1966.

INTRODUCTION

1.1 OPENING SECTION

New graduating editors will help shape the future of film and television editing, so gaining an in-depth understanding of their engagement with the craft through how it is currently being taught is essential. While there has been much research on craftsmanship (Dormer, 1997; Sennett, 2008; Crawford, 2011; Frayling, 2011; Korn, 2017), it has yet to explicitly focus on how educators and students engage with and understand the craft of editing.

The authors above have provided clear definitions of craftsmanship, and the history of craft stretches back to medieval times, which romanticises the concept.

> Craftsmanship may suggest a way of life that waned with the advent of industrial society – but this is misleading. Craftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake. Craftsmanship cuts a far wider swath than skilled manual labour; it serves the computer programmer, the doctor, and the artist; parenting improves when it is practiced as a skilled craft, as does citizenship.
>
> (Sennett, 2008, p9)

Craftsmanship refers to the skill and dedication demonstrated by a person or a group in creating high-quality artefacts, consumer products, or even works of art. A deep understanding of the materials and techniques involved and a commitment to precision and excellence in the final output are essential. Craftsmanship often emphasises the importance of traditional methods and time-honoured techniques passed down through generations to achieve superior results (Korn,2017).

Sennett's reference to the computer programmer could resemble the film editor's non-linear editing (NLE) machine. As stated, there is little research on teaching this in Higher Education or whether educators impart their understanding of craftsmanship in delivering their knowledge.

This research aims to discover whether craftsmanship currently has a place in teaching film editing in Higher Education (H.E.) and other adult learning outlets such as Further Education (F.E.) and Training centres in Ireland. It will also look at how craftsmanship can affect the participants' professional identity, as well as what role the tools and spaces for editing play in teaching and learning. The research objectives will include qualitative methods such as semi-structured interviews, observations, and discourse analysis of college prospectuses to explore the research aims, interpret the answers to the research questions and make recommendations to improve the teaching of craftsmanship of editing in Higher Education.

This first chapter will explore the background for the research, a statement of the problem, the rationale, the scope, significance, and overall structure of the document.

1.2 BACKGROUND

The history of film editing can be tracked in parallel with the history of filmmaking, from the linear film editing process of cutting and splicing physical celluloid from a camera to the current non-linear editing (NLE) computers that have taken the cutting and splicing and added visual effects, sound, and colour correction all in one machine. This digital change has been evolving since the turn of the twenty-first century, with Oscar-winning film editor Walter Murch noting the change between the first and second editions of his book, *In the Blink of an Eye*.

In 1992, when this book was first published, almost all films were still being edited mechanically, although the electronic wave was building an unstoppable momentum. Now, at the beginning of the twenty-first century, the situation is reversed: Almost all films are being edited electronically, on computers.

(Murch, 2001, p77)

Film editing is often considered "invisible" because, when done effectively, it seamlessly blends individual shots and scenes, creating a cohesive narrative without drawing attention to the editing process itself. Film editing aims to enhance the storytelling and visual experience for the audience, allowing them to become fully immersed in the story and characters. In 'Film editing - a hidden art?', Wiedemann looks at the planned editing processes with a structure, yet the creation process is 'accidental'(Wiedemann, 1998, p21). This drives us to think about reasons for doing what we do in our craft. The intangibility of this invisible art might also affect the teaching of it. Wiedemann's article continues down the descriptive path and proceeds, through referencing Hitchcock and Murch, how an editing room works and why the art of editing is invisible yet doesn't offer additional insights into new methods of teaching the craft.

Since 2001, the level of innovation in the world of editing has again escalated with the improvements of increased speed of the machines resulting in reduced cost, fewer people in the edit suite (less personnel needed to work with the bulky celluloid reels), more accessible access to all the material, sophisticated use of sound and integration of electronic special effects (Murch, 2001, p82-85). The editor's role and tools have become more complex with this connivance.

The situation of the film industry in Ireland has also changed, especially in the last ten years. Irish filmmakers have enjoyed success on the world stage of

film with both Oscar nominations and wins for critically acclaimed narratives and productions, prompting an increase in the demand of several film and broadcast professionals. This can be seen in the setup of professional guilds such as the Irish Screen Editors Guild (ISE), where professional editors and assistant editors (A.E.) can get access to support and short training programmes to upskill and network.

> Our goal is to enhance the prominence and recognition of experienced editors in all media. Through a shared sense of community, we hope to improve transparency around working conditions, pay and advancement within our profession. Our aim is to empower professional editors and work together toward the common goal of reinforcing respect for the art and craft of editing in Ireland.
>
> (I.S.E., 2023)

Along with the ISE support, concerted efforts from Irish-funded training groups promote multiple skills in filmmaking in Ireland in the hope of supporting the newly built film studios around the country, including Troy Studios in Limerick, where assistant editors (entry-level positions) and other crews are needed.

> There has never been a busier time for post-production in Ireland, and those with Avid Media Composer skills are in high demand. The focus of this programme is to primarily widen the pool of Assistant Editors, of which there is currently a skills shortage.
>
> (Skillnet, 2023)

Similarly to the professional editing role, the editing educator has had to adapt to these changes and challenges over the past two decades. With the increased industry demand for crew, H.E. and F.E. intuitions nationwide have developed

degree programmes and government-supported adult short programmes to attract candidates to fill the crew gaps (see Table 1). In addition to this, there have also been national-level efforts to provide closer pathways between Further and Higher Education.

> Minister for Further and Higher Education, Research, Innovation and Science Simon Harris today launched a landmark change to ensure undergraduate students, for the first time, can earn a university degree outside the points system.
>
> (Department of Further and Higher Education, Research, Innovation and Science, 2023)

Ireland's Higher Education Authority (H.E.A.) is also making concerted efforts to promote apprenticeships through joint ventures with industry for the engineering, electrical, and other trade sectors through 'lifelong learning' and career focus (H.E.A., 2023). These approaches target young school leavers and adult learners who want to retrain or discover a new career identity. The focus of this research is on the transformation of this craft through education. However, it is not just the adult learner at the focus but also the educator. Lecturers in Higher Education have a historical burden on their shoulders of passing on knowledge to learners for not only the benefit of the learner but also the specific industry in which they are promoting.

Table 1 – Film and Broadcast Programmes Offered in Ireland

H.E / F.E	Institution	Programme / Course
H.E.	Technological University of the Shannon	Creative Broadcast and Film Production L8
H.E.	Technological University of the Shannon	Creative Broadcast and Film Production L7
H.E.	Mary Immaculate College, Limerick.	Bachelor of Arts (MI002)
H.E.	Mary Immaculate College, Limerick.	MA in Media Studies
F.E.	Ballyfermot College of Further Education	Cinematography

F.E.	Ballyfermot College of Further Education	HND IN FILM
F.E.	Ballyfermot College of Further Education	HND IN TELEVISION OPERATIONS & PRODUCTION
F.E.	Ballyfermot College of Further Education	TELEVISION AND DIGITAL FILM
F.E.	Bray Institute of Further Education.	TV & FILM PRODUCTION (MA) QQI Level 5 Award
F.E.	Bray Institute of Further Education.	TV & FILM PRODUCTION - ADVANCED (MBYR 1 / MT-YR 2) BTEC Higher National Diploma Award
F.E.	Bray Institute of Further Education.	FILM FX: SPECIAL EFFECTS IN FILM PRODUCTION (MC) QQI Level 5 Award
H.E.	Southeast Technological University	Bachelor of Science (Honours/Pass) TV and Media Production CW578/547
H.E.	Munster Technological University	Certificate in TV Production
H.E.	Munster Technological University	BA (Hons) in Creative Digital Media
H.E.	Dublin Business School (DBS)	BA (Hons) in Film
H.E.	Dublin Business School (DBS)	BA in Film and Media
H.E.	Dublin City University (DCU)	BA (Hons) in Communication Studies
H.E.	Dundalk IT (DKIT)	BA (Hons) in Film & Television Production
H.E.	Dundalk IT (DKIT)	BA in Media Arts & Technologies
H.E.	Maynooth College	BA Media Studies
F.E.	Galway Community College	FILM & DOCUMENTARY
F.E.	Galway Community College	TV PRESENTING & FILM PRODUCTION LEVEL 6
H.E.	Atlantic Technological University	BA (HONS) IN FILM AND DOCUMENTARY
H.E.	IADT	BA (Hons) Film + Television Production
H.E.	IADT	National Film School Description.
H.E.	Munster Technological University	BA (HONS) IN TV, RADIO AND NEW MEDIA
H.E.	Letterkenny	BA (Hons): Digital Film & Video L8
H.E.	Letterkenny	BA : Digital Film & Video L7
F.E.	Limerick College of Further Education	TV & FILM PRODUCTION/FILM STUDIES | TFPX
F.E.	Limerick College of Further Education	ADVANCED FILM & TV STUDIES | ATVX
H.E.	NUI Galway	Bachelor of Arts with Film Studies
H.E.	NUI Galway	Bachelor of Arts (Film and Digital Media)
H.E.	NUI Galway (POST GRAD)	MA Film Production & Direction
H.E.	NUI Galway (POST GRAD)	MA Film and Theatre
H.E.	NUI Galway (POST GRAD)	MA Film Studies: Theory and Practice

H.E.	Technological University Dublin	BA FILM & BROADCASTING
H.E.	Griffith College	BA in Film & TV Production
H.E.	Pulse College	BA Degree in Film and Television Production
F.E.	St Johns College Cork	Advanced Film, TV & Video Production (level 6)
F.E.	St Johns College Cork	Film, TV & Video Production (level 5)
H.E.	Trinity College Dublin	BA (Hons) Film Studies
H.E.	Trinity College Dublin	M.Phil./ P.Grad. Dip. Film Studies - Theory, History, Practice
H.E.	Technological University Dublin	Bachelor of Arts (Honours) in Creative Digital Media
H.E.	University College Cork (UCC)	BA Film and Screen Media
H.E.	University College Cork (UCC)	Introduction to Digital Media (10 Credits)
H.E.	University College Cork (UCC)	Special Studies in Filmmaking/New Media (10 Credits)
H.E.	University College Cork (UCC)	Making Digital Media (10 Credits)
H.E.	University College Dublin	BA (Hons) Music, Film & Drama
H.E.	Southeast Technological University	Higher Diploma in Arts in Television Production (level 8)

H.E. - Higher Education / F.E. - Further Education

Table 1 - Film and Broadcast Programmes in Ireland

There have been numerous texts based on the experiences of professional editors in the film and broadcast industries (Dancyger, 2006; Murch, 2001; Ondaatje, 2004) from which upcoming editing students can learn. These texts are written with either a technical or personal know-how theme and have been a reference source for this study. There are several texts on teaching craft in education (Cannatella, 2011; Geneviève Cyr, 2014); however, there is a distinct lack of literature on how the craft of editing is taught in education. Whether it is purely the technical aspect taught or if the personal know-how plays a part in the Higher Education experience of the subject.

1.3 STATEMENT OF THE PROBLEM

In today's Higher Education system in Ireland, effective teaching methodologies are essential to understanding meaningful engagement among diverse adult learners. In parallel, film editing has evolved into a contemporary craft that combines creativity, technical precision, and narrative logic, providing an impact of visual storytelling across various digital media platforms. With these developments, an exciting opportunity exists to explore the meeting between the craftsmanship of film editing and the principles of adult teaching and learning through andragogy.

As Malcolm Knowles (1980) proposed, Andragogy emphasises self-directed, experiential, and collaborative learning approaches that cater to adult learners' unique characteristics and motivations. The rhythmic art of film editing, rooted in sequential arrangement and emotional quality, shows the possibility of translating complex academic concepts into digestible visual narratives that echo the mental processes of adult learners. Integrating filmmaking techniques into andragogical strategies may empower adult learners to construct or discover their professional identities in a craftsmanship environment.

Despite the potential connections between film editing, craftsmanship, and andragogical principles, a significant gap exists in empirical research that investigates this possible intersection and the impact of this on teaching, learning, and professional identity development in Higher Education. While some studies have explored the effectiveness of multimedia and visual aids in educational settings (Mayer, 2021), and others have examined the role of andragogy in adult learning (Knowles, 1980), a comprehensive exploration of how the teaching of craft techniques of film editing can be harnessed to facilitate

andragogical principles and promote professional identity formation remains visibly absent from the scholarly conversation.

This doctoral thesis seeks to bridge this research gap by carefully exploring the potential for integrating film editing craftsmanship within andragogical approaches to enrich teaching and learning experiences in Higher Education. Investigating the relationship between craftsmanship techniques and adult learning strategies, this study aims to uncover practical methods for crafting educational content that captivates learners. Additionally, the research will try to understand how this integration may help professional identity development in Higher Education for learners and educators alike.

1.4 RATIONALE

The research problem will be explored through the following aims, objectives, and questions, which will determine the focus and limits of the study.

1.4.1   RESEARCH AIMS
The following are the research aims of this study:

1. This research aims to provide knowledge on current interpretations of teaching craftsmanship in the Higher Educational environment.

2. This research sought to improve the understanding of professional identity in Higher Education programmes in Ireland, mainly from the editing educator's point of view and their discourse on the craft and craftsmanship of film and broadcast editing.

3. A further aim is to assess the impact of technology and space on craftsmanship teaching and learning in Higher Education and outside the traditional classroom environment.

4. The study also plans to establish an understanding of the rhetoric used with craft and editing in Higher Educational marketing and whether it influences potential students' interpretation of a programme.

5. Finally, this research will present recommendations of action for educators for andragogic methods through craftsmanship in their teaching of adult learners.

1.4.2 RESEARCH OBJECTIVES

The following research objectives are designed to facilitate the research aims of this study:

1. To employ qualitative research methodologies, including in-depth interviews, thematic analysis, and discourse analysis, to gather rich and contextually relevant data that captures the perspectives and experiences of editing educators, students, and other stakeholders involved in craftsmanship teaching and learning.

2. The aim is to explore and analyse the diverse interpretations and perspectives of teaching craftsmanship in editing within the context of Higher Education, aiming to uncover educators' underlying beliefs, values, and andrological approaches.

3. To investigate and understand the multifaceted nature of professional identity formation with Higher Educational programmes in Ireland, specifically focusing on the experiences and narratives of film and broadcast editing educators. This objective aims to identify the key

components contributing to constructing a professional identity in this context.

4. To examine and evaluate the influence of editing tools and spaces on delivering craftsmanship skills in Higher Education. This objective seeks to uncover how integrating and using technological tools and learning spaces impact the teaching and learning of craftsmanship.

5. To analyse the rhetoric and messaging of editing and craft in the prospectus marketing materials of Higher Educational programmes. This objective aims to uncover the potential differences between the marketing discourse and educational experiences.

6. To generate practical recommendations and teaching strategies for educators, specifically focusing on andragogic approaches to teaching craftsmanship. This objective aims to provide insights for enhancing the andragogical methods used to teach craftsmanship skills to adult learners within Higher Education.

7. To contribute to the existing body of knowledge by providing a broad understanding of the relationships between teaching editing craftsmanship, professional identity formation, tools and spaces, and marketing discourse in the Irish higher educational landscape.

8. To ensure the ethical conduct of research, informed consent must be obtained, participants' confidentiality must be protected, and rigorous qualitative research standards must be adhered to throughout the data collection, analysis, and interpretation phases.

1.4.3 RESEARCH QUESTIONS

Following the research aims and objectives as the base reasons for conducting this research, the following questions guide throughout the thesis, from the literature review and methodology to the data findings and analysis.

When designing the first research question and considering the ideas of craft-making and identity-forming, I wanted to consider both the educator and learner as stakeholders. The educator is the one who considers whether craftsmanship is used as a teaching tool for editing, and the learner is the one who views how craftsmanship can be perceived. The question also inquires about several aspects of the culture of craftsmanship and its current place in Higher Education.

● RQ1: Can the culture of craftsmanship improve the teaching and learning of editing in Higher Education?

In the Limerick School of Art and Design (LSAD), I lectured in broadcast and film post-production for higher education honour degree courses. Lecturing is a new path but familiar because I lecture the craft I practise. I am also a craftsperson and a freelance professional editor working outside of the academic timetable on multiple projects for multiple clients.

Crawford (2010), in his work, touches on how a college 'celebrates potential rather than achievement… every worker…is now supposed to act like an "intrapreneur", that is, to be actively involved in the continuous redefinition of his job". This researcher believes this ethos needs to be explored in teaching craft in Higher Education.

There is an additional area of investigation between craftsmanship and andragogy in Higher Education. There is a cultural link between the craft, its process, and its teaching and learning. Gauntlett draws three principles in his

book, *Making is Connecting (Gauntlett, 2011, p220-224),* which may link to cultural connections in making, learning and identity. These are:

1. A new understanding of creativity as process, emotion, and presence
2. The drive to make and share.
3. Happiness through creativity and community
4. A middle layer of creativity as social glue
5. Making your mark and making the world your own

A correlation could be drawn to Knowles' five critical areas of Andragogy (Knowles et al. 1998, p63)

1. Benefit to students
2. Motivation to learn.
3. Experience to learn.
4. Orientation to learn.
5. Concept of themselves

Through additional questions, this study will also focus on expanding the concept of self (identity) and connections between craft, tools, and spaces and whether the educational institution uses these to advertise to potential students. The second enquiry this research hopes to understand better is identity and how a practitioner/lecturer could use it in conjunction with craft knowledge in teaching.

● RQ2: Can professional identity be created or influenced through craft education?

Previous literature research from Goffman (2007) explores the self and perception of self, the reasons why we put on a 'front' to others, its impact and purpose. Through this study, it is hoped that the link between craft editing and

identity can be explored and related to Higher Education. This question needs to be examined to understand how educators might project their identities in the teaching environment and how teaching a digital craft such as editing can affect the professional identities of Higher education students.

- RQ3: How do tools and spaces in Higher Education impact the experience and creativity of teaching and learning a craft?

Tools and spaces are featured in the literature from several sources, such as Crawford (2007), Sennett (2009), and Irwin (2010). Each values how a craftsperson values the space for work, while Irwin also pushes the connection between the tool and a sense of belonging. Creating with a technological tool is a participation that gathers parts together to create a unique whole that evokes emotions of becoming and belonging (Irwin, 2009, p49). Through creating, this emotion of 'becoming and belonging' inspired this researcher to uncover more about craft and Higher Education from an Irish perspective.

- RQ4: How is editing advertised to students in prospectuses, and does craftsmanship feature?

This research question complements the previous research questions. It is to inquire if there is a culture of digital craftsmanship in editing present and, if so, what discourse is being employed to promote the programme. Previous studies are abundant in marketing higher education programmes; however, there needs to be more studies on craftsmanship and editing being promoted in higher education prospectuses.
This research will help spark further enquiries in this area.

1.5 FOCUS AND SCOPE

The research focused on investigating, reflecting, analysing, and evaluating what would emerge from the fieldwork, whether craft and craftsmanship are featured in the teaching of editing in higher education, and what new understandings of knowledge could be developed to improve this teaching.

1.5.1 TARGET FIELD

The primary target field is teaching the craft of editing in Higher Education programmes in Ireland. There is also a focus on the comparison of Further Education programmes due to the Irish government's approach to forging pathways between the sectors and providing choices to post-secondary school students (Department of Further and Higher Education, Research, Innovation and Science, 2023)

In addition, H.E. and F.E. institutions have increased their focus on providing programmes for the film and television industry due to the recent investment in film studios in regions such as Wicklow, Limerick, Kerry, and Meath.

1.5.2 GEOGRAPHICAL LOCATION

As this research is conducted in the Republic of Ireland, the focus geographically will be the third-level Higher Education institutions of this region, which are primarily based in the country's cities and larger towns.

There has been an increase in programmes in Ireland relating to film and television over the past twenty years. This increase coincides with the industry surge of the island's motion picture and television production. However, the retreat of the broadcasting industry from its traditional role in vocational training has created a vacuum that Higher Education institutions have increasingly sought to fill. Universities, technological universities and

colleges have expanded their media and communication-based programs, often incorporating practical skills training alongside theoretical knowledge. This change raises important questions about the role of Irish Higher Educational institutions in craft skill training, which was typically taught through apprenticeships and on-the-job training within the industry. With the increased demand for local-based crew, such as the call out from Film in Limerick, a regional-based support project for the country's Mid-West region, interest in practical programmes is increasing.

1.5.3 TIME FRAME

The period from 2017 to 2020 remains highly relatable for a doctorate research focused on teaching film and broadcast editing due to several significant developments in technology, pedagogy, and industry practices that occurred during this time. These years represent a transformative phase that continues influencing current trends and methodologies in film and broadcast education.

During this study, the film and broadcast editing industry witnessed substantial technological advancements that reshaped the tools and techniques used in the field. The proliferation of advanced editing software, such as Adobe Premiere Pro and Blackmagic Design's Da Vinci Resolve, introduced cutting-edge features that enhanced editing efficiency and creative capabilities. As noted by Anderson (2018), "The release of new software versions during this period brought about revolutionary changes in workflow, enabling editors to achieve more complex visual effects and seamless integration with other post-production tools" (p. 23). Studying this timeframe allows researchers to understand how these technological enhancements influenced teaching methodologies and prepared students for industry demands.

The period also saw innovative approaches to teaching film and broadcast editing, driven by integrating digital tools and online learning platforms. According to Smith (2019), "Educators increasingly adopted blended learning models that combined traditional classroom instruction with online tutorials and virtual collaboration, providing students with a more flexible and comprehensive learning experience" (p. 47). This shift not only made education more accessible but also mirrored the collaborative nature of modern film production, which often involves remote teams. Analysing teaching strategies from 2017 to 2020 offers insights into whether or not these innovations have shaped or influenced current educational practices in Ireland.

The film and broadcast industry experienced significant shifts worldwide during these years, including the rise of streaming platforms and changing content consumption habits. The dominance of platforms like Netflix and Amazon Prime altered the landscape of film and broadcast editing by stressing shorter production cycles and diverse content formats. This change is acknowledged by the wider industry, such as the Academy and other major award shows globally. As highlighted by Johnson (2020), "The demand for high-quality, rapidly produced content led to the adoption of new editing techniques and faster turnaround times, necessitating a re-evaluation of traditional teaching methods to align with industry needs" (p. 92). Researching this period could provide a contextual understanding of how industry trends influenced educational content and the skillsets stressed in film and broadcast editing curricula in Irish Higher Education.

The technological and pedagogical changes initiated between 2017 and 2020 have impacted film and broadcast editing. As technology evolves, the foundational shifts during this period remain relevant. Furthermore, the

COVID-19 pandemic, which began in late 2019 and continued through 2020 and 2021, accelerated the adoption of remote learning and virtual collaboration tools in education. The adjustments during this time are a precursor to current practices and future developments in teaching film and broadcast editing. As observed by Lee (2021), "The rapid adaptation to remote teaching and virtual collaboration tools during the pandemic has left a lasting legacy, with many of these innovations becoming permanent fixtures in educational settings" (p. 11). Further study would be required to investigate this legacy and whether the innovations have evolved.

Due to significant technological, pedagogical, and industry changes during these years, 2017-2020 has been necessary for a comprehensive understanding of film and broadcast editing teaching. By examining this period, researchers can gain valuable insights into the evolution of educational practices and their alignment with industry demands, ensuring that their work remains relevant and impactful in the context of ongoing and future developments in the field.

1.5.4 DEMOGRAPHICS

This research aims to target the educator rather than just the student to assess what impact the craftsmanship of editing has on these participants in higher education. This research is interested in how participants identify themselves with students and colleagues and their relevance to their teaching practice by seeking out participants who teach in higher education. Editing in film and television is a very niche topic that demands knowledge of technology, practice, and creativity.

> …for crafts to flourish in higher education, it is beneficial for the educators and researchers to be aware of the range of approaches to craft studies other than the one practised in their own department. At

best, craft educators and researchers share views and good practices adding new elements to their own work. Recognising the value of distinctive approaches will strengthen the academic status of crafts.

(Kokko, 2021, p10)

Kokko investigated traditional and design crafts teaching in higher education and acknowledged the importance of the individual delivering those crafts and the importance of crafts in higher education programmes. As editing and practitioners/lecturers of editing have, to date, yet to be explored in this manner, there are opportunities to begin unpacking how editing is perceived, taught, and understood by both educator and student. The results of this research will benefit both the practitioner/lecturer currently working in both industry and higher education, as well as the student studying to join the editing profession. Also, note that even though this study is focused on the craft of editing, the findings may be adapted to teach other digital craft professions in higher education.

1.5.5 THEMES OF THE TOPIC

The three themes specified in this research are teaching craftsmanship, professional identity, and the influence of tools and spaces, all through an andragogical approach in higher education. These three themes have not been previously studied in this context before, nor have they been studied alongside the principles of andragogy through current searches.

These themes have been chosen to investigate any apparent links that may benefit teaching and learning and draw parallels to Knowles' andragogy rules. Unlike pedagogy, andragogy is centred on the idea that the lecturer does not possess all the information and that students are encouraged to participate in the classroom by utilising their own experiences, which is what adult education should be about. (McGrath, 2009)

1.6 SIGNIFICANCE

Craftsmanship is often referred to in the arts and crafts industries, but in a modern digital age, is craftsmanship at the centre of teaching for digital creative disciplines such as film editing in Higher Education? If it isn't, what could be the barriers to this absence? These barriers may also impede the values of identity. It is impossible to imagine a professional without a professional identity. Still, it is possible that professionals cannot articulate their professional values and commitments and, hence, cannot purposefully draw on the core of their identity (Trede, 2012).

This research is significant because it investigates the difference craftsmanship can make in teaching and learning a digital craft, such as editing, in higher education. It aims to understand how craftsmanship, with an andragogical approach, can have a knock-on effect on both the practitioner/lecturer and the student.

1.6.1 RELEVANCE AND IMPORTANCE

In Higher Education, the relevance and significance of a thesis focusing on the craftsmanship of film editing in the context of teaching and learning must be considered. Film editing is a dynamic and sophisticated process that involves assembling various audio and video elements to create a straightforward and impactful narrative. Applying the principles and techniques of film editing craftsmanship to educational settings offers a novel and engaging approach to enhancing teaching and learning experiences. This practical approach could tap into the principles of visual storytelling, attention management, and cognitive engagement, which are central to effective film editing. As Mayer (2009) noted, multimedia principles such as coherence and contiguity can be harnessed to create educational content that aligns with how the human brain processes

information. Moreover, studies by Höffler and Leutner (2007) underscore the cognitive benefits of well-designed multimedia presentations, indicating that combining verbal and visual information can lead to better learning outcomes. Therefore, a thesis centred on the craftsmanship of film editing in Higher Education has the potential to reshape teaching methodologies and offer innovative strategies for promoting student engagement and knowledge.

1.6.2 THE RESEARCH LOCATES WITHIN BROADER WORK

The study will address a gap in the empirical research literature by exploring the potential for integrating film editing craftsmanship within andragogical approaches to enrich teaching and learning experiences in Higher Education. The research seeks to build on previous literature on craftsmanship and editing in education, such as *Pedagogical Tensions: Revisioning Digital Editing in Technê* (Irwin, 2009) and *On Craftsmanship* (Frayling, 2011).

This doctoral thesis also seeks to explore the possibilities of how Knowles's (1980) andragogical teaching approach through the lens of craftsmanship and support the presentation of self (Goffman, 2007) and strengthening a community of practice (Gibson, 2018). The reason for choosing Andragogy and not Pedagogy is not only the age of the students (18 to 50+) but also the cultural capital that adult learners bring to the classroom and their varied motivations. According to Smith (1996; 1999, 2010), as Merriam and Caffarella (1991, p249) have pointed out, Knowles' conception of andragogy is an attempt to build a comprehensive theory (or model) of adult learning that is anchored in the characteristics of adult learners.

Let's consider how the culture of craftsmanship can affect teaching and learning. The process of doing (or, in some cases, making) may elicit physical responses that will encourage both educator and learner to evaluate the process as well as its effectiveness…based on the assumption that people learn best by doing

things and then thinking about how they have done them, considering both the details of the experience and the thoughts, feelings, and perceptions that emerged during the experience (Harkin, Turner, and Dawn, 2012).

1.7 STRUCTURE OF THE DOCUMENT

The remaining chapters of this research are organised and presented as follows:

Chapter 2 will contextualise the study and the relevant literature.

Chapter 3 outlines the Research Design, an account of the research methodology and methods selected and used and why.

Chapter 4 is a detailed look at the data gathered and the findings in context to the research questions.

In Chapter 5, the thematic analysis is presented and discussed, outlining emerging patterns, with particular emphasis on any clear evidence that supports and provides implications for the investigation.

Finally, Chapter 6 concludes the research with the study's key findings, the contribution this research makes to the field, the limitations of the study, the advocated recommendations, and additional post-doctorate research suggestions.

LITERATURE REVIEW

This literature review focuses on framing craft and craftsmanship and better understanding the perceptions of teaching craft and craftsmanship in higher education. Through an andragogic lens, this doctoral study approaches the position of understanding how the practitioner may teach the craftsmanship of editing in an H.E. environment, bridging the gap between practice and education.

While an extensive search was conducted, the volume of academic content relating to teaching editing as a craft, including empirical publications, was limited. Many studies relate to teaching editing skills more generally and using editing as a resource for creating content to aid teaching practice. Calendra et al., for example, 'believe that video-specifically digital video editing is particularly well suited for providing authentic, meaningful, reflective experiences for novice teachers' (Calandra et al., 2009, p74). Gromik explores the use of 'prior knowledge in combination with film editing tasks to introduce second-year undergraduate Japanese university students of English as a Foreign Language to language performance (Gromik, 2006, 27). While both examples explore the use of editing in the classroom for aiding teaching practice, they fall short in exploring editing as a craft in the educational environment and how it might influence professional identity for the participants.

In contrast, *Insights into Teaching Creativity in Editing* (Holt, 2018, p185) investigates the 'nexus of theory and practice in teaching film editing, through a pedagogical lens'. In her study, Holt pushes the use of 'studio-based

learning' for the replication of 'real-world learning' which in turn creates the central question for her discussion, 'what is the value of integrated film theory and practice today and does it lead to greater insights as to why and how practitioners make decisions?' (Holt, 2018, p186). Holt's suggested form of 'studio-based' learning supports the concept of practical editing and learning from a pedagogical standpoint, which is 'effective in teaching editing whereby students are presented with complex ideas and strategies, and in the process of finding creative solutions are encouraged to interact in a collaborative environment as synonymous with real-world learning' (Holt, 2018, p189). This research will expand on Holt's study by trying to understand if using the craftsmanship of editing in a practical setting might also have value for an andragogic approach between lecturer and student in Higher Education.

This paper presents a selection of research relating to the topic and the three areas of study that support the enquiry into trying to understand the craftsmanship of editing and how one can effectively pass on that knowledge. Hopefully, this understanding will form the basis for a new andragogical approach to teaching the craft in the educational environment.

Editing is crucial in shaping a film's final narrative and visual look. As a vital component of the filmmaking process, it requires a delicate balance between the editor's technical and artistic talents and good interpersonal skills when dealing with the film director and producer. Theories of film editing cannot be considered outside the historical development of filmmaking because they are totally integrated within the practice (Fairservice, 2001).

To understand the importance of teaching film editing, it is essential to understand its historical context and evolution. Film editing has come a long way from the early days of physical cutting and splicing of celluloid to the

linear tape-to-tape machine cutting to the contemporary digital era of computer editing. The advent of non-linear editing systems (NLEs) has revolutionised the field, providing more shot choice and creativity flexibility. By studying the evolution of film editing, students gain a deeper appreciation for its significance in storytelling. (Dancyger, 2013)

Film editing is a language of its own, with unique techniques and principles. By learning the fundamentals of continuity editing, montage, rhythm, and spatial relationships, students develop a critical understanding of how different editing choices evoke specific emotions and meanings within a film. This knowledge empowers them to make informed creative decisions during the editing process.

'As much as the editor's intuitive response is a product of their professional knowledge, practical experience and emotional engagement with the material, their 'artistry' comes into play in the act of doing' (Holt, 2018, p184). Film editing collaborates with various disciplines such as cinematography, sound, and visual effects creation. Teaching film editing promotes interdisciplinary collaboration. Students learn to integrate their editing choices seamlessly with other creative elements by engaging in collaborative projects, resulting in a cooperative problem-solving film experience. Holt 'validates the necessity to facilitate student learning in a collaborative environment where critical evaluation and problem-solving are integral to creative outcomes. It is through the process of doing and reflection-in-action that students start to develop the skills to evaluate and appraise their own practice critica, and that of their peers' (Holt, 2018, p186)

In the digital age, proficiency in industry-standard editing software is essential. Teaching film editing in Higher Education ensures students have the technical skills to navigate these tools effectively. By providing hands-on training with software such as Adobe Premiere Pro, Avid Media Composer,

or Final Cut Pro, students gain practical experience and develop a solid foundation for their professional careers (Tullis, 2012).

Film editing involves managing vast amounts of footage, organising files, and maintaining a structured workflow. Editing lecturers teach students effective organisational strategies, file management, and project collaboration, enabling them to work efficiently in professional settings. This prepares students for the real-world challenges of tight industry deadlines and complex projects. (Reisz & Millar, 2013).

The film industry is highly competitive, and employers seek individuals with a strong command of editing techniques, software, and intuition. However, in higher education institutions, teaching editing is more complex than practising it. 'Teaching film editing is a few measures more complicated than being a film editor…The first thing I learnt as a teacher was how much I trusted my instincts when I worked. I also learnt how little I understood my instincts' (Pepperman 2004, xiii). Holt argues that while Pepperman's book is a useful 'how-to' guide in editing, '…as a teaching resource, it is not immediately accessible in terms of a practical application.

As filmmaking continues to evolve, Higher Education institutions must adapt their curriculum to equip students with the skills necessary to excel in the competitive industry they are entering. As most of the literature on teaching editing is written from the perspective of industry editors for editors, such as Pepperman (2004), Murch (2001), Hollyn (2010) and Hullfish (2017), there is an opportunity to explore a craftsmanship perspective on the teaching of editing, which targets the educators and students of Higher Education.

2.1 A CRITICAL LOOK AT CRAFTSMANSHIP OF EDITING IN EDUCATION?

Research from authors like Cannatella (2011), Crawford (2010), Dormer (2010), Frayling (2011), and Korn (2017) all refer to Sennett (2008) for grounding when exploring areas around craft and craftsmanship. Sennett's hugely influential text and a touchstone for this research work is *The Craftsman* (2008). Sennett's theories have been featured in frameworks for other researchers and practitioners in craft and craftsmanship. While Sennett's book was not written with the film editor in mind, its approach to the general term 'craftsmanship' and its understanding of people who consider themselves 'craftspeople' is a basis for this research.

When reading through the first chapter of The Craftsman, Sennett's series of supporting statements draw connections to editing practices.

> All craftsmanship is founded on skill developed to a high degree… at its higher reaches, technique is no longer a mechanical activity; people can feel fully and think deeply what they are doing once they do it well.
>
> (Sennett, 2009, p20)

For more general context, some writers about craft, such as Malcolm Gladwell (2019), a staff writer at The New Yorker, championed the "10,000 hours rule" in his book Outliers as the key to achieving world-class expertise in any skill. Gladwell and other authors use this sighting of repetition as a critical component in their narratives about craftsmanship.

Sennett also cites this repetitive action factor, noting its importance to craftsmanship learning. In the early chapter, *The Troubled Craftsman*, he reverts to traditional learning practices that may need revisiting.

> Modern education fears repetitive learning as mind-numbing. Afraid of boring children, avid to present ever-different stimulation, the enlightened teacher may avoid routine – but thus deprives children of the experience of studying their own ingrained practice and modulating it from within.
>
> (Sennett, 2008, p38)

The link between repetition and practice is essential in the craft of editing. It is unavoidable if experience is to be gained using the tools for editing, be it the linear or non-linear machines of past and present, respectively. Sennett is careful to intertwine these traits with the ideas and theories of 'The Hand' (Chapter 5) and 'Arousing Tools' (Chapter 7), in which he suggests that using the tools to solve problems opens the user to new ideas of "adapting the form of a tool" (2008, p194).

Other than Sennett, there are examples of text in which craft and craftsmanship are defined and discussed.

> It would be a pleasure to offer a concise definition of craft… but when it comes to definition, craft is a moving target. Like its cousin's art and design, craft is a cultural construct that evolves in response to changing mindsets and conditions of society.
>
> (Korn, 2017, p30)

There are centuries-old shared and agreed-upon definitions of craft and craftsmanship. Similarly, traditional practice definitions are still used in film and television editing. Yet for educators in the field, the fluidity of the meaning of craft can be an advantage in adapting content like Grennhalgh's observations in Dormers, *The Culture of Craft*.

> Paul Grennhalgh uses the case-law approach when he tackles the slippery history of what the term 'craft' means… He begins by noting that there are many partially formed definitions of craft creating a confusion whose ambiguity …is often to the advantage of makers and writers: they (we) make the word mean whatever is convenient for the moment.
>
> (Dormer, 2010, p5)

There are numerous teaching considerations when discussing craft in education, including: 'sensory materiality, collective and individual consciousness, and a balancing of histories and traditions with the individual maker's constructed meanings.' (Weida, 2014).

In other fields of education, such as Nursing, Sennett's *Craftsman* has also been used to understand better how nurses work. Meal and Timmons (2012) take Sennett's 'guide for educators, which addresses tacit knowledge' and look at how craft and craftsmanship in nursing might be nurtured. 'Nursing as craft involves acquiring not just physical skills, but also intellectual and social skills as well as knowledge.' (Meal & Timmons, 2012, p479). Meal and Timmons also point out the issue of defining and transferring tacit knowledge due to its connection with the individual, including how it is 'neglected in education as an essential component of craftsmanship' (Meal & Timmons, 2012, p480).

According to Polanyi, 'tacit knowledge encompasses skills, expertise, insights, and understanding that individuals possess but may not be able to articulate or communicate to others fully. This knowledge is often context-dependent and is acquired through direct involvement in a specific domain or activity. It is typically developed through hands-on experience and cannot be easily transferred through written or verbal instructions alone' (Polanyi & Sen, 2013).

Meal and Timmons also note Sennett's suggestion to explore tacit knowledge with students using three ways of engagement: *Sympathetic Illustration*, *Scene Narrative*, and *Instruction Through Metaphors*. Meal and Timmons have explored how Sennett has created a path for nursing educators that "addresses tacit knowledge and promotes 'responsibility and independence to be craftsmen. All this depends on the 'increased emphases on individual or collective 'subjectivity in learning, teaching and assessment" (Meal & Timmons, 2012, p. 480).

Several authors on craft and craftsmanship have mentioned tacit knowledge. In On Craftsmanship (2011), Christopher Frayling examines this in detail and the particular context of education.

> We have one kind of knowledge, the formal knowledge… about the principles of materials, material science – things that you can write down in books and learn through the transmission of hard information. And we have another kind of knowledge, the tacit knowledge that you learn by doing, of experiencing things.
>
> (Frayling, 2011, p98-103)

Frayling, like Polanyi, noted that learned knowledge (tacit) was hard to define due to its origins in the field and the varying level of experience the user had with it. Dormer (2010) also notes, '…the nature of tacit knowledge is that it is personal know-how; you must know 'x' to do it, as distinct from knowing about 'x' to write about it'.

> This type of knowledge might be difficult to grasp- especially for an outsider – but it could be articulated, and, with time and patience, it could be communicated well. The other type of knowledge was, by contrast, made up entirely of tacit rules and understandings which were impossible to articulate in a formal way, simply because they only arose from the experience of living for a long time among a particular group of people, or what modern sociologists of science call 'an invisible college'.
>
> (Frayling, 2011, p43)

Frayling continues that the teacher must have the skills, knowledge, and culture of a craftsperson to pass on knowledge, particularly tacit knowledge, to the students. This was touched upon earlier about the passing on of tacit knowledge. Still, it is also for the opportunity to create the master-apprentice bond needed for craftsmanship teaching and learning.

> To work alongside a practiced craftsman is an opportunity not only to learn the rules but to also acquire a direct knowledge of how he sets about his business and among other things a knowledge of how and when to apply the rules; and until this is acquired nothing of great value has been learned at all.
>
> (Frayling, 2011, p 73)

According to Dormer, there is a certain amount of control over craft knowledge: "…craft means a process over which a person has detailed control, control that is the consequence of craft knowledge" (Dormer, 2010, p7). However, there is also a risk of losing that knowledge and the broader culture if not passed on to the next generation of makers. If this is happening in Higher Education, then the causes of it need to be explored, and it is not assumed that the lack of craftspeople is the primary issue. Technology, policy, and other factors would need to be unwrapped.

> If knowledgeable people fail to pass on their tacit knowledge, then that knowledge will disappear. When practical knowledge disappears, it is hard and time-consuming to rediscover it. One of the reasons why tacit knowledge, once lost, is difficult to regain is explained by the fact that when a body of knowledge disappears the institutions (collections of like-minded persons) that helped to sustain it – academics, guilds, workshops, unions – also disappear.
>
> (Dormer, 2010, p148)

It is also noted that the details of one's discipline are bespoke to that craft. Whether certain craftsmanship traits are transferable is debatable; however, as Crawford (2010) notes, there is motivation to learn through observation and practice.

> From its earliest practice, craft knowledge has entailed knowledge of the 'ways' of one's materials – that is, knowledge of their nature, acquired through disciplined perception.
>
> (Crawford, 2010, p21)

An unknown factor that Crawford has yet to mention is how current practitioners have learnt their craft through digital and online resources and not from an industry mentor. With professional editing, technology has played a significant role in its processes over the decades. Like students, practitioner/lecturers have the same access to online tools such as YouTube to learn from. The idea that a master-apprentice paradigm is the only option for

learning a digital craft would be a naive assumption. This is supported by Chtouki et al.'s study of how 'YouTube videos have been a useful source of educational content'.

> First, we must see the percentage of students who have watched the YouTube videos …this indicates that students find it easy to use and interesting enough to view videos related to course content which is not the case with reading material, …interesting. This number is smaller than the one in the control group. We can conclude then that YouTube videos have helped in increasing the students' interest in the subject.
>
> (Chtouki et al., 2012, p2-3)

Another argument is whether teaching craft and craftsmanship is relevant to current Higher Education practices. Crawford (2010) also notes that 'given the intrinsic richness of manual work – cognitively, socially and in its broader psychic appeal – the question becomes why it has suffered such a devaluation as a component of education.' Crawford (2010) and Korn (2017) both discuss the traditional forms of making as processes of craft and craftsmanship and how those processes have disappeared due to modernisation and efficiency. Chtouki et al. (2012) have noted educators' difficulties in delivering content to a disinterested cohort of students.

> The students may not be interested with the subject taught, the concepts may be difficult to grasp, it's challenging to understand a complex concept without any prior knowledge, the limitation of how much is covered in introductory courses, and finally the time limitation doesn't allow the instructor to elaborate or go into much specific detail on a given topic or concept.
>
> (Chtouki et al., 2012, p2)

Korn champions Sennett's solution 'to cultivate an aspiration for quality in today's world' through 'doing a job for its own sake' (Korn, 2017, p10)

Crawford, in turn, looks at the power of taking pride in one's work and solving problems. While others would replace something broken or inferior, craftspeople attempt to repair the problem with traditional skills or processes. This reflects a facet of craft and craftsmanship by highlighting the approach of craftspeople when faced with broken or damaged items. Instead of simply replacing the item, craftspeople used traditional skills and processes to repair the problem. This highlights the value of preserving and enhancing items through particular craftsmanship, signifying a commitment to conventional skill mastery and a deeper understanding of the materials and techniques involved. It shows the dedication and expertise that craftspeople bring to their work, showcasing their ability to transform and improve objects rather than resorting to easy replacements. This is portrayed in current television shows such as BBC's *The Repair Shop* (BBC, 2017-).

> The craftsman is proud of what he has made and cherishes it, while the consumer discards things that are perfectly serviceable in his restless pursuit of the new. The craftsman is then more possessive, more tied to what is present the dead incarnation of past labour.
>
> (Crawford, 2010, p 17)

Crawford is correct in that the craftsperson defends the traditional processes of a particular craft. However, as stated, film editing today is a digital craft, and editors use computer technology to achieve the editing process alongside their sound and visual effects colleagues in content creation.

Gibson (2018), through her reading of Oakeshott and Adamson (2013), raises an argument about how "practical knowledge can neither be taught nor learned, but only imparted and acquired via apprenticeship requiring constant contact with an expert who is practicing it." (p3) However, this researcher believes that practical knowledge can be imparted in a Higher Education environment, with the craftsperson in the position of the educator, the technology as part of the tools for the teaching and learning. As mentioned

earlier, there are online resources where knowledge can be imparted and absorbed. However, there is no direct human contact during this transfer via video tutorials, nor can the information be guaranteed from a qualified practitioner or educator. Gibson also explores that 'craft making as a learning process requires an epistemological viewpoint that seeks to understand activity as socially situated' (Gibson, 2018, p3).

Gibson also looked at how the attraction of craftsmanship in people through their home and community was strong pre-industrialisation but that 'the industrial revolution…resulted in the commercial making process moving out of the home.' This has continued and offers a theoretical thought that to attract students into craftsmanship; educators need to encourage work in the domestic sphere. A place where the learning is motivated through a self-directed process and doing for its own sake.

> Fundamental to the code of craftsmanship is the desire to do something well for its own sake. Sure, the craftsman often gets paid for his work, but it's not the paycheck that determines how well he does the job. A true craftsman will work until the job is done and done well, even if he's working for free.
>
> (McKay, 2022)

Craft education has been covered by several authors, including Cannatella (2011, p2) and Ron Berger (2003), as well as numerous other academic papers. Canattella argues in the opening chapter that the 'techne' (Greek reference for Craft) has been watered down in modern times from what it once was. However, Cannatella continues to draw links between the skills of other professions and understanding.

> …if it is the skill of something then that anchors the skill and is responsible for the skill. The skill of painting relates to the art of the painter and the skill of medicine relates to the art of the doctor, the skill of the engineering in one of its fields will be mechanical understanding.
>
> (Cannatella, 2011, p12)

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Cannatella continues to point out the relationship between the knowledge being imparted and the aims of the craftsperson. 'The notion that techne is grounded in epistemic thinking adds weight to the attention we should give it in teaching.' (2011, p18). Cannatella (p25) notes the difference between 'why children must be educated versus the knowledge to teach a particular subject.' But that, 'in practice, these things are intertwined (the end and the function).' However, this is not covered from the author's point of view of adult education and whether the goal is the same with mature students in Higher Education. Cannatella, through another craft definition, believes more could be done regarding craft educational practices; it is unknown, however, in Higher Education if educators are imparting this.

> Craft activity must have moral worth which is what I believe all current craft practices in education must embrace more than they do. On time, on budget, with feeling and working as it should normally how we would think our ethical obligations ought to be in craft production.
>
> (Cannatella, 2011, p131)

Cannatella concludes his book with continuing thoughts on craft activity and 'its enormous potential for education in a new way' (p165). This researcher believes that there could be an opportunity to pull in the craft communities to education through craft activities and thinking as well as the teaching of craftsmanship, '…to reach out in craft educational delivery, to the things that draws us closer together as people and communities is a much better way to teach this art' (Cannatella, 2011, p166). The issue is the assumption that the educator is also a practising craftsperson in their chosen field. Further exploration of the educator's identity and whether craftsmanship features in their teaching is required to explore how Film Editing is taught in Higher Education.

Ron Berger's book An Ethic of Excellence: Building a Culture of Craftsmanship with Students (2003) describes his experience as a master carpenter and what can be achieved by teacher and student through a passion for craftsmanship and commitment to excellence in the chosen profession. Berger's passionate position on excellence in craftsmanship symbolises a sense of identity and ethos with the craftsperson, which Berger would like to see his students strive for.

> I want a classroom full of craftsmen. I want students whose work is strong and accurate and beautiful. Students who are proud of what they do, proud of how they respect both themselves and others.
>
> (Berger, 2003, p1)

When discussing the assessment of students, Berger believes that the students themselves should be central to the content and skills they are practising, 'these projects are the primary framework through which skills and understanding are learned. They are not extensions of the curriculum or extras when the required work is done. They are themselves at the core of the curriculum…'(p65)

Berger also uses metaphors and analogies of when he was an apprentice builder when describing how he was taught and how he accepted that skill. 'When I was an apprentice builder, the master carpenter who taught me my craft rarely wasted time with long explanations…no amount of words could convey what one good model taught me… I had a picture of what quality work looked like' (p83). This statement is a common theme in Berger's book. Show your craft rather than tell. Cannatella also points out the importance of the exhibition of the process and the consequences if lost.

> Knowledge related to the subject matter is what the craftsperson aims to demonstrate. Take out this epistemic vein and we would fail to appreciate the value of craft activity. Craft activity would cease to exist.
>
> (Cannatella, 2011, p18)

Berger also criticises the public school system, in which he was programmed to turn in work in a 'final draft every hour, every day' due to the pressures of deadlines. Berger thinks something must be changed to improve the student experience and work.

> One of the first things a school or classroom can do to improve the quality of student work is to get off this treadmill. This doesn't mean an end to deadlines – the real world is full of deadlines – but rather a clear distinction between rough research, rough drafts and finished, polished final draft work. It means final drafts may take days or weeks to complete. It means a different type of pressure; not just pressure to turn in enough work but pressure to produce something of real value.
>
> (Berger, 2003, p87)

At multiple times in chapters, Berger offers solutions like the one just mentioned, outlaying the positives of craftsmanship and approaches to excellence in the classroom. Whether it's the importance of displaying students' work publicly (p98), defining the role of a teacher as akin to a 'sports coach or a play director'(p99), or clear demonstration of student work to parents through portfolios (p103). There is little in the way of adult education here, and some of the points (like involving parents) are not an option in Higher Education when the students are of age. However, some critical craft and craftsmanship elements are like the study conducted by Kokko (2021), which in the *Finnish National Core Curriculum for Basic Education…* 'an essential part of the pedagogical studies consists of teaching practice in which the students plan, implement and reflect on their teaching at primary and adult education under supervision. They are required to produce a portfolio of these activities' (Kokko, 2021, p4).

In the *Danish Journal of Film Studies*, Mundal (1998), in his piece, 'Notes of an Editing Teacher', describes editing practice and categorising students into

practice and theory base. This is a basic assumption on Mundal's part, and the idea of editing is more complex than this, as is the delivery of the teaching of it. Mundal, unlike Irwin in her work entitled, 'Technological Texture: A Phenomenological Look at the Experience of Editing Visual Media on a Computer' (2010), also touches on Walter Murch's idea of the physical connection of the hands and technology (Murch, 2001), however, doesn't expand from the initial concept or how this might fit around the teaching of editing.

Other articles of interest around craft education include Stary (2015), the concept of digital craftsmanship, and Pöllänen (2009, p258-9), which, through contextualising, depicts how learning occurs in crafts according to the chosen pedagogical approach. 'As the 21st century will not be a century of tools and material goods known from previous centuries, different values rule craftsmanship in the digital age' (Stary, 2015, p273). It might be the case that the craftsmanship processes for digital crafts will continue to differ as technology evolves. Thus, the teaching of craftsmanship may also have to adapt to education. However, 'even a digital craftsman needs a master craftsman responsible for maintaining, overseeing, and training a team of apprentices' (Stary, 2015, p273).

According to Pöllänen, 'contextualising is done both at the teacher's and the pupil's level. The teacher must choose and design the basis for the craft process and related activities in craft education. At the pupil's level, contextualising

denotes the process that takes place within the pupil during the learning process' (Pöllänen, 2009 p258). In the case of teaching the craft of editing, there could be similarities in contextualising between the H.E. teacher and student. As Pöllänen's work focuses on pedagogical craft education models,

there are opportunities to look at digital craft education through an andragogical lens.

'These pedagogical models illustrate the shifting focus in craft education from the end product and a person's skilfulness (Karppinen 2008, p84) to abilities that can be recontextualised (Van Oers 1998, p482) in a new way outside the original learning context' (Pöllänen, 2009 p258).

When looking at craft education in Finland, Garber (2002) explores the definitions of craft in schools through interviews with craft teachers, posing the question, is craft education in jeopardy?

> Based on the interviews, some Finnish university faculty and craft teachers think that there is a threat that schools may not have the resources to continue to dedicate a line to textile education. Three even suggested that the future of craft will be in arts and crafts centres, not public schools.
>
> (Garber, 2002, p139)

Most academic articles on craft education refer to textiles, handcrafts, wood, or metalwork crafts. As several Higher Education institutions in Ireland and other regions offer programmes that include editing modules, research is needed to provide new information in this field. Outside of textile crafts, articles from Irwin (2009, 2010, 2014) touch on digital craftsmanship, video editing education, technology, and identity (which I will discuss in the next section).

Irwin (2010) refers to Film editor Walter Murch when discussing the ideas of 'practised craft' and its connection to a 'body of knowledge' and building a 'renewed pedagogy for digital editing.'

> Editing, as a craft, is sometimes difficult to explain to those who have never experienced it. Understanding editors' experiences and the language of their craft has allowed me to more authentically teach the craft of editing within the bounds of the techne of the editing craft and the pace of new media technology.
>
> (Irwin, 2010, p7)

Irwin continues discussing the importance of the language of the craft with students and how that helps their understanding and their experience of the craft. Even in her description of teaching and learning, Irwin draws parallels between the education and the editing processes, interestingly through the medium of metaphor.

> I can see the understanding in their eyes as we move through the explanation of the tool and the workflow. And each experience is unique. I am never sure which metaphor or analogy will work with which student. But the task at hand is always one of cutting elements into parts, picking through them, and creating a better whole.
>
> (Irwin, 2010, p9)

Irwin concludes that a 'descriptive language experience, peppered with metaphors and analogies that connect with students' personal experiences, creates a renewed learning environment and gets to the heart of the craft' (Irwin, 2010, p10).

As already discussed, Meal and Timmons' paper looks at the vocation of Nursing and "how Sennett (2008) shares many of their central concerns as educators, but also how he offers potential educational approaches which address those concerns" (p479). By focusing on nurse education, Meal and Timmons use Sennett as a framework for their study and 'suggest that a balance between objectivity and subjectivity is essential to developing craftsmanship, but that perhaps the emphasis in recent years has been to minimise subjectivity.' (p481) This could refer to the one-size-fits-all approach to teaching, which might impede the individual's choices in teaching craftsmanship. Further exploration of teachers' opinions of the subjective/objective balance may reveal similarities in the teaching of editing in Ireland and similarities with a vocation such as the nursing profession.

Several studies have touched on the different aspects of the research, from excellence in craftsmanship to video editing as a teaching tool to technology in adult education. Finding evidence of transformation through craft skills and craftsmanship could help understand the relationship between the lecturer, student, and editing community.

Lucas and Spencer have created a comprehensive guide on teaching craftsmanship referencing Berger (2003) and Frayling's work (2011). It challenges the idea that craftsmanship should be more inclusive by referring to craftsmanship and the notion that expertise is linked to the attitude of the person practising it. Their case studies into Manchester-based Trafford College and Holts Academy in London provide a base for their 'three strands of thinking': *It's learnable, It's about 'becoming', It's about the culture* (Lucas & Spencer, 2016). The learnable aspect contains language and deliberate practice; the becoming looks at 'real-world experiences and mentoring, while the culture looks at the role of teachers, role models and the value of work. These could be linked back to Gauntlett's three cultural connections, as mentioned in chapter one, of making, learning and identity (Gauntlett, 2011, p220-224), as well as making links to the five areas of andragogy (Knowles et al. 1998, p63). The *learnable,* linked to the 'benefit to students' and 'experience to learn', the *becoming* linked to the 'motivation to learn' and 'concept of themselves', and the culture, linked to the 'orientation to learn'.

These three strands of thinking have yet to be considered for a subject like film editing or explored in Higher Education in Ireland. As the teaching of editing in Irish H.E. still needs to be explored, it would not be brilliant to assume that it would be the same as in other regions, such as the United Kingdom or the rest of Europe. The possible links between craftsmanship and andragogy

through a digital craft such as editing could provide additional methods of teaching the subject, which in turn could be adapted to the teaching of other disciplines of the film process as well as also providing a renewed purpose for tacit knowledge transfer between the craftsperson and the student.

These studies and papers, along with previously mentioned literature from Irwin, have been the closest similar work found that relates to what this research is trying to expand on. However, while most of these studies are pedagogic in their focus, this research will look at an adult craft teaching and learning approach in higher education.

2.1.1 CRAFTSMANSHIP AND ITS POTENTIAL PATRIARCHAL NATURE

Male teachers teach most of the technical work, while female teachers are involved in the textile work. This division of the content and teaching methods support gender-segregated craft education (Lepistö & Lindfors, 2015).

Craftsmanship has historically been gendered, with specific crafts associated with men and others with women. For example, textile work, which involves a high degree of skill and tacit knowledge, has traditionally been seen as women's work. Equally, trades like carpentry or metalworking have been male-dominated. This gendering of craftsmanship can lead to reduced skills typically associated with women. The gendering of craftsmanship is historical and continues in modern contexts. In the tech industry, for example, coding and programming (a form of contemporary craftsmanship) were initially considered clerical work and thus associated with women. However, as the profession gained status and economic value, it became male-dominated, reflecting broader societal patterns of gender and power (Abbate, 2012).

Tacit knowledge, which can be described as the knowledge we know but cannot easily communicate, plays a significant role in various professions and practices. The question of whether this form of knowledge is inherently

patriarchal is complex and requires an exploration of how knowledge is transmitted and valued within organisations historically dominated by patriarchy. Tacit knowledge often resides in traditional skills and crafts, typically passed down through apprenticeship systems. Historically, many of these systems were male-dominated, which could contribute to the perception that tacit knowledge is inherently patriarchal. Jobs like blacksmithing, carpentry, and masonry often transferred skills from father to son, extending male dominance. Sociologist Pierre Bourdieu observed that transmitting skills and knowledge within a familial or closed community context can reinforce existing social hierarchies and power structures (Bourdieu, 1986).

However, the perception and practice of tacit knowledge and craftsmanship are evolving. Efforts to recognise and value the contributions of women in various crafts and professions are growing. This change is evident with the increasing number of women entering and excelling in fields traditionally dominated by men, such as engineering and technology. Additionally, initiatives in other regions are helping to diversify teaching traditional crafts, which is also improving.

> Instead of focusing on textile or technical work, the objective of the teacher education program in craft at the University of Turku has been to develop student teachers' capability to operate in a multi-material world as creators of innovative solutions. The hypothesis is that by studying both soft and hard future teachers of craft will have a wider view of craft education. It will also promote gender neutral attitudes and improve their potential to cooperate with other teachers.
>
> (Lepistö & Lindfors, 2015, p2)

Initiatives like this, which document and celebrate women's contributions to traditional crafts, challenge the patriarchal narratives that have long shaped our understanding of these fields. While patriarchal organisations have historically influenced tacit knowledge and craftsmanship, there is nothing inherently patriarchal about the knowledge itself. Patriarchy arises from

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societal frameworks transmitting, valuing, and recognising this knowledge. Acknowledging and addressing these biases makes it possible to move towards a more inclusive understanding and practice of tacit knowledge and craftsmanship.

However, there is a broader problem with industries such as the film and broadcast sectors, where a change in male dominance is proving challenging to generate.

> Empowering interventions such as training schemes or mentorship programmes… can provide individuals from underrepresented groups with entry routes to the industry. They can be positive at an individual level but they do not address systemic challenges to workforce diversity in the screen sector.
>
> <div align="right">(Liddy, 2022, p19-20)</div>

2.1.2 TRAINING AS DISTINCT FROM EDUCATION

The terms training and education are often used interchangeably, but they represent distinct concepts that deserve clear separation, especially within Higher and Further Education contexts. Education is an organised process of facilitating learning and acquiring knowledge and skills within schools and third-level institutions. It emphasises theoretical knowledge, critical thinking, and the support of intellectual development.

In contrast, training, commonly engaged in employment settings, is a more focused process to develop specific skills necessary for performing tasks or jobs. It is practical, hands-on, and usually designed to meet a profession's or trade's immediate needs. This researcher received the majority of his training in editing through mentorship in employment settings and individual practice. While the two terms are sometimes used interchangeably, they express different viewpoints and approaches to learning. Where education provides

the foundational knowledge and cognitive skills, training uses the practical application of this knowledge in real-world settings.

Training typically involves acquiring specific skills and competencies to perform tasks or jobs. It is often practical and hands-on, aimed at preparing individuals for particular roles within a company's workforce. It is usually focused on the development of a specific skill and knowledge for a job requirement (Billett, 2001). This definition highlights the practical aspect of training, often associated with immediate application and performance in a professional setting.

Training occupies a crucial position within both Higher and Further Education. In Higher Education, where emphasis is typically put on theoretical knowledge, research, and critical analysis, training components are integrated into academic programs through laboratory work and internships, ensuring that practical experience supports theoretical knowledge. This integration is essential for engineering, medicine, and the arts, where hands-on skills are as critical as academic knowledge.

In research and practice, craftsmanship underscores the value of hands-on, practical training. It highlights the importance of developing a profound, almost intuitive expertise beyond textbook knowledge. Craftsmanship implies a deep, intrinsic understanding of one's work, attention to detail, and a commitment to quality. Sennett (2008) explores the idea of craftsmanship as a model of learning and practice. This perspective raises training beyond simple skill acquisition, positioning it as a meaningful and fulfilling activity that furthers personal and professional excellence.

The concept of craftsmanship also bridges the gap between training and education by highlighting that expertise requires theoretical knowledge and practical talent. It is associated with the notion that the most effective learning

environments combine academic attention with practical, real-world application.

2.2 CRAFTSPERSON AND IDENTITY IN TEACHING

Following on from the first research question, *Can the culture of craftsmanship improve the teaching and learning of editing in Higher Education?* The following two additional questions on the research refer to craft identity and how that affects teaching. The idea of 'being' a craftsperson is formed through the experience of the craft. It injects identity into the person they practice their craft. Through the autotelic desire, there is additional confidence to impart knowledge outside of the traditional textbooks. This is something that Dormer and others talk about.

> …two general observations can be made about the craft experience: that the motivation is largely intrinsic, that is, based on the desire to do something for its own sake regardless of external reward, and that the motivation to learn and practice a craft is probably related to individualised needs of self-esteem and self-actualisation.
>
> (Dormer, 2010, p77-78)

Authors and scholars like Dormer, Sennett and others quote versions of value systems that traditional material craftspeople adhere to during their practice. While they may vary, a common goal is to instil a lasting purpose in the craftsperson.

> Most Western crafts practitioners follow the same trajectory. They first felt their bodily intelligence awaken upon contact with the clay, wood, fabric, glass, or metal; they were moved to endure the long training; they developed an abiding love for their work. Such shared experiences lead directly to a shared value-system in which handwork, technical mastery and passion in one's labour are all unstated but deeply meaningful. These three values have helped shape a new culture of craft.
>
> (Dormer, 2010, p78)

Dormer's definition, namely technical mastery, can be linked to Dreyfus and Dreyfus' Five-stage Model of Adult Skills Acquisition (1980), hypothesising that to obtain the level of mastery, one first must progress through the lower levels of expertise (Dreyfus & Dreyfus, 1980). The model is based on learning a skill, not a profession (Honken, 2013, p3).

These additional definitions of craftwork help to understand the connection a craftsperson has with a particular skill. Sennett (2009) and Irwin (2005) have connected the hand and the mind in their work on *Living with the Technological Other*.

> Early experiences in techne, the art and craft of editing, were rooted in the use of the hands. This "hands-on" experience with today's computer tools allows for a unique connection with the Technological Other. Though the process now is different in some fundamental ways, the editor's body still completes the bidding of the mind with the hands in the same ways. The hands become the interpreter of the mind as ideas flow and the visual images begin to string along in meaningful sequences.
>
> (Irwin, 2005, 459)

A question arises about whether these values are being taught in the lecture room either explicitly or implicitly, and if so, how? If the editing educator is a practitioner of the craft, is it their obligation to pass on these values, or are other factors hindering this process?

Another element that needs to be practised and passed on to students is the idea of flow. Editing flow happens to an editor when they are so connected to the narrative and goals of the edit that the process becomes subconscious. This can also be talked about with students, but time is needed to project what this flow is and entails for the craft. Csikszentmihalyi's theory is highlighted by Korn (2017) where he; 'theorises that the intrinsic pleasure of creative work

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derives from a mental phenomenon he calls flow, which is the same experience that I describe earlier as a dance of making' (Korn, 2017, p55).

While this phenomenon is more difficult to describe and varies from craftsperson to craftsperson, the practice of 'making' drives this flow. As Frayling notes, an educator who allows time for making impacts the craftsperson's value system.

> The crafts in education – primary, secondary and tertiary – must be allowed to breathe, even though they tend to be expensive and space consuming. 'Making' – taking time over making things must be valued.
>
> (Frayling, 2011, p127)

The impact of flow has also been documented through empirical papers such as *Online Learner's 'Flow' Experience (Shin, 2006), where* a moderately strong and positive correlation was found between the flow construct and student satisfaction with the virtual courses (Shin, 2006, p717). Shin emphasises that 'Apart from helping students to be cognizant of their reason for being involved in learning online, instructors also need to be in flow 'with' students' (Shin, 2006, p718). However, there is also the responsibility of the learner to be 'autotelic'. 'One can conjecture that a student's level of flow goes hand in hand with the level of his or her motivation' (p718). Interestingly, flow is not related to andragogy and craftsmanship together. This could be interpreted as 'motivation' in an andragogical setup for Higher Education (Knowles & Holton, 2015), where an autotelic approach to teaching and learning a craft is its motivation.

David Gauntlett's book Making is Connecting: The Social Power of Creativity, from Craft and Knitting to Digital Everything, also values the idea that 'people are generally happier, more engaged with the world and more likely to develop and learn when they are doing and making things for

themselves rather than having things done and made for them' (Gauntlet 2018, p. 227).

In the area of being referred to as a craftsperson, both Korn (2017) and Dormer (2010) discuss the importance of how you see yourself in your field. While Korn speaks about the 'transition from wanting to become a craftsman to actually being one,' Dormer considers the perception of the craft label being linked to how we are thought about.

> How we name things determines what they are perceived to be, how they are used and thought about. How you are called is what you are… craft is a very important name.
>
> (Dormer, 2010, p46)

Studies have examined student identity in forming work identities that empower graduates to enhance their agency, proactivity, and overall approach to future working lives (Tomlinson & Jackson, 2019). While conceptualising professional identity, Tomlinson and Jackson state that, as part of a narrative trajectory, professional identity entails schematic ideas about a desired future self and how this connects more broadly to individuals' sense of who they are about work.

Trede et al. (2012) recognised that immersing oneself in the traits of the craft would help form and understand one's identity.

> …such preparation includes learning professional roles, understanding workplace cultures, commencing the professional socialisation process and educating towards citizenship. All these aspects of work preparation can be understood as contributing to the developing of professional identities.
>
> (Trede, et.al., 2012, p1)

When observing the area of professional identity, Irwin, in '*Embodied Being*', identifies a connection between the formation of identity and names or labelling from the profession the person practices.

> The idea of craft, meaning strength and skill in one's efforts binds a person's identity to self. In earlier times people had last names that reflected a long family history in a specific trade or craft like building or blacksmithing.
>
> (Irwin, 2014, p45)

While today, changing surnames to match professions is no longer practised, this researcher has used a variation in the form of a username for logging into software programmes and other online websites. Using a handle such as '*vteditor*' (meaning *video tape editor*) I have identified the digital virtual self, based on a position I held in a television station in Ireland in the late 1990s. Dormer also highlights the importance of a name and its links to reputation and branding.

> The craftsperson also needs a 'name' to achieve market success. The promotional apparatus of craft, including exhibitions, catalogues and gallery shops, is directly and deliberately copied from the art world, and is calculated to establish individual reputation in just the same way. Like many young artists, some craftspeople are taking increasing control of their own self-promotion in exhibitions and publications.
>
> (Dormer, 2010, p121-122)

Other editors have also created similar or even created company names in the same vein. Could this be the current version of Irwin's statement on how craft influences naming and form's identity? According to Korn (2017), the simple truth is that people who engage in creative practice go into the studio first and foremost because they expect to emerge from the other end of the creative gauntlet as different people. There is an opportunity to expand this further and investigate how craft affects the student's and educator's identities.

There is a connection between the importance of the influence of identity and knowledge absorption. As mentioned earlier, Gibson (2018, p3) argues the importance of knowledge transfer being 'imparted and acquired via apprenticeship requiring constant contact with an expert who is practicing it'. However, it cannot be taken as a given that the interaction of the students and

educator is vital in passing knowledge and skills of craft and craftsmanship. Trede et al. (2012, p11) acknowledge a need to integrate this knowledge with Higher Education research and for 'upfront and focused discussions on what professional identity development means, and what its conceptualisation means for educating and developing future professionals.' One of the goals of this research is to examine the impact of craftsmanship in Higher Education and its effect on professional identity, not specifically from the perspective of the educator/practitioner as well as a student perspective. The expectations of a role and their position in a field would need to be maintained to be accepted, which Paterson helps define.

> The authors refer to Elvan (1988) who defined professional identity as a 'self-image which permits feelings of personal adequacy and satisfaction in the performance of the expected role'. Adequacy and satisfaction are gained as the individual develops the 'values and behaviour patterns consistent with society's expectations of members of the profession.
>
> (Paterson et al. 2002, P6)

Erving Goffman's (2007) work, The P*resentation of Self in Everyday Life*, brings about the idea of how one presents a front to an audience and that this is referred to as a version of 'appearances and decorum'. Goffman poses the opinion that 'everyone, consciously, (is) playing a role (p30) and that 'appearance' may be taken to refer to those stimuli which function at the time to tell us of the performers' social status'(p34). This exciting research area links the presentation of self to others and is also a sign of position within a sphere or agency. This is precisely what this research is designed to explore further: how craftspersons or lecturers identify themselves to others, including students, and their position within their field with colleagues. Maintaining the 'front' by a person also is under pressure from the point of view of being up to date.

> …modifications of one's personal front that are considered misrepresentative one year may be considered merely decorative a few years later, and this dissensus may be found at any one time between one subgroup in our society and others.
>
> (Goffman, 2007, p68)

An educator may also fall victim to this with each new cohort of students each year. There might be additional pressure to maintain industry knowledge to remain relevant. An exploration of this in Higher Education of craftsmanship of editing might reveal similar results or at least confirm Goffman's theory in this regard. Though not explicitly targeting education, Goffman also notes the possibility that 'the performance of an individual in a front region may be seen as an effort to give the appearance that his activity in the region maintains and embodies certain standards. (p110). This would signal that maintaining this front would depend on the agent's ability and willingness to continue practising in the field they are a part of. When talking of those who work in the broadcast industries, Goffman (p219) notes the pressures that individual has that the 'momentary impression they give will affect the view a massive audience takes of them, and it is in this part of the communication industry that great care is taken to give the right impression and great anxiety is felt that the impression given might not be right.'

A practising craftsperson and lecturer may even be pressured to present two fronts to the student audience: an editor and a lecturer. Gibson (2018) points out Korn's argument 'that physical and psychological crafting go hand in hand… that what we are striving for when craft is, in fact, the crafting of self, making of objects conduit for this human crafting' (p4). Gibson continues by adding that adult education 'can also be described as transformation through experience… by learning to make, an individual interacts with established sociocultural processes, constructing identity by acting upon and within their community of practice to solve problems'.

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The position of teachers and teachers in the institution they work in is challenged by Berger (2003) on several levels. Berger suggests attacking the institutions and their 'traditional approach' instead of a 'focus from quantity to quality' (p. 9). Taking a supportive position with teachers, Berger continues challenging how they are perceived.

> Much of the country seems seduced at the moment with visions of teacher-proof curriculum, where teachers are seen as little more than semi-skilled gas station attendants delivering curriculum into students' brains.
>
> (Berger, 2003, p11)

The role of the teacher as someone who encourages and engages rather than judges is something that Berger implies to his students. Showing them the identity of a 'sports coach or play director' while getting the students 'to do the work well is not because the teacher wants it that way. (p99)

Berger also views students as 'apprentices' to promote 'independence and responsibility…under the watchful eyes of the experienced builders.' (p127) Through the example of how carpenters learn their craft, Berger notes the time spent 'on the job as apprentices and journeymen before they are considered masters'. This transformation of identity status through time and demonstration of work is a theme that runs through Berger's book. The importance of teacher is the guiding master and views the students as apprentices, even if it isn't a formal apprentice setup.

Wenger, in Hall, Murphy and Soler (2008) put the time of the transformation in the context of 'trajectories', in which 'our identities incorporate the past and future in the very process of negotiating the present.'(p109) Wenger points out that a certain level of identity is formed from work and 'having belonged to many communities of practice.' (p112). This thesis needs to explore the role of having a multi-identity of practice in the context of craftsmanship and

education. Hall et al. emphasise that the lived experience has a part to play in the identity of practice.

> Identity in practice is defined socially not merely because it is reified in a social discourse of the self and of social categories, but also because it is produced as a lived experience of participation in specific communities. What narratives, categories, roles, and positions come to mean as an experience of participation is something that must be worked out in practice.
>
> (Hall et al., 2008, p106)

Studies conducted with Higher Education lecturers have revealed that one of the issues curtailing identities is the institution's governance. Turner et al. noted that from interviewing lecturers, there was a clash of cultures that could considerably impact an individual's identity, particularly for those teaching HE and FE courses, as they constantly shift between cultures. This may result in individuals developing identities that are continually changing and in a state of flux. (Turner et al., 2020). Like this UK example, there are similar mergers to the Higher Education set up in Ireland, with Institutes of Technologies becoming Technological Universities and Further Educational institutions providing closer paths to these new universities. These pathways are being promoted across all regions in Ireland, closing the gaps between FE and HE institutions and providing continuing practice for students, including craft disciplines such as blacksmithing (Patrick and Patrick, 2022). These changes to the pathways provide opportunities to see how a digital craft such as film editing is affected and what position the identity has for the practitioners/lecturers in these institutions. The identity of the practitioner/lecturer could be argued to be the students' first industry experience. Also emerging is increasing attention to graduates being able to understand and relate to their intended profession if they are to be employable and perform to the standards expected by industry (Jackson, 2016).

Concerning adult learning and the role a teacher plays in it, Rodgers (2002) examines the ability of roles to change in a group work setting.

> Part of the teaching process is to encourage and help all members of the group (…including the teacher) to enter new roles and to interpret old roles in new ways. This is part of that process of making task-conscious learning more learning-conscious.

(Rodgers, 2002, p187)

Rodgers, in this chapter on teaching roles, covers several positive influences that a teacher can make on their students, including the context in which roles can be set, but that there is a danger that the most significant problem with these roles and giving titles to them, is that they may quickly become fossilised (p189). The interpretation of roles in this research is that of the editing craftsperson and lecturer. The lecturer could be a further positive influence by using craftsmanship as a grounding for their teaching while also maintaining the craft skill and passing on the knowledge to the next generation of editors. Additional work by the educator is needed to ensure that the roles assigned have purpose and goals for the learner. While craftsmanship is not discussed in this context by Rodgers, there may be another opportunity to look at the principles of craftsmanship and define possible opportunities to explore role forming and nurturing between the educator and student. It may also be prudent first to find a base position on the teachers' role to lead by example for the students to find the courage to find and create their roles within the learning environment.

2.2.1 TEACHING ROLE DEFINITIONS

In Irish higher and further education, the roles of lecturers, tutors, mentors, and apprentices are distinct but interconnected, each contributing uniquely to the educational landscape. This is supported by introducing the Historic change to third-level education with degree programmes outside the college points system (Department of Further and Higher Education, Research, Innovation and Science, 2023). With these changes, it is essential to outline briefly the current roles in Higher and Further Education in the context of this research paper.

A lecturer in Ireland typically refers to an academic professional who delivers lectures, conducts research, and administers universities and colleges. They play an active role in the academic direction of courses, including teaching, research, academic assessment and academic administration (TUI, 2007). Lecturers are expected to have expertise in their subject area, often holding a PhD or equivalent qualification. They are responsible for designing and delivering curriculum content, assessing students, and contributing to academic research. Lecturers in Ireland are critical figures in teaching and research, ensuring Higher Education's academic consistency and integrity (IUA, 2024).

The term tutor in Irish education is used more broadly and can refer to individuals who provide supplementary academic support to students. In the Further Educational and Training (FET) institutions operated by the Educational Training Boards (ETBs), educators of post-leaving certificate (the final second-level examinations) courses are referred to as tutors (Limerick and Clare Education and Training Board, 2024). Tutors also work in groups or one-on-one, helping students understand course material and improve their academic skills. Unlike lecturers, tutors may not necessarily hold a doctoral degree but are typically experienced in the subject they teach. The Higher

Education Authority of Ireland notes that "tutors play a crucial role in providing personalised academic assistance, which complements the formal lectures and helps reinforce learning" (HEA, 2019).

In the context of Irish education, mentors are experienced individuals who provide guidance and support to students. Mentorship can be formal, in third-level settings, and informal, focusing on personal and professional development rather than just academic success. Mentors help students and individuals navigate their educational and career paths, offering advice, feedback, and encouragement. The Irish National Forum for the Enhancement of Teaching and Learning in Higher Education highlights that "mentorship is a fundamental aspect of the educational experience, fostering growth and development beyond the academic curriculum" (NFETL, 2021). From an editing perspective, mentorships are also becoming popular in vocational institutions and supporting Irish screen guilds such as the Irish Screen Editors Guild (2024).

In some Irish institutions, particularly within technical disciplines, the roles of technical tutor or demonstrator are used. They are professionals who provide practical instruction and support in laboratory or workshop settings. These are also popular in special short programmes and courses provided by the ETBs, where industry professionals are brought in 'to equip learners with the skills and knowledge necessary' (Kerry College, 2024). Universities also employ technical tutors or industry demonstrators as guest visiting lecturers. These are usually once-off occasions where a particular skill is being demonstrated, sometimes as part of an event the institution is hosting, such as a film festival or conference. Foley artist and sound mixer Caoimhe Doyle and Jean McGrath would be examples of this (The Foley Lab, 2024). Technical tutors assist in demonstrating techniques, supervising experiments, and ensuring the safe and effective use of equipment based on their knowledge and current industry

standards. These roles are essential in bridging the gap between theoretical understanding and practical application. A Technological Higher Education Association report states, "technical tutors and demonstrators are integral to the hands-on learning experience, enabling students to apply theoretical concepts in real-world contexts" (THEA, 2020).

The term apprentice in Ireland is commonly associated with vocational education and training. Apprenticeships combine practical work experience with classroom instruction, allowing individuals to gain hands-on skills in their chosen trade or profession. Apprenticeships are governed by structured training programs that lead to qualifications recognised by industry standards. According to SOLAS, the state agency for further education and training, 'apprenticeships in Ireland are designed to meet the needs of both employers and learners, providing a pathway to skilled employment' (SOLAS, 2022).

This researcher's institution, TUS, has also developed a strong apprenticeship strategy, recognising 'the need for qualified workers and people who are highly and technically trained in areas with future skills needs' (Ó Briain, 2023).

2.2.2 UNDERSTANDING THE NOTION OF 'PROFESSIONALISM' IN FILM EDITING

In the film, television, social media, and other screen industries, editors play crucial roles in shaping content and ensuring high-quality productions. The editing roles for each section of the screen industry have similarities and subtle differences, with each type of editor requiring unique skills and understanding to meet the specific demands and expectations of their respective fields.

The film industry would have a picture/film editor responsible for cutting and assembling the footage to create a logical story. The television editor is like a film editor but often works under tight deadlines and in an episodic format.

The social media industry also employs content editors and vlogger editors to edit online content for individuals such as internet influencers or corporate businesses. Each role in the screen industry in the context of editing requires professionalism that involves a deep understanding of technical skills and artistic judgment. This perspective emphasises the role of tacit knowledge of the skills and insights gained through experience and practice, which are not easily categorised.

> In his book, Educating the Professional Practitioner, Donald Schon was of the same mind-set in looking to the attributes of outstanding practitioners who are "not said to have more professional knowledge than others but more "wisdom", "talent", "intuition" or "artistry".
>
> (Holt, 2015, p.25)

Professional identity in film editing can be closely linked to the confidence from mastering craft skills. This mastery involves technical expertise and the development of embodied knowledge that enables editors to make intuitive decisions during editing. Holt supports this confidence by drawing a link between craft and intuition. 'In looking further into the "facets of intuition" (Claxon 2003, p. 40), I am astonished at how much 'intuition and experience', 'intuition and emotional involvement' and 'intuition and confidence' are so closely aligned with the craft of editing' (Holt, 2015, p30). The notion of embodied knowledge is crucial to understanding the professional identity of film editors. Embodied knowledge refers to the skills and understandings rooted in individuals' thinking and practices. In film editing, this involves a deep expertise in the tools and processes of the craft, as well as an intuitive feel for the art of storytelling.

Tacit knowledge is closely related to embodied knowledge. It is the invisible intuitive understanding that guides editors in their work. This type of knowledge is often complex to articulate. Still, achieving the seamless, impactful results that characterise professional film editing and other mediums

in the screen industry is essential. As Michael Ondaatje (2004) notes in "The Conversations: Walter Murch and the Art of Editing Film," "Editing is now something almost everyone can do at a simple level and enjoy it, but to take it to a higher level requires the same dedication and persistence that any art form does."

While professionalism emphasises skill and judgment, it can also be critiqued for its potential to create rigid standards and hierarchies within the film industry. Bourdieu's (1984) concept of cultural capital suggests that professional status is often tied to social recognition and the accumulation of prestige, which can reinforce existing power structures and limit opportunities for newcomers. Holt also argued this when locating participants for her thesis;

> In my experience in teaching editing, there is limited opportunity to engage directly with professional editors in the classroom/studio-based environment other than inviting the occasional guest lecturer to present, or by attending industry forums.
>
> (Holt, 2015, p6)

This was also problematic for this research, with the additional factor of the editors/lecturers' geographical location in Ireland and their willingness to participate.

In film editing, this can manifest in gatekeeping, where a select group of established professionals controls access to opportunities and recognition. The concept of professionalism in film editing covers a blend of technical skills, ethical standards, and an intuitive understanding of storytelling. Professional identity in this field is shaped by the confidence from mastering craft skills, supported by embodied and tacit knowledge. While professionalism provides a framework for excellence, it also poses challenges related to inclusivity and accessibility. Examining these points is necessary for developing a more fair and vibrant film editing community.

2.2.3 PRACTITIONERS IN HIGHER EDUCATION

Literature is abundant on the role practitioners as lecturers play in Higher Education, notably in medicine and vocational professions. Sinclair & Webb, in their research, argue that in Technical and Further Education (TAFE) in Australia, 'teachers are discussed as 'industry experts' or 'practitioners' and equated to university professors, because they have the same depth of knowledge, but their status is grounded 'in industry experience, rather than research (Sinclair & Webb, 2021, p132). Also noted is the strong industry connection in the university resulting from that dual identity connection.

> …the importance of strong industry relationships; of industry and professional bodies input, and in developing relevant student work-based skills was broadly stressed. The role of industry input was in keeping the curriculum relevant and in facilitating relevant student placements and internships, which allowed students to make 'real' contributions to the industry and gain relevant experience that gave them an advantage in securing employment.
>
> (Sinclair & Webb, 2021, p133)

Harman observes the formal links that could be formed between 'university's professional schools and the professions for which they prepare students' (Harman, 1989, p499). 'A direct link also exists through the accreditation of courses by professional bodies. So, in theory, at least, these bodies can exercise considerable control over university courses' (p499). Some universities offer accreditation for digital software, such as the digital NLE software for film editing, like Avid Media Composer (which will be discussed later). It could be argued that a practitioner/lecturer would influence this accreditation through their links with industry and the design of the teaching curriculum.

> …in some areas where members of staff are engaged in professional practice and are active in outside professional bodies, accrediting

agencies and the like, their "two-hat" status cements informal links that are pervasive and influential.

<div align="right">(Harman, 1989, p499)</div>

Through pedagogical appreciation, Hall et al. (2 emphasise the importance of how knowledge and lived experience are delivered to students regardless of the discipline. This strengthens the trust between the student and practitioner/lecturer.

> Whether the practice is about becoming a reader, a learner of mathematics in school, a teacher, an architect, a hairdresser and so on, how the cultural practice is mediated by one's lived experience becomes significant for one's ability to demonstrate oneself as competent and be recognised by others as competent in a given practice.

<div align="right">(Hall et al., 2008, ix)</div>

Beaton (2021) argues that the continual growth in workplace experience from programmes in UK Higher Education institutions may have influenced the recent number of practitioners taking up lecturing roles. 'Workplace preparation is increasingly part of university curricula, and this has led to the appointment of staff with professional practice expertise appointed to teach, who are experienced professionals yet H.E. novices (Beaton, 2021, p234). In the area of teaching film editing, this research is looking to investigate if the same incidents are happening in Irish H.E. institutions, as well as discover if any level of teaching inexperience is offset by the professional experience of the practitioners, namely whether the practitioner uses any craftsmanship in their teaching.

In exploring the idea of practice that forms identity, the detailed Irish report *National Strategy for Higher Education 2030* (2011), which is referred to by the Institutes of Technology (IOTs) regarding frameworks for third-level

education, promotes the idea of 'work placement' (p60) and 'engaging in enterprise' (p77) as critical areas of teaching and learning as well as industry connections.

The European Report: Showing Films and Other audio-visual Content in European Schools (2015) recommends that students should have a form of exhibition for their work. Engaging with third-level industry, events, and festivals may help cement live connections between education institutes and the bigger world.

> Film institutions (such as film heritage institutions, film institutes or film festivals) could reinforce their educational mission by strengthening their cooperation with schools. This can be done by promoting screenings or educational activities, creating didactic materials and supporting activities scheduled by schools in their area of influence.
>
> (Pérez Tornero, Martínez-Cerdá, and Portalés Oliva, 2015)

However, it might be more prudent that the changes to the cultural identity of an institution can be influenced internally and through the development of a culture with the agents in the lecture rooms. Korn (2017) describes this through his experiences of an enclosed environment he created.

> …I found the rewards commensurate. I saw students discover their capacities for design and craftsmanship. I developed a rich network of friendships and professional relationships. I witnessed the growth of community and connection among instructors and alumni. Most of all, I had the privilege of being fully engaged in a challenging and successful enterprise in which I strongly believed. The curriculum and culture of the school were oriented to my philosophical pole star, which was to understand the practice of craft as a voyage of self-transformation.
>
> (Korn, 2017, p149)

The relevant higher education policy on craftsmanship and teaching the craft of editing needs to be improved. While the initial searches for such have come up short, it is hoped that the research will have significant findings that will inform the field and provide further ideas and theories for implementing the

methodology. My research findings may also be an opportunity to inform policy, thus providing new knowledge to policymakers.

However, this brings us to the third area of investigation, which combines craftsmanship and identity in education: the role of tools and spaces for craftsmanship.

2.3 CRITICAL EXAMINATION OF EDITING IN ITS CULTURAL SPECIFICITY

> Editing is change. It is transformation. Editing changes two shots into a juxtaposition. It changes movement into rhythm. Editing is the skill that transforms any mass of material into a coherent story.
>
> (Pearlman, 2016, p.ix)

Editing, a cornerstone of the post-production process, varies significantly across different media and formats. This diversity demands a more nuanced and culturally specific approach to its teaching and practice. From short-form to long-form content, television to cinema, and compositing to colour correction, each editing style requires different skills and awareness, shaped by unique cultural and technical demands. Additionally, the advent of cloud computing and artificial intelligence (AI) in post-production introduces new dimensions, particularly concerning tacit knowledge and craftsmanship.

Different types of editing require tailored teaching methods due to their various purposes and workflows. For example, short-form editing, such as advertisements, trailers or music videos, often emphasises quick cuts and high energy, demanding a precise and cost-effective approach. In contrast, long-form editing, such as feature films or documentaries, prioritises narrative coherence and character development, necessitating a more nuanced understanding of pacing and storytelling. In several texts on editing styles, a

conversational form is presented with seasoned editors describing the different approaches to the project they are working on.

> When it comes to short form factual films your depth of perception changes markedly. You do not setup your storyline and characters: you throw the viewer headlong into the frenzy of activity that is the raison d'etre for you being there in the first place. Short factual films are giving the viewer snap shots of a moment in time.
>
> (Van Straten et al., 2002, p96)

With its episodic structure and often fast turnaround times, television editing requires editors to maintain consistency across episodes while adhering to stringent deadlines. Conversely, cinema editing allows for greater artistic exploration and experimentation, often involving a more collaborative process with directors and other creatives. Steve Hullfish, a renowned film editor, emphasised that '…collaborative styles vary tremendously between directors and between projects, and a good editor can adapt to whatever style the director prefers or that the project calls for… understanding that there is no right way to collaborate' (Hullfish, 2017p 196).

With editing, either television or film, additional processes are dictated by the quality level of the content filmed, which also influences the teaching. Offline editing involves creating a rough film cut using low-resolution footage, which conforms to the high-resolution footage during online editing. The offline editor focuses on storytelling and pacing, while the online editor deals with technical aspects like ensuring the final output meets broadcast standards. Once the offline edit is approved, the project moves to online editing, where the high-resolution footage is assembled, and technical aspects such as visual effects, colour correction, and sound design are finalised.

With the present level of editing equipment technology, 'most professional and amateur editors can work on high-definition media through the editing

process, although large amounts of data storage hard-drive space are eaten up quickly' (Bowen, 2024, p8). Teaching offline editing revolves around narrative skills and a deep understanding of the project's vision, while online editing education prioritises technical precision and post-production workflows.

The advent of cloud computing and artificial intelligence (AI) is revolutionising many digital sectors in the creative industries, including post-production, and it is introducing new patterns in editing workflows. Cloud-based editing platforms like those introduced by Avid Technologies, Adobe, and Blackmagic Design enable real-time collaboration across geographically spread teams, giving access to high-end editing tools and resources. These changes call for training editors in new software and collaborative techniques, emphasising flexibility and adaptability while staying relevant to the industry. It is a repetitive cycle where technology has helped editors and even educators. The recent developments in video editing technology allow preservice teachers to collect, review, and edit video clips to demonstrate their professional growth, which in turn strengthens their reflective practice (Cunningham, 2002).

AI is also making significant inroads into post-production. Machine learning algorithms, such as DaVinci Resolves' scene detection and voice isolation, can now be automated, allowing editors to focus more on creative decisions. However, this raises questions about the role of the editor and the possible threat of replacement. Irish editors in the republic have discussed this concern with their members, noting that;

> The impact of AI will be like moving from film/tape to non-linear editing and from shooting on film to shooting on digital, but the pace of change will probably be faster. AI won't replace your job, but someone who understands it might do so. A lot of people are worried about this, but the general feeling is that the skills editors and assistant editors have now will still be relevant and necessary in the future. The

creative process needs editors. Editors need to believe that they offer more.

<div align="right">(Kearns & Woods, 2023)</div>

Another raised concern is about 'tacit' knowledge and craftsmanship in editing. Tacit knowledge, the intuitive, experience-based skills editors develop over years of practice, is crucial for making creative choices that algorithms cannot replicate. As AI and automation become more widespread, balancing technological advancements with preserving and transmitting this craftsmanship is essential.

The term 'editing' covers many practices requiring specific skills and knowledge. However, these are transferable.

> …editing is a transferable skill. It doesn't just work on celluloid, movies, and TV shows. Editors can transfer their abilities to new formats and platforms. We can apply our "editing thinking" to words, images, sounds, games, apps, series, events, experiences, and things as yet unknown or unnamed.

<div align="right">(Pearlman, 2016, p.ix)</div>

Therefore, the teaching of editing must be tailored to these diverse demands, from the rapid pace of short-form content to the complex storytelling of long-form media and from the technical precision of compositing to the artistic details of colour correction. As cloud computing and AI transform post-production, the industry must consider integrating these technologies while maintaining the invaluable tacit knowledge and craftsmanship that define the editing process. This will ensure that future editors are both technically proficient and creatively inspired.

2.3.1 INTUITIVE VS. INSTINCTIVE EDITING

The terms intuitive and instinctive are often used interchangeably in various contexts, but in film and broadcast editing, they have distinct meanings and effects. Karen Pearlman, a leading voice in the theory and practice of editing, explores these terms within the editing process. 'Intuition is not the same as instinct. People are born with instincts, but we develop intuition over time through experience. In other words, it is learned' (Pearlman, 2016, p10). This distinction is critical when examining how editors make decisions and how these skills are taught in Higher Education, mainly through the lens of andragogy and craftsmanship.

Intuition in editing is often developed through years of experience and immersion in the craft. An intuitive editor can seamlessly weave together shots in a way that feels effortless and invisible to the viewer, enhancing the narrative without drawing attention to the cuts themselves. In addition, 'intuition in editing has long been associated with creative outcomes' (Holt, 2018, p179). Pearlman states that ' the editor's intuitive thinking is based in movement: movement of the story, movement of emotion, movement of image and sound (Pearlman, 2016, p14). For instance, an editor with intuitive, solid skills might instinctively know the exact moment to cut from a close-up to a wide shot to maximise emotional impact. This decision is not based on a formula but on a nuanced understanding of how the audience will likely respond.

While also critical, instinctive editing often works more naturally and less predictably. Editors working on instinct might make choices that challenge conventional knowledge but connect strongly with the audience. For example, an instinctive decision by an editor might be to leave in a seemingly imperfect shot because it captures an unexpected but original moment, thus adding a

layer of realism and emotional depth to the scene. This can also be linked to reflexive responses by an audience to actions.

> We have multiple reflexive responses to the environments we live in… Like most (sentient) living creatures, we avoid danger without constantly evaluating everything around us by noticing discrepancies in established patterns and acknowledging what others pay attention to. We don't watch each car individually on the freeway but notice and react if one is going against the traffic. We instinctively follow the gaze of people intently focusing on a particular direction to see if there is something we also need to know.
>
> (Brennan & Pearlman, 2023, p244)

While sometimes undervalued, instinctive editing brings the work a raw, energetic quality. It can be found in fast-paced editing styles, such as action films or music videos, where the goal is to cause an immediate automatic response from the audience. On the other hand, intuitive editing is often seen as the trademark of a seasoned editor. It involves a combination of technical skills and artistic awareness. This differs from the craftsmanship of editing when referring to the skill and artistry involved in creating a coherent and compelling narrative. When teaching editing in Higher Education, addressing intuitive and instinctive aspects is essential. Educators can promote intuitive skills by encouraging students to engage deeply with various films and editing styles. This can include analysing classic films, deconstructing scenes, and discussing why confident editing choices work. 'In short, intuition isn't something you have. It can be developed, enhanced and even acquired through practical and theoretical experience and education' (Pearlman, 2016, p14). Instinctive skills can be honed through practical, hands-on projects where students must make quick editing decisions. In an educational setting, using a real-world client project or event could promote instinctive skills to come to the surface through tight deadlines and little room for error. This can also be linked to experiential learning in andragogy. Educators can create a more

holistic approach to teaching film and broadcast editing by integrating intuition and instinct into the framework of Andragogy. Practical exercises that challenge students to rely on their instincts and reflective discussions that help them understand and develop their intuitive skills can lead to a more profound mastery of the craft.

2.4 ANDRAGOGY

When looking for a definition of adult education in Ireland, Rodgers notes a dated report of the Adult Education Commission for the Republic of Ireland (Department of Education, Ireland, 1984, p9) stating that 'adult education includes all systematic learning, by adults which contributes to their development as individuals and as members of the community and of society' (Rodgers, 2002, p38)

The challenge is to reclaim the word andragogy for adult education. The use of pedagogy in the literature reviewed is quite prevalent, yet most students in Higher Education are over eighteen.

Andragogy refers to the theory and practice of adult education. It focuses on adult learners' specific learning needs and characteristics and underlines self-directed, experiential, and problem-centred learning. Educator Malcolm Knowles initially developed andragogy in the 1970s, and it has since become a prominent framework in adult education.

> Knowles uses the term 'pedagogy' in a sense that is different from most other researchers. In his definition of a 'pedagogical' scheme, the tutor accepts that the learner will be dependent. The presumption of the way Knowles defines 'andragogy' is that learners should be encouraged to become increasingly self-directive… the andragogically inclined tutor will wish for a climate that is collaborative, informal, respectful and involves the tutor in learning as well as the students.
>
> (Ashcroft & Foreman-Peck, 1994, p29)

While limited empirical evidence directly supports andragogy as a superior approach to adult education compared to pedagogical methodologies, several studies have explored its principles and their impact on adult learners. Some of the key empirical findings related to andragogy are:

1. Self-directed learning: Andragogy emphasises the importance of adults taking responsibility for their learning. Research has shown that when adults have control over their learning process, they are more motivated, engaged, and achieve better outcomes (Candy, 1991; Candy & Crebert, 1991).

2. Experience as a learning resource: Andragogy suggests that adults draw upon their life experiences as a valuable resource for learning. While the new H.E. student would be in the region of eighteen years old entering, it would be naive to think that they need to become more familiar with video content creation through social media platforms. Studies have found that incorporating learners' prior experiences into the learning process facilitates understanding, retention, and application of knowledge (Boud, Keogh, & Walker, 1985; Merriam & Caffarella, 1999).

3. Problem-centred learning: Andragogy promotes learning focused on real-life problem-solving. Research has indicated that when adults engage in problem-cantered learning activities, they develop critical thinking skills, practical knowledge, and the ability to apply what they have learned in authentic situations (Knowles, Holton, & Swanson, 2015; Tennant & Pogson, 1995).

4. Collaborative and peer learning: Andragogy recognises the importance of collaborative learning among adults. Empirical studies have shown that peer

interactions and collaborative learning environments enhance adult learners' engagement, motivation, and knowledge construction (Johnson & Johnson, 1999; Vygotsky, 1978).

These findings could be argued as principles of craftsmanship, yet the literature studied has yet to make such a connection. It is worth noting that while andragogy has been influential in shaping adult education practices, the effectiveness of specific andragogical techniques may vary depending on the context, learner characteristics, and instructional design. Furthermore, previous studies on andragogy have yet to be linked to the concept of craftmanship in Higher Education. The idea of a possible link to craftsmanship, career aspirations and professional identity may bring a new way of assimilating a craft in the lecture/lab environment.

Mathee (2015) discusses definitions and assumptions of pedagogy and andragogy in education, noting he would 'describe our learners at university as mostly young adults in undergraduate and mostly adults in postgraduate studies. The dilemma with this description is that the respective lecturers that teach on under-graduate and postgraduate levels need to change their teaching strategy depending on who they are teaching at the time.' (p229)

Dr. Thinus Mathee in Chmela-Jones and Breytenbach (2015) discusses how 'the epistemic drift influenced the teaching of industry practice in the classroom, not in curriculum, but in approach and methodology, in pedagogy. Mathee also tries to decipher the discourse around education for practitioner educators, who he believes struggle with the language and culture of education. Dr. Mathee's section on a 'Pedagogy for Practice' closely resembles what this research aims to explore. Using the medium of photography,

> …requires technical, scientific tools as well as a therapeutic discourse
> to interpret the world subjectively. The subjective interpretation, in the

case of a creative practice profession, also requires a deep understanding of the professional industry in which the practice will manifest. This deep understanding of the profession is necessary when relevance in the curriculum is required.

(Chmela-Jones & Breytenbach, 2015, (p233-234)

McGrath highlights motivation as a critical element when it comes to adult education. If adults know why they are learning new skills, they will be 'ready' to learn, and they will be more willing to participate in discussions in the classroom (McGrath, 2009). She sees motivation as a more robust tool for adults returning to education than children. McGrath compares both Andragogy and Pedagogy in her paper, noting the positives and negatives. McGrath points out, however, that when teaching adults who have returned to education, the approach is crucial in retaining their interest and attention.

> Lecturers who implement pedagogical teaching at the beginning of a course should adopt the view that the long-term use of pedagogy could have detrimental effects on adult students. They could be reminded of the reason why they left education in the first place because they were dictated to instead of being allowed to participate in class.

(McGrath, 2009)

McGrath draws from Knowles (1998), stating that lecturers often use a pedagogical teaching style at the start of a course to ensure that students understand a topic they may need to become more familiar with, but this is very difficult to change later. McGrath's argument for an andragogic approach looks at the principles of what the adult learner will experience. This can also be adapted to the intuitive and instinctive of teaching editing.

1. Adults need to be made aware of why they must learn specific material. This would be the idea of a goal, which gives the learner drive. In

editing courses, this can translate to explaining the importance of both intuitive and instinctive decision-making processes.

2. The learner's concept of themselves. As previously mentioned in this chapter, this could be connected to Goffman's perception of self and identity (2007). In addition, editing programs can control this by encouraging students to draw on their experiences and instincts while guiding them to refine these instincts into intuition through reflective practice.

3. The experience of the learner and the role that it plays in the classroom. This separates andragogy from pedagogy in that the prior learning and cultural capital that the student brings will have value. This principle could be linked to the experience of the editing tools used by the students both in and outside the learning environment. This means valuing students' diverse backgrounds and prior knowledge, using these as a foundation to build more refined intuitive skills. The andragogical model states that adults need to be able to use their experience in the classroom if they want to learn. However, this could be problematic considering that an eighteen-year-old may need more experience to bring to the school than an adult returning to education.

4. The theory is based on the fact that students want to learn. Editing courses can capitalise on this by using real-world projects and examples that students can relate to, enhancing instinctive and intuitive learning.

5. Motivation must be strong to influence the participation in the learning. Group work and collaboration are critical to this influence. The feeling of belonging to a group can be a powerful motivational

tool to come to work, study or learn. Encouraging an appetite for storytelling and the art of editing can cultivate this internal motivation, blending instinctive reactions with a deeper, intuitive understanding.

6. Students should be orientated towards learning. Teaching editing through practical problem-solving exercises can help students apply intuitive and instinctive decision-making in real editing scenarios.

McGrath noted that when Malcolm Knowles designed this model of adult learning, he assumed several factors, such as that students wanted to participate and that they wanted to learn. However, not all students who take Higher Educational programmes today are happy with their choices at the end of the first academic year. Andragogy has flaws, including the situation of the lecturer and their relationship with the students, which is an essential factor for its success.

> The theory of andragogy would not work in the classroom if the lecturer is unsympathetic to the fact that students may have low self-esteem and if they target them with questions that they may not be able to answer in front of the class, students may feel very uncomfortable and choose to leave the course rather than sit in the classroom with other students who think that they do not have the intellectual capacity to be in the course.

(McGrath, 2009)

Another issue highlighted by Knowles & Holton is the assumption that the adults they have worked with have yet to learn to be self-directing inquirers. They have been conditioned to depend on teachers to teach them' (Knowles & Holton, 2015, p116). This would bring additional challenges to a craftsperson teaching in a Higher Educational programme and using an IPU for collective creativity and learning. Knowles & Holton agrees that 'they often experience a form of culture-shock when first exposed to adult

educational programmes that require them to participate in the planning' (p116).

As this research primarily focuses on the lecturer rather than just the student, this study will investigate how craftsmanship can play a role in the lecturer's ability to connect with students. Understanding the difference between intuitive and instinctive decision-making is essential for film and broadcast editors. Higher Education, through the principles of Andragogy, could effectively teach these skills by promoting the experiences and motivations of adult learners. By doing so, educators can help students develop a blend of instinctive and intuitive abilities essential for crafting exciting and engaging media.

2.5 TOOLS AND SPACE

Irwin (2009) echoes the importance of practice and its link to reflection and technology. Using the metaphor of Greek mythology, *Mnemosyne's Muse daughter, Melete, the muse of practice and reflection, Irwin takes the reader through her theory of how the editor and the* technology they use may bring about new thinking on how we teach the craft and its connections to lived experience.

> For Editors, practice and reflection, the thinking about the craft instead of the projects they have completed or courses they have passed. Participant editors noted differences and distinctions based on their time practicing the editing craft…this in-between place of tension with the tool especially envelops the life-world experiences of new editors or others who use computers to create in areas that were once tactile crafts.

> (Irwin, 2009, p52)

Irwin's articles: *Pedagogical Tensions (2009), Embodied Beings (2014), Technological Other/Quasi Other (2005), Murch And Metaphor (2010), The*

Poetics of Blurred Boundaries (2010), and *Technological Texture (2010),* have brought new ideas, topics and theories to the table that are more focused on the teaching of editing and philosophy of editor, technology, art and creativity in the classroom and provoking this researcher to think about how that knowledge might be created or discovered in the educational environment.

Irwin's articles are grounded on '*techné*' and how it might inform educators to take a new approach to digital editing pedagogy. *Techné* was the Greek word for craft activity. Cannatella (2011) argues that 'in the techno-science world of today, the Greeks seem primitive, but in the Greek idea of *techné* (craft), he argues that in the world of professional practice, as we experience, it knows there is a need to be more aware of the temperance of the notion' (Cannatella, 2011, p2, p13).

While this researcher has previously worked using a Practice-Based Action Research methodology, Irwin's phenomenological approach (Pedagogical Tensions (2009)) has created new understandings of the positive and negative distance between the edit suite and the editor or student.

> Creating with a technological tool is a participation that gathers parts together to create a unique whole that evokes emotions of becoming and belonging. To edit with the digital editing computer is to take up the human–technology interface and carry the craft of editing into the digital age. Revisioning the editing craft means to see again the history of editing while exploring the in-between of the digital technology used to edit. These two themes meet in the nexus of technê, the intertwining of both art and craft in making the visual images.
>
> (Irwin, 2009, p49-50)

Irwin continues the Greek references through Don Ihde (1983) that the idea of *techné* and how creativity and technology are one, bringing these into an epistemological framework. *"…*for the Greeks, the notion of techné meant both a craft and art object at the same time because the creative work and the

tool were not separated but were joined in the experience of thinking and knowing as epistemological ideas." There is undoubtedly a point here to take stock of reintroducing the creative art to the technology, which in turn may introduce a reflexive approach by the lecturer to their students to reflect more on the craft they are experiencing. Irwin also links practice and the *techné,* noting that 'practice engages students in the art of editing and *techné*. Practicing allows editors to feel the intertwining of art and craft to reveal a new texture.' (2009, p54)

Irwin's article *'Technological Other/Quasi Other' (2005)* reflects on the *'lived experience' and* the teachers' gathered experience or lack thereof. Irwin points to issues and resistance in the edit suite, which builds tensions between the editor and their tool.

> When the editor lacks knowledge to complete a specific task on the nonlinear editing computer, the relationship becomes strained. Not *"knowing how to"* suggests a lack of understanding of this other in the initial process of learning a specific kind of computer software. The experience is not one of concerned absorption but of *"in-order-to"* function to be completed.
>
> (Irwin, 2005, p458-459)

This researcher has noted the similarities in the educational edit suite environment, where students face similar resistance. There is room to expand on Irwin's suggestions and the resulting impact of attitude on the student's learning experience. A student's reaction and relationship to the tools may determine why resistance to engaging with the module content exists. This researcher is keen to explore the impact of resistance and see if these claims stack up while also focusing on the lecturers and their technical abilities and editing knowledge when engaging with the students.

In the European Commission report, '*Showing Films and Other audio-visual Content in European Schools' (2015),* evidence of the issues with teacher's lack of training and ability is noted.

Following on with the curricular and pedagogical restrictions, the lack of teacher training in the field of film education is considered to be a very relevant barrier. European teachers do not feel well prepared to undertake the responsibility of teaching film literacy or systematically using audio-visual content. Consequently, the lack of strategies aimed at improving teachers' skills in film education must be seen as a real obstacle to the implementation of film literacy.

<div align="center">(Pérez Tornero, Martínez-Cerdá, and Portalés Oliva, 2015)</div>

Technology has been associated with modern craftsmanship. Questions about whether computers can be classified as part of the craft exist. However, Dormer sees the computer as the link between the hand and the mind, which signals the user's connection to the craft.

…the computer, without in any way having to be intelligent offers a means for mimicking the appearances of things we thought uniquely human, including the mark of the hand. This goes to the very heart of crafts' justification for itself in the twentieth century.

<div align="center">(Dormer, 2010, p103)</div>

In 'Embodied Being', Irwin states that technology has a role in story creation. Her 'theoretical reflection aims to connect the philosophy of technology and new media theory to clarify the role of digital processes in the storytelling and explore the notion of techné' (2014, p39). Irwin stresses the importance of how knowledge is derived from the tools. If all knowledge is situated within a specific bodily position and perceptual standing, then all knowing comes from activities that occur within the everydayness of the lifeworld. Activities like techne involve technology, the "tools of the trade," for authentic work to be done. Knowing the techne of one's endeavour means knowing one's tools. It does not mean knowing only the tools. (Irwin, 2014, p45). Irwin could also interpret the knowledge of the skill of using the tools.

Irwin believes in reintroducing the notion of techne into the experience of digital storytelling, allowing the embodied being to emerge in the self-

reflective endeavour. Examining this experience means opening possibilities in the embodied and holistic creative experience of digital storytelling to put forth a posture of openness toward the world that allows a storyteller to make sense of the world and all its technologised experience (Irwin, 2014, p47). If this experience could be adapted for the Higher Educational classroom through practice, further possibilities of improving the transfer of craft knowledge might be discovered. The teaching and appreciation of storytelling construction may increase students' creativity, imagination, and curiosity, providing a richer learning experience and further engagement with all types of content material.

Mundal values technology at a lower value when listing the qualities an editor should have. 'So valuable personal qualities in an editor include a good sense of composition both musically and visually, analytic ability, basic technical competence, tidiness, and finally: an ability to communicate' (1998, p. 42). Given technological advancements since the late nineties, it is difficult to comprehend that today's higher education institutions would only impart 'basic technical competence' to students.

From the importance of tools used for craftsmanship, another element associated with the craftsperson's chosen skill has appeared in the literature. Workshops are something that has come to light in the literature from Sennett (2008) to Crawford (2010) to Livingstone & Sefton-Green (2016). How the spaces are equipped and considered essential to the craftsperson has been necessary, including the influence on identity. Sennett details the importance of the tools, technology, and '*workshop*' to the craftsman's position within their space, forming the sense of '*authority*' that sets the foundation goals for the craftsman's identity in the field.

> In craftsmanship there must be a superior who sets standards and who
> trains. In the workshop, inequalities of skill and experience become

face-to-face issues. The successful workshop will establish legitimate authority in the flesh, not in rights or duties set down on paper." … "Authority means something more than occupying a place of honour in a social web. For the craftsman authority resides equally in the quality of his skills.

<div align="right">(Sennett, 2008, pp.54 & 61)</div>

This notion is backed up by comments from industry through TVB Europe (March 2015) by Jenny Barr, Broadcasting professor and associate dean of Ravensbourne (a higher education media and Design in Philip Stevens's article, '*Keeping track of training*'.

Our philosophy is to give students a genuine sense of a professional working environment, and a context in which they learn to use the appropriate tools…we are serious people, and our students need to understand the power of the medium as well as learning the techniques.

<div align="right">(Stevens, 2015, p12)</div>

From a university marketing point-of-view, Stevens is promoting the importance of professional workspaces and learning. It is this connection between space and professionalism in Higher Education that this research is attempting to explore further through the lens of craftsmanship. Space has a profound impact on authority, and for an editor, one's edit suite becomes that setting where the craftsman's authority is cemented through practice. As an editor for several years, I have created my edit suite (Fig. 1) based on similar suites in the industry where I have worked. Emulating some of these environments has made the practice of the craft more straightforward and has resulted in increased confidence and skills in working with the tools.
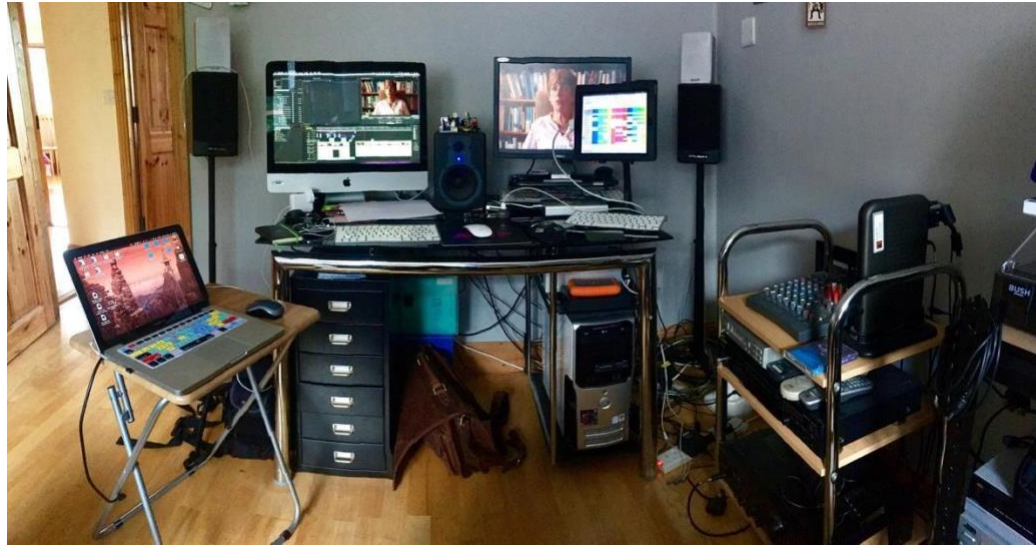
Fig: 1 – Researcher's home edit suite.

This is also an example of how a workspace can sometimes co-exist successfully in a life space.

> Like Karl Marx, Charles Fourier and Claude Saint-Simon viewed the workshop as a space of humane labour. Here, too, they seemed to find a good home, a place where labour and life mixed face-to-face.
>
> (Sennett, 2008, p53)

There is also another area of creating a workspace at home. Livingstone and Green (2016), in their text, The Class, Living and Learning in the Digital A*ge,* prioritise a chapter on 'Making Space for Learning at Home (p168-189). Livingstone and Green highlight the 'taken for granted boundaries' and '… parental attitudes toward the authority of schooling and how families reconstruct the home as a new kind of learning provider'(p168-169). With the growing changes in technology, as mentioned earlier, Livingstone and Sefton-Green argue that technology has transformed how we think about boundaries of learning, showing that technology and space can be fluidly linked.

> Since digital media pay little heed to the physical boundaries of home or school, such technologies are often harnessed by commercial and

policy rhetoric as the solution to deliver these new opportunities for out-of-school and lifelong learning.

<div align="right">(Livingstone & Sefton-Green, 2016, p169)</div>

As Livingstone and Sefton-Green refer to school students rather than third-level students, more needs to be addressed regarding whether third-level students are equally affected by technology and space fluidity. There is merit in expanding Livingstone and Sefton-Green's work into the higher educational sector to see if similar creations have been created in students' homes and accommodations outside the college.

Livingstone and Sefton-Green are writing about the post-secondary education sector and its students. The educator needs to be focused, which could have given another perspective to the findings. This research hopes to draw contrasts and similarities between the context of the educator and Livingstone and Sefton-Green's work. Investigating whether the educator has also created a working space in the home to practice the craft would be an interesting perspective on how created spaces might influence educators' opinions on teaching and learning boundaries. There is a curiosity as to whether the educator is as dedicated to the craft to create their own '*workshop*' at home. Gibson (2018) notes,

> William Morris aimed to re-unite hand craft processes with economically viable production by setting up arts and crafts workshops. The Morris, Marshall, Faulkner & Co craft workshops attempted to re-capture something of the spirit of the guild system without the hierarchical, controlling aspects that had accompanied it. These workshops were filled with makers carrying out a variety of processes in the same space.

<div align="right">(Gibson, 2018, p3)</div>

The attraction of setting up a space without 'hierarchical controlling aspects' would give the craftsperson a sense of freedom and ownership. The practitioner/lecturer could lead by example while helping to reengage themselves in the craft. This could lead to, as Gibson puts it, 'Learning in a community of practice' (Gibson, 2018, p3). This can be seen in how the craft is presented in a workshop for a potential client. Dormer notes this through the customer's experience of the 'studio' when purchasing from a craftsperson.

> The sale that takes place at the craftsperson's studio stands apart from other retail environments. The need for the intervention of marketing is minimized; the consumer forms his or her own associations with the craft product through direct experience. As a result, the object takes on enhanced significance and is value as authentic.
>
> (Dormer, 1997, p97)

If the lecturer commits to practically engaging with the field outside of the learning environment and experiencing client satisfaction through their studio work, could this impact the delivery of the knowledge and, subsequently, how it is accepted and learnt by the students? Livingstone and Sefton-Green highlight the importance of the home studio creation and the learning opportunities and pose additional questions on choice and class.

Livingstone & Sefton-Green point out that the home 'was not generally seen by the school as a place of valuable learning'. It could be argued that a craftsperson does see the value of a workspace at home. If an educator/craftsperson promotes the idea of a 'workshop', then there could be opportunities for educational institutions to expand their 'understanding of learning beyond their metrics' (Livingstone & Sefton-Green, 2016, p186). The proposed fieldwork for this research will investigate whether spaces or 'workshops' have been created by educators and students and what effect these have on teaching and learning. Questioning students in the proposed research

interviews may reveal whether this goal is desirable. As Livingstone and Sefton-Green argue the home's virtues and advantages for learning outside the school classroom, this research hopes to draw a similar argument for the idea of the home edit suite, or as Sennett and Crawford would refer to, 'the workshop'. Should the lecturer or student practice outside of the lecture environment, this could only serve as an advantage to craft learning and possibly even influence identity for all agents.

The notion of a place for forward-thinking on this deserves more debate, and as Frayling (p140-1) notes, it's not so much a *'think tank'* but a *'think and do tank'* for creativity. The layout of space in the academic environment and the available technology could help enhance students' creativity. Frayling contends with the notion of creating a new 'Bauhaus', which 'means *bau,* to build, *haus,* place or team; therefore, Bauhaus is the place where people build things… a place for forward looking practitioners (Frayling, 2011, p139-140). 'The thought of creating an environment, the space, the expertise, and the time to recharge batteries' (Frayling, 2011, p141). But what would be different about this newly created space than existing common study areas in universities? What Frayling may have been hinting at were dedicated spaces for the crafts. There may be an opportunity to build a new expectation of workspace and tools for a craft like film editing. In addition, there could be scope into how an existing space is thought about for craft. This could be explored through the craftsperson/educator and the available resources. The home workshop could inspire the students to be both creative and take ownership of their chosen craft, and a dedicated space in the educational institution could support creativity for the participants and help form the beginnings of a new identity.

Though the literature is highlighted, several areas are comprehensively covered by the authors; however, several topics need further exploration. Texts on teaching editing are mainly from a technology aspect, giving the reader step-by-step instructions on editing using the current technology. Chandler, 2012; Hullfish, 2017; and O'Steen, 2009 are examples of these detailed editing books. More writing needs to be written about teaching editing in higher education. With this, the literature about editing is often written from a practitioner's point of view rather than from a teaching perspective, focusing on learning the craft through film or television projects they had worked on (Murch, 2001; Hirsch, 2021). More modern, up-to-date research in editing education needs to be conducted, how technology influences this, and whether craft and craftsmanship play a part in the lecture rooms.

Kejawa explores the connections between adult education and technology. 'Education creates a foundation for the success of professionals. The education of the adults may be formal or informal. The combinations of formal and informal education are the major fundamental of adult professionalism and technology.' (p46) Using Knowles's (1980) Andragogic approach, this paper finds that 'Learning spent using technology can prevent and generate outcomes if we are aware of obstacles. As a result of learning too much, a diminished learning experience may occur, which may be re-learned at a certain point in life. There is a correlation between technology education and adult education.'(p49).

Yerrick, Ross and Molebash primarily looked at video editing as a tool through which reflection could be formed about 'teaching expertise and requisite knowledge' (p351). However, their belief about technology's transformative role in education differs from Kejawa's and stands on a more traditional position of its purpose. 'In study after study, technology is not found, in and of itself, to be a transformative mechanism or a vehicle for change.

Technology is simply a tool invoked by its user to accomplish certain objectives.' (p354)

Finally, while Livingstone and Sefton-Green have identified the home and school as equally 'problematic workspaces' through their case studies, they also identified that 'the key symbol of learning in virtually every home…was that of the screen' (p188). Editing is also a screen-dependent process; thus, it would be prudent to enquire if there are editing suites, workstations, or even mobile setups in the students' and educators' homes. If so, are they primarily used to support learning in college or to improve skills outside of the educational sphere? As Livingstone & Sefton-Green's research focuses on children, questions remain on how adult education is affected by spaces and technology and if links are drawn between them and craftsmanship.

2.5.1 IN-HOUSE PRODUCTION

Following the idea of spaces and their influence on teaching and learning, this research has also focused on an in-house production space and the resulting practice. When looking at video production in H.E., the typical articles found consisted of how the medium of video itself is used as a teaching tool.

> It (this paper) identifies the factors and issues which influence the use of video in teaching, including the management of video resources within the schools, how video is used to support teaching strategies, and its perceived usefulness as a teaching resource.
>
> (Barford & Weston, 1997, p 40)

Barford and Weston acknowledge the need to encourage the use of video in teaching. These include 'bringing the outside world into the learning space' (Barford & Weston, 1997, p 44), which could be a shared factor in creating video content in Higher Education. However, there were also discouraging factors, including 'room layout', 'lack of time to integrate it into teaching' and 'problems with accessibility/reliability of hardware' (p44). Again, this is all

about using the video medium as part of a teaching tool set, but this could also apply to producing the in-house video. The space and the quality of the filming and editing equipment would need to be available for productions to be viable, along with the available time for creativity.

Some articles investigated the problem-based learning approach in producing solutions in-house for 'real-world' projects. Baaken et al. (2015) explored how 'the objective of these cooperative projects is to offer students real-life experiences and to make the theoretical know-how of university lectures more tangible by using it in an actual business case setting', this provided students with 'responsibility for project deliveries fitting the expectations of real companies in their real businesses' (Baaken et al., 2015, p129). Baaken et al. advocate for 'the usage of actual business cases is a very

effective pedagogical tool (not only) in marketing education', along with the results giving the 'participating students had the opportunity to develop competences that had been identified as being of key importance for their professional life' (Baaken et al., 2015, p137).

Pesina et al. theorise that in-house video creation is worthwhile by exploring the 'challenges and opportunities associated with the in-house creation of video to support student learning' (Pesina et al., 2012, p1). Pesina et al. also acknowledge that the availability of digital technology has allowed students to produce their content.

> The increasing availability of video editing apps has furthermore contributed to an upsurge of student media production, including mashups of existing video content and the creation of short videos that investigate particular topics.
>
> (Pesina et al., 2012, p3)

Pesina et al. do argue, however, that 'amid the burgeoning literature on video in higher education and the multiple ways students can consume, create, and exchange video, a question does exist, however, of what roles may remain for

the in-house creation of such content' (Pesina et al., 2012, p5). Again, similar factors of 'time', 'cost', and 'technical skills' concern whether in-house production can be achieved. Pesina et al. stress, however, that video content production for a university could have significant advantages for the end viewer of the academic material produced and the students making it.

> As technology continues to improve, investments in equipment and skill development will become ever more manageable. The results of the relatively modest investments involved can be video resources that are highly customized, that feature professional vision and sound, that can include mixed media and complex scenarios, and that can offer much to enhance student engagement and learning in higher education.
> (Pesina et al., 2012, p20)

While Pesina et al. don't take into account how in-house video production could help improve opportunities for the teaching of craftsmanship in H.E., their work does share 'the value in-house-created video can bring for academics and students, and the challenges that may be encountered when developing video', with a strong case can be made for in-house video production as a means to enhance student engagement and learning (Pesina et al., 2012, p1).

There are further insights around this from David Gauntlett, who sees how the 'actual crafted objects become secondary to the broader ideals about the conditions in which they are made' (Gauntlett, 2018, p47), which could be interpreted for video production and in-house production unit (IPU) as well as a value for craftsmanship such as 'technical mastery', or a 'passion for one's labour'. Gauntlett sees 'the value of people doing things (making and connecting) in communities, versus what happens when they don't' (Gauntlett, 2018, p131) and does see the need for time to be cherished to complete the tasks and achieve the goals including video production.

> …the same principles apply if you're not making websites at all but are, say, making online video, which again is a messy process of

creating a range of material which you then cut, select, and edit to craft a finished object. As with physical handmade crafts, you end up with a 'polished' end product, which may have a 'simple' appearance, but behind it there are hours of intricate, tentative, and difficult work.

(Gauntlett, 2018, p82)

Finally, Gauntlett foresees massive value for the educator and the student when seeking answers together through joint practice in a future educational scenario.

To present their learning to others, they produce exhibitions, physical performances, online presentations, and games. They are inspired by their teachers, who are no longer just the holders of the 'answer book' but are visibly also learning new knowledge and skills in their own lives.

(Gauntlett, 2018, p237)

An IPU could be interpreted as the platform on which this new knowledge could be acquired through shared practice and skills in a craft such as film editing.

2.6 ADVERTISING EDITING & CRAFTSMANSHIP

For the fourth research question, this study will see how institutions use rhetoric around craftsmanship and editing when advertising to potential students. While it is difficult to find literature and previous studies on how the third level advertises craftsmanship, there is abundant content relating to how marketing sits in Higher Education. For this research, the printed prospectus is the focus of the university's advertisement of their programmes, chosen due to the wide availability of prospectuses each academic year. A review of social media marketing and its impact could be considered for future studies.

According to Rutter et al., 'university prospectus is, thus, still considered an important communication and marketing tool in helping prospective students

and their families decide on which University to attend' (Rutter et al., (2016). Even in a digital world, the prospectus is also available for download to personal devices and online.

> For Example, electronic copies of the prospectuses are being made available online or PDF copies are being made available for download to computers, phones and tablets, and interactive copies with enhanced content are being provided.

> (Mogaji & Yoon, 2019, p1564)

Mogaji and Yoon, in their findings, noted some common factors among these prospectuses for their target audience of school leavers.

> Messages were predominantly about the location, the course, student experience, credibility, and career progression. They are framed in an appealing way, filled with facts and figures, images of beautiful buildings and smiling students, testimonials of facilities and experiences that form a sense of compatibility and belonging.

> (Mogaji & Yoon, 2019, p1561)

In addition to these factors, there is also a focus on student values through 'relationship marketing' (RM), which is associated with student retention.

> …ideas from relationship marketing (RM) should be of great interest to university and college officials entrusted with student enrolment and retention. The RM approach means that great importance is attached to the creation of student value. The value proposition to students should match their needs.

> (Helgesen, 2008, p50)

Molesworth et al. look at how Fromm's work on 'having and being' affects the sales techniques and their influence on the student and the tutor. The marketisation of a programme is viewed through a lens of having, connecting pedagogic theory to a critique of consumer culture (Molesworth et al., 2009).

The argument is that students see having a degree rather than a purposeful learning experience.

> We argue here that historic arguments for 'good' education that seem consistent with Fromm's being mode are no longer necessarily consistent with the criteria used by governments, industry, marketised HEIs, or the students and tutors themselves, that now stand within a consumer culture based on having.

(Molesworth et al., 2009)

Molesworth et al. also note the sales techniques that Higher Education institutions universally use to attract students to their programmes. Evidence of increased market orientation in UK HE is easy to find. Some universities are using sales techniques to attract students with free laptops, while advertisements for HE courses feature job and career prospects very prominently (Ford 2007; Lacey 2006; and see *The Guardian* 19 August 2006). What should be mentioned is whether the advertising features the expertise or profile of the lecturers involved.

Mogaji & Yoon also point out the broader sale of the location and city where the universities are based as an additional selling point, along with using buzzwords and imagery to promote their ranking status within Higher Education.

> Their rankings and reputation are often flaunted, along with their safe, student-friendly cities with a vibrant and fun culture, or the beautiful countryside campuses, just minutes from a world-class city. The investment in world-class facilities is showcased through colourful, glossy prospectuses, and this indicates a conscious effort by universities to set themselves apart from the competition and put themselves at the forefront of student recruitment.

(Mogaji & Yoon, 2019, p1577)

Naudé & Ivy (1999) also discuss the student as a customer. However, this poses issues around the amount of time a student remains a customer, which relates to the 'relationship marketing' as mentioned by Helgesen (2008, p50)

> The percentage of students that remain loyal to an institution and stay on to pursue postgraduate courses is certainly too small to be the focus of any institution's marketing strategy at the undergraduate level. So, there are certainly compelling reasons to regard the students as consumers but not as customers.
>
> (Naudé & Ivy, 1999, p127)

If students were seen as consumers rather than customers, Fromm's (1976) mode of being and its theory of a learning experience might work well together.

Nicolescu (2009) also considers the student a consumer, noting that there are other stakeholders, such as future employers. Nicolescu notes the power of expectations for a course and how those expectations are met are linked to satisfaction.

> Consumer behaviour in our case refers to student behaviour, as primary client and stakeholder of Higher Education, and it is one aspect worth studying. Aspects such as student expectations and student choice are characteristic to consumer behaviour in Higher Education. Students' expectations are seen as a valuable source of information as their satisfaction depends on the relationship between their expectations and their perceptions of the actual performance.
>
> (Nicolescu, 2009, p38)

This satisfaction results in word-of-mouth between students, which, in turn, becomes another powerful marketing tool that institutions have little control over. The argument for marketing the experience rather than just having the degree is worth exploring here. Nicolescu also pushes the idea of positioning

strategies and branding as essential influence factors for students. The institution's position with its competitors lies in differentiating itself from the others in its region. How the institution's identity affects student choice in a now saturated choice of third-level options is vital. The very essence of institutional positioning is to differentiate itself from competitors. This is rather difficult to do in Higher Education, as academic products are seen to be rather similar in UK (Temple & Shattock, 2007).

Branding is another marketing concept that has started to be used by Higher Educational institutions. The similarities are around the idea of brand, reputation, and image (Nicolescu, 2009, p40). Similarities between industry and Higher Educational branding can also be drawn.

> Business leaders frequently obsess about their company's brand image; leaders in higher education likewise fixate on their school's perceived image and value equation in the marketplace. In many cases, though, educational brand strategy is limited to marketing and advertising campaigns.

> (Lockwood and Hadd, 2007, p2)

Lockwood and Hadd argue that this institutional brand relies on the 'Academics and the student experience are foundational elements of any higher education institution and are key elements of its brand promise' (Lockwood and Hadd, 2007, p3). This would suggest that, like the industry, the brand can suffer challenges if the student/lecturer experience does not meet expectations, like consumer expectations. Chapleo (2015) has noted that these challenges of brands finding a clear identity from other institutions are problematic.

> Universities often have difficulty in identification of a clear brand principle or point of differentiation. A consistent focus is intrinsic to branding, particularly with corporate brands, however this focus can

be difficult to attain in universities that ultimately provide many similar 'products' and where some staff are yet to clearly understand and articulate where any genuine differentiation lies.

(Chapleo, 2015, p160)

'Students' perception of the reputation of the university college is positively related to student loyalty' (Helgesen, 2008, p57). There is an opportunity to see if the advertising of a programme uses craft rhetoric to sell the programme to potential students and attract other stakeholders such as industry professionals. Nicolescu concludes that there are lessons that Higher Education can learn from the business sector, and it is up to Higher Educational Institutions to use marketing concepts that make sense and provide valuable results (Nicolescu, 2009, p42).

Previous research on the integrity of Higher Education marketing was conducted by Bradley (2013). This quantitative study examined misleading marketing claims in UK university prospectuses. This study examined universities' use of numbers – data and statistics – in marketing. The data raise questions about marketing and its integrity. Admittedly, Bradley noted that the study does not reveal the results of misleading marketing on potential students, their opinion on the choices after the fact or whether they continue to enjoy the programme despite the distorted information.

This research hopes to pick up on previous research's main points around how craftsmanship and editing are advertised to potential students. Will craftsmanship even feature in the context of editing modules, and if so, what promises of value will the prospectuses make to gain the students' loyalty?

This research will also take a qualitative look at the rhetoric involving identity, the claims of any 'real-world' experiences or 'state-of-the-art' facilities, and

whether this influences programme choice and meets students' and academic staff's expectations.

2.7 HOW THIS RESEARCH FILLS THE GAPS IN KNOWLEDGE

This research will uncover new understandings regarding the teaching of the craftsmanship of film and broadcast editing in higher education. Focusing primarily on the educators interviewed, it will inquire about their professional identity, interpretation of craft and craftsmanship, and the role tools and spaces play in identity, teaching, and learning in Higher Education.

Building on Berger's *ethic of excellence* (2003), it is hoped that new information about opportunities to improve the presence of craft and craftsmanship in the lecture setting will benefit educators and students alike. Meal and Timmons (2012), Sennett (2008) as well as Crawford (2010), and Frayling (2011) will be used for framing the research, taking their philosophy on what it means to be a craftsperson and investigating the field to see whether this is something that is still shared today with a subject like the digital craft of editing.

Irwin's work, primarily Pedagogical Tensions: Revisioning Digital Editing in Technê (2009) and Technological Other/Quasi Other: Reflection on Lived Experience (2005), offers suggestions for new understandings of how equipment influences creative learning. In turn, these understandings may draw new identity connections to both teaching and learning of the craft, helping to form a bond to an editing culture and evoking 'emotions of becoming and belonging' (Irwin, 2009, p49).

While Livingstone and Sefton-Green (2016) have covered learning spaces from a pedagogical point of view, there is a need to explore whether adults create spaces for learning and craft practice in the home. While the chapter discusses how parents are involved in helping their children by creating spaces

for academic schoolwork, there is little in the way of discussion on whether adults in education, albeit post-second-level or return-to-education students, have the same drive to create a space in the home or where they are currently residing. Does this creation signify craftsmanship traits? And if so, what benefits can be gained from bridging the gap between teaching and practice by interpreting craft and craftsmanship?

From this initial literature review, this researcher has identified gaps in the field that can be further researched using the proposed methodology. These gaps will address craft/craftsmanship, the presentation of self and identity, and tools and spaces.

Crawford (2010), Sennett (2008), Dormer (2010), and Korn (2017) have covered craftsmanship, its ideology, and philosophy to the point that it is easy to relate and simulate their beliefs to the chosen craft being researched. However, their works must address whether the current education system meets the need to pass on this craftsmanship to the next generations.

Irwin (2014) has studied technology and its tactile contact with the user. She bases her 'phenomenological notion' on several critical studies from Ihde, Marshall McLuhan, and Goltrow to 'reveal the role of media in culture' (2014, p41). In linking her philosophy through 'techné,' Irwin teases the idea of technology directly affecting the user through story creation.

While Irwin brings thinking to this area and relates her work specifically at times to the editing industry, there is an opening for further study and practical research in Higher Education to test these theories, as well as provoking discourse on the writings of Korn, Sennett, Crawford and Dormer.

Based on the points that were being investigated for the literature review, there are now gaps in the field identified, which will be explored during the field research. This research now has the following aims:

- Provide knowledge on current interpretations of teaching craftsmanship in the Higher Educational environment.

- Improve understanding of professional identity in Higher Education programmes in Ireland, mainly from the point of view of the editing educator and their discourse on the craft and craftsmanship of film and broadcast editing.

- Assess the impact of technology and space on craftsmanship teaching and learning in Higher Education and outside the traditional classroom environment.

- Establish an understanding of the rhetoric used with craft and editing in Higher Educational marketing and whether influences potential students' interpretation of a programme.

This research will unpack how the editing lecturer sees themselves and their definition of the craft in their lecturing. Do the different interpretations of the words craft and craftsmanship affect the content and how the teaching is conducted with students? And is the communication of those meanings and culture of the craft effectively giving students insight into the world they are entering and resulting in curiosity and engagement? Asking current lecturers of editing about their perception of craft and craftsmanship and how they identify themselves to students will tell whether there is a devaluation and what the cause of that devaluation is.

The question is whether the lecturer identifies as a craftsperson. Some consider it essential that a lecturer practice the craft in the same field. By identifying as a craftsperson in their field, would the educator need to continue to practice

maintaining that 'being' identity to keep up with the industry's changes and continue to deliver that new and fresh tacit knowledge to students?

Digital editing craftsmanship is something to be explored in higher education. Film editing combines practice, craft, tools, spaces, technology and identity in teaching and learning. The challenge for this research paper is understanding how a digital craft such as film editing is being taught in Higher Educational institutions in Ireland.

METHODS AND METHODOLOGY

Based on the previous chapter, there are several areas in which this research hopes to expand the understanding of editing and post-production in Higher Education, which is under-researched in the Republic of Ireland, where this study and its researcher are based. Further exploration might shed light on whether educational institutions share this craft position with their academic staff. The tools and spaces for editing and learning in Higher Education are essential to this research in their influence on the educator and learner and how they may affect their identity. This all gives rise to the research questions outlined below:

- **RQ1:** Can the culture of craftsmanship improve the teaching and learning of editing in Higher Education?
- **RQ2:** Can professional identity be created or influenced through craft education?
- **RQ3:** How do tools and spaces in Higher Education impact the experience and creativity of teaching and learning a craft?
- **RQ4:** How is editing advertised to students in prospectuses, and does craftsmanship feature?

This chapter outlines a suitable process and pathway to answer the research questions. It will create a context for the research and define and defend the suitability of the methodology and methods to properly explore the data being sourced. Evidence of the data's trustworthiness will also be highlighted to help validate the process. The chapter concludes with information on data gathering, analysis, limitations, ethical considerations, and the researcher's role in the study.

This chapter's roadmap is set out as follows:

3.1 The research paradigm consists of reflexivity and autoethnographic ontological and epistemological positions.

3.2 The research design,

3.3. Data collecting methods,

3.4 Data analysis approach,

3.5 Validity and reliability of the research process through a pilot study,

3.6 Designing the research protocol

3.7 The role of the researcher,

3.8 Ethical discussions and procedures

3.1 RESEARCH PARADIGM

3.1.1 GENERAL APPROACH

Editing is a field in which an art form meets discipline and technique. It requires patience, an eye for image, an ear for sound, and the ability to combine the production elements in multiple ways according to the script, director, and content received in the edit suite. An editor aims to take content from other sources and create a new artefact that appeals to the target audience. Editors develop their editing skills through practice, experience, and confidence in using the techniques taught.

> All craftsmanship is founded on skill developed to a high degree… at its higher reaches, technique is no longer a mechanical activity; people can feel fully and think deeply what they are doing once they do it well.

> (Sennett, 2009, p20)

I share this philosophy with Sennett. It is the position I held entering this doctorate journey. The title of this research is *Crafting the Andragogy: A Study of Teaching and Learning of Film and Broadcast Editing in Irish Higher Education (2017-2020)*

. It points to two areas of my professional identity: the Craft of Editing and Adult Education. I am using the term Andragogy to refer to the students' varying ages, which can be found in Higher Education. I am not trying to replace the expected pedagogy term with andragogy, but rather, I am highlighting the framework's suitability to the student profile of Higher Education. This complex title contains several areas that are key to exploring the industry and craftsmanship of editing and postproduction, as well as the possibility of adapting the knowledge and craft of editing to andragogy in the Higher Education environment. This study does not ignore the pedagogical stance; 'the majority of today's adult learners were exposed to classroom learning in previous educational experiences that promoted pedagogical practices' (McGrath, 2009, p2). This research looks to andragogy to connect with the adult learner and move away from maintaining the pedagogical approach, which 'could have detrimental effects on the adult student' (McGrath, 2009, p3).

3.1.2 REFLEXIVITY AND AUTO-ETHNOGRAPHY

'Reflective research, as we define it has two basic characteristics: careful interpretation and reflection' (Alvesson & Sköldberg, 2018, p10).

As discussed by Alvesson and Sköldberg, the reflexive methodology provides a comprehensive approach to qualitative research that emphasises the importance of reflection on the entire research process. This method is particularly appropriate in the craftsmanship of film editing within Higher Education, where the subjective nature of creative work intersects with the

academic search for knowledge and skill development. In understanding the reflexive qualitative approach, a belief is rooted in the fact that researchers are not detached observers but active participants whose perspectives, biases, and interactions inevitably shape the research process and outcomes. Researchers must engage in ongoing self-examination and reflection to recognise and address how their experiences, beliefs, and assumptions influence their work (Berger, 2013).

From a relevance in film editing craftsmanship and in the context of Higher Education, teaching film editing is about imparting technical skills and promoting a student's creative instincts and critical thinking abilities. The reflexive qualitative approach is particularly suitable for studying and teaching film editing because it acknowledges creative processes' natural complexity and subjectivity. Educators employing a reflexive qualitative approach in film editing encourage students to engage in reflective practice. This involves students regularly assessing their work and decision-making processes, considering technical aspects and their emotional and intuitive responses to the footage. Such reflective practice helps students develop a deeper understanding of their creative choices and their impact on the final product (Schön, 1983).

Lepistö & Lindfors, in their research with student teachers, also found that hands-on doing helps students apply their understanding and knowledge to everyday activities. This can be called reflective action readiness. The student teachers also emphasised that technological understanding is a part of everyday life and, therefore, it is crucial for students to be familiar with technological developments. However, the student teachers also emphasised that the ability to use technology is not enough. There is also a need for practical doing, in other words, hands-on doing and working with materials and tools (Lepistö & Lindfors, 2015, p10). This is also the researcher's belief

regarding how the practice and freedom of creativity could contribute to the self-assessment students and practitioner lecturers could have towards applying and understanding editing knowledge. Alvesson and Sköldberg (2018) emphasise that data in qualitative research are not simply collected but constructed through the interaction between the researcher and the participants. This constructionist perspective requires the researcher to be aware of how interpretations are made and to examine the processes involved in data construction critically. Implementing a reflexive qualitative approach in film editing teaching brings challenges. Maintaining a balance between reflective practice and acquiring technical skills can be difficult. Additionally, the subjective nature of reflexivity might lead to varying interpretations and outcomes, which can complicate the assessment of student work.

Auto-ethnography is invaluable for incorporating a candidate's experiences into a doctorate thesis. This approach allows for a deep, nuanced exploration of personal narratives while contextualising them within broader cultural, social, and theoretical frameworks. Auto-ethnography can underpin the use of lived experience, encouraging researchers to reflect on their personal experiences and connect them to broader cultural and social phenomena. By doing so, candidates can provide a rich, first-person perspective that offers unique insights and depth to their research. According to Ellis, Adams, and Bochner (2011), auto-ethnography involves writing about personal and evocative stories to understand and critique cultural experiences.

> Many of the Professional Doctorate students encountered in practice conceptualise and produce their stories or accounts of previous experience in the form of a chronological timeline which is marked with focal points of key achievements, critical incidents and major personal life events, which have influenced and shaped their particular career trajectories.
>
> (Hayes & Fulton, 2015, p3)

Auto-ethnography bridges the gap between personal experience and academic discourse. It allows researchers to express their subjective experiences in an educational context, validating personal knowledge as a legitimate data source. Anderson (2006) describes this as "analytic auto-ethnography," where the researcher is a full member of the research setting and an analytical observer. By using auto-ethnography, researchers can enhance the validity and credibility of their research. The process emphasises the authenticity of the researcher's voice and the transparency of the research process. Chang (2008) argues that auto-ethnography makes the researcher's position explicit, enhancing the credibility and trustworthiness of the research findings.

The reflexive qualitative approach offers a valuable framework for exploring the craftsmanship of film editing in Higher Education. By emphasising ongoing reflection and critical self-examination, this approach raises a deeper understanding of the creative process and supports educators' and students' personal and professional development. As such, it represents a significant contribution to the study and teaching of film editing, recognising the intricate interplay between technical proficiency and creative intuition.

By incorporating auto-ethnography with reflexivity into this doctorate thesis, this researcher provides a valuable and deeply personal perspective that enriches the study. This method validates the use of lived experience as data, a critical empirical finding related to andragogy, and contributes to a more rounded and inclusive understanding of the research topic.

> In terms of underpinning ontological and epistemological approaches, it permits a clear acknowledgement of the essence of being a person and being a professional, which is a valuable addition to the student's academic course of study and their own personal progression and transferable skill development as a reflexive practitioner.
>
> (Hayes & Fulton, 2015, p7)

3.1.3 ONTOLOGICAL POSITION

The nature of being, ontology, is where researchers regard their position on epistemology, the theory of knowledge. Assumptions about this position will then affect the view of the research approach and the participants involved.

> Whatever their sociological persuasion, the researcher will find that these assumptions are consequential to each other, that is, their view of ontology effects their epistemological persuasion which, in turn, effects their view of human nature, consequently, choice of methodology logically follows the assumptions the researcher has already made.
>
> (Holden and Lynch, 2004, p3)

As an editor and educator, I have been influenced by the experience and practice of both positions. The field of editing, like film and other disciplines, is subjective by nature, and there are multiple ways of perceiving information based on the situation in which it is being presented, as well as the previous independent experience and knowledge of the receiver decoding that information.

The conceptual framework proposed for this research is that of a reflexive participant. This researcher believes that the participants also 'bring their own personal characteristics, experiences, knowledge, backgrounds, values, beliefs, theories, age, gender, sexuality, politics, theories, race, ethnicity, conceptual frameworks and prejudices to the research and that these are often mediated through, and are in conjunction with, issues of power and status (Cohen et al., 2018, p302). This study will listen to and view these beliefs from the participants and analyse how these affect the teaching and learning of a digital craft such as editing.

The subjectivism of the editing field, along with the proposed research questions, provides an interpretive study on the very nature of what different participants consider the definition and impact of craft and craftsmanship in Higher Education.

This approach runs with the ontological position of constructionism, the idea of learning by practice and constructing knowledge from experience. This pre-designed assumption, as mentioned by Holden and Lynch (2004), has formed the idea to explore this research initially. Also, with the ever-changing form of the technology involved in postproduction, editing professionals and craft educators must continuously keep up with those changes in the industry.

> Constructionism is an ontological position that asserts that social phenomena and their meanings are continually being accomplished by social actors. It implies that social phenomena and categories are not only produced through social interaction but that they are in a constant state of revision.
>
> (Bryman 2012, p33)

The degree of opinion of an editor's position has changed over the past thirty-plus years in the film and television industry. Editors were considered the leader of the hierarchy of the professional postproduction world. Still, in today's modern and affordable technological world, editors can often be defined as individuals who work from home in a custom-built edit suite or even a laptop or mobile device. Considering this position, there would be foreseeable complications for this proposed research's ontological position of objectivism.

> Objectivism is an ontological position that implies that social phenomena and their meanings have an existence that is independent of social actors. It implies that social phenomena and the categories that we use in everyday discourse have an existence that is independent or separate from actors.
>
> (Bryman 2012, p33)

The constructionist view counteracts the objectivist view. A practitioner or lecturer who uses accounts of experience as data will attribute to the knowledge being formed.

> Biggs's (2003) idea of constructive alignment advocates a constructivist approach which stresses the importance of what students do to create knowledge and meaning for themselves, but it also

suggests that one can simply provide content, learning activities and assessment to 'align' so that students understand what is to be taught and tutors can assess whether they have designed activities which have facilitated students' learning through appropriate assessment techniques.

(Orr & Shreeve, 2018, p19)

This postmodern approach is strongly reminiscent of constructivism and will explore new ways of thinking about the knowledge of the craftsmanship of editing without being limited to a definite position.

3.1.4 EPISTEMOLOGICAL POSITION

This researcher's epistemological position is very much in the category of interpretivism as opposed to positivism. It is predicated upon the view that a strategy is required that respects the differences between people and objects (Bryman 2012, p30). This epistemological position plays its part in a qualitative-based approach for this research. Other research approaches, such as laboratory experiments and large-scale surveys, would be in the category of objectivism, which would cause difficulty in answering the first research question (RQ1) and discovering any perceptions of craft or craftsmanship in Higher Education. The nature of the research questions for this study demands a more qualitative approach.

Even though selected participants, through purposive sampling, may have links to the editing or academic societies, or both, it would be prudent to acknowledge and respect that there will be numerous differences of opinion on craft and craftsmanship in Higher Education as well as whether it is deemed necessary, has meaning or purpose for teaching and learning of editing. In art education, the approach to how a mistake is interpreted and learnt from shows how opportunity in learning is observed.

> The characteristics of 'know how' include skill and expertise, qualities associated with a good or perhaps professional performance. Novice practitioners may make mistakes or stumble in carrying out their tasks, whereas more skilled or expert practitioners either incorporate mistakes, making adjustments and using the mistake creatively, or demonstrate fluency through the performance. The idea of mistakes leading to creative readjustment is a commonly held tenet in art and design education, where students are encouraged to see a mistake as an opportunity to travel down a different route, to view alternative solutions or ideas to develop the practice in their own direction, not simply to mimic or replicate existing practices.
>
> (Orr & Shreeve, 2018, p24)

The technology of editing and the larger field of the film and television industries are in a constant state of advancement and change, and, as such, higher education institutions and lecturers need to keep up to remain relevant. When professional editors such as Walter Murch change their practice approach and methods to match the technology change, there needs to be a similar change made to the way the educator adapts the delivery of the editing knowledge, reflecting the change in the experience and connections of the insider and outsider of the craft.

> For editors, metaphorical language acts as an interpreter for the expression of how editors live their craft. Teachers of digital editing can use this technique too, to connect with students in our editing classrooms. For teachers of the editing craft, metaphor can turn a foreign unfamiliar experience into lived knowledge that links and shares common experiences.
>
> (Irwin, 2010, p10)

As each person may construct individual opinions and meanings from their experiences or interactions with their world, it is important to look at the fundamental differences and meanings they attribute to their acts and the acts of others (Bryman 2012). This researcher has some pre-existing interpretations and definitions of how craft in Higher Education is perceived; thus, the study must search the field to 'gain access to people's common-sense thinking' to

interpret their perceptions around the teaching of editing as well as their point of view of the experiences shared.

> Within a Higher Education art and design curriculum, there is then a requirement to think not only about the epistemologies, the kinds of knowing and knowledge we impart or inculcate, but about how people are learning to become certain kinds of people and how identities are being formed.
>
> (Orr & Shreeve, 2018)

The new knowledge generated from the research may generate a new understanding of the practice. This path could strengthen the knowledge of teaching the craft of editing. Data-collection

methods (in the interpretive paradigm, case studies tend to use certain

data-collection methods, e.g., semi-structured and open interviews, observation, narrative accounts, and documents…' (Cohen et al., 2018, p382). Regarding andragogy, the goal is not to redefine or replace pedagogy but rather to examine how andragogy can be perceived in craft and craftsmanship and Higher Education. In the literature by Knowles, Holton, and Swanson (2011), we can draw links between the experience of learning and identity.

> There is another, more subtle reason for emphasising the experience of learners; it has to do with each learner's self-identity… to children, experiencing is something that happens to them; to adults, experience is who they are. The implication of this fact for adult education is that in any situation in which the participants experiences are ignored or devalued, adults perceive this as rejecting not only their experience, but rejecting themselves as persons.
>
> (Knowles, Holton and Swanson, 2012)

Interpretivism suggests that individuals and social groups attach subjective meanings to their actions, experiences, and social interactions. Researchers seek to understand and interpret these meanings rather than focusing solely on objective, measurable data. The purpose of exploring with an andragogic angle

is to analyse any experience characteristics that may share or have promoted characteristics of craft and craftsmanship in the participants' identities. As educators are the focus of this study, they will be in the spotlight, whether they value craft and craftsmanship in their teaching, whether their own experiences are used to present their identity to students, and how this might be perceived.

3.2 RESEARCH DESIGN

When considering the methodology for this research, it became clear that there would be a need for an approach that fits into this researcher's ontological and epistemological position while also allowing the theory to develop from the data collected. The research questions stated earlier do not generate specific expectations, as each participant's answers may vary. To use quantitative research, for example, in figuring out the types of environments (spaces) and equipment (tools) required, lecturers and students, would each have to give data, such as the limitations and restrictions of each and how this affects teaching and learning. In this case, a quantitative survey could be minimal, providing inadequate evidence of visual examples of the environments they might be describing. Qualitative visual observation and semi-structured interviews with the subjects in their environments would strengthen this investigation.

This research framework is qualitative, with the reflexive approach being informed by the semi-structured interviews, visual observations of the spaces and tools used by the participants, and a discourse analysis of the prospectus of Higher Educational institutions. Through earlier literature reviews, several editing industry texts were found to be based upon the accounts of observations and interviews of the editor, such as film editor Walter Murch. With descriptive narratives such as Ondaatje's (2002) *The Conversations:*

Walter Murch and the Art of Editing Film and Kooppelman's (2005) *Behind The Seen: How Walter Murch Edited Cold Mountain Using Apple's Final Cut Pro and what this means for cinema,* the authors used both interviews and observations to analyse both the practice and process that Murch uses in conducting his craft. Kooppelman's narrative explores Murch's journey of using (at the time of print) a new tool in Apple's Final Cut Pro to edit a motion picture. The text delivers the narrative through observations of the physical work, interviews with Murch and his team, and extracts from Murch's journal, which he writes daily. The research participants would all have experiences and knowledge that could be gathered and interpreted using this qualitative approach, which may give insight into the participant group's beliefs and any cultural connections or interpretations to the craft of editing.

Through the qualitative methods, this study will explore the experience that lecturers may bring to their students, whether this knowledge is imparted to them, and how it might be accepted and further interpreted. Even though Knowles is a keen advocate of the theory of andragogy, he stated that 'pedagogical strategy is appropriate at least as a starting point (when learners are indeed dependent, when entering a totally strange content area (Knowles, 1998:70)' (McGrath, 2009, p3). The difference in the values that come to the surface after the initial starting point may reveal new understandings. Like art and design education, values are often a tacit and unexamined element... their presence crashes to the surface where there are examples of value clash (Orr & Shreeve, 2018, p43).

To interpretive constructionist researchers, what is important is how people view an object or event and the meaning they attribute to it. Constructionists expect people to see things differently, examine them through distinct lenses, and come to somewhat different conclusions (Rubin and Rubin, 2012).

The qualitative framework for this research will yield information on the lived experience, the influence of space, tools, and time, and how this may influence professional identity in Higher Education.

Using an interview approach would allow for a more in-depth questioning of the participants. As this researcher has conducted several broadcast interviews and has access to high-spec equipment for recording, the use of interviews would also give a sense of familiarity, thus allowing for a more relaxed experience between the researcher and interviewee. This will allow the discourse of editing to take place in a friendly yet focused manner, allowing the opportunity to explore the topics with each type of participant and the insider of the field to express their opinions and relationships with the craft.

While the merits of a group focus session would also provide solid qualitative data, the interaction between the participants and their availability and locations would prove challenging to achieve in the context of this research. The questionnaire is designed to follow an initial structure that allows the participant to relax initially in the interview and to expand on their answers with their narrative, where possible, through follow-up questions from the researcher.

A three-part structure was formed around the research questions in designing the interview guide.

(RQ1) Craft:

1. Ask the participants to define craft within the context of their field of study or area of expertise.

2. Explore the participant's experiences with craft in editing in Higher Education.

    a)   Do they consider editing to be a craft?

b) How did they first become interested in their craft?

c) What motivates them to continue developing their craft?

d) Have they faced any challenges or obstacles in honing and teaching their craft?

e) How do they perceive the role of craft in their personal and professional development?

The questions for the Craft and Craftsmanship section concentrate on the participants' interpretation of the words craft and craftsmanship, followed by whether they perceive editing to be a craft. Questions also inquire whether the participants (lecturers) use craft or craftsmanship in their teaching. After this, follow-up questions explore why or why not.

(RQ2) Identity:

1. Discuss the participant's sense of identity with their craft.

   a) How does their craft contribute to their sense of self?

   b) How does their identity align with their values, beliefs, or aspirations?

   c) How has their identity evolved through their engagement with teaching craft in Higher Education?

   d) Have they encountered conflicts or tensions between their craft teaching and other aspects of their identity?

Professional Identity is investigated from the beginning of each interview. The opening questions ask the participants to introduce themselves and describe what they do. It is hoped that as the participant relaxes into the interview, their 'presentation of self', or a variant, will be announced or displayed to the researcher.

Further questions on identity will investigate how the participant sees their identity's importance in the lecture room. There are also questions on how the

participants feel identity impacts the students and whether the institution they are a part of plays a role in professional identity development. Answers to these questions will then be compared to the data findings of the desk materials on the institution marketing (prospectus), which cover the fourth research question (RQ4).

(RQ3) Tools:

An inquiry about the tools and resources the participant utilises in their craft.

a) What tools, technologies, or materials are essential to their editing teaching?

b) How do these tools enhance or impact their craft?

c) Are there any limitations or challenges associated with the tools they use?

d) Have they observed any changes or advancements in the tools used within their editing field that may impact their teaching or student learning?

(RQ3) Spaces:

Explore the physical and virtual spaces where the participant teaches and learns the craft of editing.

a) Where do they typically work or create within the Higher Education setting?

b) How do the physical or virtual spaces they work with influence their craft?

c) Are there any spaces that benefit or hinder their creative process?

d) Have they experienced any changes in the availability or accessibility of spaces for their craft?

The questions on Tools and Spaces primarily inquire about what is available for each participant for teaching and learning editing. The purpose is to look at any possible limitations of the tools and spaces on teaching and learning and determine whether these are industry standard or better in some cases. There is also an aim to explore any link between the equipment and spaces and how this affects productivity among the participants. The investigation in this area will also explore the concept that tools and space have a craftsmanship link and ultimately influence the professional identity of the participant.

Additional data to be collected are visual observations of the participants' environments for teaching and learning. These include recording the interviews in the editing labs, edit suites and other spaces used for teaching and learning. By conducting the interviews onsite, it's hoped that the participants will feel more relaxed in a familiar environment, less distracted, and more open in answering each section of questioning. A second use for the interviews in the participant's teaching environment is to observe the space and available equipment described first-hand and to make comparisons and distinctions between different institutions later. This will also be contrasted with any visual or text data from the marketing material that that institution collected.

Visual observations will also be made, where possible, and permission will be granted by visiting lab spaces and any available editing suites in the participant's institution. Images of this data will still be filmed and captured and later analysed through interviews. Where this is impossible due to permissions, the institution's prospectus will be explored to investigate the space and tools promoted for the programme.

There will also be an investigation into whether participants have created their editing suites at home. This exploration of the designed space in the home is

to determine why it is intended and what links and is drawn to the craft and craftsmanship of the individual. Participants will be asked to send still images of these spaces where possible rather than the researcher visiting the individuals' homes. Further comparisons and observations will be made of this data, as well as drawing any links to the research question areas of Craft, Professional Identity and Tools and Spaces.

The approach to this qualitative research is to search for individual narratives. To understand the decision-making of lecturers regarding editing, the interviews will be structured to allow the participants to describe stories about their learning and current career status in Higher Education (Appendix 1). It is hoped that there will be insights into any craft or craftsmanship learning they have absorbed in their learning and whether this is also something they impart to their students through their teaching practice. While the narrative for lecturers will be past- and present-focused, student participants will be questioned about current learning experiences and asked what craft traits will be adopted in their future practice. Ultimately, as with social products, it is not the search for fact but rather a better understanding of craft and craftsmanship's role in Higher Education and its effect on professional identity.

To add further to the interviews is exploring the prospectus marketing material of the Higher Education institutions in the Republic of Ireland. This desk study complements the thematic analysis of the interviews and visual observations. The analysis of this data in the prospectuses looked for dialogue linking craft and craftsmanship to editing modules or film and broadcast programmes. The description of available resources for editing programmes was also analysed, showing how different H.E. institutions are equipped to deliver editing modules (RQ4). Also reviewed, through content analysis, was the language around any rhetoric of professional identity forming and any links between

what the prospectus advertises and whether a lecturer participant also promotes.

> Texts are defined as any written communicative materials which are intended to be read, interpreted and understood by people other than the analysts (Krippendorp, 2004, p. 30). The intention of qualitative content analysis, argue Gläser and Laudel (2013), is to deliberately move from the original text to analysis of the information extracted from it (p. 13), focusing on the meanings of texts and their constituent parts.

> (Cohen et al., 2018)

Prospectuses are sourced from Higher Education open day events, which this researcher attends annually, and online versions due to the distance between H.E. institutions (see Appendix 2). Over seventy prospectuses were sourced from institutions across the Irish Republic and the island of Ireland. NVivo software was used to sort the information in the prospectuses into themes relating to editing, craft, identity, facilities, and whether industry tools and links were mentioned.

The argument for the appropriateness of this research design is based on the narrative of the decision-making of lecturers to adopt craft and craftsmanship when delivering the content for a discipline such as film and broadcast editing. The lecturers will explore several different learning routes, which may reveal similarities and new insights into how craftsmanship is absorbed in Higher Education. These narratives will be personal and detailed, and through encouragement to tell their stories, these semi-structured, in-depth interviews will hopefully capture the complexity of these narratives by interviewing where possible, on location (where in their teaching spaces, it was hoped that this is designed to elicit relevant responses to the questions and highlight any emerging themes for the study.

3.3 DATA COLLECTION

3.3.1 INTERVIEWS

A reflexive thesis benefits significantly from the understanding that "identities do not provide any basis for the expression of voices; rather, it is through voices that identities are created" (Alvesson & Sköldberg, 2018, p. 265). This perspective shifts the focus from static, predefined categories to dynamic expressions of selfhood. Highlighting the fluidity of identities through the lens of voice allows for a more comprehensive and genuine exploration of the self, developing a deeper understanding of how identities are continuously discussed and remodelled in interaction with others.

When using interviews as a qualitative method, the researcher must consider several factors before posing any questions, starting with the interview type. Interviews enable participants – interviewers or interviewees – to discuss their interpretations of the world in which they live and express how they regard situations from their point of view. (Morrison, Cohen, and Manion, 2007, p409)

3.3.2 PURPOSIVE SAMPLING

The stakeholders that have been identified for this in this research are:

- Third Level Lecturers in Editing and Postproduction.
- Students of Editing and Postproduction.

Purposive sampling is virtually synonymous with qualitative research. However, because there are many objectives that qualitative researchers might have, the list of purposive strategies that may be

> followed is virtually endless, and any given list will reflect only the range of situations the author of that list has considered.
>
> (Palys, 2008, p697)

While the interviews with the participants will explore the field of editing education, its practice, learning history as well as the lived experience, the interviews with the lecturers and students will provide the educational relationships with the craft, namely how the craft is currently being taught, learnt, and considered by these participants. The students are, in a way, outsiders, absorbing the insider information of the editor through a lecturer, who may or may not be or have been an editor with that valuable insider information. Their interpretations of the field, their understanding of it, and how they view their identity and role will be vital in answering the research questions when they describe their narratives to the researcher.

When sourcing the participants for the research, internet searches of currently available Film and Broadcast programmes in Higher Education institutions were the primary target. The available institution websites provided contact details of the head of each programme (gatekeepers). In addition to sourcing the participant contacts, the websites of several institutions also provided downloadable marketing materials, primarily in the form of a prospectus. The visual observations of the tools and spaces used by each participant were sourced through the Participant Information Sheet (Appendix 3) and on-site before the interview. Emails were sent out to contacts on different programmes that offered editing as a module or part of a module in film or broadcast in Ireland. An example of an email sent can be seen in Appendix 4.

There were limitations on the number of lecturers and students available to participate in the study, as there was a need for initial response to email requests. The prospective participant numbers available and eventual acceptances to participate prompted the decision to conduct lengthy, in-depth

interviews to maximise the data from each secured participant. The sample consisted of twelve lecturers and six students, who gave eighteen participants for the interview.

However, sourcing marketing prospectus texts was more successful, with over seventy texts sourced online and physically from visits to institutions and higher education open days. Seventeen higher educational institutions were identified that offered programmes that featured film or broadcasting.

3.3.2.1 GENDER, DIVERSITY AND INCLUSIVITY

In recent years, the issues of gender, diversity, and inclusivity have gained significant attention within the sphere of the Irish screen industry, as well as Higher Education, particularly in media and film programmes. These programmes play a crucial role in shaping the narratives and representations that influence society. However, in Ireland, substantial challenges must be addressed to ensure that these programmes genuinely reflect the diversity of the society they aim to serve. The Irish screen industry is also aware of these challenges and has been targeting initiatives to achieve positive goals in gender, diversity and inclusivity.

> The key question… is whether and to what extent, in 2021, practitioners are now experiencing concrete change on the ground, in their day-to-day working lives… practitioners do not identify any seismic shifts in the industry, but most acknowledge that there is greater awareness of gender and diversity, and some limited but welcome change has occurred. There is agreement, too, that change is not fully embedded but is fledging and still finding its way.
>
> (Liddy, 2022, p12)

One of the primary issues is the underrepresentation of women in both academic positions and student enrolment within media and film studies. Research highlights that women are significantly underrepresented in senior academic roles in Irish Higher Education institutions. A report by the Higher

Education Authority (HEA) (2022) revealed that between 2018 and 2020, women held only 28% of professorships in Ireland. This gender inequality extends to media and film programmes, where female representation among faculty can influence the curriculum, mentorship, and the overall educational environment. As the fieldwork for this study has found, there are several female lecturers/practitioners of editing in Irish Higher Educational institutions, and their knowledge and influence from the industry are imperative to students.

Student enrolment figures also reflect gender imbalances. Although there has been progress, women still need to work on entering and succeeding in media and film courses. The male-dominated culture within these programmes can deter female students from enrolling and thriving. This has also been the case from a broader industry perspective; film crews are overwhelmingly male, as are post-production and technical roles (Skadegård Thorsen, 2020, p115). Moreover, the content of these programmes often lacks gender diversity, with prospectuses and course materials predominantly featuring works by male filmmakers and graduates. This creates a biased academic perspective and spreads a narrow view of the field.

Diversity beyond gender also remains a significant challenge. Ethnic minorities, LGBTQ+ individuals, and those from socio-economically disadvantaged backgrounds are underrepresented in media and film programmes. The HEA's Progress Review 2021 report on equity of access to Higher Education indicated that students from underprivileged backgrounds were significantly less likely to participate in Higher Education than their wealthier peers. This inconsistency is echoed in the enrolment patterns for media and film studies, where the lack of financial resources and support networks can hinder access for underrepresented groups.

Inclusivity within these programmes is further hampered by the often similar nature of the curriculum. There is a pressing need for a more inclusive curriculum that represents and adapts to a broader array of voices and experiences. Without this inclusivity, graduates may enter the media industry with a limited understanding of the rich tapestry of human experience, maintaining narrow and potentially harmful narratives. Efforts are being made to address these issues. Initiatives such as the Athena SWAN Charter (Advance H.E., 2020), which aims to advance gender equality in Higher Education, have been adopted by several Irish institutions, including this researcher's own Technological University, TUS.

3.3.3 RECRUITMENT PROCESS

Initial contact was made through a template email (an example can be found in Appendix 4), which contained the participation information sheet (Appendix 3) detailing the research, the participant's requirements, and the researcher's ethical coverage. The method used to recruit participants was generic purposive sampling.

> When using a generic purposive sampling approach with respect to the selection of cases or contexts, the researcher establishes criteria concerning the kinds of cases needed to address the research questions, identifies appropriate cases, and then samples from those cases that have been identified.
>
> (Bryman, 2012, p422)

The sample search was taken from the initial study on available programs in Film and Broadcast offered by Higher Educational institutions via their websites or prospectuses (see Table 1). Using email to make initial contact, the table (Table 2) details the lecturer participants who responded and agreed to participate in the study.

Table 2 – Breakdown of Lecturer Participants

Name	Role	Programme / Institution
Mark	Tutor	Advanced Film & TV Studies / LCFE
Nicky	Lecturer	Bachelor of Arts / Mary Immaculate College
Matt	Professional Editor / Assistant Lecturer	Bachelor of Arts in Journalism / University of Limerick
Scott	Professional Editor and Colourist / Tutor	Postproduction Trainer Training / Limerick Institute of Technology and Dundalk Institute of Technology
Mark	Assistant Editor	Creative Broadcast & Film Production / Limerick School of Art and Design, TUS
Jenny	Professional Editor / Lecturer	Carlow Institute of Technology
Jill	Professional Editor / Assistant Lecturer	MA Film Production & Direction / NUI Galway
Garrett	Film Director, Editor / Lecturer	Film Production / Technological University of Dublin
Muireann	Documentary Film maker / Assistant Lecturer	Creative Broadcast and Film Production / Limerick School of Art and Design, TUS
Phil	Active Editor / Support tutor	Creative Broadcast and Film Production / Limerick Institute of Technology

Table 2 - Breakdown of Lecturer Participants

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When contacting the lecturer participants, all efforts were made to secure an even gender balance; however, only three female participants (30%) were willing and available to participate in the study. This was echoed by the female student participants, who were only two participants. Further confirmation of the HEA's Progress Review (2021) of the gender imbalance of film and television programmes in Ireland at present.

3.3.4 DATA RECORDING PROCESS

All interviews were video recorded using the researcher's camera and audio equipment. This was detailed to all participants in the information sheets and through email correspondences. The reasons for this method were to capture any body language from the participants during answers to the questions and to make it easier for the researcher to transcribe the interviews using the available timecode. In addition, the video equipment would also be used to observe the editing spaces and tools available to the participant (where permission was granted).

The interviewing setup was kept simple to avoid intimidating the participants. Figures 2, 3, and 4 show one of the simple interview setups, which included a camera, tripod, and audio recorder.

Fig: 2 – Interview Setup Photo 1   Fig: 3- Interview Setup Photo 2

Fig: 4 – Interview Setup Photo 3

> Prior to making any recording you should ask the participants whether they will allow you to make that recording. However, it is not good enough to turn up at the research site, start unpacking your video recorder and tripod, and then say 'Hey, by the way, can I record this?' You need to gain something that is called informed consent.
>
> (Rapley and Flick, 2008, p25)

It was agreed with each participant to allow enough time to cover the semi-structured questions in the interview guide. Participants were never pressured to answer questions they didn't feel comfortable responding to.

The researcher's role in this process was as interviewer, guiding the participants through the structured questions (appendix 1). As this would be open to a risk of bias on the researcher's part, the analysis would take a reflexive approach to identify any possible bias in the interview and put it in context with the data gathered.

3.3.5 VISUAL DATA OBSERVATIONS

The method of recording visual data on video was undertaken to provide data on workspace environments and tools used for teaching and learning. The video and photos of the educational lecture suite and labs will give a perspective of the learning environment. The visual data forms part of the

evidence for analysis and comparison, along with the desk-based research and marketing materials gathered. Limitations on this form of data gathering included rooms unavailable for filming due to being in use by other staff and students who would not be part of this research. Participants sometimes forwarded photos of home editing suite setups and other workspaces they would have described in their interviews.

Data to be recorded included Editing suites, teaching lab spaces, editing equipment, and additional hardware in the institution. Participants were also asked to provide images of any home editing setups. This provided insight into their dedication to the craft of editing and their effort to emulate an editing environment that had influenced them.

3.4 DATA ANALYSIS

Upon completion of the interviews, all the video content was first backed up on an external hard drive for transcription and analysis. This external hard drive is also password-protected to prevent data from being compromised.

Using the thematic analysis approach, each interview was closely coded and examined for themes relating to the research questions about craft, craftsmanship, identity, and the spaces and tools described. In addition, several themes discovered beyond the original scope provided further analysis and discussion, such as working from home. Narrative analysis focuses attention on people's stories concerning sequences of events that permeate their lives (Bryman, 2021, p491). NVivo software was used to organise the data for coding and finding themes from the interviews and marketing content (prospectuses). As there were digital versions of the prospectuses, these were imported into NVivo as Adobe PDF files. The NVivo software was used to store text (transcriptions) and other visual data, annotate and code the text,

create themes and organise the data for discussion and further interpretation in context with addressing the research questions. 'A framework provides one general strategy for assisting a thematic analysis of qualitative data, an approach developed at the National Centre of Social Research in the UK' (Bryman, 2012, 579). The framework employed for the thematic analysis was to identify from the interviews what keywords and topics were discussed and how the responses would then be coded to the research questions.

3.5 AUTHENTICITY AND TRUSTWORTHINESS

As with all research, the trustworthiness of data must also be explored to avoid issues with qualitative interviews and visual data gathering. Interviewing is very demanding, and students new to the method sometimes understate personal matters. It is worth conducting pilot interviews to test how well the interview flows and gain some experience (Bryman, 2012).

The importance and value of the data are critical to exploring the research questions. Narratives provided by the participants in the semi-structured interviews revealed new links between craft and craftsmanship approaches to teaching and learning film and broadcast learning and its influence on identity presentation and formation through the tools and spaces used.

The pilot study was conducted at the early stages of this doctorate. Its purpose was to identify the effectiveness of the chosen qualitative methods and the suitability of the data gathering. Participants were sampled from the Mid-West of Ireland's Higher and Further Educational institutions. One of the subtopics was selected for the pilot study to test part of the research. The semi-structured interviews focused on interpreting the available tools and spaces for editing, which also developed narratives around craft and craftsmanship. The search for suitable participants proved the possibility that further participants

could be contacted around the country. The contact approach via email with the participant information sheets was also deemed satisfactory by the participants, with all signing an agreement form (appendix 5) accepting the terms and ethical conditions. Four participants (three lecturers and one student) were interviewed, along with visual observations of the tools and spaces available to the participants for editing. This ratio of lecturers versus students proved correct as the investigation focuses on the teaching of craft and craftsmanship in editing and its influence on learners. The equipment used for the interviews also proved effective, as did the transcribing and analysis of the audio from the videos using timecodes in editing software.

The protocol in this pilot study was to identify the procedures for filming and transcribing the interviews gathered and analysing responses from the participants. It was essential to analyse the interviewer's performance with the participants and identify shortcomings that may have impacted them and their responses. Upon analysing the pilot study data, attention was paid to whether it had been influenced by researcher bias. There was an avoidance of temptation to interrupt the participants during their answers and provide their own subjective opinions on questions of the subjects discussed. Forming open-ended questions for the interviews also avoided leading the participants in their answers. A critique summary of the process revealed the following:

The developing and testing adequacy of research instruments.
The disadvantages and issues that arose using the equipment chosen were:

- Audio issue of interference with a lapel microphone.

- Batteries running out on the audio recorder.

- White balance issues; incorrect picture colour.

- An unbalanced tripod causes a slight angle in the framing of one interview.

While all these issues were either noticed or fixed during the interview or the transcription stage, they highlight that further planning was required to refine the equipment and its use.

Positive outcomes of the equipment used, however, were:

- Quick and simple setup – reducing the waiting time for the participant for the interview to begin. (Approx. Ten-minute setup time.)

- All interview composition and framing were easily duplicated and uniformed for all participants; the right of the frame looked left.

- Easy transport for the small camera equipment to and from venues.

- Low running cost of media and power for this form of data gathering.

Regarding the visual observations of the space and tools, the small camera kit was much appreciated due to the small access areas for filming edit suites and the unobtrusiveness of the participants.

An interview guide was also created before the field work and used in all interviews. The interview guide for lecturers can be viewed in Appendix 6. The questions were researched and formed from the literature review, specifically Irwin's articles (2005, 2009, 2010, and 2014). Irwin's articles relate to ideas of space and tools and their effect on how users interact with them physically and creatively.

> The rules of the craft have not changed, but the relationship the artist/editor experiences with these new digital tools has brought about increasingly interesting existential experiences in the creative process. How might this new way of being with technology change the craft and the crafter?
>
> (Irwin, 2005, p453)

An effective interview and discussion stimulant was to select the work environment or 'space' they use for editing, teaching, or learning as the space for the interview. It allowed the participants and interviewer to use the visual surroundings to emphasise a point to help frame some of the questions visually. Asking the participant to describe the equipment behind or beside them allowed them to relax into a familiar description of their space and tools. It also allowed further follow-up questions about the reasons for equipment set-ups and choices of space design.

However, through analysing the research protocol, there is a note of caution regarding how certain buzzwords are used and how they can distract from the focus of the pilot study enquiry. What was encouraging were the lengthy responses to the formed questions. However, the detailed responses indicate that the language used in the questions was easy to understand and created a reaction by each participant. Having a colour-coded question card system was also beneficial. The purpose of the colour cards was to assign each type of participant a visual colour to ensure that I did not end up using the wrong questions for the interview. This was important from the point of view of also having to operate the recording equipment and not then making the mistake of asking the wrong questions of the participants.

3.6 ROLE OF THE RESEARCHER

In studying the craftsmanship of film editing, researchers using a reflexive qualitative approach must be acutely aware of their dual role as both observers and participants. This researcher's own experience as an editor and even a business owner of a production company may influence the interpretations and interactions with the participants in the study. There may even be a shaping of

the analysis of the participant's editing techniques, highlighting certain aspects over others based on their own academic and professional biases. Lepistö & Lindfors's results showed that according to the student teachers, entrepreneurial behaviour, as a learner-centric and collaborative activity, should be the basis of teaching crafts (2015, p12).

'The lecturer needs to feel comfortable with the idea that the students' learning will take them beyond the lecturer' (Orr & Shreeve, 2018, p64).

As an editor and educator, I have been influenced by the experience and practice of both positions. The field of editing and film, like every job, is subjective by nature, and there are multiple ways of perceiving information based on the situation in which it is being presented, as well as the previous independent experience and knowledge of the receiver decoding that information. 'Researchers have a central role in creating knowledge in qualitative enquiry. Hence, they need to look at themselves and their 'positionality' as part of the research process' (Cohen et al., 2018, p302).

As an insider and a lecturer in editing at my institution, Technological University of the Shannon (TUS), my role in this research is also in focus. I must have a reflexive approach as I have tried to avoid my influence on the project. Reflecting on the data findings and the subjective opinion on that data needs to be noted: how does my role impact the research, and what has been put in place to mitigate this?

Areas of concern would be the pre-interpretations of how editing is taught in Higher Education based on one's experience. Findings from the interview data contradict my own beliefs on how editing should be taught, the use of any craftsmanship when teaching editing, and the importance of how one's identity is perceived and accepted by students.

> This enhanced self-awareness has been reciprocal in nature, i.e., in
> seeking to understand the meaning structures of others, the researcher

has become more aware of the nuanced nature of research in terms of her own values, beliefs and identity construction and the influence upon her practice.

<div align="right">(Le Gallais, 2008)</div>

Much of my current editing knowledge is through my twenty-five-plus years of experience in the field in Ireland. Along with text manuals on the technological hardware and software used, such as Avid Media Composer and Adobe Premiere Pro, I have also had the fortune to have a mentor when I was learning early in my career. Through these forms of knowledge, a particular skill in editing has become almost routine in my practice. There is confidence that this brings when editing different projects, but when the editing does not work to the editor's advantage, the confidence is replaced by curiosity. Craftwork depends on curiosity; it tempers obsession, and craftwork turns the craftsman outward. (Sennett, 2009, p288). We use curiosity, empirical knowledge, and experience to experiment and explore different approaches to find the correct editing style or method. Routines of practising are vital to this craft and provide confidence for artisans.

> When we speak of doing something "instinctively", we are often referring to behaviour we have so routinised that we don't have to think about it. In learning a skill, we develop a complicated repertoire of such procedures. In the higher stages of skill, there is a constant interplay between tacit knowledge serving as an anchor, the explicit awareness serving as critique and corrective. Craft quality emerges from this higher state, in judgments made on tacit habits and suppositions.

<div align="right">(Sennett, 2009, p50)</div>

The rationale for this study is to improve knowledge and bridge the gap between the two professions of film editing and teaching editing. To link professional experience to the lecturer room and develop new methods of teaching the craft, which may lead to students discovering/or creating a similar drive for editing or other crafts. Certain studies previously undertaken, such

as Stacey Irwin's '*Reflecting on Digital Editing Pedagogy*' (2010), touch on literature links of the editing world and education world of editing, posing the idea that further study into editing pedagogy needs to go beyond the teaching of the technology.

> Several philosophical texts and comments from the book The Conversations: Walter Murch, (Ondaatje, 2002), opens new avenues for thinking about forming a digital language to connect students' life world experiences with their classroom experiences learning and using digital editing software. This kind of pedagogical reflection is significant to the literature because technology is increasingly being used in every aspect of digital storytelling, but the teaching of the technology is often reduced to button pushing and template orientation.
> (Irwin, 2010, p6)

Measures have been implemented to ensure the participant's narratives are told without interruption, using the designed questions for the semi-structured interviews. Self-reflection was also observed in the study to analyse the researcher's performance. As I hold multiple roles as educator, editor, and researcher, there are opportunities for new understandings from an insider perspective. 'What is common to all approaches is that an element of reflection is essential; this reflection draws out the thought processes, ways in which things have changed in expediency, how difficulties and problems are considered' (Hayes & Fulton, 2015, p4).

3.7 ETHICAL DISCUSSION

All participants sampled were targeted to be over eighteen, eliminating the issue of safeguarding children. An offer of anonymity for the participants was made in the consent form, which stated that their responses and likeness in the video recordings would only be used for research within the doctorate's

boundaries and not be publicly available. All participants could either have their names removed or used for this study. The choice was made in the participant agreement form (Appendix 5) with a box tick option. All participants were allowed to use their real names for the research. If participants were unwilling to be recorded via video means, then a choice of audio-only would be offered with transcription afterwards.

A health and safety policy for filming was also developed regarding the health and safety issues surrounding video recording and using video equipment. Using the risk assessment form on the Bournemouth University site, a risk assessment was made for each location. An example of this can be found in Appendix 7.

Due to the events and restrictions of the COVID-19 pandemic worldwide, acquiring students from other institutions was not possible at the time of the fieldwork. I decided to reach out to the cohort of students and graduates of my programme. To maintain the study's trustworthiness, each student who signed up for the research was assured that their participation would not affect their academic marking or award. All student participants were reminded of this before recording their interviews and were given a copy of the participation sheet (Appendix 3). All students or graduates who took part in the study did so voluntarily.

Ethical reflexivity is integral to the reflexive methodology. The researcher must reflect on moral issues, including informed consent, confidentiality and the potential impact of their findings on participants and broader society (Alvesson & Sköldberg, 2018). The 'below the line factors' were causes for concern about the study. The interviews were a concern due to the sampling choices of the participants and the researcher's influence. Purposive sampling was used to identify the relevant participants and grounded these ethical

concerns. The participant information sheet provided participants with the background to research and relevance to the topics discussed, and at no point did the interviews deviate from this.

Throughout the data-gathering process, I adhered to the formal procedure in terms of administration and organisation. I always make a concerted effort to identify and engage with above-the-line ethical issues.

Other third-level institutions have a code of ethics that must be applied. The participant information form covered these permissions. Gatekeepers need to be identified and supplied with the relevant forms. Permission to use submitted images of both institutions and participants' home editing suites or workspaces was also secured, and the images are used solely in the context of this research.

In conclusion, adhering to ethical procedures has ensured a productive outcome in conducting qualitative methods involving interviews and visual observations for this research. These practices ensure the respect, protection, dignity, and well-being of the research participants while also maintaining the integrity and trustworthiness of the research findings. By obtaining informed consent and maintaining the privacy and security of the data, this researcher has addressed the ethical complications of this research.

DATA AND FINDINGS

4.1 OVERVIEW

I present my data analysis as a chapter in the findings of my research journey. I will use a narrative structure that draws on the interpretations of my participants. This will give voice to the key ideas that have emerged and developed during the research process and generate an impact plan for my teaching in higher education.

Chapter Two shows that insufficient attention needs to be paid to how editing is taught in higher education. Many texts on editing are written in narrative form, describing an editor's experience during their career. There needs to be more recent discussion about whether craft and craftsmanship are utilised in higher education teaching, with previous work not specifically addressing film and broadcast subjects such as editing and postproduction.

The intention is to illuminate the teaching of the craft of editing, specifically in the region of the Republic of Ireland, on which this research is based. This study aims to explore how editing is delivered, whether craft and craftsmanship play a role and, in particular, what effect the tools and teaching spaces play in teaching and learning with an interest in how the combination of craft and education can play in forming professional identity.

In addition, my focus will be on a practical strategy for improving editing teaching in higher education. This strategy may help fill the gap in the knowledge transfer between the educator and the student in editing and may also be adapted for other craft disciplines.

To that end, and as discussed in the three preceding chapters, I have structured the findings and interpretations thematically from the generated data of a range

of semi-structured interviews, visual observations and gathered marketing materials. The recorded interviews and interpretations are to answer the research questions:

RESEARCH QUESTION 1 (RQ1): Can the culture of craftsmanship improve the teaching and learning of editing in Higher Education?

RESEARCH QUESTION 2 (RQ2): Can professional identity be created or influenced through craft education?

RESEARCH QUESTION 3 (RQ3): How do tools and spaces in Higher Education impact the experience and creativity of teaching and learning a craft?

RESEARCH QUESTION 4 (RQ4): How is editing advertised to students in prospectuses, and does craftsmanship feature?

Therefore, during this chapter, I aim to articulate and present the following:

- The ideas were generated from the participants interviewed.

- How these ideas can be implemented into a strategy for teaching the craft of editing in Higher Education

- It may bring value to other filmcraft areas and practitioners for teaching, learning, and impacting change.

4.2 RESEARCH QUESTION 1 THEMES

To explore whether the culture of craftsmanship improves teaching and learning in Higher Education (RQ1), the participants were asked for their interpretations of the words. While this question wasn't trying to redefine craft or craftsmanship, it was trying to ascertain their understanding of the terms and if they were using any traits of craft in their teaching, and if so, what form that took in the lecture room or practical sessions they taught. Relating to previous research, such as Dreyfus' Five Stage Model of Skill Acquisition (2004), it was hoped that my findings would draw links parallel or broadly like one or more stages.

As mentioned in Chapter Three, NVivo software was used to code and analyse themes from the semi-structured interviews' recorded data. This outputted a codebook, which can be accessed in Appendix 12. This book was used to navigate the data and form this chapter.

4.2.1 CRAFT AS PROCESS (RQ1)

The answers describing the words craft and craftsmanship were similar. Craft was referenced in editing as the process or the relationship to the practice of a produced artefact, a film or programme, in the case of editing, like Gibson's observations that 'Craft and practical learning more generally are of value to an individual in several ways… they add to an individual's ''capabilities'' (Gibson, 2017, p6).

> Craftsmanship, …to me, that's a word I'd use in terms of surrounding myself on a project with people who are great at what they do, so whether it's a cinematographer or an editor and basically people who you know because it is such a collaborative medium that the craftsmanship of somebody is their skill set.
>
> (Garrett, Film Editor / Lecturer)

Participants' limited response to craft being a process can be related to Dreyfus's first stage of skill acquisition.

> Normally, the instruction process begins with the instructor decomposing the task environment into context-free features that the beginner can recognise without the desired skill. The beginner is then given rules for determining actions on the basis of these features, just like a computer following a program.
>
> (Dreyfus, 2004, p177)

In contrast to this process description, Scott interprets editing as unique to films that engage with the audience and manipulate their interpretation.

> …the medium of film uses actors it's using art directors and set designers, costumes, makeup people, photographers and cinematographers, directors, and writers, but the only thing that is unique to film that separates it from theatre or operas is the fact that you edit and you direct the audience's attention to different things within the scene.
>
> (Scott, Colourist Editor / Part-time Tutor)

Scott's philosophy, which isn't dissimilar to Dormer's position, has a degree of autonomy in using 'craft as knowledge that empowers a maker to take charge of technology' (2015, p. 140). Scott sees craft as having more than the process element and values creating a story with others as crucial to making the final artefact.

Student interpretations of craft and craftsmanship were also very general or basic in understanding and needing more detail. This indicated that they needed clarification on the term about their learning or believed that it was associated with traits of a professional in editing. Student Dylan equates craftsmanship almost exclusively to professionalism, using the taught knowledge to resolve technical issues and the ability to problem-solve in specific work situations based on what is experienced and learnt.

> Craftsmanship, to me, I think, is, I wouldn't say professional because everyone is learning something new about this industry every day. Still, I think you have to get to that level of craftsmanship where you know what to do and let's say you're given a problem in an edit suite if you're working on a series. You've been given the tools for learning in college and what to do in that situation, so I feel like craftsmanship has a lot to do with that.

> (Dylan, Student)

Dylan's response flaws in his assumption that the professional will have the experience to have the answer for each problem that presents itself. As Dreyfus has pointed out, this is not necessarily the case. With the stage 'competence,' Dreyfus notes that the lessons and knowledge in the lecture room and textbooks don't always present the solution to situations for the practitioner.

> …in any skill domain, the performer encounters many situations differing from each other in subtle ways. There are, in fact, more situations than can be named or precisely defined, so no one can prepare for the learner a list of types of possible situations and what to do or look for in each. Students, therefore, must decide for themselves in each situation what plan or perspective to adopt without being sure that it will turn out to be appropriate.

> (Dreyfus, 2004, p178)

As discovered, the standard description of craft is the process of the act. While this is not untrue, it is also not a complete explanation, leading to exploring why defining craft for editing was problematic. The participants were asked further questions about craft and craftsmanship, and a possible explanation did come to light.

4.2.2 CRAFT IS INTANGIBLE (RQ1)

What may be the cause of the lack of description of craft by participants is the intangible characteristic it holds with people. Some lecturer participants linked the ideas of art and craft to determine their positions on the question and justify their difficulty describing it.

By some lecturer participants, the craft was associated with art, the artefact, and the technical aspects of the process when described with editing. However, how they achieved this with the students wasn't expanded. 'I suppose the craft of editing comes into the pacing, into where to bring in the music and it more of a feeling than a technical… I don't want to be poncey about it, but I suppose the arty end of it' (Jenny, Editor / Lecturer). Jenny notes the difficulties in describing that 'intangible' skill or 'intuition'.

Scott also noted the connection to art, but a 'grey line between art and craft' existed. 'So, it's, and I see filmmaking is a craft. Sometimes, it becomes an art, but most of the time, it's a craft. Usually, it's an art as it potentially results from many different crafts' (Scott, Colourist Editor / Part-time Tutor). The importance of art is also referenced in the literature, highlighting the importance of both art and practice working together to produce purpose for the user. 'It is in the use, understanding and practical application of such factors that we have the art activity that is related to it. Take out this art and we will not know what to do' (Cannatella, 2011, p19).

4.2.3 CRAFT THROUGH HANDS AND TIME (RQ1)

The interviews also highlighted two other elements that participants used to define craft: 'time' and 'the hand'. The idea of patience and practice over time was an important motivational factor for editing.

> I would see craft as something that you learn over time and something that you do… and I guess editing you're doing it with your hands, but a craft, I see craft is something that also comes from inside. It's something that comes from your soul that you bring into the world by adapting something.
>
> (Jill, Editor / Lecturer)

This intangible reflection connection on the editing process over time could be interpreted as Sennett's 'craftsman-time', the slow time that enables reflection (2008, p251). Being an editor first, Jill speaks from her career experience in this aspect and may have been expected to say something like this. However, there is a personal and emotional connection that Jill associates with craft over time that influences the person and their identity.

Phil, an assistant lecturer, compared his interpretation of the craft of editing to that of traditional crafts such as carpentry and electricians, breaking down how time allows the experience to form and a basis for the why and the how.

> I have many friends who are very talented or passionate about working with their hands, such as carpenters, plumbers, and electricians… and I would see the same from an artistic perspective. Even in editing post-production or filmmaking, it's the same thing. It is about years of experience finding how things work… and I think that the craft side is identifying what you are doing, why you're doing it, and what motivates you.
>
> (Phil, Editor / Assistant Lecturer)

Interestingly, in his interpretation of craft and craftsmanship, a student also used the metaphor of traditional crafts as an example in his description, which may indicate a common connotation of these trades when people hear or think

about the words craft or craftsmanship. In this case, Mark's goal is to pursue a high standard of work and quality. Time has a value for these outcomes.

> …to me, just intuitively, when I hear craft or craftsmanship, it makes me think of a certain kind of internal dedication to quality. It's sort of, it's when people talk about woodworking or metal or say like engineering or electrics, it's kind of like something that you dedicate yourself to, and you have a high standard that you say I'm not going to let myself down by being shoddy or by being half-assed in something kind of a way.
>
> (Mark, Student)

Frayling also discusses how time affects the experience of craft learning and points out its value for new generations of craftspeople.

> The crafts in education—primary, secondary, and tertiary—must be allowed to breathe, even though they tend to be expensive and space-consuming. 'Making', taking time over making things, must be valued. The crafts establishment must let in younger people, new blood.
>
> (Frayling, 2017, p127-128)

When learning a particular craft skill, such as editing, time is both a positive if it is abundant and a hindrance if it is not. In this chapter, we discover that time is also a limited factor in the teaching and learning of editing in higher education. Despite some limited responses to describing craft, all participants responded with a yes when asked if editing was a craft. Some even separate editing from the other crafts of filmmaking as a unique process connecting audiences to any content.

> Editing is particularly interesting because it is the only element of film and television that is unique. The only thing unique to film that separates it from theatre or opera is that you edit. You direct the audience's attention to different things within the scene.
>
> (Scott, Colourist Editor / Part-time Tutor)

4.2.4 CRAFTSMANSHIP'S EMOTIONAL BOND (RQ1)

Craftsmanship is described when referencing the skills and application of the agent involved. Several participants noted the motivation and emotional connection with the idea of craftsmanship, prompting a connection with the concept of autotelic, 'to do something for its own sake regardless of external reward' (Dormer, 2010). Csikszentmihalyi's idea of an autotelic personality is derived from his flow model. According to his original model (Csikszentmihalyi, 1975/2000), flow is experienced when an actor perceives a balance between the challenge of an activity and their skills. (Baumann, 2012, p2)

> 'Autotelic' is a word composed of two Greek roots: auto (self) and telos (goal). An autotelic activity is one we do for its own sake because to experience it is the main goal. Applied to personality, autotelic denotes an individual who generally does things for their own sake, rather than to achieve some later external goal.
>
> (Csikszentmihalyi, 1997, p. 117)

This personal achievement or goal surfaced through a 'flow' of practice, with several participants eager to pass on what they had learned or discovered to the classroom. Phil admits to bringing his passion for discovery to his students.

> I always have to find something about the edit that makes me passionate, even if it is just a lot of talking heads. I have to see that passion myself. So, I try to instil that and bring that to the academic side when I'm teaching the kids or the young adults in the institute.
>
> (Phil, Editor / Assistant Lecturer)

This emotional bond is also sought out and recognised in the students that Phil teaches, thus providing an additional connection between them and a common ground with editing. 'I do an awful lot of youth-orientated teaching. And it's more so in recognising in kids their love for the craft and their ambition to do it as well.'

Scott links craftsmanship and performance as skill acquisition over time, echoing Dreyfus's five stages of skill acquisition. He draws a connection between knowing and doing through craftsmanship yet has difficulty separating the craftsmanship and craft definitions. This could be due to his earlier admission that craft isn't a part of his teaching strategy.

> Okay, I'm not sure I would be fully clear on the difference between craft and craftsmanship because craftsmanship is just to me… performing the craft. I see it as a craft and a skill that gets developed over time. It's not just a question of knowledge but also experience. Exchange is very important in talking to other craftspeople about their work, getting to talk with the DP about his craft of photography, and with the editor about cutting because that can have a huge influence in terms of colour and the look of the image.
>
> (Scott, Colourist Editor / Part-time Tutor)

This connection to others in the craft may attract one to it. Collaboration with fellow craftspeople in a sphere such as filmmaking allows the editor to obtain experience. Mark also believes that connection and interaction with others in the field help improve one's knowledge, craft skills, and identity as a craftsperson over time.

> If you're a craftsperson, you develop all your skills. You look at others at the top of their profession in your field. You ask questions of them. You take on board maybe some of their advice. You do your ways of doing things. You develop your craft and hone it over years and years and years of skill and knowledge by practising, practising, practising what you do.
>
> (Mark, Lecturer / Assistant Editor)

4.2.5 CRAFTSMANSHIP'S LINK TO IDENTITY (RQS 1 & 2)

A link between identity and craftsmanship is formed from a practical task set by one of the editing lecturers on the L.I.T. programme in Limerick. Students create an ident, a form of branding for themselves, which they have been told will help with how a potential employer sees them. This ident forms an identity for the student that can reflect the craft or profession they are practicing in. Something that this student believes is part of craftsmanship.

> We are also told from the first year to have an ident, which is like advertising yourself. So if you made a short film and that short film was in a film festival and an employer was there and he saw your ident, he's seen that before, and he's like 'oh, I know this guy. He's done good work in the past, so I think that has much to do with what good craftsmanship is, too.
>
> (Dylan, Student)

A follow-up question showed that the interpretation of identity was external and linked to identity through a reputation for work quality achieved.

> I would link it with identity because employers should be able to identify you based on your past work and see if they want to take you on based on your experience. Having that level of craftsmanship in your past work would help identify you as a potential employer in the industry.
>
> (Dylan, Student)

As mentioned earlier, the lecturers believed that editing is a craft, and this was also echoed by the students interviewed. However, their outlook had an additional belief that it has an effect, forming and evolving their identity as they immerse themselves in the practice. They are improving their skills and knowledge over time.

> Editing is a craft because there are so many different techniques and styles, and it's a growing experience. I've seen it myself, and I know

the person I am editing now will not have the same style and technique as I will have in probably ten years, maybe even five years, or even a year.

(Chris, Student)

Gibson (2018) quotes Korn's (2017) suggestion that when we make, we are attempting to imbue our creations with the qualities we wish to attain ourselves, that what we are striving for when crafting is, in fact, the crafting of self. Chris identifies himself now and in the future as an editor, albeit a different one, hoping to improve his skill and style.

It could be suggested that participants who identify as practitioners admit to using craftsmanship in the lecture room. Jill notes that 'craftsmanship is a difficult thing to teach in a short period to many people… But I do try and bring it into the lecturing environment that this is something that you need to learn (Jill, Professional Editor). The idea of being a craftsperson may influence whether craftsmanship features in teaching a craft. There is an argument here for a link between this participant being an active editor and lecturer, allowing the craft to be explicitly taught despite the institution's restrictions, such as time.

4.2.6 THE TEACHING OF CRAFT

When asked if craft and craftsmanship were a part of the modules taught in the Creative Broadcast & Film Production program, there were a few different answers. While this research is primarily focused on postproduction in Higher Education, it was becoming clear that there were only limited occurrences of craft in the editing modules, while the terms craft and craftsmanship were not present in the production modules, where it was more instructional in its delivery.

Interviewer: So, you didn't get that type of connection with craft and craftsmanship with the camera production side of it?

Nathan: No, they were much more 'here's how you use the camera', 'here's what you do with it and here's how you set it up'.

(Nathan, Student

For Melissa, the craftsmanship she gets is through the lecturer's demonstration of the practice. There is an emphasis on the hands-on approach and support from the lecturer when asked, which shows continuous engagement from the lecturer with students.

> …from day one, I've learned a lot. It's hands-on; it's 'like this is it… I'm not going to mess around with you. I will show you exactly how it's done, and take it upon yourselves to do or not do it. So yeah, very hands-on here. And as an example, it would be just with labs in general, it's like, 'I'm going to show you how it's done quickly, and I want you to do it, and I can help you, and if you need help, come to me'. It's very beneficial to be in class; that's what I'm trying to get to because you get a lot of help and support.
>
> (Melissa, Student)

More answers are needed as to whether the participants use craft and craftsmanship as an element in their teaching in Higher Education. While some admitted that they didn't explicitly, there were admissions that this may be happening subconsciously through the tacit knowledge they bring to the classroom. This contradiction can be seen with Jenny, who is conflicted with teaching craft and the institution's limitations. For Jenny, craft doesn't hold as much importance in her editing teaching. 'I think, to be honest, it's less important to my lecturing than it is to my editing' The reason for this becomes apparent with the issue of time and required learning outcomes set by the institution.

> I think editing comes with time, and I'm not sure it's the first in the classroom. I suppose it isn't easy to teach because it's so intangible, and we go through what works and what doesn't. Certainly, we give them pointers… and I suppose it's more basic than that end. I think I feel like that experience… maybe it's something that they're better off

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> cutting something and bringing it back saying, 'why doesn't it work, why doesn't it work. It's more of a conversation than a tangible thing to teach you now. Learning outcomes sometimes hinder a little bit.
>
> <div align="right">(Jenny, Lecturer / Editor)</div>

However, Jenny describes the craft of editing as taught tacitly rather than in a textbook. The textbook is for the tool, while tacit is for the craft.

> The craft of editing is something that you don't learn from a book, and it's tough. That's what I mean about teaching. It is quite hard to get that across and to teach how to pace your edit. And we do some of that, but I suppose the formal on paper what I teach is the technicality, but I suppose they do learn the craft throughout the classroom through…
>
> <div align="right">(Jenny, Lecturer / Editor)</div>

Upon reflection in the interview, Jenny later admits that craft and craftsmanship do feature, albeit subconsciously rather than explicitly. 'It's kind of woven in. So, I don't think it's fair to say that I don't teach the craft of editing, the craft end, you know.' This indecision about whether its features can be linked to the idea of being intangible and challenging to describe.

At the time of the interview, Scott lacked teaching experience and the required structured content upon admission, so craft and craftsmanship aren't featured in his classes.

> I don't because, for one thing, I'm new to presenting the class, and it's a bit tricky because there is a lot of material in that class. It's just teaching software… It merely teaches people where things are and gives them an overview of how it works.
>
> <div align="right">(Scott, Colourist Editor / Part-time Tutor)</div>

Even though Scott is a practising online editor, he is limited by his lack of teaching experience and the pressure to use the required content in his teaching. Garrett does use craftsmanship to his advantage in the lecture room. However, given that he has also identified as a filmmaker and editor earlier,

there are links between being an active editor and an experienced lecturer, utilising time to allow the craftsmanship of editing to be explicitly taught.

> Yes, I do. Craftsmanship is a difficult thing to teach in a short period of time to many people, I find. But I do try to convey to the lecturing environment that this is something that you need to learn. It's not something that you can do a couple of tutorials on, and you've got it.
>
> (Garrett, Film-maker / Lecturer)

Muireann admits that craftsmanship is present in the storytelling element she teaches, if not explicitly in the editing. This reminds this researcher that the concept of craft and craftsmanship needs to include the other filmmaking disciplines to broaden the understanding of how it may benefit teaching and learning in higher education.

> …to my work, I think I do. Yeah, I believe so. I tell my students that a story—every story has been told—is about your unique way of telling a story. So, I do believe that craftsmanship is part and parcel of it.
>
> (Muireann, Assistant Lecturer / Film Maker)

However, student Dylan contradicted this craft idea in the programme's storytelling element. He noted a need for more practical aspects in the *Creative Broadcast & Film Production* program, with the desire for more location filming and writing for film and television to be added to the modules. His interpretation, and that of some students, was that these were considered unimportant about the modules offered. 'One thing I think is learning more about writing screenplays and maybe more about location shooting. In terms of experience, they would be below other things in this course' (Dylan, Student).

Another factor in this argument indicates that the lecturer may be constrained by the limited time available in the semester to deliver the desired content in a practice such as editing. Nicky highlights this by noting that he is also required to teach production and editing in just a few short weeks, which

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would explain the reaction of students trying to fill the gaps with extra self-directed work and learning outside of college time.

> With the second years, an awful lot of that is teaching them proper equipment handling. I teach camera, lighting, sound, editing, production scripting… the whole shebang. So, there isn't much room for editing in the second year. They get three lectures, then they are left to their own devices with me standing over their shoulder.
>
> <div align="right">(Nicky, College Lecturer)</div>

4.2.7 THE MENTOR RATHER THAN THE LECTURER

There is also evidence of lecturers identifying traits of mentorship by singling out one or two individuals, through their observations, who have an interest in editing. Phil admits to spending additional time working on the craft of editing with such students, giving extra time to mentoring and honing their skills. 'So, when I have a student who is very capable of using the software and the programmes, I try to spend a little time with them… And I think that doing that slowly makes them understand that it is that craft/craftsmanship type deal' (Phil, Editor / Assistant Lecturer).

As Phil was explaining his additional effort with such students, a concern was forming that while this may be advantageous to some students who show initiative, the question would be whether an equal opportunity could be made for all students and if there was a process that can be implemented to allow all students to receive the additional mentorship and craft knowledge that this lecturer is offering. Offering her solution, Jill noted that teaching craft is possible with a structured plan, considering the right resources, time and people with the right attitude.

> With the proper facilities and the right amount of time given to it. Respect is given to the discipline, whatever the craft, and planning at the start to plan what a student needs to go through on their journey of this course, be it for your course or masters of whatever it is. Careful planning is needed to start at the beginning and hone or learn that craft rather than throwing people in at the deep end. If it's designed where

they're brought through it gently or step-by-step. I think that's the way to do it.

<div style="text-align: right">(Jill, Editor / Lecturer)</div>

The common issues of time and resources continued to raise their heads during the interviews. Still, Jill also highlights that attitude and approach may be more challenging to resolve across different educational institutions. Implementing craft into the current curriculum is the path of least resistance. Jill offered an example of where craft is used daily in the lectures. The description of her journey through editing supports the other findings in this research of how craftsmanship is brought from the practice into the learning environment.

> I probably use the word craft when teaching them because it is a craft. My journey of learning to edit was like an apprenticeship-style environment where I was sitting with somebody. I was shadowing, in a way, an editor. I think they do, yeah; I think they would get from what I teach them, and I'd also let them know how I work. In what my process is, what type of material I enjoy cutting and what I bring to the project, I guess hopefully, they'll pick up that by inference that it is a craft.

<div style="text-align: right">(Jill, Editor / Lecturer)</div>

A line can be drawn to connect the relationship of craft and craftsmanship to tacit knowledge. Students who absorb knowledge from other mediums, such as YouTube instructional videos, may learn processes of editing; all be limited to tools, options and situations shown in the videos. There could be a discussion as to whether the students would learn as much as being in a classroom; however, through targeted mentorship, the transfer of tacit knowledge allows the educator to connect with the students on a more interpersonal level. This transfer is not constrained by the limitations of a recorded video, though there are advantages to having video content as part of the resources for learning a craft. The constant availability is an obvious one. It can be adaptive, allowing multiple situations to be worked on and problems solved through active collaboration between students and lecturers and giving

opportunities for the observed hidden (tacit) knowledge to be followed and absorbed. Evidence of this was provided by Garrett, explaining that in his institution, lecturers have adapted to students' attitudes towards editing with them in the classroom. Garrett believes that they instil craft and craftsmanship in the students, which has changed over time from the more technical aspects of editing to the collaborative side of the work.

> I try to get them to focus on why they're in the room. The reason they're in the room is not to just put things into bins and rename them. It is to basically be an extra collaborator to the director or the producer, whoever's leading the project, and bring a craft to it through their craftsmanship. And that has increased over the last number of years in terms of my teaching with them.
>
> (Garrett, Film Maker / Lecturer)

While Garrett believes that he is having some success with his collaborative approach, other lecturers were very conscious of the limitations and restrictions of the guidelines of the educational institutions, such as the module learning outcomes. Some lecturers believed that these learning outcomes limited the lecturer's ability to make changes in introducing craftsmanship into the modules. Yet, others felt that through the formal programmatic reviews (in Irish Higher Educational Institutions, usually every five years), educators could shape the modules and teaching strategy. Muireann states that in her institution, the lecturer determines the structure of the module content and teaching strategy, and there are options through a programmatic review that craftsmanship can become part of teaching and learning in specific modules.

> I think it's possible. The framework we are working with is the module descriptor and the learning outcomes, so I guess achieving those learning outcomes is up to you, too, and that's where the craftsmanship can come in, I believe. So, to achieve those learning outcomes, you can apply your craft. You can use creativity to the requirements for your projects or what you have and then, I think, incorporate that.
>
> (Muireann, Assistant Lecturer / Film Maker)

This opinion would imply that the lecturer has the power to redesign and deliver a module using craftsmanship approaches. Suppose there is freedom to experiment with a craft approach to a subject. In that case, it may have a knock-on effect in connecting students and lecturers to the industry and strengthening the transfer of that hidden tacit knowledge.

4.2.8 TACIT KNOWLEDGE FROM PRACTICE AND MENTORS

There is plenty of discussion in the literature around the concept of tacit knowledge being implicit by nature. 'Tacit knowledge is the knowledge gained through experience which usually remains unspoken or unarticulated' (Orr & Shreeve, 2018, p27).

The literature does not explore whether tacit knowledge of editing is passed on in higher education. However, considering other disciplines, such as woodwork or art, it would be reasonable to assume it is a similar process. Orr and Shreeve believe the power is with the educator through practice.

> The access to the tacit, professional knowledge of procedures and rules of practice requires enabling by the tutor, or 'recontextualisation' of practice. Recontextualised practice principles are made available to students through learning activities tutors generate.

> (Orr & Shreeve, 2018, p100)

The gap here would be exploring how editing is taught and consumed in Higher Education and whether craft and craftsmanship have a place. As per the discussions of editors in the literature, stories are passed on via metaphors and the storytelling talent of editors' experiences. This shows that the culture of these stories doesn't just contain tacit knowledge but also their cultural idiosyncrasies. These are standard delivery methods for a mentor and student, and I was interested to see if tacit knowledge was featured among the lecturing participants.

Prior knowledge of the lecturing participants surfaced several times in the interviews. This covered editing tools and spaces and processes through regaling stories. A common theme was that a trial acquired the knowledge and saw the method through practice, not textbooks or manuals. Matt, an editor and part-time tutor, has noted through his extensive industry experience that learning by doing is their preferred method of gaining knowledge on a particular editing software.

> I got to grips with it, but I did it with suck and see the system, where I made mistakes and went around and asked people, 'There was a much quicker way to do it is to go and do a course or stuff like that. But I found that by doing that, I learnt things.
>
> (Matt, Editor and Part-time Tutor)

Matt learns through practice and passes on this knowledge to colleagues before teaching. Matt notes how other colleagues in TG4, the National Irish language television station, who would have journeyed through the third level, were surprised with his working knowledge of the editing software through practising and experimenting, 'it was very interesting when we would sit down, and we'd be talking about it, and I would say 'well have you tried this' and 'oooh, I never came across that, where did ya learn that?'. This is a method that Matt passes to the students he currently tutors at the University of Limerick by bringing a community aspect and a sense of belonging to learning the craft.

Separate from Matt's learning through practice, Mark, a Further Education Tutor, mentions how his educational journey led to an opportunity to acquire practical knowledge through mentorship from an industry editor. Like Matt's colleagues, Mark values this knowledge in the future.

> I went to college. I took a formal course; I was in a very fortunate position when I was on the course, and after the course, I took a few exams. That led me to my best opportunity, where I was an assistant editor working with a trained editor who, you know, mentored me, took me under the wing and showed me the industry standard as I

would define it. How do you edit properly? What is expected from the assistant editor, and what is expected from an editor? What are the challenges you may face? How do you come up with solutions? How do you do workarounds?

<div align="right">(Mark, Further Education Tutor)</div>

Mark didn't disregard formal college knowledge; however, like many professions and fields, he was influenced by the experience gained in the field with a mentor editor. Mark acknowledged its importance in his understanding of the industry he was entering. Educators Mark, Matt, and Nicky cannot understate the importance of gaining and passing on tacit knowledge.

College Lecturer Nicky notes a previous role as a practitioner, reflecting on older processes and using linear film equipment, learning from an older editor in the Galway Film Centre. While he doesn't explicitly explain whether he uses this knowledge for his students, it would be implied that he does use it (based on his responses in his interview) to discuss the industry, how it was and what it has become in the digital age today.

4.2.9 TACIT KNOWLEDGE THROUGH CONTINUOUS LEARNING

Notably, knowledge through prior learning is essential to all these educators, with self-directed learning and learning from a mentor in the industry being the standard routes. Matt also notes that they return the knowledge to colleagues and students. Self-directed learning by doing can be linked to Nicola Baumann's idea of flow and 'Autotelic Personalities' (2012). Keeping up-to-date with the various software programmes and technology of the editing strongly features with the educators. Nicky even notes his awareness of what the students use outside his lectures. This is supported by Sarah (student); however, there is a need to learn and use other software other than what is provided by the educational institution. 'In the college, they teach Final Cut Pro, but I moved on myself to Premiere Pro 92 during the summer... and

I've kind of stayed with it since.' (Nicky, College Lecturer) This student identified as a mature student and thus raises further questions about whether she is a typical example or an exception when it comes to the desire to gain additional learning outside of the college lectures and practical editing labs.

This finding of prior learning and tacit knowledge can be interpreted as a form of hidden curriculum, either experienced by the students or educators. Still, whether this is passed on in the classroom demands more consideration, highlighting specific characteristics of Andragogy, where learners also bring prior industry knowledge to the school. In comparison, 'Bourdieu does explicitly state the importance of linguistic competence. Cultural 'competence' and 'familiarity' can reasonably be interpreted as knowledge of and participation in the dominant culture' (O'Sullivan, 2002, p155).

Nicky argues that an editor's love for editing will trump the technology of the tools he uses. Describing his history of learning and practising editing, he notes that technology comes second to the process, both in teaching and learning.

> I used to teach film in celluloid editing at Film Base in Dublin. So, I have taught all the way and way along and all the different machinery that's been there. So, I feel that the software itself is ultimately secondary.

> (Nicky, College Lecturer)

4.2.10 PASSING ON OF TACIT KNOWLEDGE

What is highlighted in this vocation is that the lecturer in editing sees the importance of continuing the practice to maintain and update the tacit knowledge they pass on to their students. As technology improves processes and makes editing less labour-intensive, there is a risk of the traditional problem-solving editing skills being lost to the next generation.

Several responses could be interpreted as references to tacit knowledge transfer. The common source of this 'hidden knowledge' is the historical and

present work the participants conducted as editors or film-making practitioners. A few participants admitted in their interviews that they use this knowledge in their teaching regularly and use tacit knowledge to help direct students on the career path.

> My first role was maybe in academia. I then broke into industry and used my industry knowledge to benefit my academic students. I have also tried to be a practitioner. So, what I'm teaching is that I take from my own experience and current experience to stay up to date.
>
> (Scott, Colour editor / Part-time Tutor)

> And then having that all, having the knowledge, having the technical knowledge, you know, understanding the industry, and a possible route through that and where they go. So, it's that rounded thing. It's about getting the person in the right place so they can take advantage of those opportunities.
>
> (Scott, Colour editor / Part-time Tutor)

Scott uses his tacit knowledge and industry experience to compensate for his lack of teaching expertise, even casually' breaking the ice' by discussing his career. Tacit knowledge becomes more than just content for teaching editing; it also opens a window into the editor's world, identity, and even the culture of the craft.

> I try to demonstrate many things not part of the curriculum that drives home what is necessary and sometimes enhance the faculty's understanding of the software's design. So, I augment a lot, sometimes in a very silly fashion, but most of it comes from my own experience, not just with the product but also with my career experience.
>
> (Scott, Colour editor / Part-time Tutor)

Editor Jill detailed how they used their experience to demonstrate patience with a complex project—teaching students to understand the emotion of failure and to continue to find answers to the problem presented. This is another form of tacit knowledge from industry experience they bring to the classroom.

> It's perseverance and patience because I mean using that daily and not getting disheartened by something. If you've made a mistake, like if you, I don't know, underexposed something or you've shot something the wrong way around in a drama project, we can fix this. You know there's a way we'd be able to fix it. We need to open our minds and look at things differently.
>
> (Jill, Editor / Lecturer)

Tacit knowledge is also helpful in teaching other skills in a field, such as directing and producing in filmmaking. Learning how to work with directors and producers is vital in post-production. Jill links this 'lived experience' knowledge as transferable, improving understanding of the editor's role.

> What I try to do with some of them is to let them know that you're learning how to be a director or producer. So, you need to know what an editor faces when sitting in a suite and what an editor needs regarding time and budget when working on a project. And what is possible? So, I think that knowledge from other crew members higher than an editor, i.e., the producer and director, must know what an editor must do when sitting in a suite.
>
> (Jill, Editor / Lecturer)

As all participants acknowledged that their industry knowledge and experience play a part in their teaching content in some way, follow-up questions were asked to ascertain the importance of passing on that knowledge. Mark summed up the most significant risk by comparing editing to another craft skill.

> Editing, a very important part of a craft, is passing on your skills to others. For me, it's one of the biggest things in craftsmanship, and if you don't pass on your craft to someone else, then the craft is lost. And I suppose if you think, maybe not the best comparison, but there are fewer and fewer people now that can thatch a roof, a specialist in that area, and if you don't pass on your knowledge and skills to other editors, it might be a profession that dies off if we're not careful.
>
> (Mark, Lecturer / Assistant Editor)

Craft, in any creative or technical field, covers the skills, techniques, and methods employed to produce a work of high quality. In the field of editing, craft involves not only technical ability but also a deep understanding of narrative flow, structure, and audience engagement. Therefore, the editing lens on craft focuses on refining and enhancing content to ensure clarity and consistency. By nature, editors are skilled at seeing minor details and the bigger picture. They can dissect content, identify areas for improvement, and seamlessly integrate changes to elevate the overall quality. This careful attention to detail and rounded vision are vital components that can be harnessed to foster an environment conducive to adult learning. The editing practitioner is suited to disseminating their craft knowledge in a Higher Educational setting and must be provided time and opportunity. This will allow for several key principles of andragogy to surface, namely 'experience' (Knowles, 1990), where adults draw upon the vast pool of experiences which can serve as a rich source of teaching content for teaching and learning. And readiness to learn. Another would be the 'readiness for learning' where adult learning could be motivated by real-life applications and relevance to personal or professional goals.

4.3 RESEARCH Q2 THEMES

As the craft was explored in the qualitative interviews, the participants were also asked about their identity in the higher institution they were attached to and their identity in the industry. The purpose is to explore the links between being a craftsperson and an educator, how this affects teaching and learning in their lectures and practical sessions, and how their students perceive this dual

identity. Can professional identity be created or influenced through craft education? (RQ 2)

4.3.1 DUAL IDENTITY

The opening of each interview started with asking what their current role was or describing their status. Of the lecturing participants, four identified as lecturers and four as practitioners and lecturers who are also editors. A dual identity, as it were.

> I mainly cut programmes and promos, and then I was offered a job lecturing here one day a week. So, I negotiated with TV3, and they wouldn't give me a pay rise (laughs), so I negotiated a four-day working week at them. So I did four long days and one day down here then. Two years later, they offered me more hours here, so I decided to jump ship and take on more lecturing.
>
> (Jenny, Lecturer / Editor)

The transcript extract shows a typical example of how the participants describe their identity through their role within the institution or the project they are currently working on. In the case of the participants who identify as practitioners, the area of the industry is noted to categorise their position. 'I've been working in the TV industry since college' (Jill, Editor / Lecturer); 'I'm primarily a colourist here at Telegael, but I'm also an online editor' (Scott, Colourist Editor / Part-Time Tutor).

This also provides evidence of the lived experience referenced as tacit knowledge that the participants can access for their teaching. This suggests similar perceptions of personal knowledge in other crafts, as detailed in his earlier work by Crawford (2009), '…to be a good mechanic seems to require personal commitment: I am a mechanic'. The sense of flying your flag to the mast about your identity was strong with the practitioner editors/lecturers in Scott's case and Jill's and Matt's.

The history of each participant's journey to lecturing explains the formation of their identities in more detail and explains why decisions to become editors or practitioners are initially presented.

> I ended up freelancing for a year in the newsroom, and then I got a job in the promos department, cutting promos. Then they opened up their IPU and in-house Production Unit, and I cut programmes for them. I edited everything I could possibly edit for TV3 and felt I was done with it. Then, the college job came up, and so from there.
>
> <div align="right">(Jenny, Lecturer / Editor).</div>

The interviews revealed several different influences on the participants' dual identities and career choices, from a childhood love of film and television to the experience of working on producing content in the industry to, more interestingly, being inspired by a lecturer while in Higher Education themselves.

> I remember some of the great lecturers I had were in production or had been in production on major series. Think about it this way: We constantly go to seminars with other writers, producers, Q&As, and everything else. Why? Every project throws up a different set of problems; we want to learn from those people and get examples from them. That is great in what is a massively, massively practical area.
>
> <div align="right">(Garrett, Film Maker / Lecturer)</div>

Garrett describes the lectures with colossal enthusiasm, as observed in the interview. The emotion shown was noted because of the influence of the lecturer he had. Garrett describes this impression on him as transferrable to his delivery of lectures to his students. As a filmmaker, he uses his stories and experience as a tool for his students. Garrett needs to maintain his role as a filmmaker to help the lecturer's identity, and he is happy to retain those dual connections. The advantage of this for Garrett is merging the two identities through his practice. Tacit knowledge for the students and admitting that he gains trainees for his productions outside the higher education environment.

One participant offered an essential link between learning and becoming or forming an identity. Jill interprets how her editing identity formed through learning while on the job.

> Just learned on the job. It was, it didn't feel to me where there was a period where I was the kind of learning and then I "was" an editor. It's kind of a funny thing that I was thinking about last night as well, 'When do you become an editor?" I don't remember one morning waking up and saying, 'Okay, I'm an editor now. I can brand myself as that!'. It was just what I was doing and the work I was getting, and I was enjoying it and becoming better after each project.
>
> (Jill, Editor / Lecturer)

Jill is now lecturing part-time at a university. She instils the same approach in her students through practice under her guidance. As we will see later, other links exist to participants' identities formed by the equipment and workspace. This concept that the experience while working influences the identity has been explored previously. Irwin (2014) investigated the link between using technology and its effects on the user.

> The craft of visual editing has a rich history rooted in the filmmaking craft. Storytelling too, is a craft with a rich oral and written tradition. Tool use is art and craft intertwined in techne. How might digital storytelling tools alter the world of bodies that use it? …the idea of craft, meaning strength and skill in one's efforts, binds a person's identity to self.
>
> (Irwin, 2014, pp42,46)

It was also noted that in preparing for this research interview, Jill had some pre-thoughts regarding their identity as an editor, how it came to be, and how she now considers her identity a 'brand'. It may be that this participant believes that forming the brand is a purpose for her identity, for both the editing and the teaching.

4.3.2 PRESENTATION OF SELF - PRACTITIONER / EDITOR

Goffman's 'The Presentation of Self in Everyday Life' (2007) discusses how one presents a front to an audience, a version of self, depending on the situation. A section of the questioning probed the participants on whether they explicitly or implicitly formed a version of themselves with their students and whether they reacted to that presentation of self.

As with this researcher, it was noted that the educators were mainly from an editing or filmmaking background, with many still active in the industry outside of their teaching duties. A strong example of this came from Jenny, who continues to edit for the Irish national broadcaster R.T.É. Outside of her lecturing schedule.

> Once I started here in IT Carlow, I took on freelance work outside of here, so I got into the RTE newsroom, and since then, I've gotten into RTE programming. Anything from sports to European championships to nationwide to whatever needs to be edited comes across my desk. So, I do that. I'm in there twice this week, so I'm in there regularly— about four, five, or six times a month, depending on what's going on in academic land.
>
> (Jenny, Lecturer / Editor)

One possible factor could be Jenny's fear of losing contact with the craft she is accustomed to. There is a genuine fear of becoming obsolete if they stop practising editing outside the Higher Education role. This can also be interpreted as a fear of losing a part of their identity before the teaching role.

> My greatest fear… outside of becoming a staff lecturer, is letting my freelance work go and sitting in this lecturing bubble, becoming outdated. So, I think continuing to work outside of here is all about who you know, and so I need to still know people.
>
> (Jenny, Lecturer / Editor)

Scott also shares this point of remaining up to date.

> I have a fear of becoming outdated (laughs). If I'm not in an edit suite, I'll get rusty, you know; I think everybody has that fear, and it's a fear that the college doesn't understand. They keep asking me to go full

time, and I keep saying, 'I will be no use to you if I go full time' If I go full time, I'll lose something, you know, and I'll lose having that toe in the industry, and that's, that would be a considerable loss.

(Scott, Colour Editor / Part-time tutor)

Jenny also has other personal financial factors, which are indicated by how she makes herself available during downtime from the teaching. The most vital possible factor is the sense of belonging to that sphere. This highlights the area of study by Vanderstraeten (2007), where the 'raison d'être' of the professional is not too dissimilar to that of the educator, where the professional also conducts the teaching. Suggesting that the differences between professionals and educators in this scenario are more blurred than tradition suggests. Due to the nature of the teaching content and design by his company, Scott gives a version of himself that is 'not natural' just to fit in with the course. While he believes the students he teaches accept this version of self, he wants to design the programme to make him more confident in delivering the content.

I would tend to think they would for the simple reason that I probably come across as more confident or more animated… In fact, to a certain extent, if I just went in and taught it without their material, that probably would be better, simply because I would probably come across as more confident in presenting the material.

(Scott, Colourist Editor / Part-time Tutor)

Scott also presents himself and performs differently for students than with a client. Using a metaphor of 'the audience', he feels like he is performing; while working with a client, the feeling of professionalism is prominent due to being money-driven. However, he notes that he feels closer to himself when teaching and trying to entertain the students.

To a certain extent, yes. I would say when there is a client, I will be… I don't treat the students like they're clients. I see them as an audience. And my biggest concern when I'm presenting the class is that I'm not

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> entertaining enough. And I need more jokes and entertainment; that's why it's a lot easier when I'm off-script and just presenting. Whereas when it's a client, they're either paying or they're a partner with the company I work for, so, therefore, I must be a lot more careful with what I say… but I would say probably closer to the real me when I'm doing for the students. I need the performance; I see it as a performance.
>
> (Scott, Colourist Editor / Part-time Tutor)

This finding is broadly similar to Goffman's position. 'We know that in service occupations practitioners who may otherwise be sincere are sometimes forced to delude their customers because their customers show such a heartfelt demand for it' (Goffman, 2007, p29). Where Goffman is looking at the service industry, there are similarities between education and lecturers like Scott and Jenny. Students' demands for stories and craft experience demand a continued performance of lecturers to maintain their attention.

Several participants stressed the importance of identifying their industry status with their students. They noted that it was vital to stay relevant within their position in higher education, teaching their discipline. 'I introduce myself as an editor on the first day and go through my experience and education. I reiterate that I'm still working in the industry (Jenny, Lecturer / Editor). While this is seen as an advantage for Jenny, some participants have noted some negatives. Mark identifies as an assistant editor outside of the education environment, but there were additional challenges to the importance of this status with the students. Some of whom already claimed to be editors themselves.

> …it was hard to get across my level of expertise to others because everyone was proclaiming to be an editor, and at that stage, I, and still to this day, would call myself more of an assistant editor. So, I was trying to put across my knowledge and expertise in editing and this piece of software.
>
> (Mark, Lecturer / Assistant Editor)

Garrett describes identifying as a practitioner to the students as an advantage in providing current content and demonstrating technological changes while appearing relevant to the students. The tendency to use one's identity to connect with one's students might suggest a reliance on the dual identity to support the educator role. It may indicate a nervousness by the editor practitioner about the teaching role and be out of the comfort of the film environment.

> I present myself as an active practitioner. Every year, I walk into a lecture room or seminar with students and walk in with a completely different project, either in production or completed. And that project has changed something in me. And I think that's vital because if I look at it and go, 'How many years am I lecturing now?' The industry has changed, the techniques have changed, and the technology has changed.
>
> (Garrett, Film Maker / Lecturer)

Further responses were somewhat different from those of Garrett, Mark and Scott. Not all participants identified as editors outside of the educational environment. Muireann has had editing experience but identifies more with producing documentary films with the students. While Muireann doesn't have an editing practitioner identity, the similarity with other participants is evident in presenting themselves from the industry, proving that editing isn't exclusive to this dual identity.

> I might be open to talking with them about my production background as a documentary maker. I have produced and edited, but I would be very honest with them about how I'm coming from a more rounded perspective, let's say, in production.
>
> (Muireann, Assistant Lecturer / Film Maker)

Muireann continues by describing how that openness plays out in specific classroom situations. This suggests that the interpersonal and communication

skills of the lecturer's professional identity may also inform the lecturer's teaching content. They use the craft networking ability to connect with students and build their soft skills.

> If one person is not feeling it or is quite abrupt, it changes the mood of everyone. So, part of the lecturing or part of the teaching for me is that interpersonal, you know, the outcome to, the honest kind of nature, but being able to keep that in check, but then being able to show them that it is about engagement, communication, and how you talk to another person.
>
> (Muireann, Assistant Lecturer / Film Maker)

4.3.3 THE LECTURER MUST BE FROM INDUSTRY

The participants' investigation of their identity and use of their tacit knowledge led to further inquiry into their opinion on whether a lecturer of editing would need to have come from the industry or continue to practise editing to maintain the passing on of that knowledge.

As expected, the ex-industry participants in this study overwhelmingly agreed that the lecturer should have been or ideally currently still be an editor from the industry to teach the craft of editing. Understanding the industry is also essential to knowing the role it takes. Scott believes textbooks are only regurgitated if you come from industry. '…absolutely because there is a lot that someone with a career in it will bring to it because otherwise, they are just reciting what someone else has written… they would not have the same understanding of the material. However, this answer also noted that the participant believes that teaching is another necessary skill to have with the industry experience '…but also that bringing in pros from the outside doesn't mean they can teach. You're fortunate when you get someone you know who's had a career and can also be gifted at teaching, and that's a special gift.'

However, the issue for these participants was the opportunity or process to allow the dual identity to exist with the pressures that traditionally come with

a Higher Education position. There were notable constraints with the participants working in a high-pressured broadcast editing job and meeting the requirements to lecture on multiple modules, despite the desire to maintain a professional connection with their editing colleagues. The possibility of merging craft into the lecturer's dual personalities both in practice and delivering in teaching may open new approaches to editing and other crafts in the teaching of film and television processes.

Jenny also argued that an editor has a deeper understanding of the content being taught and that a practitioner can demonstrate the latest knowledge and processes in the lecture environment.

> No, you can call yourself an editor and an academic. It is vital to come from the industry because if you read up on editing and try to teach from a book, there is just so much. It is like a person who doesn't speak English trying to speak and learn English from a book. You just, it's a conversation.
>
> (Jenny, Lecturer / Editor)

As interviews progressed, another expected typical pattern emerged from the participants who had a previous career or were still practising in the industry. There was a strong opinion that craft can only be taught by someone with industry experience. It is that industry experience that allows tacit knowledge to be passed on.

> If it's a film theory course, then you know it's probably ok to teach editing as something that you need to know. This is how a film works as a piece of material. Still, suppose you're teaching a course where the students are expected to go and make stuff. In that case, I firmly believe that there needs to be an industry professional or somebody with experience in editing and teaching editing. Because you have real-life experience and can teach to some degree, if you've enough time, you can impart some of that skill and bring real-life professional expertise into the classroom.
>
> (Jill, Editor / Lecturer)

While this researcher agrees with this statement, there are other situations where the lecturer is not from the industry and has had to 'learn on the job' because they have been given the responsibility of teaching an editing module even though it may not be related to their previous background. This would be caused by staffing and scheduling pressures in the higher education institution. There are opportunities for the non-craftsperson to acquire knowledge from sources other than the industry itself. YouTube and other online tutorial libraries could provide educators with sufficient knowledge to teach film editing. In contrast, there are approaches to supporting students in their learning and giving them a say in the knowledge.

> Samuelowicz and Bain (1992) have identified five conceptions of teaching on the basis of both a literature study and a series of interviews with 13 teachers from distance and traditional universities. The conceptions range from 'teaching as supporting student learning' to 'teaching as imparting information'. Teachers who adopt the former conception take students' conceptions into account and perceive teaching as a two-way cooperation in which the student may be in control of the content of teaching and learning.
>
> (Van Driel et al., 1997, p108)

While in an ideal world, an editor would teach the editing module, there must also be a process to allow a novice in the craft of editing to develop their understanding of the knowledge and processes to deliver to their students to the best of their capability. This, however, would take a considerable amount of time and the right opportunity to practice and obtain skills.

4.3.4 STUDENT INTERPRETATION OF THE LECTURER

Some lecturers' dual identities have influenced the students, resulting in additional respect for the lecturer and their connections to the industry the students desire to enter and be a part of. Student Dylan notes that the lecturer needs to have experience from industry and, through that experience, pass on

valuable knowledge in the classroom. This knowledge could be interpreted as tacit knowledge, not from textbooks or other academic sources.

> I think that good industry experience is helpful because they have an insight into what that working environment is, and they have tips on their own personal experiences, like good and bad, that they pass onto us, and that's good for us to learn off...
>
> (Dylan, Student)

As we found in the student interviews, a dual identity of a lecturer has brought about discussions between students about the identity of a lecturer and what influence that brings, with students observing the lecturers' enthusiasm for the craft of editing. The lecturer with the dual identity was perceived to be more personally engaged with the subject and with the students themselves as a result when compared to others who were not practising outside of the academic setting.

> I think, and it's something that was talked about with peers and such in the future, that you start to get a sense that some lecturers are very invested in the work on a personal level, and some see it more as a job, and they might have other pursuits, so you know that sort of way. It's not that either approach is not to criticise because everyone's situation is different.
>
> (Mark, Student)

Mark also believed that to teach a craft such as editing effectively, the lecturer must be either from the industry or still practising outside the classroom. This would also be true for the transfer of tacit knowledge to students. This student cannot see it as purely an academic process for a lecturer to complete this position effectively. The desire of this student to have a lecturer from the industry was evident in their responses.

> I think it's hard for me to imagine it another way. Yeah, I think it's hard to imagine someone coming in with a purely academic understanding of something and they do it by the book. …You're going to be relying on that bit of passion and that fire in your belly that you

have put in you by someone… someone who's worked in the industry and has had to be their best and push and do things that are kind of slightly out of the way or go the extra mile, that's kind of the only way that you'll get by in this kind of industry I think.

(Mark, Student)

Nathan also agrees that lecturers in a craft such as editing need to be active in the industry to effectively transfer learnt experience. This response clearly shows respect for a practitioner lecturer and their tacit knowledge, suggesting that this student was more engaged with the lecturer as a result.

…to a certain degree, you can have all the knowledge in the world and be stuck in the classroom for 30 years learning, but if you don't have boots on the ground and experience, whether it is in an edit suite or on a site, there is not a lot of experience that a lecturer can transfer onto you if they don't have that experience themselves.

(Nathan, Student)

Chris also points out another critical issue regarding the lecturer's industry background. This student is aware of the constant pressure of keeping up with the technology in a field like editing and insists that the practitioner/lecturer is best suited to keep up with these changes and inform and pass that information on to students.

The industry is constantly changing. It's constantly evolving, and if a lecturer can't help you with the latest software or insight on what to do in a situation, what good is it to you? You're not going to be able to find that information, not really. I know there is a lot of information online on forums and YouTube, but not everything; it's not as good as real-life experience, so if you can be taught by someone experienced, that's far superior to anything you could read online.

(Chris, Student)

However, this creates extra pressure on the lecturer to remain in the industry and keep up to date on technological advancements. This is not readily achievable with the restraints and responsibilities of teaching and would require additional research by the lecturer on industry changes as they

continue. However, as noted earlier, lecturer participants want to remain connected in the industry. This suggests that there is a solution gap that would help lecturers to meet this student demand.

4.3.5 THE LOSS OF TACIT KNOWLEDGE

Some participants also shared the fear of losing insider knowledge or not being current. To remain relevant in teaching, students' eyes, and the industry, participants need to be on top of the fast-changing technology of editing and postproduction.

> My greatest fear is becoming a freelancer instead of a staff lecturer, letting my freelance go, and sitting in this lecturing bubble, needing to be updated. Even with technology, it happens so quickly that it's scary. So, I think continuing to work outside of here and continuing to advance my editing contacts, my network, and my people is the best option. It's all about knowing yourself; it's all about who you know, so I still need to know people.
>
> (Scott, Colour Editor / Part-time Tutor)

Mark believes that staying on as a practitioner and a lecturer is the happy medium between working and growing while also working as a practitioner, which is a desired outcome. This suggests a need to retain the craftsmanship of editing and one's identity with students, the college, and the industry.

> It was a challenge because I believe in lifelong learning, and I was a TV and film teacher at a post leaving cert college. I really enjoyed seeing that for 12 years, but the next step for me was more of a challenge. Lectures were my role at that time, and I stayed on as a practitioner in TV and film.
>
> (Mark, Lecturer / Assistant Editor)

The challenge for an educator in higher education is to maintain tacit knowledge; the educator must continue to practice the craft to maintain that ever-changing knowledge around technology and the processes that technology creates. The technology and space to work with and demonstrate

skills have a massive influence on both the educator and student, which in turn help shape the identity of the users and the identity of the craft itself. This chimes with the findings of Vanderstraeten (2007), who reported that 'professionals are engaged in a continuous (in)formative practice…People now are increasingly aware of the fundamental notions and stances of the professions.'

4.3.6 INSTILLING IDENTITY (LECTURER AND INSTITUTION)

While exploring the role of self-presentation with the lecturer participants, the discussions expanded to include the role both the lecturer and the institution must play in instilling identity in students. The exploration of the marketing material later in this chapter sheds further light on this area, with even the participants supporting the institution's reputation and influence on outsiders. Another point made is that the institution may even use the lecturer's dual identity as an advantage to attract interest from potential students for the programme.

> They appreciate that I work outside of here and they appreciate that I bring industry experience in. I don't think they have to understand what I do daily. They know that I work for RTÉ here, which brings a certain reputation. 'Oh RTÉ' (laughs), and they introduce me as, if they're bringing guests from outside, they always, it's all very casual, but if they get somebody in, they'll introduce me as 'this is …our editing lecturer who also works in RTÉ' you know.
>
> (Jenny Lecturer / Editor)

This finding suggests that institutions are open to their lecturing staff maintaining additional positions in the industry to attract prospective students to the programmes. Mark outlines a particular action that could help form an identity by promoting work and work ethic for the industry.

> From day one, the first day the students are met, it's outlined to them: You're here for yourself, and this is to develop a professional portfolio that you can show future employers, or they have if you start up your

own company. You're not here to do assignments but to develop a portfolio.

<div align="right">(Mark, Lecturer / Assistant Editor)</div>

As we can see, some lecturer participants tend to state apparent answers, such as the promotion of portfolios; however, there needs to be more in the way of expanding what form these portfolios can take and how they can demonstrate craftsmanship rather than just the physical artefacts. This may be an area to research more in displaying processes and craftsmanship in portfolio creation, with the college putting in continued support for graduates.

Muireann believes the institution has a role to play, albeit through the lecturer, but the students themselves need to realise that. Students are not just forming a professional identity in a particular craft, such as editing, but also maintaining good practice in presenting themselves to others in person and virtually, which is focused on in her lectures.

> I do. I think that students should be thinking about their professional identity from the get-go. You know, even from the first year, if it's putting your signature on your email (laughs) and seeking work experience, but also for the students to have an idea of their trajectory. So, I think it's not just about the institution; the students must see themselves as professionals or entry-level professionals.

<div align="right">(Muireann, Assistant Lecturer / Film Maker)</div>

However, not all participants agreed when asked if their institution encourages students to find their professional identity. 'I haven't identified that, no. No, I don't think that is very strong in the college that I'm in.' (Jill, Editor / Lecturer). Jill, being mainly an active industry editor, has an outsider view of the institution she teaches in, and her responses suggest that she has not seen the level of support for students to help them identify their position within her industry. However, this lack of support from the college has not hindered her efforts and role in helping with student identity. In this case, she gave an

example of a request from a student about help to become an editor after spending the previous day exploring content on an editing machine.

> …'I love this so much; I loved my day yesterday. How do I become an editor?' (laughs). I didn't know how to answer because how do you become an editor? I said, 'You need a lot of hard work.' We discussed it at the beginning—it's a process you must go through as an apprenticeship.
>
> (Jill, Editor / Lecturer)

Jill continues, describing the role of 'lived experience' on the type of editor she is outside of the lecture room and how she uses these stories to give students an idea of her identity.

> I would probably be overdoing that stuff, but that's what I think is good because you're giving them a lived experience of what it's like to be an editor. There's one thing that I always say to them: at the beginning, I'm teaching them about project management and how to keep your stuff rock solid so you know where everything is. And I'd often say to them that I always have something in the back of my mind when I'm editing.
>
> (Jill, Editor / Lecturer)

This extract is an interesting instance of how the practitioner/lecturer uses 'lived experience' in describing their industry role and tacit knowledge to inform and encourage students to perceive their world.

When probing further with the lecturing participants on instilling identity with students, a question was asked as to how they perceived students in their classroom. The following few comments illustrate that the practitioner/lecturer is open to interpreting students as collaborators or using the words 'future professionals or colleagues.'

> I like to see them as my future colleagues, and I hope to work with them someday. That's how we work together: I give them as much scope as I can in their assignments so they can show me what they can do.
>
> (Jenny, Lecturer / Editor)

This is supported by Orr & Shreeve, who think that 'they are learning to think and act as professionals (Shulman 2005), but they are there to create their versions of knowledge fashioned from the dialogic exchange present in the studio, online and with peers' (Orr & Shreeve, 2018, p81). The whole reason for Jill referring to the students as future colleagues is unclear from the data, but it may have something to do with her position in the industry and previous experience working with graduates from film schools and higher education. There might even be a suggestion that she would scout for new talent through her teaching position and the scope of the assessments given. This would be an advantage for this participant when looking for additional staff for the company and having a renewable, sustainable pool to train for the roles specifically. The advantage is that the students can directly link with a practitioner in the industry they are learning and teaching for.

Jill also sees her class as something other than students. She acknowledges that their position as postgraduate researchers helps with their perception of their identity, suggesting that their current lived experience, albeit in the educational setting, can influence their position.

> I see them very much as future professionals. Because they are master's students as well, they're not undergrads, so they've been through a certain amount of education already. I feel at this stage, they should be ready to work. So, I do see them as that, yeah.
>
> (Jill, Editor / Lecturer)

One might interpret from this response that the participant has taken on a mentor persona with her students, albeit subconsciously, adding another level to her identity. One possible factor could be that Jill uses the mentor identity to emulate her position in the industry with students rather than just being a lecturer in the educational environment, as this is more akin to the 'real world' of which she is a part. To foster this more mentor approach example, there would need to be a new approach to allowing more industry-craft processes

and workflows in the module content, in contrast to the traditional educational learning outcome structure of modules in Higher Educational programmes. It may be that these participants consider the industry processes more effective for students when learning a craft, such as editing and understanding the world in which these crafts are practised.

Garrett goes further by admitting that he has continued to work with students outside of the educational environment, hiring them for projects in the field.

> I treat them as collaborators. A side of you wants to treat them completely as collaborators, and I try to do that. I mean that, and that has manifested itself as well in that I have hired an awful lot of them on productions that I've done. I've tried to give them traineeships for feature films and short films. I try to introduce them to traineeships and broadcasters, etc. So, I see them as collaborators to a degree.
>
> (Garrett, Film-maker / Lecturer)

This situation demonstrates that the practitioner/lecturer identity has additional advantages for the student. Offering further opportunities to students while also putting into practice the knowledge they have learnt could be hugely beneficial in both building confidence in the lecturer and industry and helping to instil any traits of craft identity the student may be considering. An additional note of interest is the idea of passing knowledge to others …they're going to take something that they've learned either from the modules that we are doing or the modules they've learned throughout college and be able to incorporate that into their locale or you know, be able to pass that on. (Phil, Editor / Assistant Lecturer)

4.3.7 IDENTITY FROM TOOLS AND SPACE

An unexpected discovery from the study was how a participant connected identity with the setup of their editing space. When discussing the setup of the editing suite, Matt, the editor and part-time tutor, admitted that his sense of identity was in the created space.

This space here gives me a sense of identity. When I come in here in the morning, I'm comfortable with the space; I know the space works or doesn't work, and if it doesn't work, I know where and what to do. There's also a sense of... I built it. I built it, I designed it... it works, and I can sit here for eight hours and ten hours, and I can go down the corridor, turn on the telly and watch my work coming out of there and say this is my space.

(Matt, Editor and Part-time Tutor)

By taking complete control of the design of the space and what equipment goes into it, Matt clearly showed pride in his creation. A visual of his main edit suite (one of three in his setup) can be seen in Fig 5-9.

Fig 5- Matt at his main Edit Suite

Fig 6- Rack system at Matt's main edit suite

Fig 7 – Matt's Second Editing Station

Fig 8 – Matt's third Editing Station

Fig 9 – Matt's Laptop Setup

This connection with space has also been noted in previous studies.

> Students offered perspectives on how they viewed themselves and how they could forge identity positions about the studio space. They noted how they could come to see themselves as directors, editors, runners, community activist filmmakers and entrepreneurs. Less clearly to do with cultural work and 'symbolic production'.
>
> (Hesmondhalgh, 2007)

The connection between identity and technology also chimes with the findings of Gibson (2017) and Korn (2017). Gibson also argues that physical and psychological crafting go hand in hand (Gibson, 2018, p4). Korn suggests that 'we think with materials and objects at least as much as we think with words, perhaps far more. They are conduits through which we construct ourselves and our world' (Korn 2017, p70). The tendency to create the workshop in the home might suggest a personal connection and dedication to the craft. In Matt's case, the sense of 'comfort' and 'ownership' are important enough rewards in building the workshop in his home. This is something he takes pride in when mentoring and teaching students in his edit suites. This edit suite creation is an exciting example of how the user can be emotionally tied to the tools and space for working in, resulting in the security of the space to be creative and productive. However, it is an industry example and creating multiple individual workshops for each student in a Higher Education programme

would be difficult. This challenge for an institution is not without merit. Through the proper focus, a particular group space, albeit a single edit suite or small lab, could be formed from the input of both the students and practitioner/lecturer to create an individual feel to the rest of the available work labs. The students could have input this space to recreate the sense of comfort and part ownership that Matt feels, and it may also give the students a sense of identity during their time in the college.

Andragogy suggests that adults learn differently from children, requiring a different approach. As individuals mature, they become more self-directed. The dual identity of the practitioner/lecturer is highly valued by both the individual in their position as an educator and the students who see it as a connection to the industry and a gatekeeper of essential craft knowledge. To foster a path for learners to create their own professional identity in editing, the practitioner lecturer will need the opportunity to allow for that identity to grow. Through another principle of andragogy, 'self-directed learning' could encourage students to acquire autonomy over their editing assignments. This could enhance their engagement and investment in the learning process. Providing access to resources and tools while offering guidance when needed would respect their independence, promote active learning and help them build on their identities. While external motivators are significant, adults are primarily driven by internal factors such as the desire for personal growth and fulfilment.

4.4 RESEARCH Q3 THEMES

There is a lot to unwrap around the presence of the tools and spaces with editing and the teaching of it. It was discovered that the participants in the study had even created their edit suites and spaces within their own homes, with Matt, editor and part-time tutor, admitting his sense of identity was with the created space. This query was to establish whether participants have the means and desire to be practitioners outside of the educational environment and to what or any links could be found between the acquired tacit knowledge and the use of teaching with it. This line of enquiry focuses on the third research question: How do tools and spaces in Higher Education impact the experience and creativity of teaching and learning a craft? (RQ3)

While permission to make visual observations of the editing teaching spaces was sought, several participants were unavailable to conduct their interviews at their institutions due to the availability of the teaching spaces. Alternative arrangements were made to conduct the interviews at this researcher's university. Photos were taken of the teaching spaces and the equipment where permission was given, as well as the interviews conducted at the participants' institution or work environment.

4.4.1 INCONSISTENCY OF TOOLS AND SPACES IN HIGHER EDUCATION.

As expected, the institutions investigated had various tools and spaces. These included some dedicated editing suites and limited editing labs with multi-purpose designs to allow the sharing of resources with other programs. The participants described the challenges and limitations of their current resources, the advantages they present to teaching and learning, and how students react to them.

Mark, a post-leaving cert tutor, previously described that his institution covers a variety of editing software; however, it became evident that there were limitations to available suitable space for such a discipline. Mark showed the limited access to a single editing machine sitting in the main teaching space. This machine, as in Fig 11 and 12, provides a considerable challenge for students to use for assignment work as its access would be limited to outside of the teaching schedule of the room.

Fig 10 – main teaching space for LCFE
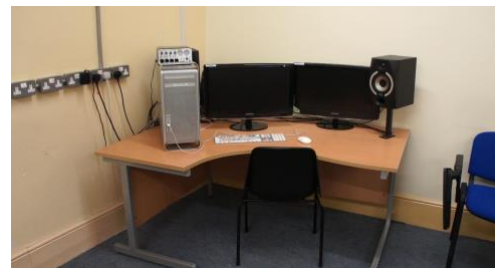
Fig 11 – Editing Station in main teaching space in LCFE

Fig 12 – Editing Station in main teaching space (Wide shot) in LCFE

Pointing out that this could be better, Mark stressed that the space should mirror industry in their opinion. 'I think it has the idea of a defined space for editing... If you are teaching anyone any course, as close as possible, you have to mirror industry if you're producing students. They are going out into the workplace; that's what they need to have a smooth transition straight into the job. Mark defended the plan to create a suitable industry-based space but concluded that limitations emerge from the institution, which he considers like other colleges. '…when we have sat down and planned courses, we have gone

for these types of spaces, but due to the nature of the college offerings so many different types of programmes, we've done our best with the resources available like most educational establishments.' As we can see, there was a tendency to point out the frustration with the spaces provided by Higher Educational institutions. This was a typical response from most lecturer participants, who also noted the effect of the environment on a student's creativity and productivity and highlighted the lack of spaces that institutions must dedicate to the teaching and action of film editing and may even suggest that there is a lack of understanding of the industry outside of the lecturer's experience and knowledge.

When a dedicated space is given for editing, there are still issues with the space needing to be more attractive for teaching and learning visually. The following response provides a clear example, with Nicky noting the importance of the surroundings for the individual's effectiveness. He also notes the need to mirror the industry if possible.

> Now, you don't want distraction, and you don't wish to see windows looking out on vistas of the Serengeti plains, but at the same time, it's nice to have a bright, airy room where you can walk around and scratch your head when it comes to making decisions. I think that it's of huge importance.
>
> (Nicky, College Lecturer)

After the interview with Nicky, it was observed that the editing suites (three in total for one hundred plus students to share through booking) in his institution had no windows or comfort features, with poor lighting and ventilation. These rooms could comfortably hold a maximum of two students; however, Nicky noted that there are occasions when more students squeeze into these edit suites when working in teams on productions for assessment. Figures 13 to 16 show an example of one of the editing suites.
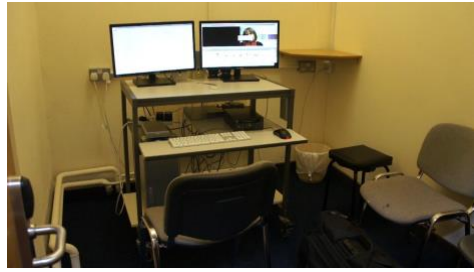
Fig: 13 – Editing Suite in MIC
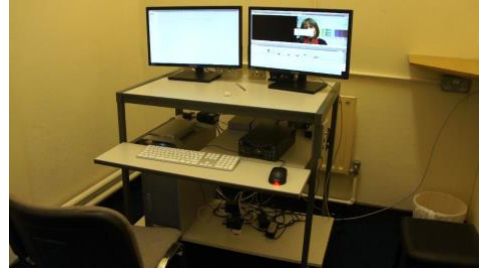
Fig: 14 – Editing Suite in MIC
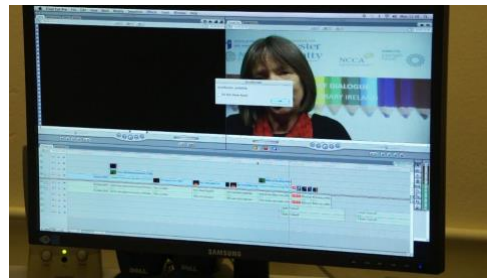
Fig: 15 – Final Cut Pro Software on MIC Edit Station.

Fig: 16 – Lighting in Edit Suite

While this example undoubtedly improved Mark's editing suite in the classroom, there remained issues with the room in comfort and tight size for multiple students. This posed a query as to whether there was any influence a lecturer could have on the set-up of these spaces. Considering that the practitioner lecturer would know the industry and may continue to engage, there could be opportunities to convince the institution's estate offices to improve the spaces for teaching and practice for educators and students. Nicky responded that there was some persuasion to acquire additional spaces in response to increasing numbers. 'We have managed to persuade the college to give us two extra edit suites, but they're kind of cobbled-together rooms with systems in them.' While this was based on increased numbers, there would be a need to improve facilities for these two institutions based on good industry practice. The challenge would be for the practitioner/lecturer to provide some

'return of investment' opportunities for the institution, which would prove attractive enough to act upon.

One option would be for the practitioner/lecturer to use their industry knowledge to significantly influence the design and construction of the space and help give the students a more realistic industry environment for post-production.

On the other hand, as a working practitioner in his home, Matt had complete control of his editing and teaching environment. As his editing suites, three in total and a mobile setup were based in a domestic dwelling, he had complete control of the environment, design, and function. This design has also allowed the participant to provide training he is proud to describe, which is likely the main factor for his connection to the space and tools he uses. Images of these (Fig. 6-11) were seen earlier in the chapter.

> The space I'm in now, as you can see, is quite ample because I could bring clients in here. So, then what I did was I put in a TV monitor, a giant screen TV monitor off my system so they can sit and relax rather than gathering around a small screen. So, it's not getting bigger and bigger…But I also find that when I had that built, someone said well, only one project could be done at a time, and I'm involved in training people... I qualified through the Circom training the trainers at the BBC, so I built a second suite, and in there, I have a second lower spec suite, but it's still Avid, so I can have two people in editing suites in two different suites. And I also bought a mobile one because now, in broadcast, I could be asked to go on-site somewhere, shoot, edit and feed directly for them. So, in my setup, it looks like I'm sitting at one desk here, and it's all confined. Even my sound booth connects to both suites so that you can do a voice-over from both suites, that type of thing. And that's basically what my setup looks like.
>
> (Matt, Editor and Part-time Tutor)

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4.4.2 LIMITATIONS OF SPACES

Students' decision not to use the space and equipment provided for editing modules in higher education further highlights the inconsistencies. Students' interpretations of the supplied spaces discourage them from engaging in the college, and a move to the creation and investment of their own provides more freedom to be creative outside of the constraints of the learning environment. Nicky confirms this.

> … it's very clear to me that the students are far more inclined to have the software on their laptops. They are far more inclined to do more work outside of the edit space we have here in the college and then bring it in on the USB stick, load it up, and do the fine-tuning in the edit space. But they're not rooms that encourage you to go in. They are not like a production house where there is a couch in the room that people can relax on and where there are windows that you could open.
>
> (Nicky, College Lecturer)

When questioned about the limitations of the equipment and spaces in their institutions, other responses are similar to Nicky's. Funding and available space are institutions' main challenges in providing for a programme such as one on film or broadcast. Educators battle with the repercussions of that lack of equipment daily, including students not engaging with the materials or content of a lecture. A substantial issue is insufficient supply or the correct ratio of machines to students.

> Ideally, you want students. In an ideal world, each student would have a Mac system copying everything they do to see how it goes. I'm always very conscious of teaching the students that you know you could see them tuning out after about twenty minutes because nothing is more boring than watching somebody do something instead of doing it yourself.
>
> (Nicky, College Lecturer)

Student Sarah has noted the limitation of the editing software choice on the program she is on. There was also an interpretation of the other limitations of

the college, which in turn impacted their learning. The edit station in the classroom has already been highlighted, but the shared Mac lab setup could be better for completing work. The need for an editing suite or industry equivalent is evident in her response.

> Obviously, there is a Mac lab, but they also have Mac computers in the learner resource. So that's like a common room for when you are doing assignments and stuff outside of class hours. That can be quite distracting, so it would be nice if we had our own room that wasn't a classroom.

(Sarah, Student)

In the literature, authors such as Sennett (2009), Crawford (2010) and Gibson (2018) relay how the 'workshop' is a vital space for the craftsperson to develop their craft and train apprentices. The correct environment setup for teaching editing in higher education holds an initial impression of the industry for students and provides an expectation for creativity. Nicky also agrees that a suitable space promotes a positive work ethic. '…it's nice to have a bright, airy room where you can walk around and scratch your head when making decisions. So, I think that it's definitely of huge importance. ' He goes further to desire facilities from another educational institution in Ireland,

> I am the external for Ballyfermot College in Dublin and enjoy seeing Ballyfermot. Now, they have a much smaller number of students… there is one lecturer with a machine, and there are sixteen students, all with machines in front of them as they do whatever they copy. I think that helps.

(Nicky, College Lecturer)

Nicky has a connection with this other college, so he has the opportunity and knowledge to suggest the desired setup for teaching editing effectively to his institution. While this doesn't guarantee that funding would be provided for the desired resources, the arguments could be implemented at the programmatic review stage for the course, which in Ireland is in a cycle of

every five years. The untapped advantage is that the lecturer can utilise the dual identity to be the expert in the room when decisions are being made to improve the course and the resources.

4.4.3 EQUIPMENT LIMITATIONS

With the limitations of spaces, there are also limitations to the supply of equipment and tools. When asked to describe the available equipment for teaching editing to students, there were varying answers with no commonalities across institutions. With some having a multi-lab setup with an additional small number of individual editing suites, this was a contentious subject for other participants. Lecturer/Editor Jenny described the equipment available to her students and the lack of an edit suite option. Jenny's lab is shown in Fig 17.

> So, we have two editing labs here. One has 25 Macs, I think, 24 plus one for the lecturer, and the other one (lab), I think, has 29 plus one for the lecturer. So they're basically long banks of computers. They also sit beside each other and put on their headphones and edit in that way, and I have a projector.

<p align="right">(Jenny, Lecturer / Editor)</p>

Fig: 17 – Mac Editing Lab at Carlow IT

Jenny described the advantages of the equipment in this lab room; however, she noted that the projector equipment was poor, as is the uninspiring décor and layout of the space. The lack of an edit suite hindered her in providing a realistic editing experience for her students. Jenny's ability to emulate and conduct one-on-one tutorials and mentoring is lost, and with her still practising as an editor for the national broadcaster, her frustration with the lack of edit suites was notable.

4.4.4 MULTIPLE SOFTWARE TOOL CHOICE

An interesting finding with equipment centred around the software element. It was important to learn multiple software packages to give students choices. As many students were identified as having experience using specific editing software on their laptops and mobile devices outside of the colleges, there was a conscious desire to allow students to choose when editing their projects and films. With Scott being primarily a colourist and editor, he notes the dominance of specific software packages like Avid Media Composer and what students will need to learn versus what they already know.

> …they're going to have to learn this software. It's going to be a certain point where they need to learn Avid, which is still by far for entertainment and more, I would say…Premiere Pro is becoming more of a force, but I think that Resolve will become something the students should do to prepare them for the work they need to learn. And not necessarily just for colour grading but really for editing, which is what Blackmagic is helping to get in, get the students into, but several facilities, the commercial facilities that we work with, and do co-productions with have switched to resolve.
>
> <div align="right">(Scott, Colourist editor / Part-time Tutor)</div>

Muireann also sees advantages to learning multiple software packages for editing. This goes beyond trying to expand student opportunities, as Muireann considers the connection between tools and craftsmanship and learning to

complete tasks with the correct tool choice. Using multiple tools for specific projects could improve the opportunity to explore the craft of editing.

> …well, I'm teaching because it's working with Avid Media Composer, but I think there is time. There is scope for working with other programmes like DaVinci Resolve and Premiere Pro, perhaps as well. So that's something I would be interested in doing. I think it would be interesting for the students as well to see they train; they do maybe the first semester with Avid Media Composer and then use the other programmes to delve a bit deeper into the craft, and I think that's where perhaps the craftsmanship will come in as well because they can make decisions on what's the best programme for them to use on the project.
> (Muireann, Assistant Lecturer / Film Maker)

According to the participants, being open to multiple tools would give the students a broader knowledge base for possible employment; however, the issue remains that not all institutions, due to financial limits, can provide more than one tool for teaching editing. This can present a problem for the practitioner/lecturer who has the knowledge and experience and knows that the competition for jobs in the postproduction industry is high, with multiple skills being an advantage for a graduate.

Nicky, Mark, and Matt all mention their knowledge and ability to use multiple versions of editing software, which gives them an advantage in staying on top of editing technology and what software their students use at home.

> I would have to say… I would have started in the industry with Celluloid editing on Steinbeck. I would have worked my way up through Avid, Lightworks, and various other kinds of systems that the college had been with at earlier stages. What I like about working with Final Cut, even though you know if you really want to go into this industry, you're going Avid, is that most students have access to Final Cut at this stage of the game.
> (Nicky, College Lecturer)

As multiple institutions offer Film or Television courses in Higher Education, staying competitive in the market is another pressure. Limerick Institute of

Technology and Carlow Institute of Technology offer certification in Avid Media Composer editing software. This is an addition to the programmes offered, which are being used as a marketing tool to attract students to the programmes offered by these institutions. Avid Media Composer is also called 'industry software' and is advertised in the prospectus of specific institutions. This method of using industry buzzwords and terms will be examined later in this chapter.

> LIT is fantastic because it's an Avid Certified training centre, so we're very lucky to have leading industry software. Also, it's a Blackmagic Training partner, and we have the Adobe Creative Suite, including Premiere Pro and After Effects. Everything we need is at our disposal and in students' hands. It's great.
>
> (Mark, Lecturer / Assistant Editor)

In contradiction to Mark's promotion of this certification, the institution must have the Avid certification in its programme description. However, it does highlight the Blackmagic Design Partnership for the DaVinci Resolve software (See Fig.18). This indicates a break in communication between the lecturing and marketing teams regarding the specifics of the programme and the types of tools taught.

Fig. 18 – Blackmagic Design Partnership at LIT

Asking the students to provide their equipment presents the abovementioned problems and the finance issue. The knock-on effects are also due to the need for more experience working with professional equipment in the learning environment before entering the industry. Arguments could be made that it is the software that is the tool for editors, but this researcher would argue that the experience of the craft is more than the software and hardware but the connection to editing with the tools and spaces provided. When all the elements are in appropriate supply, the student and teacher will have more opportunities to explore the craft and be creative.

Jill further notes these technical issues, as the student laptops are not to spec for the software. Jill's frustration is visibly evident in this extract.

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Now, some also use their laptops, which brings challenges because you have people whose laptops may not be quick enough, and some might be working off a trial software. You might spend twenty minutes troubleshooting the gear before you even get to look at a timeline, so it's quite bad. It's quite unfair. I find that like it really is… I always feel hamstrung by that because I'm not able to go in and clean start and know that okay there aren't any background hardware or software problems that I'm going to have to deal with before we get to looking at something.

(Jill, Editor / Lecturer)

There are clear examples of how technology sometimes trumps the process because of limited contact hours with students. Jenny notes how her focus is on the technical aspects of the tool rather than the art of editing with final-year students. There is a hint of pressure to have the technical skills box ticked to bring them to an industry entry level for employment, which adds pressure to the limitations of available equipment.

… the fourth year I'm very much teaching to the Avid course so it's back to technicalities; that way, I see that many of them will have it naturally. They naturally have that feeling for what works and what doesn't, and we do talk about it a bit in class, but I tend to because it's not. I suppose because I have them for the first year and fourth year, I'm trying to get them to a standard where they can go into a company and say, 'I can work Avid'.

(Jenny, Lecturer / Editor)

Through Jenny's dual identity as an editor, an effort has been made to emulate the national broadcaster's industry equipment and software setup. With her experience, Jenny seems to have used this advantage to influence her superiors to acquire the equipment for this course.

Their software has identical setups, the version of Media Composer that RTÉ is working on and TV3, I think. We updated before they did, so we have the ISIS system down here. We are in the process of replacing it, so we have all the same systems so they can jump into RTÉ or TV3, and it'll all look familiar.

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This influence of the participant's practice identity is an approach that could be further explored. If an institution employs a lecturer because of their industry experience and dual identity, then the lecturer could use this influence to help with the space and equipment setup for the editing modules. From the participants interviewed, opportunities for influencing the institution are either few or not taken due to available time or the lack of understanding of how these changes could occur.

One solution would be to do this at an institution's programme's planning or review stages, where content is updated to match industry and technology changes. However, a new return on investment would be needed to persuade the institution to invest in these changes in space and equipment.

4.4.5 STUDENTS OPINION OF TOOLS AND SPACES

When asked what their students thought of their institution's equipment and space setup, the participants often responded negatively. This negative feedback varied from needing more space and equipment to needing more time to access these. Jill, a professional editor, echoed this frustration by describing what is available in the 'film school' institution where she teaches.

> They are a bit frustrated by it because there are so many of them this year. They're frustrated and have to book themselves in three-hour slots to complete their projects, which can be tricky for some who aren't proficient in the software. They might spend an hour or two doing tutorials or trying to get started and then not have, you know, only brought into it, and they must jump out of the suite to let somebody else in.
>
> (Jill, Editor / Lecturer)

Muireann also highlights this narrative of lack of access, noting the challenges of having the software available at home.

> The other disadvantage would be that it's difficult for them to think it's hard for them to access the programme outside of here. I know there's the free version… the Avid One downloadable, but I'm not sure many have accessed that for various reasons. So, that might be seen as a disadvantage as well…
>
> (Muireann, Assistant Lecturer / Film Maker)

When the participants were asked about the equipment and spaces in their college, there were several similar responses regarding the choice of software made available. This corresponds to the accounts of participant lecturers in other Higher Education institutions. There was an emphasis by the student participants on the importance of having that choice in software for editing based on either their prior experience with specific software packages or the advantage it may give them in the industry and building confidence for future employment.

> I've experienced Pro-tools, Avid, and slightly emerging software like DaVinci. It's good to have those kinds of feathers in your bow. Even if you're not an expert, you should be able to pull up and say, 'I've used this before, and I'm not an expert, but I'm willing to learn,' as opposed to shutting yourself off and saying, 'No, it's too hard for me'.
>
> (Mark, Student)

This choice in editing software was the main talking point for all the students interviewed. With the industry standard software, Avid Media Composer is a welcome challenge for some students.

> Whereas Avid pushed me. It's okay, how do I fix this problem, whereas Premiere's kind of hit a button, and there you go, it's fixed. Because with Avid, you must dig in and look. DaVinci is like Premiere, in my opinion, but it's more convenient for me to work from home, considering what we're in now.
>
> (Melissa, Student)

This desire to choose the tools could signify the opportunity to have more students engaging with the module and craft of editing. There was

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undoubtedly a preference for some software tools over others; providing that choice would help engage with the craft and avoid other students possibly losing interest. In addition, not all companies use the same software for editing, and the students would have an advantage and confidence if presented with one of the software tools they learned in college.

Most higher education institutions do not offer this opportunity of choice due to its high cost and the staff possibly needing to gain the knowledge and skill to use and teach the software packages. However, when there is a choice and the staff skill to support it, the students appreciate it. Chris notes the advantage of his lecturer's skill in using and teaching all the different software packages for choice in his learning.

> …we have a wide range of editing applications to familiarise ourselves with, which is excellent. We have DaVinci, Adobe, and Avid. It's a credit to the lecturer for showing us how to use a multitude of platforms and not just one platform, so that was great. We can be shown little effects, colour grading, colour correction…
>
> (Chris, Student)

The choice of software also gives the student confidence to use it at home. With cost being a factor, free or cheaper software is the go-to choice. However, enjoyment of specific tools is also a factor, with Melissa noting this as a factor in her choice of editing tool.

> Hardware, up where we have Avid and Da Vinci, I enjoy both. I used to like the premiere, but only a little since I started on Avid. I liked Avid. DaVinci is more convenient for home nowadays, so that's why I tend to use DaVinci more, but I enjoy using Avid.
>
> (Melissa, Student)

The description of the spaces also gave insight into how students see their learning and their possible creativity. At the same time, the lab-based environment is their lecture space with the lecturer; personal time in the edit suites is critical for creative editing and project planning.

As found in the literature, the importance of the workshop for the craftsperson is manifested in the importance of how the spaces are equipped and their influence and authority on identity and skills (Sennett, 2008, pp.54 & 61). Matt has made that identity connection by creating his edit suites for industry and training student editors. Both Nathan and Dylan have made the distinction between working in the lab with others and alone in the edit suites, with this latter suggesting a more personal connection for performing and creativity. Like the software, the option of choice in the workspace is valued, which may be based on the student's perception of what editors prefer in the industry. This preference may also be something that the students learnt from the practitioner/lecturer's tacit knowledge, which indicates the passing on of craft knowledge of craft as per Frayling (2011) and how business is set up.

The comfort of working with classmates in the lab environment was essential. Also, there is an appreciation of the edit suite for self-directed learning and discovering new processes outside of the lectures, which shows signs of self-directed learning.

> …the top room was a great learning environment because all your classmates were around. Who is being taught all the material? And for someone who doesn't get something, it's just as easy to turn to a classmate; it's a lot of teamwork as it is individual learning. And then in the separate editing suites it's good to go in there by yourself and figure stuff out. So, a lecturer teaches a lot of it, and then there is a good chunk where it's just self-learning and learning new things.
>
> (Nathan, Student)

Only some were positive about the available spaces. Melissa expressed frustration with the availability of the edit suites for completing projects. Due to the limited number of suites, she feels more are needed. 'Space-wise, yeah. It's okay. In my opinion, it would be better if there were more rooms because it can get congested at certain times of the year' (Melissa, Student).

In most cases, the institution may misunderstand spaces for teaching editing. Some participant responses indicate a need to know what is appropriate for teaching and learning editing.

> …obviously, space is the issue with only three edit suites and no lab, too…there is talk of them getting a new lab facility with eleven computers, but I've only heard that on the grapevine. I don't know if that's happening.
>
> (Jill, Editor / Lecturer)

A knock-on effect of this type of setup is that some students bring in their equipment for editing, which can reveal technical issues, such as the machines not being up to spec. They also have to deal with delays in editing due to a lack of processing power and storage, limiting the overall experience.

Jenny compares the space set up to her broadcast editing suite, which she uses for the industry. The software matches the industry, but the spaces don't, resulting in knowledge and experience suffering. The importance of the edit suite for the editor is noted.

> The actual environment of the edit suite is quite different. You know, in RTÉ, I sit in a small dark room on my own all day (laughs), and sometimes, that suits me. They're not getting that experience here, but the machines are good, and they can do the same job on them; they're just not in a private room.
>
> (Jenny, Lecturer / Editor)

With the lack of editing suites, like an industry setup, Jenny feels that this has a knock-on effect of being limited to giving feedback to students.

> Yeah, I would love an individual editing suite so that if they are cutting a project, they can book into an editing suite for a week, and I would love them to. I mean, we had that in college in Ballyfermot. We had individual rooms; we even had like four of them but it would be great if they could get some private space so three or four of them could sit in there and go through the footage and see what they wanted to do with it and a lecturer can in and sit and go through a viewing.

One example was satisfaction with the spaces provided for teaching and learning editing. Mark even states the similarities to industry. A sample of one of these spaces can be seen in Fig. 19.

> The teaching spaces are suitable. Very spacious. The workspaces are set up in a very similar way to the industry. We have dedicated edit suites and six dedicated edit suites, even down to the detail of having you know a window in each edit suite. It's a great working environment for the people who use the spaces.
>
> (Mark, Lecturer / Assistant Editor)

Fig. 19 - Edit Suite at LIT

Unfortunately, this satisfaction with facilities is the exception compared to the other participants interviewed. At best, more facilities and equipment must be improved to teach such a technological subject. With the space provided to introduce, Jill announces that she is not provided with a suitable machine to demonstrate editing, and she has to decide to bring her desktop machine to the college.

> I bring my iMac because the setup in the Huston School is that there are three edit suites in a prefab, and they are small. If I want to teach everyone, I need to be in a big room with a projector, but there is no computer in there, so I bring my own with my software on it. The only computers that have the software on them are in those small cubicles.
>
> (Jill, Editor / Lecturer)

Jill showed noticeable frustration during the interview, which would have a knock-on effect on students. Jenny points out the advantages of having the right tools and spaces for teaching and learning editing, including one-to-one bespoke mentoring.

> Putting them in a room and having someone sit back and watch their work is a different thing. It's a very different experience to sitting in a Mac lab all together and feeling like students, you know. There are small things you can do in lectures in the lecturing environment to make them feel like they're in a professional environment. It makes a huge difference. For example, one of the assignments that we did in the first year was to create a travel show.
>
> (Jenny, Lecturer / Editor)

This would take time, planning and coordination; however, it would be a separate experience from the group lecturing that is the norm with these participants. It would be additional, but if there was an edit suite (or suites) available, the lecturer could create an industry experience where the student (editor) could sit with the lecturer (director/producer) and work on a 'real-world' project. This would require the physical infrastructure and the lecturer's experience in the industry. The lecturer would have to be or have been a practitioner (as an industry editor or similar) and use their influence to promote this investment with the institution and, in return, offer the craft and craftspersonship experience for students in that newly created environment. Garrett highlights this:

> …that's a comfortable space, and it's their space. Once they've booked it, it's there for the project, which, in a sense, gives you the sense that you're here to create something. And I like that because I don't want them to have to go out to a lab space because you're not getting the intimate time then as a facilitator or educator with them, even to have proper review sessions to go into being in the space that they have for however many weeks that they're in there.
>
> (Garrett, Film Maker / Lecturer)

There doesn't seem to be a "workshop" approach for craft to flourish, and it would also be interpreted that teaching craft and craftsmanship is tricky due to space and equipment limitations. This is also noted with Jenny, who does not promote editing at home with the students.

> In my classes, I try to help them technically understand what they're doing, how their workflow works, and how to get to that professional level rather than editing stuff at home on free software in the bedroom, you know.

(Jenny, Lecturer / Editor)

Considering the institutions lack equipment and spaces, it would seem logical that some students may build their suites to continue learning through self-directed practice. This line of inquiry was explored in cycle three with the selected students.

4.4.6 HOME EDIT SUITES

Space availability to be creative or work on projects is a common issue. Students were clear that more rooms or more availability of those rooms were desirable. 'Space-wise, yeah. It's okay; it would be better if there were more rooms, in my opinion, because it can get congested at certain times of the year.' (Melissa, Student) The rooms this student referred to are the individual editing suites, of which five are shared with the four Creative Broadcast and Film Production Programme cohorts.

An interpretation can be made about one of the possible reasons students are using their resources to create their own editing spaces at home, which is to make up for the lack of opportunities to be creative in the educational institution, along with possible limitations of available equipment. In addition to this, there was a mention of the curriculum and its hold on available time to be creative.

The level, the QQI level, is for Final Cut Pro. So, they're kind of stuck to a curriculum that they must teach. I don't know if this is true, but it's my own feeling of it, is that they are teaching Final Cut because it's on the curriculum to teach it.

(Sarah, Student)

When enquiring whether the lecturing participants continued their practice outside of the educational environment, several admitted to creating an editing workstation in their homes.

Matt, who has converted nearly half of his home for editing suites and training in editing, had created these spaces based on experience and observations from the industry. It would be an unusual commitment for an individual to invest so much in making this; however, Matt noted that he had previously used traditional commercial spaces and taught in both secondary and third-level institutions. Creating this space allows him to maintain his identity's practice and educational elements while cutting costs. To note, Matt had this conversion of his house completed in 2007 and has had to make little changes to his editing process during the recent pandemic period of COVID-19.

As previously mentioned, the Irish Higher Educational Authority has been actively bringing Further and Higher Education together by providing pathways for students between the two post-leaving certificates (Higher Education - Policy and Skills Section, 2011). Educators such as Mark, a tutor in the Further Educational college, LCFE, and Nicky, a lecturer at Mary Immaculate College, Limerick, admitted to creating their own editing space, even going as far as using the same software they teach in their programmes. 'I have my edit suite at home…It's the same: a Final Cut Pro Seven setup (Nicky, College Lecturer). This finding suggests that Nicky is willing to mirror his educational practice in his private editing practice to streamline the two spheres. Nicky also admits to continuing practice outside of teaching, with

both clients internally for the college and externally, which would, in turn, provide additional experience and knowledge to pass on to students.

> Outside of the actual teaching, I would constantly be bombarded with requests from various other college departments to cover conferences and do little promos for events in the city, whether it's fundraisers for organisations or men's shed movements and things like that. So yeah, I would find myself doing a lot of my stuff, particularly in the summer months when the pressure of the academic side of things would tear off.
>
> (Nicky, College Lecturer)

This evidence of continued practice as an editor was also shared with Further Education tutor Mark, using his edit suite, Fig. 20, to keep up with the technology and processes so they can use it for their teaching. 'I have tried to do it over the years. I've tried to keep pace or, in many instances, be ahead of what we have here, and to be honest, that's something that maybe needs to be looked at in education as well.

Fig: 20 - Mark's home editing setup

This is a modest setup with similarities to the cold, minimalistic appearance of the edit suite Nicky demonstrated in his institution, a desk with equipment

with little natural light. Compared to Matt's setup, who works in industry, Mark created this by investing money from teaching. This setup is primarily used for continued learning, which is returned in skills and content for students on the programme he teaches. Mark admits that he would not be as busy for the industry at present, and if comparing his setup with Matt's, it has less equipment, which would suggest financial and space limitations in this room in his home. However, as this is a workstation that he uses to plan and perfect his teaching practice, this modest setup holds a value more than financial for Mark, and it has a knock-on effect on his students.

In the literature, Livingstone and Sefton-Green (2016) highlight the advantages of digital media equipment, paying little heed to the physical boundaries of the home and school; however, this observation was made from the perspective of the student and not the educator. There would seem to be new evidence of the educator or be it the practitioner/educator also taking advantage of the minimal space required for a basic setup to improve the teaching and learning experience not just for themselves and their identity but also in building up additional tacit knowledge which can also be passed on. The importance of a separate studio learning environment has also been noted in group studies by Ashton (2013). This student from one of the group studies notes the need to emulate the industry.

> You know you need somewhere that's not a classroom, that's not the university. That's completely separate space that you can use as if you were a professional production company. It makes a big difference.
>
> (Ashton, 2013, p475)

The other participants were also asked whether they had created an editing workstation in their homes. This was to establish the practitioner side of the identity as well as to establish links to the craft of editing and the importance

of tools and spaces to the individual outside of the higher educational environment. The breakdown in Table 3 below details whether the participants have home setups and indicate their current dual identities of lecturer/practitioner. Seven of the eleven lecturing participants have home edit suite setups in various forms.

Table 3 – Breakdown of Participant Home Editing Setups

Mark	Tutor	Basic setup primarily used for preparing lecturers and content for students.
Nicky	Lecturer	Own edit suite at home. Edits for both industry and college projects.
Matt	Professional Editor / Assistant Lecturer	Three home edit suites for industry and training.
Karl	Lecturer	Doesn't edit anymore outside of education. Moved to academia. No setup at home.
Scott	Professional Editor and Colourist / Tutor	Uses company's equipment. No home setup due to cost.
Mark	Assistant Editor	Home setup for corporate and small broadcast work.
Jenny	Professional Editor / Lecturer	Uses the industry editing suites available. Doesn't have a home setup.
Jill	Professional Editor	Editing suite at home. Brings additional machine to the college to demonstrate editing for students.
Garrett	Film Director, Editor / Lecturer	Has an editing suite at home for film projects.
Muireann	Documentary Film maker / Assistant Lecturer	Doesn't have a home edit suite setup. Teaches primarily production and directing. Teaches limited editing skills
Phil	Active Editor / Support tutor	Has an edit suite at home.

Table 3 – Breakdown of participant home editing suites

Lecturer Mark links his identity to the software tool he uses. The software could be interpreted as a symbol of the craft, and thus, his identity to the craft is through the tools.

> It has helped me in my academic positions because the institutions where I've worked have used that piece of software or ones I've subsequently trained in, like Final Cut Pro. It has helped because there aren't many people in Ireland who have the qualifications, so it makes you stand out.
>
> (Mark, Lecturer / Assistant Editor)

When asked about what they do with their edit suites at home, some made connections between the home edit suite and identity, such as Mark (tutor), who felt a sense of identity with the space he created. This resembles Matt's identity connection to the edit suites he designed and built.

In addition to Matt, Garrett also notes the control he has in designing his home editing suite and the professional environment status that is created from it. Garrett's response, like Matt's, was filled with pride in describing his editing asset and how it gives him a position of power over his creativity and ideas while at home.

> Yes, completely, completely. I suppose it gives you the sense that while you're here, it is important to work professionally. It's not a space where you can hang around or mess around, and this is where you basically craft what you're working on.
>
> (Garrett, Film Maker / Lecturer)

This importance of the home studio creation is again highlighted by Livingstone and Sefton-Green (2016), all be it again from a student perspective. The home introduces children – explicitly and implicitly to other ways of valuing and making sense of learning, to which individuals respond differently (p183).

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Ashton (2013) quotes Brown et al. (1989) and their highlighting of the importance of situated knowledge and learning through the distinction between how tools and concepts are understood in academic cultures compared to professional domains and 'authentic practice' (Ashton 2013, p474). In their study, Harrop & Turpin (2013) noted that 'how a space was laid out influenced usage, and many positive examples were observed of spaces enabling the activities expected' with students (Harrop & Turpin, 2013, p66). They also noted that 'many learners also preferred studying at home, especially when working individually; for example, "individual study is always at home," and when fitting study around family life' (p65). This familiarity with space can be seen as an advantage; however, the participants interviewed for this study did not mention any disadvantages of working from home. Harrop & Turpin did find evidence of discomfort from their participants, 'learners reported finding home a difficult place to study because of the inherent distractions, and it was also not frequently selected as a place suitable for group work' (Harrop & Turpin, 2013 p65).

As per Crawford (2010), Sennett (2009), and Frayling (2011), the workshop for craftspeople provides both a practice and learning environment, and for digital crafts such as editing, this is also the case. However, only some have created a home editing suite due to cost and other factors. There are only so many options for those lecturers to gather and then pass on tacit knowledge if the practice is separate from their identity. With the cost of equipment, limited time for teaching content and the pressure on other resources, there needs to be a new opportunity or approach for editing lecturers and other educators of craft roles in broadcast and television to practice their discipline and strengthen their dual identities. This, in turn, could benefit the students they teach.

4.4.7 STUDENTS HOME EDIT SUITES

Of the students interviewed, each had created an editing space and a form of editing workstation in their homes or rented accommodation. The reasons for this were varied, yet all students wanted to make the effort to continue the craft outside the limitations of the educational environment. Student Sarah admitted to setting up a home workspace and editing suite. There was also a commitment of investment into this but also an admission that the software didn't have a legal licence, which points out the issue of cost involved in obtaining professional equipment for a home setup but that this didn't affect the determination of the student's part to continue their learning and practice as best they can within their means.

> I like my access to the equipment, so Macs are not a cheap product. I did buy one myself over the summer, a refurbished one. Still, having an actual, we'll say, an iMac is much easier… it's pirated, so I don't want to get into it… It's just a matter of having it because it's not the updated version. What I have is also very limited. I don't have access to the entire suite.
>
> (Sarah, Student)

Sarah continues with a description of the space in her home and its use. As with some of the lecturing participants, rooms and spaces are made-shift into this electronic workspace; the function of the room tends to be dual purpose.

> We have a little room in the house. It's a study, but it's not an edit suite. It's just that I can go in there if I want to, or I can do it in the sitting room if I want to. I do have the Mac; I can connect it to our television if I want to edit on a bigger screen… and then obviously have the wireless mouse and keyboard if I fancy it…now while I wasn't doing work in the college, I was doing my stuff at home.
>
> (Sarah, Student)

In this regard, the difference between Mark (tutor) and Sarah (student) is the purpose of using the edit suite. While both use their suites for work outside of the learning environment, the student uses their home edit suite to evolve their

learning outside of the curriculum taught by the program. At the same time, Mark also uses his editing setup for teaching practice and preparing content for his classes. Both teaching and learning benefit from a home setup for those who require further opportunities to be creative in their learning and teaching.

> …we are only learning Final Cut Pro, and I use it for quick projects, so it is taught well, I have to say. Our lecturer is very good at it, but I have moved on. So, it would be nice to get more training in Adobe Premiere Pro, but that's me personally as someone who likes editing. It would be nice to move up that level to the following kind of software with the hope of moving on to Avid.
>
> (Sarah, Student)

Irwin (2010) explores the influence these learning environments create for learners, specifically the software environment. There is a desire to learn multiple non-linear editing platforms, and having one's own setup in the home allows the student to explore these learning environments within their own disposable time without the constraints of following a predetermined lesson structure. It's more fluid and gives the user a sense of ownership. Dogan and Robin (2008), in their look at Digital Storytelling in the classroom, noted 'time issues' also were a 'barrier for not using digital storytelling in the classroom. 'Teachers tended to have students create digital stories at home in these cases' (Dogan and Robin, 2008, p5). However, the assumption here would be that the students had access to available software and hardware for this to occur. As noted earlier, all the student participants in this study strongly desired a home editing suite setup, which may have been influenced by the lecturers' tacit knowledge and industry stories. However, the negative issues of the availability of college equipment and spaces, as well as the constraints of time, drove the students to invest.

4.4.7.1 LACK OF WORK EXPERIENCE AND INDUSTRY.

Another reason for creating these home workspaces was that there needed to be more work experience opportunities and visiting lecturers from the industry. The lecturing participants noted the need for more time and budget for visiting lecturers to network with the students, and the students said that the lack of work opportunities was due to several factors, including the geographical location of the college in a region. Some regions in the Republic of Ireland have a small number of film and media industry companies or industry people. Yet, the regional higher education institutions have nearly all film or television production programs. There was also evidence that the students felt that the lecturers needed to maximise their network advantage with the students.

> I'm sure our lecturers all have connections in the industry. It's just that we don't get to… get information from those people… like… for example, work experience. We did work experience in the third year; I think everyone in our course struggled because there was only a certain number of people/places in Limerick to apply. Lecturers had some connections, but obviously, they were limited. So, that was a problem in the course, where there needed to be someone, maybe even a career guidance person.
>
> (Nathan, Student)

The requirement for work experience on the Creative Broadcast & Film Production programme at Limerick Institute of Technology, which Nathan is a part of, is only five days at the time of this research. This figure was based on the nature of the work sought in the gig economy. It was set for the same reason the students gave in, that there was a perception that a lack of available work for all students would impact their module completion. Nathan did offer a possible solution,

> …for a course like this, students should have to go out, maybe even if it's for one day a week … even if it's one of the advertising firms in

Limerick. Having a rotating thing, maybe, would be challenging to set up, but I think it would benefit everyone on the course.

<div align="right">(Nathan, Student)</div>

While this suggestion would be difficult to both set up and maintain for an undergraduate programme, there was a desire from students to see an increase in practical work experience in this programme and develop additional networking opportunities. This desire was strengthened through descriptions of their home edit suite setups. All five students had created a workspace in either their bedrooms or living room, with one even using a small space in a hallway.

Dylan has mirrored his setup on what he observed in college (Fig.21), even painting the room a similar grey colour to help when colour-correcting footage, as he had learnt through lectures in college.

> I have my desktop PC with the Adobe Suite, so it's essentially a two-monitor setup. Like a keyboard and mouse, my room is painted in this kind of grey colour, so everything is set up the way I like it, and it's an environment where I can lock myself away for a couple of hours and work.

<div align="right">(Dylan, Student)</div>
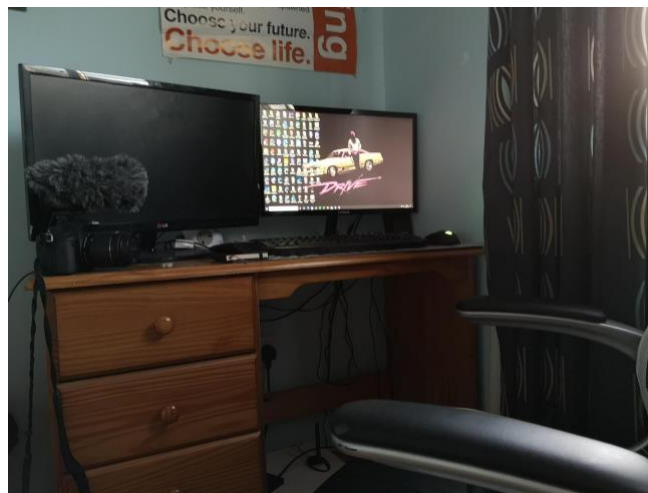
Fig.21 – Dylan's Home Editing Setup

Mark uses his editing suite primarily for audio work (Fig.22 & 23), but he notes the importance of students building their edit suite. 'I think it's probably essential for students to try and get that as soon as possible, even if it's on a small scale like a laptop or even a small corner desk to which they have a dedicated space.' (Mark, Student)

Fig.22   Mark (Student) Editing Space   Fig.23

4.4.7.2 LINK TO SPACE AND IDENTITY

Mark also feels that this creation of space helps with his identity as a practitioner. This is the second instance where the creation of space has influenced one's identity; Matt (professional editor/lecturer) also noted how the edit suite he created gave him a sense of identity.

The idea of working to your deadline rather than being limited to the classroom environment gives him a strong sense of ownership.

> Having a space to sit down and engage and just completely… it could be a completely independent project. You start making sounds, downloading samples, playing with them, and filling them around. You can do that on your own steam and not have someone tell you to generate a feeling that's nothing like anything else. It's a certain kind of feedback of positivity when you do something, and you really like how it sounds or looks, pushing you to do more and see it through.
>
> (Mark, Student)

Nathan's modest description of his workspace is that it is a basic setup at home. Still, he doesn't consider it an edit suite (Fig. 24). Through the observations of the photos of each home edit suite, his setup is not much different to the other students. Through his description, he notes the quiet aspect of the space, which draws similarities to how students see the editing suites in the college. Even though he doesn't consider his efforts professional compared to other editing suites, this researcher noted that the attempt to create a space for editing was still strong, and there was the same desire to improve it over time.

> I have a desk at home, and I have my little book at the side where I take notes and whatever I'm working on. Then I have a little stand for my laptop, keyboard, and mouse, and it's a very calm environment.
>
> (Nathan, Student)

Fig. 24 - Nathan's Editing Space

Chris had gone to great lengths and expenses to create a custom computer for editing (Fig. 25 & 26); however, as his college licence had expired, he had to save additional money to get his licence for the Avid Media Composer software. He gives a technical description of his editing suite and shows his commitment to the craft by building the machine rather than buying a premade

one. He justifies the effort to create the edit suite through his love for editing, which he got from the modules he attended in college.

> Because I know I love editing, and even if I don't find the work that the bar you sometimes set yourself when you're leaving college, I know that I will always be creative; I'm a creative person. I will always use it. I will, even if it's going back on old family home videos; I'll always try and make it look professional and do something for the family, so… I just love editing.
>
> (Chris, Student)
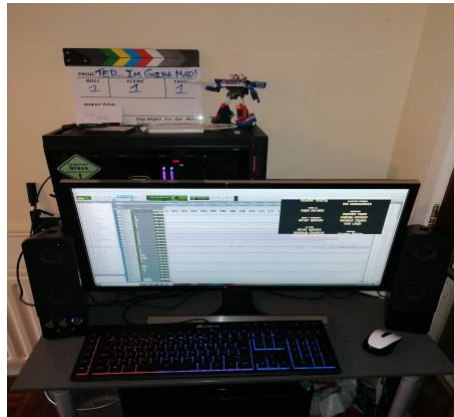
Fig - 25.   Chris's home editing setup   Fig - 26

Finally, Melissa's description of her simple setup (Fig.27) provides a great example of the commitment students have made to creating their own space, their workshop, as it were. It might not be perfect or suitable for a professional editor, but this is what works for her and around her family life, with limited space and equipment.

> It's just that we have this little area between the hallway and the back door. We have converted it into a little office with a desk, a desktop computer, and a laptop. I just edit in there and do my homework away from the kids and the noise.
>
> (Melissa, Student)

Fig 27 - Melissas Home editing setup

The creation of their own editing spaces, regardless of the adaptation of the rooms or the type of equipment, shows the commitment each student must continue their editing after the college day or even after their college experience in some cases. There is an apparent dedication to pursuing their career goals with an autotelic approach to creativity. These students, as well as the lecturer participants, who also have edit suites at home, have this common desire to feel connected to editing as well as remain a practitioner outside of the educational environment, a sense of identity through the workspace they have set as well as through the practice with the equipment. The Higher Education institutions in Ireland need help to provide the optimum space, equipment, and time needed for teaching and learning editing or other crafts of film and television making.

All the interviews showed evidence of the desire to learn from a practitioner who has industry experience or is even practising outside of the lecturer room. A lecturer must have the knowledge, drive, and passion to inspire students and influence their respect for the craft.

In making sense of all these findings documented in this chapter, a careful discussion on what can be interpreted from the data comes next, considering how this researcher and his approach fit into the narrative. Suppose there is to be an impact of change resulting from this research. In that case, opportunities need to be identified to allow time for the exploration of craftsmanship between educator and student. The educator's dual identity may hold some of those critical opportunities, possibly influencing the setup of the spaces and acquisition of equipment and even designing a bespoke module that could provide a more fluid time for craft and creativity to flourish. It is the practitioner/lecturer who has the advantage of having a foot in both the industry and educational camps; this should be utilised to improve the shortcomings of the students as well as possibly resolve some of the limitations and issues they have as teachers. It is clear from the students that the desire to work independently is there, as the commitment to emulate the industry setups where possible. By creating time and space and utilising equipment, the practitioner/lecturer could merge their dual identities in the educational environment through practice with the students. Tacit knowledge of the craft would increase from the lecturer to the student, and there could also be opportunities for new knowledge and experiences.

4.5 RESEARCH Q4 DISCOURSE THEMES

4.5.1 CRAFT WITHIN THE MARKETING OF FILM AND BROADCAST
H.E. & F.E. PROGRAMMES. (RQ 1 & RQ4)

When the word 'Craft' or 'Craftsmanship' is used in a prospectus, it is
primarily found in master' s-level programmes rather than undergraduate
programmes, which are in UK-based institutions rather than Irish universities
and Higher Education facilities.

Most notably, with the limited number of mentions of craft or craftsmanship,
the words are predominately found in UK-based programmes rather than the
programmes in the Republic of Ireland. Craft is used in the context of how the
editing process fits into the overall filmmaking process to fill in the gap of
knowledge the student might have around the storytelling aspect of post-
production rather than the technical. There is also a presumption that the reader
has 'self-taught' themselves on the NLE software, positioning the institution
as understanding the potential students' "non-traditional struggle". This type
of language and discourse of presumptions is a standard marketing feature in
the prospectus of institutions where industry and software title buzzwords such
as Adobe Premiere and Avid are used first to attract the potential students and
then connect with them through what they might be missing from their
experience with the software to date.

The Certificate in Television Production at Munster Technological University
(formally Cork Institute of Technology) hints at the training in craft and
production (see Fig. 28), yet it is vague on what that craft is. It doesn't break
down the skills students will obtain through this craft training. The tendency
to provide a vague description in the marketing materials might suggest that
the institutions want to have a broader appeal rather than a select target

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audience of students interested in only one area of content making, like editing. The leap not taken by institutions in Ireland is to specialise in the craft of postproduction or to offer specific bespoke training and mentorship in the craftsmanship of editing. Editing appears to be written as a part of the overall process of film and television making rather than a stand-alone programme or, at the very least, its dedicated module within a programme. Considering that several professional practitioner lecturers teach programmes across Ireland, the marketing by institutions seems to not capitalise on this advantage to attract students.
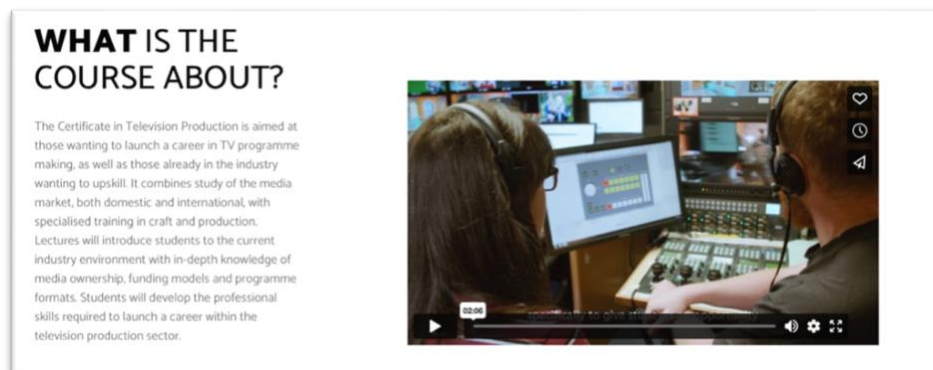
Fig. 28 – Introduction to the Certificate in Television Production at MTU.

One institution in Ireland, IADT, does advertise a module called 'Technical Craft Skills' in their first year of a four-year honours degree programme called Film and Television Production. (Fig. 29) Again, there is no complete description of what type of technical craft skills this suggests; however, the programme description also uses several broadcaster titles such as BBC, RTE and TG4 in the context of graduate opportunities, as well as mentioning the broadcast editing software Avid, suggesting that the module is linked to the technology of the film and television making with solid connections to the current practices within the broadcasters above. This may also indicate that this programme is a gateway to the Irish Television Industry.

What will I be able to do when I graduate?

Graduates are working in the film and television industry in such roles as: director (television drama, commercials, documentary, features); sound recordist/mixer; sound designer; director of photography; focus puller; clapper loader; assistant camera person; digital image technician; editor; off-line editor; on-line editor; Avid DS, sound editor; scriptwriter; camera operator; producer; production assistant; location manager; and television researcher. Many graduates have formed their own production companies, while others have found careers in film education, film festivals, film workshops/events, web and multimedia design.

What modules will I study?

▾ Year 1

Script, Production and Direction | Technical Craft Skills | Shooting Techniques for Film and Television | Cinema History: The Silent Era | History of Television and Broadcasting | Page to Screen | Visual Culture and the Philosophical Tradition | Cinema History: Hollywood Cinema | Key Concepts in Aesthetics | Introduction to Film, Art + Creative Technologies (FACT) module.

Fig. 29 - Film and Television Production at IADT

Concerning the craft being identified in other prospectuses, The Munster Technological University (MTU and formally The Institute of Technology Tralee) has advertised a module titled Crafted Radio Programming (Fig. 30) in their BA (Hons) in TV, Radio and New Media programme. While this module is focused on the radio element, the craft reference in the title only appears in the syllabus as 'The Craft of Radio Documentary' using 'language and audio and in-depth analysis of radio documentaries.' The prospectus doesn't indicate whether this craft approach is transferable to the other postproduction modules for this programme. One possible factor could be that there is little cross-over in the modules, with lecturers designing the module descriptors individually and having little opportunity for crossover. As with other institutions using the word craft or craftsmanship to a lesser extent, there is little way of describing what the word craft means for the student. The

tendency to use the term or title of craft in a programme or module descriptors might suggest that it is solely used as a marketing and advertising term or buzzword to attract students. MTU also use the term 'traditional skills', yet this is not linked to the use of craft as one might expect or assume, which differs from the 'Technical Craft Skills' reference by IADT.


Fig: 30 - Crafted Radio programme at IT Tralee

With the use of Craft or Craftsmanship in Irish Higher Education programme prospectuses, there needs to be a clear missed opportunity to communicate to potential students the advantages of a craftsmanship approach to the programmes they advertise. One possible reason is that the practitioner/lecturer needs more input on the content written for the prospectus, with the Higher Educational marketing teams designing the content based on the programme descriptor documents. With the design of programmes and the continual review of programmes about the changes in the industry, there may be an opportunity first to redesign a module to reflect the principles of craft within the disciplines being taught and then put forward this

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content to the marketing team to help update and improve the descriptors of the module in the marketing and advertising materials to prospective students.

4.5.2 IDENTITY IN THE MARKETING OF FILM AND BROADCAST H.E. & F.E. PROGRAMMES. (RQS 2 & 4)

When compared to the Irish higher education programmes advertised, there was a strong emphasis on editing and post-production and its connections to the UK film and television industry. Thus, there was a higher demand for editing programmes taught by industry professionals, which is also evident in the number of professional editor names and identities used to advertise the courses.

> The lead course tutor is BAFTA-winning film editor Richard Cox ACE, who is also Head of Editing at the NFTS,' 'The journey from first assembly cut to picture lock' 'Practical editing work at Blazing Griffin (http://www.blazinggriffin.com/) completing edits based on your learning in the course' 'Cutting 'next time' trailers and 'previously' trailers.
>
> (National Film & Television School, UK)

There were instances of the use of industry professionals as guest lecturers advertised. Most notably, with the short courses and programmes in the UK institutions, the names in most cases would be associated with either directing, cinematography or editing. 'Anne V Coates (Oscar-winning editor)' (Southampton, Solent University). Using industry names to attract students to enrol is a clever approach, providing that the students are informed of the previous and current industry names and their achievements. This approach was not seen in the marketing materials for the Irish programmes, possibly due to access to such individuals in Ireland and something that could be built upon in the future.

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In addition to using industry names to help attract students, industry connections and award bodies (Oscar/ Bafta, etc.) were also used. Several institutions have used industry names and brands to attract attention while forming an identity with prospective students working to provide skills to meet those industry bodies. Broadcaster names such as the BBC, ITV, and RTÉ feature as the lecturer's experience and identity. (Fig 31)

References to identity creation are made to potential students through possible industry roles achieved. Using professional development phrases, some institutions encourage students to go above and beyond the briefs set out by participating in extracurricular activities. References to identity creation are made to potential students through possible industry roles achieved.


INSTITUTE of
TECHNOLOGY
CARLOW
Institiúid Teicneolaíochta Cheatharlach

MENU

Bachelor of Science (Honours) TV and Media Production CW578

CAO Entry:	NFQ Level 8
Course Code:	CW578
Course Places:	15
Last Year's Points Range:	374
Duration:	4 Years

OverviewOverview ▲

Further Studies ▼

What is the Course about?

The Bachelor of Science Honours degree in TV and Media Production is a hands-on course where students find themselves completely immersed in the practical world of media production. This course allows students the chance to practically apply skills in writing, editing, camera, sound and graphics that they will acquire over the four years, but also offers students the theoretical and legal backdrop for their work.

Lecturers on the course have significant industry experience with national and international media outlets including CNN, Channel 4, Sky 1, RTE, TV3, CBeebies, BBC, ITV, RTE radio and Newstalk, as well as the independent sector.

These lecturers include scriptwriters, TV and radio producers, directors, animators, editors and camera operators.

Fig. 31 - Carlow IT, BSc Progamme TV and Media Production

Film & Television Production
Leiriúchán Scannán agus Teilifíse

Course

BA (Hons) in Film & Television Production

Level

8

Duration

4 Years

Code

DK864

Apply to

CAO

Places

40

Minimum Entry Requirements

Six Grades at O6 or H7 in Leaving Certificate

INCLUDING At least two H5 Grades

AND Mathematics Grade O6 or H7

AND English Grade O3 or H6

PLUS Minimum Points Score of 300.

About this Programme

The aim of this programme is to produce Film & Television Production professionals with the necessary knowledge, skills and competencies to work within the Film and Television industry in Ireland and abroad.

The nature of such an industry is that technologies & terminologies are ever-changing. This programme has updated and modernised the current Level 7 and Level 8 BA and BA (Hons) in Video and Film Production programmes with an ab-initio 4-year Level 8 degree programme to ensure that we continue to meet with changing industry requirements for our graduates. This new programme aims to build on the nationwide reputation that DkIT has gained due to the successes of these current programmes since their commencement in 2005 and 2008 respectively.

Throughout their studies, students also have the option of completing an additional 5ECTS Service Learning - Creative Media module, aimed to encourage students to participate in activities that will enhance their personal and professional development.

This could include volunteering activities with a voluntary/charitable body or work experience with a Creative Media company and/or

lecturer working on an Industry project that are taken on above and beyond the student's timetabled class hours.

Career Options

Our graduates will be equipped with the core competencies to engage in further professional training for any of the following careers, amongst others:

- Assistant Director
- Camera Operator
- Director
- Editor (on/off-line)
- Focus-Puller
- Lighting Cameraman/Director of Photography
- Location Manager
- Producer
- Production Co-Ordinator
- Production Assistant
- Scriptwriter
- Sound Recordist/Mixer

Progression Routes

On successful completion of this programme, students who obtain Second Class Honours or higher are eligible to be considered for entry to the MA/MSc by Research within the Department of Creative Arts, Media & Music at DkIT.

Students who have successfully completed the first two years of this programme and who wish to leave after two years, may be awarded a Level 6 Higher Certificate in Arts in Film & Television Production. Students who have successfully completed the first three years of this

Contact Mr Eamonn Crudden

Programme Director

042 9370200 Ext 2923
eamonn.crudden@dkit.ie
www.dkit.ie/filmtv
www.dkit.ie/courses/dk864

Fig. 32 - Dundalk Institute of Technology, BA (Hons) Film and Television Production

In Fig 32, this program also identifies a category of roles for the students to aspire to (Editor, Freelance Assistant Editor) and targets the Irish Film and TV industry.

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Several prospectus materials described courses and programmes as having 'Practical hands-on' or 'Real-world' attributes. The 'practical hands-on' shows prospective students that it is not just theory or traditional text learning but that the teaching will be on set or in the studios. This is attractive as it gives the impression that work skills will be learnt with room for creativity in continuous assessments and less focus on examinations. The use of 'real-world' as a marketing tool is more interesting in that it may indicate that the institution has an identity link with the industry and is on top of and up to date with current broadcast and film industry trends.

'Real' is also used for assignments and industry-based projects. This implies that the assessments students will be working on will be close to what the current professionals are doing. But what is meant by 'real-world project experience' in this example? Molesworth et al. look at the vocational experience as an advertising tool.

> The vocational tag is largely decoded as a sales device: as the South Coast institution's internal propaganda puts it, '[the institution] prides itself on its strong connections with the professions and the real world'. The real world, it seems, is the commercial one, and education that deals with abstraction, critical thought, and theory is placed outside of a student's 'real life'.
>
> (Molesworth et al., 2009, p282)

While the purpose of these marketing materials is to entice new potential students to the programmes, they are advertising, using industry rhetoric; the issues of a lack of time, resources, and opportunity, according to the educators, is a significant hindrance in creating a 'real-world' simulated experience for students. There is a common theme here where the marketing claims are grossly exaggerated compared to the educator and student experience. There is also the danger of advertising the roles in the industry that the programme is preparing the students for. At no point does this marketing material give

stats on successfully gained employment upon completion of the programme; only what roles does the institution believe the student could be qualified for once graduated? The irony of using the 'real-world' discourse seems lost in this instance.

4.5.3 PROMOTING TOOLS AND SPACES WITHIN THE MARKETING OF FILM AND BROADCAST H.E. & F.E. PROGRAMMES IN IRELAND. (RQ4)

The marketing materials mentioned several editing tool brands and industry-standard equipment brands common across most courses and programs with editing elements or modules. Avid Media Composer, Adobe Premiere, DaVinci Resolve, and others all feature to attract already knowledgeable students to the institution. As noted in the analysis of the qualitative interviews, however, the availability of this equipment varies. While Avid Media Composer is acknowledged as the industry standard, not all institutions advertise it on their programmes.

Along with the mention of industry-standard tools, several prospectuses promote the available facilities in the programmes. Some institutions, like the National Film School of Ireland (NFS), describe their spaces as being 'state-of-the-art' or 'industry standard'.

> The NFS provides state–of–the–art facilities, including two purpose-built high-definition film and television studios, two radio studios, control rooms, a scene dock, lecture rooms, a broadcast newsroom, and sound, editing, and grading suites.
> (Institute of Art & Design, Dun Laoghaire, Dublin)

While this description of a facility setup sounds quite impressive, similar to the tools, there is an inconsistency with teaching spaces, as per the qualitative interviews in the previous cycles, with some participants

complaining about either the lack of editing suites, properly designed teaching labs, or even the availability of these spaces outside of teaching hours.

ENTRY REQUIREMENTS

Leaving Certificate/LCVP with a minimum of two H5/O1 and three O6/H7 grades or equivalent or QQI Level 5 award with a merit profile or BTEC National Diploma with a merit profile. The academic entry requirements may be waived for mature applicants (21+). Suitable foundation Level 5 courses include:

- IFC Cinematography
- ITC Television and Digital Film
- MND Diploma in Media & Broadcasting

CERTIFICATION

HND in Film (SRF)

This award is made by the UK awarding body BTEC Pearson. A Higher National Diploma is recognised by the QQI as being comparable to the Higher Certificate at NFQ Level 6.

QQI Comparability Statement

FACILITIES

- Sound Stage
- Scenery Room
- Dressing Rooms
- Avid Edit Suites

Fig 33 – HND for Film, Ballyfermot College of Further Education

Another example of how spaces are advertised in prospectuses is illustrated in Fig. 33. This use of an abstract image of suggested artistic filming reveals very little about the programme, its resources and facilities. Instead, it can be interpreted that they are selling the culture of their institution and the programme itself. Also, like other institutions, a common feature is a detailed list of facilities to attract the audience; however, it is expected that an image of these facilities needs to be supplied. This may be due to the available space on the prospectus, but it also might be the case that the facilities differ from what is advertised. This was highlighted in the data collection where Nicky (Lecturer) noted that Mary Immaculate College's edit suites were sparse rooms with little to no ventilation, daylight, and limited furniture (see Fig 14 -17).

In their prospectus, Galway Community College of Further Education relies on selling that concept of 'student life' via photographs of students filming on location at various events and projects. The images they selected don't detail the work being carried out, nor do they advertise the tools used, but rather, they are designed to show an unfiltered look at what it might be like to be a part of this course and student community. Again, there is little way of showing this institution's actual facilities or promoting the types of tools its students use.

One institute produced a separate document for potential students detailing the facilities and tools and several images. IADT, which has branded itself as the National Film School (NFS) of Ireland, makes this document available on its website alongside its prospectus. Figures 34 – 36 show impressive industry-like facilities along with detailed captions and descriptions. While this was the best example of promoting tools and spaces found in Ireland, there was a glaring omission of information about post-production and editing facilities.
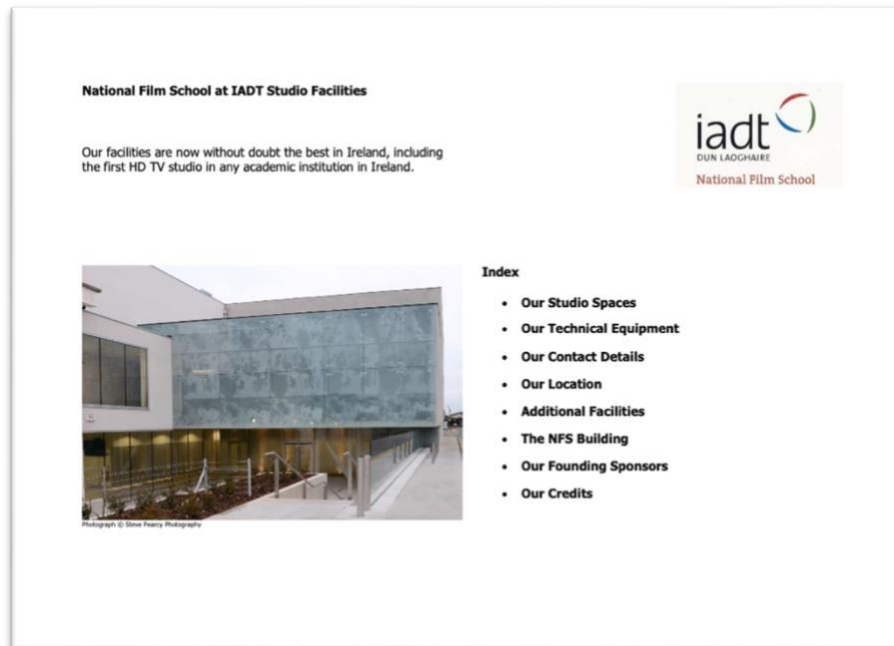
Fig 34 – IADT's Facilities Document
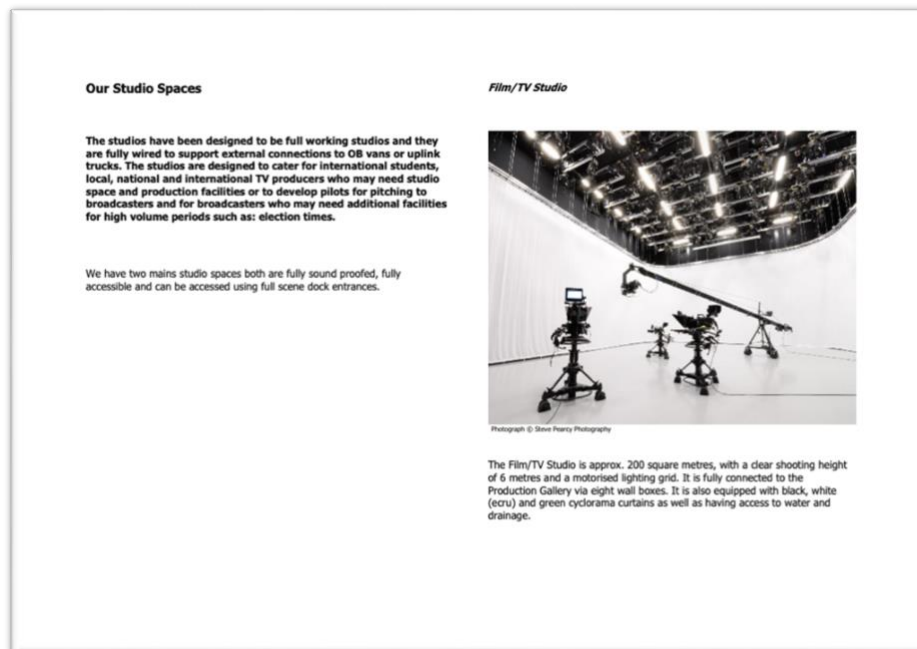
Fig 35 – IADT's Facilities Document – Studio Space

Production Suite

Photograph © Steve Pearcy Photography

Photograph © Steve Pearcy Photography

The Production Gallery consists of a Sony MVS 6520 2 ME Vision Mixer, a Grass Valley K2 Dyno Replay System, Harris routing and Glue, and multi-viewers.

Fig 36 – IADT's Facilities Document – Production Suite

This omission could be interpreted as purely a marketing decision, in that images of a functioning professional television studio may attract more students than what an edit suite could achieve. Interestingly, in the pictures for IADT, no students are shown to be operating the equipment. There is little in selling the 'student life' here. The National Film School's facilities document does not feature the words craft or craftsmanship at any point. Like many prospectuses across the region, little craft rhetoric is used in conjunction with images of spaces or equipment. It is a missed opportunity to explore how craft can not only be a part of teaching and learning but also its persona and ethos to be a part of the marketing and promotion of programmes alongside visual imagery.

DISCUSSION

5.1 INTERPRETATION OF FINDINGS

5.1.1 RESEARCH QUESTION 1:

Can the culture of craftsmanship improve the teaching and learning of editing in Higher Education?

Concerning RQ1, the analysis identifies that craft and craftsmanship were not predominant with participants for many reasons. This is not to say that the desire was not present with the lecturing participants; their ability to implement craft and craftsmanship was hindered. One of the key findings that emerged during this research was the opinion that film and television editing was considered a craft by participants, both educators and students alike however there were both barriers and limitations that allowed craftsmanship to feature in the teaching and learning of the lecture rooms and practical labs. Through the interviews, it became clear that the participants desired an ideal situation where the practice of the craft could coexist with the institution's academic requirements.

> I think it's essential for people to be industry professionals because you can't teach editing as a craft if you're talking about why it works or how it works or looking at movies, and this is why it works. You need to do it, particularly if the course is practical.
>
> (Phil, Editor / Assistant Lecturer)

It was prudent to investigate the participant's interpretation of the craft and craftsmanship of editing to provide a starting point for contextualising and understanding my research approach. The educators needed help effectively

describing craft and craftsmanship due to its intangibility and perceived lack of physical form. In some cases, craft has yet to be featured in their teaching practice. However, participants did agree that editing was considered a craft in the broadcast and film industries. (Dormer, 1997, p76). An interpretation of why craft isn't featured in their teaching could be that there has not been an opportunity or time for such a practice. Also, there might not have been a history of training on how craft might be featured in their teaching. This may have been caused by the practitioners not having formal teacher training but rather coming directly from industry to the teaching environment.

The questions asking the participants to describe their definition of craft and craftsmanship made it clear that this was only sometimes thought about when teaching the subject. There were similarities around the craft of editing being a process; however, the participants never really went beyond the surface of this initial description. Through descriptions of editing as a practical, hands-on skill, participants often connected craft with the tools, which can be linked to Sennett's (2008, p149) chapter on *The Hand* and its connection to the mind. What the descriptions add to Sennett's hand connection is how this connection is taught in the classroom. The craftsperson is the educator in this narrative. While there is an absence of acknowledgement of craft explicitly in their teaching when explored in the interview responses from the participants, there was a feeling of subconscious awareness that they engaged in craftsmanship when editing; however, it was all very hidden in the teaching of it.

The desire to deliver craft within the subject of editing was evident; however, the craft of editing is seen as a process rather than just a technology. In most cases, the lecturers believed that the act of editing, or the process, was the craft rather than the end artefacts created. This could be interpreted as a loyalty element to craftsmanship, which Dormer (1997) highlights through his

discussion of bodily intelligence manifesting in a skill. It becomes a vital factor in how individuals choose a single medium and later develop a powerful loyalty to their craft. As noted, the theme of craft as a process had only general understandings from the students interviewed, demonstrating that while there was maybe an attempt to introduce craft and craftsmanship into the programme which they were attending, limitations of how deep and connected the craftsmanship was to the content of the editing modules was evident. While there could be several reasons for this, we must look deeper at the educators who teach editing in Irish Higher Education Programmes and their connections to the industry, past or present. These connections, or lack thereof, may answer the other limitations and barriers impeding craft and craftsmanship from being a foundation for teaching a digital discipline such as editing.

The intangibility of craft is something that the lecturers struggle with when teaching and passing on their skills to students. The view of craftsmanship through hands and practice emphasises the interpretation of participants' practical approach to editing, leaving a noticeable absence of cognitive and collaborative approaches to craft. The untouchability of editing may be a cause for this. As digital technology has replaced the sizeable bulky analogue formats of film, along with its characteristic of undoing mistakes in an instant, it can be argued that there is less physical connection to the craft than there once was. This digital distance may have also caused the distance between the cognitive connection and the footage. As described earlier, Jenny struggled with how her 'feeling' of editing was more 'arty' than technical. As editing consists of digital technical equipment to create an artefact such as a film, television programme or video, she struggled with passing on her *'intangible' skill or 'intuition'*. However, Jenny has missed a connection between editing and craftsmanship. The continued practice and demonstration of skills in front

of students could demonstrate an example of loyalty to the craft of editing. Dormer (2010, p76) explains this as bodily intelligence being the biological and cognitive foundation of all craft practice. It becomes essential in how individuals choose a single medium and later develop a powerful loyalty to their craft. It would be the observation of this loyalty to craft that I believe, based on evidence from the participants, students would value in the lecturing environment. As Dormer continues, those who listen to their inner voice often discover an inexhaustible motivation to pursue craft as a life's work (p77). This could also work for the lecturer in this case. The loyalty to the craft, be it editing or another discipline, may lead to the satisfaction of belonging rather than just limited academic reward, giving a sense of being and purpose. This could link to the theme of craftsmanship's emotional bond mentioned in chapter four. Irwin believes in this link between the editor and the practice of the craft from a pedagogical teaching position.

> When editors are practiced in their craft, they have built up a kind of "body-knowledge" that leads them to connections quickly, both physically and mentally. This existential connection is useful for building a renewed pedagogy for digital editing.
>
> (Irwin, 2010, p7)

Another explanation for the inconsistent description of craft and craftsmanship from the participants may be that there needed to be a formal link between their training in editing software and technology and the craft skills of editing (which is an aim of this research to discover possible new links). While a few of the lecturer participants had formal training in a third-level programme, there were several examples of the skills being passed more effectively onto them through a mentor or fellow editor in the workplace environment. The idea of a mentor approach demonstrates how this participant acquired the craft process through a more personal experience with a mentor and the technical

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tacit knowledge and intuition that comes with learning in the workplace or a real-world situation. Frayling (2011, p36) points out the alternative for a seasoned educator as an outsider to this industry experience, concluding that these 'mysteries' could never be properly fathomed by someone who expected too much of what he called 'bookish training'. The importance of maintaining practice for a craft cannot be understated, especially if that practitioner has a dual educator role. Maintaining the skills and one's learning could benefit their students and provide stronger loyalty links to the craft for themselves.

This researcher is not concluding that the craft of editing cannot be learned in the educational environment; rather, there are lessons to be learned from the mentor approach in industry that could provide a similar learning experience in higher education, resulting in improved interpretations of participants' craft and craftsmanship for future research studies.

A lecturer taking on a targeted mentor role could have its advantages. The hidden curriculum (tacit knowledge) that a lecturer/practitioner may have from a craft such as editing could be made available through a mentorship process with the students in the right conditions and with additional time. As discovered in one of the themes, cultural idiosyncrasies and tacit knowledge were lecturing participants implicitly imparted to students via industry stories and metaphors. If there were also opportunities for the lecturer to continue practice outside of the lecturing role, then this would increase the tacit knowledge and allow this to subsequently be passed onto the students in later teaching or even mentor sessions. However, this theory would have its barriers, namely the pressure and time that would impact the lecturer to continue practising the craft outside the academic hours.

> The idea of tacit knowledge in skilled craft production was also explored by the critic Peter Dormer (1994) in his book which studied excellence in craft practice and making. The level of skill demonstrated by traditional and modern craft producers is not easily conveyed when trying to help students to learn.

This can also be said for the continued learning aspect that Mark and Nicky alluded to in their interviews, which could be improved by available time and resources. While Mark gains additional knowledge through practice with his editing suite at home, Nicky continues his knowledge acquisition with video projects for external clients and internally for the college. Those internal academic video projects could provide a forum for lecturers and students to work together on acquiring and transferring that additional tacit knowledge.

As we have found from the data, participants have connected craft to being a part of their identity, the enjoyment of the work process of the act rather than just the produced artefact. Scott (Colourist Editor / Part-time Tutor) talks about being a craftsperson as part of his identity through his love and passion. Like the intangible aspect of craft, being a craftsperson also has a similar trait bespoke to everyone. However, a common aspect that helps connect the practitioner to the craft is flow (Csikszentmihalyi, 2002), where the enjoyment of the work overrules the time and distractions, which are subconsciously ignored. This flow is something that, if supported by a lecturer, could create a further opportunity for identity connection to the craft and its culture.

> In contrast, a model of creativity in which individuals build on culturally valued practices and designs to produce new variations of the domain (Csikszentmihalyi 1981) enables the transfer of learning from one context to another, in what Sennett refers to as 'domain shift' (Sennett 2008, p. 127).
>
> (Gibson, 2018, p5)

The lecturer requires this as much as the student to maintain that passion for a craft such as editing. The excitement for craftwork depends on curiosity; it tempers obsession; craftwork turns the craftsman outwards (Sennett, 2008,

p288). When looking at the behaviour of how this curiosity could be encouraged, Bloom's Taxonomies' general aims in craft education could be implemented in the transfer of skills in editing through a mentorship approach, providing a conceptual framework which is well suited to the consideration of craft behaviours and the emotional concomitants inevitably associated with activity in a particular area (Sumner, 1968). This, along with the autotelic approach, doing for the sake of doing, could focus the students from a need for results to the process of self-improvement of the skills of a craft. If both the lecturer and student can share this experience of flow, then the benefits could be shared, and the idea of craft could grow. This has been documented previously from a pedological position. Digital editing pedagogy attends to technê through learning editing in a way that reflects how an editor works and how technology textures an editor could touch an apprentice of this craft down to their very soul. (Irwin, 2009). This scenario is not easily found due to financial and other resource factors that may be required to set it up and maintain it. However, there could be a setting in which this could be explored as a reality within higher education, using current resources and maximising the practitioner/lecturer's time. It would require a collaborative approach between the lecturer, student, and institution to provide the opportunity to explore the craft without specific time constraints or learning outcome restrictions, where the creation of creativity would be the focus rather than assignments and grades.

Jill (Editor / Lecturer) stresses the issue of time for craft to surface in her teaching. The lack of time for teaching desired aspects directly affects what she wants to do with the students. This is caused by the restraints from the institution she is working in, and her frustration comes from the industry practice side of her identity, where there is more freedom to be creative. Irwin

also links time and practice, deadlines, and dedication through lived experiences.

A knock-on effect of limited time for teaching craftsmanship is the temptation to use templated teaching content or the teaching of moulds. Dormer (2010) refers to this as the 'simplicity; distribution of knowledge through systems and organisations; and ubiquity'. Lecturers using tutorials or templates for teaching versus the experience have surfaced in the findings of this research, resulting in craft knowledge from the lecturer not being used but rather favouring online-line content. While it could be argued that enough of the learning in using the software is generic enough to learn through a video, the online content may not answer students' live questions or provide that instant interactive, collaborative practice between the educator and student.

> I would look up tutorials myself and familiarise myself with the different tools, particularly with Avid Media Composer, if I haven't used the skill in a while. I would also look up Lynda.com. I've used the exercise files from Lynda.com for the first semester as well. I have used those for the student projects—ah, not the projects, but just getting them to work with the different techniques.
>
> (Muireann, Assistant Lecturer / Film Maker)

One reason for this is that, by her admission, Muireann is not an editor but rather a director of documentaries outside the academic environment. This would indicate that her tacit knowledge from the editing room is limited, and she has little choice but to take pre-existing content from e-learning websites. A similar situation occurs in Irwin's view of her students struggling with the learning curve of new software.

> I teach media production classes. I have recently noticed that my students are surprised at the longer than expected learning curve for learning the new software programs we teach in class. Sometimes they quit too early because the program is not user friendly enough, and they generally are not interested in opening a manual for increased

> understanding. They use template options and muddle through the process.

<div align="right">(Irwin, 2010, p93)</div>

A further lack of experience exists among practitioners now teaching in higher education. In his admission, Scott (Colourist Editor / Part-time Tutor) noted his weakness in delivering craft and craftsmanship in a Higher Educational setting. This is something that a practitioner/lecturer could work on. The ability to bring the craft of editing to the teaching discipline is foreign to Scott due to the need for teaching experience. While I have suggested that the lecturer would have the advantage of practice in their teaching and outside of it, the practitioner who is entering the teaching profession also needs additional support in the vocation to find new andragogical or pedagogical processes to allow the craft to be present and grow in their classroom.

Both Muireann (Assistant Lecturer / Film Maker) and Garrett (Film Maker / Lecturer) admitted to craft featuring in their teaching through storytelling. This could be because they both share a second identity of being filmmakers outside their educational institutions and draw upon what they know best from those roles and experiences. They had both indicated a desire to include more craft culture in the teaching, but time and opportunity are required. For craft and craftsmanship to inhabit a teaching strategy, academic opportunity and time to deliver said skills need addressing. While this study is focused on teaching editing, it would be practical to include a culture of craftsmanship in the other modules, such as camera, lighting, sound, directing, etc.

If time and other factors, such as the limitations of academic learning outcomes, are adjusted, then the opportunity for a Higher or Further Educational institution to embrace craftsmanship as part of the editing and more comprehensive film disciplines can be exploited in their marketing materials, such as prospectuses. As we have found in the findings, craft and

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craftsmanship are not associated with advertising film or television programmes in Ireland. As we have learnt, one reason is that the use and culture of craftsmanship should be more widely promoted by lecturers or even practitioner lecturers in institutions. Through this researcher's experience, lecturers are often, if always, involved in reviewing their module content as well as their descriptions for websites and other programme advertising. If provided with the opportunity and support, they could explicitly introduce tacit knowledge through a structured work practice module and highlight this in the marketing materials. This research had a limited look at how craft and craftsmanship are featured in the prospectuses of film and television programmes. The result of minimum occurrences of the word craft in the prospectuses had narrow findings on whether craft could attract students to a programme or is just a marketing buzzword that institutions use to catch the eye of potential students.

An editor's perspective when approaching their work could be harnessed to improve these limitations. Various factors shape an editor's perspective, including personal experience, stylistic preferences, and the project's specific demands. A practical editing focus incorporates a clear understanding of narrative structure, the ability to anticipate audience reactions, and the technical know-how to bring creative visions to life.

Through the lens of andragogy, editing craft can be viewed as a continuous learning and improvement process. As adult learners, editors benefit from opportunities to engage with real-world problems, reflect on their experiences, and receive feedback that helps them refine their skills. Further areas of andragogy can also be implemented by teaching the craft of editing. Setting up a collaborative learning environment, such as one that an in-house production unit could adopt, could benefit all participants. Editing is often solitary, but cooperative learning can enhance an editor's skills and

perspective. Regular team meetings, peer reviews, and collaborative projects can provide editors with diverse feedback and new creative insights.

Constructive feedback is essential for growth. Establishing a system where editors regularly receive detailed feedback on their work can help them understand their strengths and areas for improvement. This feedback should be specific, actionable, and delivered in a supportive manner to encourage continuous development and allow for self-directed learning to come to the surface. These sessions could come in the form of daily briefings at the start of the day and or focus sessions at the end of a project, discussing the practices that both worked as well as issues arising and the worked solutions the students used to problem solve.

5.1.2 RESEARCH QUESTION 2:

Can professional identity be created or influenced through craft education?

The identity question in this research was focused on how craftsmanship could influence or even help support the creation of a professional identity in higher education. As the teaching of editing was the base of the research, focusing on the educator and their identity first was considered vital to whether this identity transformation could be possible. As per the findings chapter, identity was investigated, revealing several findings that warrant discussion.

As discovered, several of the lecturing participants had a dual identity while working as lecturers. This ranged from being an active editor in the national broadcaster to casual editing work from home for small clients. While it varied, there was a common goal for all: they wanted to remain in the industry or at least connect with it.

> Every professional has a professional identity; the question is how conscious and purposefully chosen it is. It is impossible to imagine a professional without a professional identity, but it is possible that

professionals cannot articulate their professional values and commitments and hence cannot purposefully draw on the core of their identity.

<div align="right">(Trade, 2012, p159)</div>

It is this sense of belonging that this researcher can also identify with, as well as find it difficult to express this to others, even with colleagues and students, hence why this research question is positioned in this research.

There were advantages and disadvantages to having and maintaining this dual identity with the lecturers and educators. While the benefits were apparent in having insider knowledge, Garrett (Film Maker / Lecturer) noted the enjoyment of how every project throws up a different set of problems and wants to learn from those people. Scott (Colourist Editor / Part-time Tutor) looked at the advantage of insider information being readily available for the lecturer in the classroom, which improved his nervous image with students through confidence in presenting the material.

The dual identity gives the lecturer/practitioner the advantage of having something more unique and bespoke to their module in the programme. However, this unique trait may be a bad thing. A tailored approach could foster a disruption to other lecturers in a programme. The inconsistency of a constant change of curriculum in one module could risk disrupting others in a society (Dormer, 1997, p72). Should one lecturer foster an impression of reality in industry, how does this affect students' interpretation of other presented realities from other lecturers? One lecturer's impression may jeopardise students' trust in others or cause distraction away from the subject and more on the presentation of the identity of the lecturer, which Goffman has previously warned about (Goffman, 2007, p42). However, some lecturers noted that they didn't practice outside the educational sphere for several reasons, namely the time issue and that their careers have changed, so a bespoke approach that upsets the status quo may not suit everyone.

The pressure on lecturers to maintain a dual identity would be a concern. With the changes in technology bringing about continuing, evolving processes and procedures for editing film and television content, there was apparent concern about maintaining dedicated time to keep on top of the industry.

The fears of eventual loss of connection to the network of the craft were made clear in Jenny's (lecturer/ Editor) concerns. There was a fear of losing the connection to the craft and industry here and becoming something else… 'a staff lecturer'. Like the students interviewed, the desire to network and maintain a connection to the networking industry was strong. Becoming a 'staff lecturer' was seen as jeopardising Jenny's network connection. So, how can this be avoided if the attraction of lecturing takes hold? As mentioned, creating a practice-based module, if one doesn't already exist, might help realise this desire, where the lecturer/practitioner can maintain a level of practical craft work alongside the teaching. This may, in effect, allow for a dual identity to exist side by side and promote the same opportunity for students to create a dual identity of practitioner/student. This practice module could provide a path for one or two factors for motivation and orientation in andragogy. This identity may entail team building, working with the educator in tantum and experiencing real-world situations.

The *Münster University of Applied Sciences,* Münster, Germany, have collaborated with industry to bring practice-oriented research projects to students.

> The objective of these cooperative projects is to offer students real-life experiences and make the theoretical know-how of university lectures more tangible by using it in an actual business case setting. Students are given responsibility for project deliveries that fit the expectations of real companies in their real business. Through the projects, students are encouraged to develop individual learning and problem-solving competencies.
>
> (Baaken et al., 2015, p129)

This approach could also be adapted to editing, where additional opportunities for both the lecturer and student can collaboratively engage in delivering for industry and thus allow the practice to continue for the dual identity. These projects could be reoccurring if the relationship between the institution and industry is supported.

> Each semester a number of practice-oriented research projects are conducted as part of the marketing education at Münster University of Applied Sciences. According to statements of partners companies, they are most interested in running those kinds of projects with universities as the projects provide very good 'value for money'.
>
> (Baaken et al., 2015, p132)

There are additional advantages for the local companies involved, from not only gaining stronger network connections with H.E. and or F.E. institutions but 'they receiving new insights and solutions to their particular problems and getting to know graduates which might become employees of their company in the future' (Baaken et al., 2015, p132).

A discussion point with students was how some lecturers were still practitioners in the industry and the advantages this brings to their learning. The benefits were discussed in the previous chapter, such as providing opportunities for craftsmanship to be more naturally passed onto the students from the practitioner lecturer. As noted, Scott, Garrett and Matt all draw from their experience in the industry and use that to affect their teaching, bringing a sense of the culture of craftsmanship into the lecture or editing lab room. There was a layer of trust described by students with the personal experience used by lecturers who were active practitioners, who delivered not just good advice and practical tips but also discussed the bad habits that can form (Dylan, Student). This trust might only sometimes be present in every

programme teaching film and television techniques such as editing. Technology also plays its part in this, with the use of teaching templates or moulds to support any lack of craftsmanship, with the students relying on freely available content from sources such as YouTube to make up for any gaps or unanswered questions. The practitioner/ lecturer and the online content provider could have similar knowledge; what is different is the medium and method of how that knowledge is disseminated to students, the demonstration of that tacit knowledge for a given situation or type of project they are working on.

Suppose a lecturer needs to improve in that craftsmanship or lagging in keeping up with the industry, which has deterred this engagement with the students on this level. In that case, an alternative opportunity is needed for the lecturer to rediscover or create new tacit knowledge with the students. However, this requires the lecturer's desire and several other external factors, namely the willingness to take on the challenge to reignite a dual identity and allow craftsmanship to surface in their teaching. The effort may also greatly benefit forming a craft community culture.

> For craft activity to be transformational, not only must an individual have access to a variety of tools and processes, but they must also be situated within a community of practice that values the outcomes of those processes and tools.
>
> (Gibson, 2018, p5)

Quoting Stevens, Orr (2018) points attributes and behaviours to how lecturers grade studentship and the link between the students' cultural capital, values, and assessment. Creative education is about identity formation; it 'requires not only knowing something but being something' (Stevens, 1995, p112). Tomlinson & Jackson argue that connection to work is the key to knowing oneself. Professional identity forms part of the narrative trajectory that

entails a set of schematic ideas about a desired future self and how this connects more broadly to individuals' sense of who they are concerning work' (Tomlinson & Jackson, 2019, p886).

The findings around having and maintaining a dual identity must be considered. The student participants have strongly expressed that having a practitioner/lecturer, an insider to the industry, is an initial link to the field they are trying to be a part of and to be accepted in. The knowledge that this practitioner/lecturer is seen as a passport to the skills needed is seen as additional motivation and orientation to engage in the classroom.

5.1.3 RESEARCH QUESTION 3

How do tools and spaces in Higher Education impact the experience and creativity of teaching and learning a craft?

When looking at tools and spaces, there have been links to identity that needed to be anticipated. The sense of pride and identity with the space and tools was amplified by Matt (Matt, Editor and Part-time Tutor). His care and attention to detail in building the editing environments in his home/office training setup were impressive. As we have also discovered, this has been done by other lecturers and all the students interviewed for this research, albeit on a lower budget scale. While it is not realistic for the recommendations of this research to ask lecturers and students to create their edit suites in their homes (unless resources and a desire to do so exist), there could be a dedicated space designed for collaboration outside of the regular teaching spaces the students are used to. The lecturers and students alike could share ownership of this space, with the flexibility to allow them to design, organise and set up the space. This may give a similar result to Matt's connection to his editing suites. A sense of ownership might also help to form that identity connection.

However, while this would be aspirational for a new untested module for an institution, there would be an advantage to encourage students to use their own spaces, if they have them, where comfort and familiarity may also promote additional creativity for their work.

There was a surprising finding of how the creation or ownership of tools and spaces impacts one's identity for practising lecturers and students. Recreating the academic setting was not the goal of the participants in this research. The purpose of the home edit suite was to give the student or practitioner/lecturer a feeling of readiness for being a part of the industry. The finding differs from the example by Livingstone and Sefton-Green (2016), where they examine how different families construct opportunities for learning physically, socially, and conceptually in the home (Livingstone & Sefton-Green, 2016, p169). While this chapter focused on what the family put in place for the child to learn outside of the classroom, this research looked at what the adult learner has put in place themselves and the motivation for it, considering the responsibility is on the adult learner to create the opportunity.

As the findings indicate, the value of tacit knowledge is inherently linked to craft and craftsmanship. We have drawn links to industry and tacit knowledge's academic use. With editing, it is the dual identity of the practitioner/lecturer who utilises tacit knowledge to their advantage in their teaching.

The question that arises is what impact the tools and spaces for teaching and learning editing have on the transfer of craft knowledge for editing. According to

Veeber et al., 'In craft education adolescents are closely engaged in bodily activity. In crafts, one interacts with tools, makes objects, and by manipulating tools and materials creates a significant and meaningful connection to the

environment' (Veeber et al., 2015, p23). Stollery (2015) has noted the changing relations of production and the transition to digital editing technology have prompted questions about the future of the craft. As Jenny (Editor/ Lecturer) pointed out, losing knowledge could be a factor if she loses industry practice. There is also a risk of losing craft skills if the technology advancements take the process out of editing. This is, however, no different than any craft affected by technological improvement. Since the Industrial Revolution, the introduction of mechanical assembly lines in factories has always impacted the individual craftsperson, from furniture making and car assembly to clothes manufacturing. As invention provides convenience for both the consumer and the worker, there has always been a shift from the traditional slow processes to time-saving mass production for consumer demand. Film editing is no different in this respect, as producers and clients demand content to be edited to a high standard to tighter deadlines. Digital technology has become vital for editing to meet the fast-paced environment. With advancements in digital technology, much of the creative dialogue of the old film cutting room disappeared, as a director in the field prepared a first rough assembly [on a laptop] and an editor working without an assistant quickly finessed this into a fine cut (Ellis, 2011, p82). Despite the advantages of these shortcuts in the editing process due to technological advancements, they concern this researcher and strengthen the need to establish craft practice with students to avoid continued tacit knowledge loss. However, it would be prudent to learn from the past when computers were introduced to film editing. While there was resistance, the advantages eventually won over seasoned editors, such as Walter Murch (2001), and there was an adaption and accepting tone that this was another new tool. The craft wasn't lost but instead evolved. An editor/lecturer must adapt to continue to create and deliver the artefact and knowledge. Melvin Kransberg's first law of technology proclaims that

technology is not neutral, and context and circumstance change the results of a tool's use. Without the storyteller, the tool is nothing. But without the tool, digital stories do not exist (Irwin, 2014, p43)

Higher Education institutions have used their prospectuses to highlight that they have 'state of the art' facilities and equipment to match the expectations of the prospective students; however, there have been several inconsistencies between H.E. institutions. The findings have found that in some cases, there is a lack of dedicated editing teaching spaces for the lecturers and students, with some having only a lab-based space and no editing suites. This has been due to the institution's lack of funding and industry knowledge. LCFE's example of an editing space in the corner of a classroom would be a clear example of an insufficient setup for editing, with the student Sarah also noting its impracticality.

Space limitations are accompanied by time limitations in the spaces to be creative or complete continuous assessments. The running theme of time issues throughout the findings needs to be more easily rectified due to the different variables of each institution. Even with institutions that have editing suites available, students are confined to select slots of time to complete work, which would not be practical for students who require more machine time to complete assignments.

As mentioned in the findings, each student had created their own editing space in their homes to help them complete their work on various projects and modules. What these home editing spaces have over the H.E. institution is the consistency of availability and the security that the student can access the space when desired. However, the mentor is missing from the student's home editing suite, and not everyone can afford a tutor, let alone the finance of setting up the edit suite. While YouTube tutorials can, in a limited way, make

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up the shortfall of a mentor/tutor, some deciding to acquire expensive equipment would take a lot of work. However, as we have seen in the data, this doesn't stop students like Melissa, who come from a working-class background, from creating editing space with limited resources. While it would not meet industry standards, she and the other students were proud of creating their own editing spaces. This shows a strong indication that there is a motivation to continue to learn outside of the traditional learning environment and establish a concept of themselves in the editing sphere.

As the practitioner/lecturer is available in the college, where space and equipment limitations are an issue, the option of tacit knowledge transfer is still available. In contrast, this is not the case in the home. Students rely on other forms of information, such as YouTube tutorials. Some students like Chris, however, have noted the disadvantages of online content, such as the context in which it is delivered and the quality of the online experience, which needs to be improved, needing more practical hands-on elements and interaction. This would indicate a level of appreciation for the lecturer's skill and knowledge and a desire to have a mentor guide the student through the practice.

This researcher believes that allowing students the opportunity and freedom to create content in the college and using their editing setups at home could have additional benefits to learning and completing work, promoting the idea of freelancing and enhancing remote productivity. This would also mirror the current industry and professional changes to working from home brought about by the COVID pandemic, which took place at the time of writing this thesis. Matt (Editor and Part-time Tutor) and Chris (Student) noted having an identity connection with their home setups. The challenge for an educational institution is replicating this in the college to help maintain engagement and promote a similar identity creation. If a setup could be coordinated with the

lecturer to complete projects at home occasionally, then freelancing and remote productivity could be enhanced.

This would require a significant investment on behalf of the institution and buy-in from the IPU coordinator and available technicians to maintain it. However, the practitioner/lecturer could use their industry knowledge to help design it from both a practice and an academic point of view.

The varying types of editing technology (both hardware and software) and their cost hinder educational institutions from providing enough for the growing numbers of students undertaking film and television programmes in Ireland as some offer the industry standard tool, Avid Media Composer, and others provide different software packages, based on available finance and computers in place to run them. This is reflected in the prospectuses where the promotion of software brands is used to attract students.

Students have indicated that low-cost or free software such as DaVinci Resolve is the appropriate choice when setting up editing suites.

Some of the lecturers interviewed noted that the institution installed only one option for the editing modules for students to learn on, with the industry standard Avid Media Composer being the option. However, this causes an issue for students who need help to afford this expensive software for their home editing suites. Limiting students to one software package reduces the opportunities for additional practice and learning outside the educational environment. Allowing the students to choose software or not limiting them to a particular piece of software may give them the freedom to continue to be creative and help their productivity, allowing creativity to flourish along with craftsmanship.

> The intertwining of student and software environment occurs in the orientation process. Once oriented, the student can find his or her home, not only in that specifically named software but in all creative digital software environments. What kinds of things orient the student learner, regardless of the "brand name"? Because the orientation process is about

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motility, and encompasses both body and time, student learners learn the placial orientation through investment of time spent with the software.

(Irwin, 2010)

Students would also have the option to bring their laptops to the dedicated space to work on projects and assignments. This puts pressure on the student to maintain their equipment (laptops, external hard drives, etc) to a high standard to allow the work to be mobile. The practitioner/lecturer could also have a similar setup to continue monitoring the students' practice and provide continued mentoring outside the educational environment. However, this could be seen as giving the institution a pass in delivering equipment for editing if both lecturers and students supply their machines, as Jill pointed out in her interview, where additional challenges of quality of spec of the machine as well as putting the maintenance cost on the student rather than the institution. While providing their equipment relieves students' lack of access, it shouldn't be a solution to this issue. For resources to be prioritised for students and lecturers, there needs to be an incentive for the college, a return on investment, as it were.

The final theme to be discussed is the impact the lack of appropriate tools and spaces has on practice, which in turn affects the learning of tacit knowledge. 'Sharing tacit knowledge between workers is more crucial with today's mobile workforce; with worker turnover, organisational memory is lost unless knowledge is dispersed among multiple workers' (Mayfield et al., 2008; Thomas and Allen, 2006). According to Mládková (2012), three tools aid the transfer of tacit knowledge in organisations; 'coaching, communities of practice and storytelling' (Mládková, 2012, p105). This researcher believes that having the correct space for the educator to coach and collaborate with the students and the tools to demonstrate the implicit skills supports and promotes tacit knowledge transfer. The communities of practice, however, may be a more difficult factor to promote in Higher and Further Education. One possible

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approach would be to increase practical know-how and networking with 'real-world' experience, where the educator and student engage with the communities.

Dylan (Student) noted that there needed to be more practical experience and a desire to have more. According to Dylan, with adequate tools and spaces, there remains an issue of needing more opportunities to practice the tools and spaces. This could be due to the lecturer's restrictions on learning outcomes and, again, the 'time' factor. While some colleges advertise the guest lecturer and even highlight their label of National Film School, there seem to be inconsistencies with the student's and lecturers' opinions on the industry links, whether it's Jill bringing in her equipment to lecture with or that there are not enough practical elements in which to be creative on a practical based programme. These issues would curtail the opportunities for craftsmanship between the practitioner/lecturer and student, resulting in barriers for tacit knowledge to be discovered, created, or passed on.

There needs to be a focus on the time allowed for practical work with the tools and spaces, along with a structure that both lecturers and students can participate in. This would address Dylan's concerns about the lack of practical work and allow for opportunities to network with the industry where possible. Integrating guest industry lecturers in the IPU as additional mentors could also be an option, allowing for additional varied tacit knowledge introduction and transference.

5.1.3.1 CHANGES IN THE DATA SINCE 2020:

Over the past four years, Ireland has significantly transformed its higher education landscape by establishing several Technological Universities (TUs). This initiative was part of a broader strategy to enhance the quality, accessibility, and international standing of Irish higher education. The formation of these institutions marks a pivotal shift from traditional institutes of technology to more comprehensive universities, poised to drive regional development, innovation, and economic growth. (Government of Ireland, 2018).

The move towards Technological Universities in Ireland was driven by the need to modernise the Higher Education sector. The traditional Institutes of Technology (IoT) were seen as highly valuable but limited in scope and recognition. The creation of TUs was intended to:

1. Enhance Educational Quality: TUs aim to provide high-quality education and research opportunities by integrating resources and expertise.

2. Foster Regional Development: TUs are strategically located to support regional economies, provide a skilled workforce, and foster innovation.

3. Increase Global Competitiveness: These institutions aspire to elevate their global status, attracting international students and partnerships.

Over the past four years, the establishment of TUs in Ireland has been as follows:

1. Technological University Dublin (TU Dublin): Launched in January 2019, TU Dublin was the first Technological University in Ireland. It emerged from

consolidating the Dublin Institute of Technology, the Institute of Technology Blanchardstown, and the Institute of Technology Tallaght. TU Dublin set a precedent for future mergers, emphasising a focus on diverse and flexible learning paths, industry collaboration, and research excellence. (Technological University Dublin, 2024)

2. Munster Technological University (MTU): Established in January 2021, MTU was formed by merging the Cork Institute of Technology and Tralee. MTU serves a large geographic area in the southwest of Ireland and aims to drive regional growth through innovation and engagement with local industries (Munster Technological University, 2024).

3. Technological University of the Shannon: Midlands Midwest (TUS): Created in October 2021, TUS resulted from a combination of the Limerick Institute of Technology and the Athlone Institute of Technology. TUS focuses on regional development and research and provides various programs that align with industry needs. (Technological University of the Shannon, 2024)

4. South East Technological University (SETU): SETU began in May 2022 by amalgamating the Waterford Institute of Technology and the Institute of Technology Carlow. SETU's mission is to boost economic, social, and cultural development in the southeast region. (SETU, 2024)

5. Atlantic Technological University (ATU): Formed in April 2022, ATU was created by merging Galway-Mayo Institute of Technology, IT Sligo, and Letterkenny IT. ATU aims to enhance educational offerings and research capabilities in the west and northwest regions (Atlantic Technological University, 2024)

Establishing Technological Universities (T.U.) in Ireland significantly advances the country's higher education system. Over the past four years, these institutions have begun to transform the educational landscape, offering enhanced student opportunities and driving regional development. While challenges remain, the progress made thus far underscores the potential of TUs to contribute significantly to Ireland's economic and social future. With the introductions of the T.U. in Ireland and the new education pathways created between F.E. and H.E. (Department of Further and Higher Education, Research, Innovation and Science, 2023), there have been several innovations to spaces for film and television programmes in the country.

TUS Athlone Campus

TUS Athlone has updated its audio postproduction facilities by partnering with the industry provider Audient. According to lecturer Mike O'Dowd, the purchase of professional audio equipment (See Fig 37) has allowed diversity to give graduates of their programmes a range of fundamental skills and the flexibility required to work within a highly competitive creative industry while also allowing professionals to rent the facilities for commercial purposes (Audient, 2022).

Fig 37 – New Audio Equipment at TUS Athlone

Dundalk IT

In 2010, Dundalk Institute of Technology (DkIT) invested in a €38 million state-of-the-art music and multimedia creative centre with various dedicated facilities for students in this department. It provides a state-of-the-art teaching, learning and research environment. Since 2010, DkIT has continued to invest in the facilities and recently included the capability of 6K recording in their HD multi-cam TV studio along with additional resources for video editing, including Mac Video Editing lab and Mac-Pro Editing Suite (see Figs 38 and 39) with Avid Media Composer (Department of Creative Arts, Media, and Music, 2024).

Fig 38 and 39 – Mac Video Editing lab and Mac-
Pro Editing Suite at Dundalk I.T.

LCFE Media Centre of Excellence

In 2019, 'Minister for Further and Higher Education, Research, Innovation
and Science Simon Harris TD, and Minister of State for Skills and Further
Education, Niall Collins TD, announced on 19th September a significant
investment to support the establishment of a new Film and Digital Media
Centre of Excellence in Limerick' (Limerick and Clare Education and
Training Board, 2022).

Limerick's new Film and Digital Media Centre (Fig 40) will offer significant
educational and industry advantages. Educational benefits include enhanced
training opportunities in film, TV production, music technology, photography,
digital media, animation, and game design for around 250 learners. For the
industry, the centre will strengthen ties with local film enterprises, provide a
skilled workforce, and foster growth in the regional film sector. This initiative

is part of a broader effort to modernise further education facilities and boost the local economy through strategic investment and development.

Fig 40 – Launch of the Limerick Film and Digital
Media Centre of Excellence.

These historical developments and investments in the Irish Higher and Further Educational environment could also support initiatives such as an in-house production unit, which the research proposes. Creating a space such as LCFE's Media Centre of Excellence would provide a productive space for craft knowledge transfer, industry collaboration, cross-educational institution partnership, and networking opportunities for students and practitioners/lecturers.

However, when writing this thesis, I realised that these investments are only universal across some new technological universities. TUS Moylish campus in Limerick, a sister campus to TUS Athlone, has not received funding for facilities for their Creative Broadcast and Film Production (CBFP) programme and is still working with a retro-fitted space for filming studio work (Fig. 41), which would not be to the standard of other institutions observed by this study.

This institute does have a shared commercial theatre on campus (Fig. 42) for the programme; however, availability is quite limited due to the scheduling of other programmes that use it and booked shows from community groups and other industry events.

Fig 41 – The studio space for recording video elements on the Creative Broadcast and Film Production Programme, TUS.

Fig 42 – CBFP Students working on camera movements for a show in the Millennium Theatre, TUS

5.1.4 RESEARCH QUESTION 4:

How is editing advertised to students in prospectuses, and is craftsmanship featured?

College prospectuses play a pivotal role in attracting prospective students and their parents by providing them with what they deem as essential information about academic programs, campus facilities, and the overall student experience. These meticulously crafted documents, often showcasing a college's strengths, a unique selling point, and a 'real-world' experience, aim to provide comprehensive information about academic programs, campus facilities, extracurricular activities, and student support services. However, there is a need to evaluate the content, presentation, and effectiveness of how the craft of editing is portrayed and address the sometimes misleading reality of what an institution claims to have versus the fact. Bradley noted that it is possible that university marketing is not viewed as 'advertising' by its adolescent recipients. Universities may be considered a reliable source of information, and the prospectus is a 'factual account' of what the institution can offer. As such, university marketing may bypass the filter of scepticism through which young people typically perceive other advertisements. (Bradley, 2013, p84). The data found in this research backs this theory, both from exaggerating facilities and name-dropping industry figures and tools to attract potential students.

The term craft is not prominent in describing H.E. and F.E. programmes that contain editing as a module. At present, it is used as a 'buzzword' to attract audiences to editing or a broader range of disciplines of television and film without expanding on what principles it could entail. In addition, the term is vague in its context and is never explained further than itself. An opportunity to connect the reader and the potential career a student could have in the

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industry is currently missed. At no point are lecturers referred to craftspeople in marketing materials, which is also a missed opportunity, where lecturer/practitioners are in situ, such as Carlow Institute of Technology and even this researchers' institution, Limerick Institute of Technology (recently rebranded to Technological University of the Shannon (TUS)). As noted in the findings, there is a missed opportunity to sell craftsmanship into not only editing but all disciplines of television and filmmaking on a course. However, to avoid repeating the mistakes found in previous research and this study, craftsmanship would have to be central to teaching editing before the institution advertises it to future students.

The use of industry names to help attract students, including current professional editors as guest lecturers, featured in the marketing materials; however, this needed to be more consistent across programmes. IADT pushed their status as the National Film School of Ireland, which some could argue would give it a marketing advantage over other institutions, especially in the Dublin district where it is situated. The suggestion of industry job roles post education was also common in college prospectuses, with the budding student commonly being provided with a list of potential film industry roles for which they would be qualified; conversely, this path is not guaranteed for the student. It was noted that the relevant experience needed alongside the qualification should be mentioned. There are several steps that graduates need to take to continue to work on post-studies to enter the industry. Also, the list given details the senior roles for television and film crews, whereas in reality, the actual realistic roles graduates could gain would be trainee or assistant roles for a particular department of production. This is in keeping with previous research on misrepresentation from Bradley (2013). While these roles would be aspirational for the students, the entire route to the role of an editor needs

to be clarified in the programme descriptions. This is quite common in marketing materials as words and space are limited in the prospectus for each programme advertised.

Along with using industry roles to attract students, there were also several examples of colleges using the identities of industry guest lecturers to attract students. As with my institution, Technological University of the Shannon (TUS), these guest lecturers are rare and tend to be quite limited due to funding and availability of the guest lecturers due to their work schedules. The institution attempts to have the perception of having a direct link or route to the industry. What isn't used to the advantage of the institutions and is readily available is the identity of the practitioner/lecturer to attract students. If they are active in the industry and current with the technology, this could be used to utilise the identity to promote the programme the lecturer is a part of and provide a real-world example of an industry role in practice.

Industry tools such as Avid Media Composer, Adobe Premiere, Black Magic Design, and DaVinci Resolve were intensely used. The titles featured in the marketing prospectuses acknowledge the experience and prior learning that some prospective students might have. There is a risk with this, however, as some of the tools are more accessible than others for students outside the educational setting. Students in this study had more experience with the free downloaded software Da Vinci Resolve and the affordable Adobe Premiere NLE rather than the editing industry standard Avid Media Composer. While Avid did feature in some Irish institutions, it certainly was not the most popular due to its cost and reliance on high-spec machines and other resources, including a lack of Avid lecturers and titles as buzzwords to attract students. The description of a facility setup gives a strong impression of the tools and spaces available; however, participant descriptions show inconsistencies with

reality. There were issues around equipment availability and quality from both lecturers and students. Jenny in Carlow IT noted the lack of editing suites and limitations on the editing lab when teaching Avid. As a broadcast editor, Jenny's frustration was evident when discussing this.

The study of college prospectuses reveals strengths and limitations in their effectiveness as informational tools for prospective students. While they serve as valuable resources for gathering general information about academic programs, campus facilities, and the ideal student life, their tendency to oversell and need more transparency raises concerns about the accuracy and reliability of the information provided compared to actual student experiences. Morgan et al. (1999), in their study of the decision-making of H.E. students, note how the students needed help finding clear information in prospectuses.

> The programme of study (its content/structure, duration of time, careers options) seems to be one of the key reference sources that students use when making their decisions and yet many prospectuses do not provide comprehensive details. For example, many students remarked on there being 'loads of prospectuses which were either boring or just difficult to understand'.

(Moogan et al., 1999, p223)

Additionally, the lack of focus on positive aspects and omission of potential limitations may lead to unrealistic expectations and eventual disappointment among students. To enhance the quality and integrity of prospectuses, institutions should prioritise honest and comprehensive representation of their programmes and courses. Moreover, institutions and lecturers should consider supporting their prospectuses with additional sources such as college websites, student testimonials, and example footage from previous cohorts to gain a more holistic understanding of potential students.

Chapter 6

CONCLUSION

6.1 ADDRESSING THE MAIN RESEARCH QUESTIONS

The current research aimed to provide knowledge on interpretations of teaching craftsmanship in the Higher Educational environment, specifically in film and broadcast editing. The central questions for this research were as follows:

RQ1: Can the culture of craftsmanship improve the teaching and learning of editing in Higher Education?

RQ2: Can professional identity be created or influenced through craft education?

RQ3: How do tools and spaces in Higher Education impact the experience and creativity of teaching and learning a craft?

RQ4: How is editing advertised to students in prospectuses, and does craftsmanship feature?

The qualitative approach was taken to find a range of responses from the participants on their opinion of craft and craftsmanship and whether they use it in their editing teaching. The semi-structured interviews allowed for flow in the conversation. They provided insights into the teaching and the dual identity some participants portrayed in the lectures and practical sessions.

Based on a qualitative analysis of semi-structured interviews and particular marketing rhetoric, it can be concluded that time and opportunity are essential factors to consider if craftsmanship can be used as a practice teaching tool.

While several participants would favour a craftsmanship approach in editing, the limitations of time and opportunity impeded this desire. There was a reluctance to provide a solution due to their perceived level of influence within their H.E.I. or their willingness to take on extra work. This researcher expected to find similar approaches to craft between the participants; however, as discovered, the available time and opportunity factors were prohibitive to the participants in exploring this.

This research set out to explore if the craftsmanship of editing is currently practised in H.E. or even F.E. programmes in Ireland, and if so, whether there is an impact for professional identities to be maintained for practitioner lecturers or even formed with students. While there was little evidence in this case of craftsmanship being explicitly present in the lecture room, there was an acknowledgement that it implicitly existed in the teaching but that there were limitations in terms of time, resources, and opportunities to promote or expand on it.

The significant finding from the research was the idea around the transference of tacit knowledge from the practitioner/lecturer to the student through the medium of craftsmanship. The practitioner/lecturer has this knowledge in abundance, and from the evidence from the responses in the study, this is delivered, if in a limited way due to limitations of time, opportunity, and
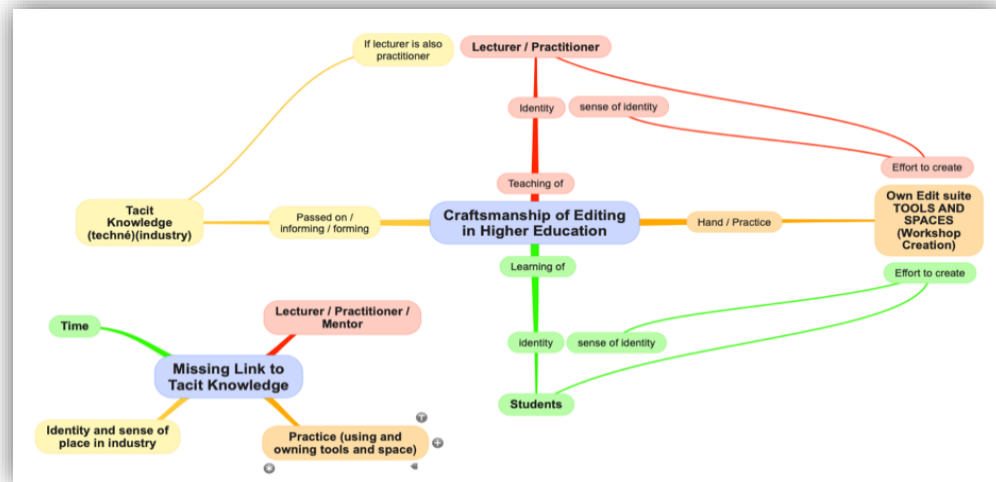
Fig. 43 – Tacit Knowledge and craftsmanship in
Higher Education

institutional resources.

By analysing their presentation of self, the practitioner lecturers are reluctant to give up their dual identity. Still, they are also concerned about losing the practitioner side due to a lack of continued connection with the industry.

There is also a common need for more resources and support from H.E.I.s. The resource issues are out of the scope of this research, so it is impossible to provide a suitable solution. However, it is noted that editors have a personal connection to the setup of their editing environment and equipment, affecting the perception of their identity and skills. Understanding the importance of tools and spaces on the craftsperson could be utilised by the practitioner lecturer to influence their institution in future investments for the programme they are teaching.

The crafts in education – primary, secondary and tertiary – must be allowed to breathe, even though they tend to be expensive and space consuming. Making, taking time over making things, must be valued (Frayling, 2011, p127). The

diagram in Fig. 43 displays the break in the connection between tacit knowledge and the students due to the issues of time, the lecturer not being able to both practice and mentor, a lack of sense of place in the industry and the lack of practice opportunity with the available tools and spaces.

The findings revealed links between craft, identity, and the tools and spaces lecturers and students share. This research's recommendation will focus on supporting and encouraging these links. In addition, this study is drawing new links between craftsmanship, andragogy, and higher education with the recommendation. In Fig. 44, the research questions are mapped to Malcolm Knowles' key andragogy areas, which are then mapped to the predicted advantages of an in-house production unit.
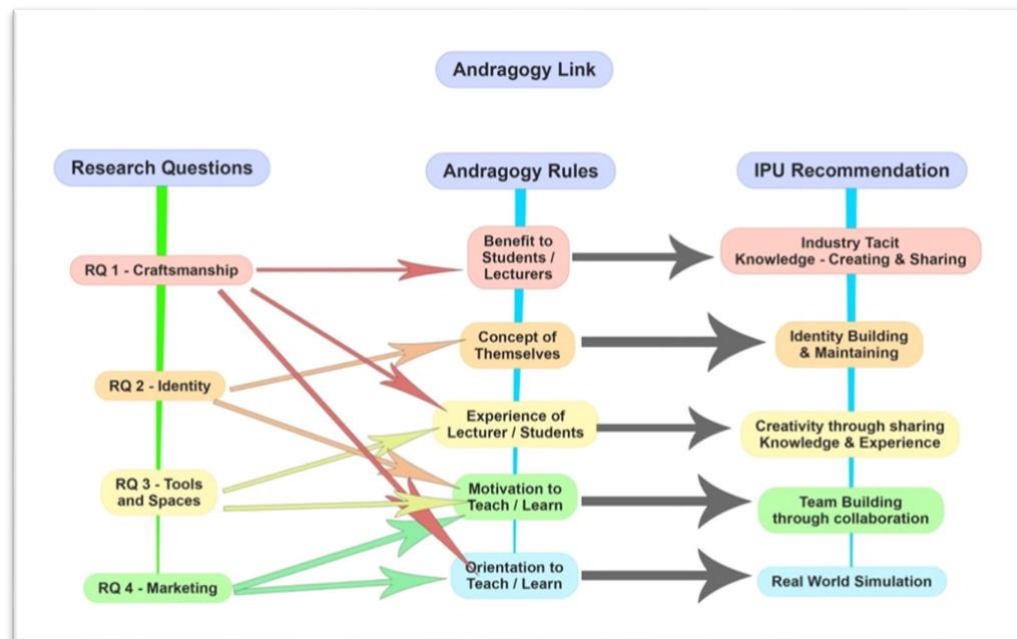
Fig 44. Andragogy Link Map

As per McGrath's (2009) study on the critical areas of andragogy, the findings of the research questions from this study have been mapped to those key areas, creating a possible recommendation of an in-house production unit (IPU) to help improve craftsmanship in H.E. and strengthen a sense of professional identity.

Looking at the five rules from Knowles and how the data from the research questions can be linked to them, this researcher has mapped them in the following way. Knowles has stated that it is vital that students are informed of the benefits of covering this material and how it will benefit them when the course is finished (Knowles et al. 1998:63). The benefit that craftsmanship brings to students is a path to tacit knowledge being shared between practitioner/lecturer and students. This insider information is a window to the industry and highlights the value of the lecturer's experience to the students. The more opportunities there are for craftsmanship to flourish, the stronger the orientation for both parties to teach and learn together in the classroom. Creating an IPU could help explore the craftsmanship of a particular programme, like filmmaking and its processes, such as camera operation, sound recording and editing.

An in-house production unit (IPU) could provide the space and time for tacit knowledge to be explored and shared through the creativity of its participants on multiple projects that emulate industry work based on the practitioner lecturer's experience. This is in keeping with Fraylings' opinion on allowing time to create things (p127).
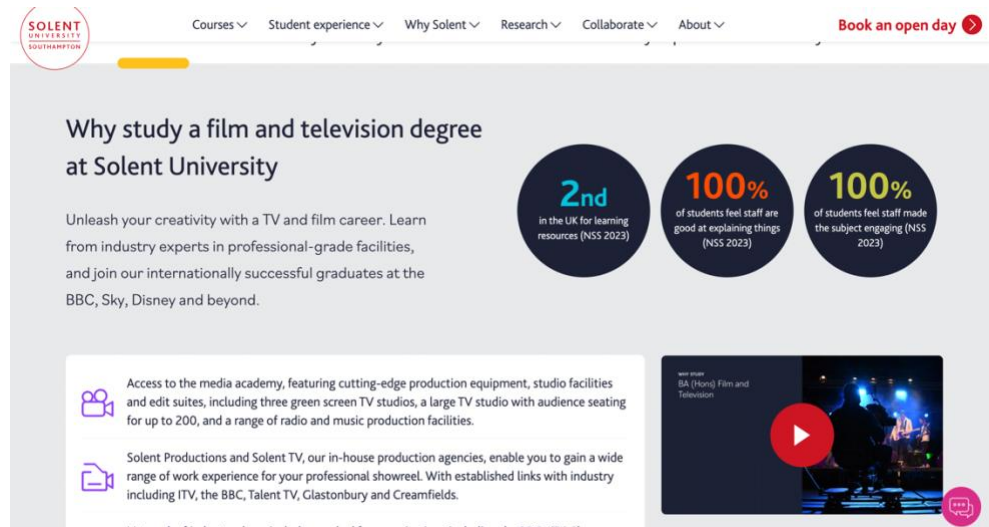
Fig. 45 – Solent Productions, an In-House Production Unit at Solent University, Southampton, UK

Through this benefit, tacit knowledge can develop and be shared through experience. Creating a platform for separate project creation, like the in-house production agencies at Solent University (Fig.45), could free up the constraints of a class timetable and be an additional attraction from a marketing perspective. There would be freedom to learn about the craft of something through practice. Tacit knowledge is practical know-how, and individuals absorb it through practice and from others; it cannot usually be learnt from books (Dormer, 1997, p147). This is backed by Gibson, who states that tacit learning, learning that occurs by ''osmosis'', happens most often ''on the job'' and requires social interaction for its transmission. This interpretation places craft firmly within a social constructivist epistemology, reinforcing…the belief that craft is best learned via apprenticeship within a community of practitioners (Gibson, 2018, p3).

The connection of craftsmanship to experience in the andragogy rules requires openness and understanding for individuals to share and utilise this experience in practice. Both the practitioner/lecturer and the student in the situation of craftsmanship in andragogy would bring prior knowledge to the space. Crawford (2011, 95) narrates this when discussing the mechanic as the craftsperson. This perception is also a teaching tool that could be passed on to the student in the right conditions. The practitioner/lecturer brings a wealth of lived experience (Sennett, 2009); however, the andragogic approach acknowledges that the adult learner also brings their expertise. As digital editing is now so readily available to people through free downloaded software, and most social media platforms support video-generated content from individuals, it is fair to assume that the college student would have some experience in content creation using available equipment. Once a student sees that they are capable of excellence…there will be a new self-image, a new notion of possibility, and an appetite for excellence (Berger, 2003, p8).

6.2 LIMITATIONS OF THE STUDY

Every study has weaknesses, and this research was no exception. The research objectives set out in Chapter One were evaluated when the effectiveness of the study was reviewed.

1. To employ qualitative research methodologies,
2. To explore and analyse the diverse interpretations and perspectives of teaching craftsmanship of editing.
3. To investigate and understand the multifaceted nature of professional identity formation with Higher Educational programmes in Ireland.
4. To examine and evaluate the influence of editing tools and spaces on delivering craftsmanship skills in Higher Education.
5. To analyse the rhetoric and messaging of editing and craft in the prospectus marketing materials of Higher Educational programmes.
6. To generate practical recommendations and teaching strategies for educators, specifically focusing on andragogic approaches to teaching craftsmanship.
7. This paper aims to contribute to the existing body of knowledge by providing a broad understanding of the relationships between teaching editing craftsmanship, professional identity formation, tools and spaces, and marketing discourse in the Irish higher educational landscape.
8. To ensure the ethical conduct of research, informed consent must be obtained, participants' confidentiality must be protected, and rigorous qualitative research standards must be adhered to throughout the data collection, analysis, and interpretation phases.

The decision to focus the study on the teaching of editing in Higher Education led this researcher to source a participant sample based on lecturers of that discipline. This proved limiting in the Republic of Ireland because despite plenty of third-level Film and Television courses, not all offered dedicated editing modules. In many cases, editing was included as a part of a production module and was only featured in one or two years of a four-year degree. This resulted in a low availability of potential participants. As I couldn't access a large sample of participants for the study, purposive sampling was adopted. This strategy would have impacted the generalisability of the findings and, therefore, reflect a limitation of my research. However, as the method of qualitative interviews was chosen, this provided rich findings, which would not have been achieved if a quantitative method such as surveys was the only method implemented. As the research design supplied quality from the qualitative semi-structured interviews, it has been noted that a study may have supported the data from the interviews, providing a more comprehensive range from several other colleges in other jurisdictions.

Time was a factor when it came to the researcher's health. During the data-gathering stage of the research, a severe illness interrupted the researcher for more than twelve months, resulting in lost time and connections with participants for the study. Re-establishing communication with participants and the research required additional time and attention. Further time was also needed to reevaluate the research and re-engage with research questions after the hiatus. This required extra time by the researcher to establish a foothold on the aims and objectives.

At the point of the student interviews, the research was affected again by the intervention of the COVID-19 pandemic and the resulting lockdowns in Ireland as well as around the world. The securing of students from different

colleges for interviews was also not possible. I decided to focus the interviews on students from my institution, Limerick School of Art and Design. Their input to the data would help inform, design, and implement a bespoke action impact of change for the Creative Broadcast and Film Production programme I lecture on. It would be this impact change that will help inform further postdoctoral research.

As the research focused on the teaching and learning of editing, this also narrowed the study significantly. This advantage was noted in the literature review, as there has been little in the way of previous studies on how editing skills are taught and assimilated. To broaden the study, a look at other disciplines, such as cinematography, sound and directing in the film and television industry, may have wielded more comprehensive results. While the researcher could have avoided this limitation by broadening the research, it was considered when designing the recommendations for the study's outcomes. It became clear that any recommendation from this research needed to speak to a broader selection of stakeholders to have a more meaningful impact on further research study.

These research limitations reflect the shortcomings of a study based on practical constraints that the researcher faced, as well as the decisions on methods and research design. These shortcomings limit what can be concluded from a study but, at the same time, also present a foundation for further research and raise additional questions on the impact of the recommendations and how they would affect how digital crafts in Higher Education can be taught.

6.3 FUTURE RECOMMENDATIONS

A future recommendation would be to introduce an in-house production unit (IPU) to support the craftsmanship of editing and other film disciplines in higher education.

The IPU could significantly enhance the student learning experience in an undergraduate programme of a higher educational institution. Its goals would be to provide students with real-world work experience while also providing opportunities for collaboration between educators and students on craftsmanship development and career-focused networking.

One possible objective for creating an IPU is to provide an alternative learning experience for third-year creative students who need help to acquire work placement for that programme. When writing this paper, the world economic crisis followed the COVID-19 pandemic and saddled the conflict in Europe, resulting in increased financial costs for students seeking work practice in the third year of their university programme. As many media and film-related companies are based in the east of the Republic of Ireland, students hoping to gain work experience from professionals in these industries face the financial burden as well as a short supply of accommodation in the country's capital for the short-term work and experience they seek, based on the requirements of their programme. By providing an IPU, the students can remain in their current accommodation for the third level and maintain any external employment for financial support.

The undertaking to create an IPU and have it approved by an institution's academic council could be achieved during the programmatic review process, which in Ireland takes place every year for H.E. programmes. The process requires all lecturers to re-evaluate the existing programmes and introduce new modules where appropriate. Staff justify these changes or new modules

to internal and external panels and then implement these changes during the next academic year.

The design of the IPU would be to provide a leading craft-based and student-centred industry experience that is industry-informed and relevant to the findings of this research while also being accessible to all. It would contain four priorities, four aims, and four strategic enablers for the practitioner/lecturer and students to abide by.

Priorities

- Craftsmanship approach Education
- Identity forming and support.
- Confidence in practice and learning
- Forming new practice-based knowledge through practice.

Aims

- Mentoring of craftsmanship of editing and other disciplines of film and broadcast.
- Understanding of identity through craftsmanship with tools and spaces.
- Striving for self-directed practice and learning
- Creation and sharing of tacit knowledge between tutor and student.

Strategic Enablers

- Craftsmanship and mentorship
- Reflective practice and continuous improvement

- Communication, technology and development between Mentor and Student
- Collaborative industry practice to inform and aid the transfer of tacit knowledge.

For the 2022 programmatic review of my programme, LSAD, TUS required students to undertake a work experience module for semester six in year three. This was a new semester-long module for the lecturing staff to create. An opportunity presented itself for an additional module to cater for students who could not acquire suitable work experience due to the lack of opportunities in the Limerick region in the Midwest of Ireland, along with the current financial crisis in Ireland and the rest of the world.

Firstly, a more comprehensive structure of initiatives was designed to form a new cultural approach for undergraduate and postgraduate students. This structure is called Film CEL: Film Craftsmanship, Excellence and Learning.

Film CEL consisted of several steps that would be designed and introduced in separate academic years as resources and time allowed. A detailed proposal (Appendix 8) was submitted to the programme board, and a decision was made to implement the IPU section (section 8) for the academic year 2022.

It details the relationship of both the practitioner/lecturer and student to the teaching and learning of the craft of editing, the impact of tools and spaces through practice and creation and its link to their identity as well as the connection to tacit knowledge the practitioner/lecturer has which informs the teaching and learning. The knowledge gap is the student's missing connection to the tacit knowledge in the academic environment due to the issues of time, lack of practice, a missing link to the industry and whether the lecturer has a dual identity or continues to practice in the industry. Writing the module had to take several steps to ensure that similar work placement experiences had

been achieved, along with an industry company structure for students to fit into.

Appendix 9 details the initial IPU module breakdown, including ethos and learning outcomes. As the institution required the IPU to be created as a module, some compromises were made to realise the idea. This module tackles the research questions of this study with the hope of contributing a basis for further postdoctoral study on the performance of the action and its impact on providing the link to tacit knowledge the students still need to be included.

The module breakdown describes the structure in which the lecturer, the coordinator/ mentors in this case, will run the IPU jointly to provide professional film/broadcast and video production content for LSAD/TUS content channels and, where appropriate, internal & external industry companies and local community social, arts and cultural organisations on a not-for-profit basis. This IPU aims to promote professional craftsmanship culture within the discipline with the students while also providing opportunities for work placement with professionals and discipline-aligned organisations. Both work practice and skills will need to be demonstrated while meeting learning outcomes for various production and post-production roles across multiple forms and media, where appropriate. What makes it craftsman-like is that it adopts the mentor approach and demonstrates qualities, skill, and attention to detail associated with a craft such as editing. Using more time than a regular lecture, the IPU would perfect these skills, utilising the traditional or time-tested methods and techniques of the practitioner/lecturer as well as the shared experiences between the crew members to achieve the high quality expected.

Like a study by Jones & Iredale (2010) on Enterprise education as pedagogy, this IPU benefits both the student and lecturer in maintaining practice over a semester without the restrictions of traditional lecture and lab-based teaching.

> To be effective and achieve maximum impact it is important that these different phases of education (primary, secondary, further and higher) employ and utilise enterprise education in ways that are relevant, appropriate and fit for purpose in relation to students' needs at these different levels.
>
> (Jones & Iredale, 2010, p15)

Participants such as Jenny mentioned the desire to balance working in industry and teaching, which could be possible through the IPU. This situation would create a path for tacit knowledge to be passed onto the students and opportunities to discover new tacit knowledge together in an andragogical approach. The work carried out, and the different roles the lecturer and student take are not too dissimilar to Cannatella's example with medical professions. While the goals and outcomes are similar, each agent's processes and aims may differ.

> Where certain craft activities share the same purpose the way they carry out their individual working practices may differ. Once one sees this point, we can see that the doctor and the nurse perform different responsibilities in relation to the health of the patient. They function differently in regard to a techne practice.
>
> (Cannatella, 2011, p16)

Similar could be said of the different roles the students and lecturer take when performing for the IPU. However, there may be limitations to the IPU and its effectiveness. Acceptance of the IPU needs to be obtained from all participants, students, and lecturers alike. The structure will not be the lecture-based teaching but rather the mentorship approach. To avoid rejection by the IPU, roles need to rotate with the IPU team to maintain interest for students. There also needs to be a level of freedom for students to be creative on projects

for clients and an amount of flexibility when it comes to hours worked and deadlines. The advantages to the students, however, must be addressed.

The practitioner/lecturer also has a lot to gain from the IPU. Where maintaining the dual identity may have been a challenge (Jenny, Garreth, etc), Film CEL now allows them to activate that identity and re-engage with the skills for real-world productions. This also allows the practitioner/lecturer to not only create new tacit knowledge from the projects' challenges but also work alongside the students as colleagues, sharing that experience and passing on tacit knowledge.

But there are many challenges to setting these up and making them work. Who are the clients? Who does business development? Do clients pay? Why? Do you pay the students? Why/ why not? How do you manage poor-quality work? Is it assessed?

As discussed earlier in Fig: 47, the creation of an IPU is attempting to answer the Research Questions through the lens of andragogy by utilising the following points:

- Mentoring is provided by the mentors (lecturers) passing on **tacit knowledge** and craftsmanship to the students in a real-world situation (RQ1)
- An entire semester of 20 hours/week allowing **time** to dedicate to the craft (RQ1)
- Editing is not the only focus as an in-house production unit also needs the other crafts in production, such as camera, scripting, directing etc., (RQ1)

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- A dedicated room with equipment is sourced to provide a base for **tools** and a **space** for the work. Students will be encouraged to use and take ownership of this space, which will be primarily available for the IPU during the time they are with Film CEL (RQ2, RQ3)
    - NOTE: This lecturer used his industry influence to secure a dedicated space to edit three editing machines for the IPU. (See Fig: 46)

Fig: 46 - Film CEL's three-seater editing lab which doubles as a pre-production room for the team. Maximising the limited space where possible.

- Each student will be a co-worker with the mentor/coordinator rather than the traditional Student / Lecturer relationship, resulting in a new identity for all participants. (RQ2) This can be compared to Tomlinson & Jackson's view that:

> …the formation of graduate identities within and through the wider HE experiences. One of these has been to locate identity as a form of professional development and a mode of occupational socialisation which enhances a student's relationship to working life and is potentially empowering.
>
> (Tomlinson & Jackson, 2019, p887)

- Projects are for internal and external clients – giving a 'real world' experience where possible. (RQ1)

- It provides the practitioner/lecturer with an additional outlet for professional practice and removes the fear of becoming obsolete. (RQ 1,2)

- Ultimately, Film CEL will bridge the gap between industry and academia, providing new knowledge in the form of tacit knowledge, which would renew itself each academic year with a new cohort of crew members (students) (RQ1, RQ2)

During the programmatic review process, the internal and external panels analysed the Work Practice Module and IPU in the spring of 2022. Both panels approved that module and Film CEL with a few recommendations.

Encouragingly, the external panel report included two commendations and observations on the creation of Film CEL and the sample production 'Word On The Street', which was piloted with students during the academic year 2021-2022 as proof of concept. These are outlined below.

3.4.10 The panel commends the Creative Broadcast and Film Production team on creating Film CEL as an inclusive platform for students and community, as an example of social responsibility from LSAD, and as an imaginative and practical way of coping with the demands of acquiring placements.

3.4.14 The panel commends the 'Word On The Street' idea, thus allowing students to take ownership of their own learning and simulating a real-world experience, in-house.

Prof M Parker-Jenkins, June 9, 2022

With this approval and support from the external panel, the Work Practice Module has been approved. At the time of writing this chapter, the first students, twelve in total, have signed up for Film CEL and will commence working from January 2023, with the team of mentors and this researcher leading the project as the IPU coordinator.

While the challenge of setting up this IPU is quite an undertaking, other practitioner lecturers have similar opportunities to create one during their programmatic review process. As work and research on this process are typically undertaken twelve months before approving new modules in the review, the practitioner/lecturer would have the time to design the IPU around the disciplines of the programme they are teaching.

The Film CEL IPU has been designed for one semester at my institution. However, it is noted that other institutions may have a yearlong requirement for work experience. The design of the IPU could be spread over a full academic year. However, additional resources and personnel may be required to maintain it longer. Also, it may mean that the practitioner/lecturer may have reduced hours lecturing on other modules, thus changing the outline of their contracted duties for the institution. Depending on the institution, this may also cause other ramifications for the employment contracts of the practitioner/lecturer.

6.3.1. PREVIOUS INITIATIVES IN THIS AREA

The structure of in-house production units can vary significantly depending on the institution and the unit's focus. Typically, these units are integrated within specific departments or schools, such as media studies, engineering, or business. They can be staffed by a mix of academic staff, students, and industry professionals, creating a diverse and dynamic work environment.

When writing this paper, a search of Irish Higher Education institutions (H.E.I.s) revealed several of them that offered pragmatic pedagogical initiatives and practical programmes; however, they needed an in-house production unit that matched the recommendation of this research. The following are examples:

1. Technological University of Dublin (TU Dublin, 2024) has a strong media production unit associated with its School of Media and mandatory practical production modules; however, it needs an IPU or even a work experience option.

2. The National University of Ireland, Galway (NUI Galway), has the Huston School of Film & Digital Media (2024), which often engages in production work; nevertheless, it has yet to have an IPU option. In year three, semester 2, the institution offers a study abroad for film or a work placement for film and digital media.

3. Known for its National Film School, Dún Laoghaire Institute of Art, Design and Technology (IADT, 2024) has robust in-house production facilities. Students benefit from hands-on production experience and easy access to excellent facilities in the new National Film School building. Each production programme avails itself of these facilities and opportunities to network with

industry; however, there is no IPU on site that could take advantage of the 'state-of-the-art' facilities.

4. University College Dublin (UCD, 2024) has a School of Information and Communication Studies that frequently produces multimedia projects. Students can apply for a competitive internship in an area that interests them or relates to their study area, but there is no IPU option for film or television.

5. Trinity's School of Creative Arts, Trinity College Dublin, includes film studies and theatre programs with production capabilities. 'Elective modules in the sophister years allow students to develop their interests in specialised topics and filmmaking techniques' (TCD, 2024). Critical members of film and television ecologies are enlisted to develop industry links with film to advise students on career planning. These filmmakers and individuals, many of whom are previous programme graduates, are invited back to speak and give workshops.

6. Griffith College Dublin (2024) has a dedicated media faculty that produces various media projects in-house through practice-based modules using its television studio facilities and various editing tools. Like Trinity College Dublin, it also invites guest industry lecturers from the film and television industries. However, it has yet to have an in-house production unit that could use these facilities and resources.

All these examples provide students with hands-on experience and often contribute to the media landscape with their creative outputs. They offer practical programme experience along with industry guest lecturers and, in some cases (IADT and DIT as examples), have solid facilities for students to

use in their productions. These initiatives offer experience with partnerships or placement opportunities for students. This signifies a pragmatic pedagogic approach rather than a focus on craft, reflection and professional identity building.

There are examples of in-house production units outside of the Republic of Ireland. Bournemouth University has a long-established, award-winning multimedia production agency based on campus. Established in 2000, Re Balloon Productions 'work with large corporates, charities, NGO and universities and have many hours of broadcast and commercial experience and a broad portfolio' (RedBalloon 2024). They are particularly interested in 'being creative with post-production sound and vision and have specialist sound designers and creative editors'.

Red Balloon also collaborates with other academic departments of Bournemouth University and other H.E. institutions to produce content for research-based projects.

> We also have unique access to academic knowledge in specialist subject areas across Bournemouth University and other educational partners. We regularly work with academics on research films and collaborate with universities to bring our expertise to projects requiring media production.
>
> (RedBalloon, 2024)

RedBalloon also offers students from BU the opportunity to gain work experience on professional projects alongside our experienced professional crew. This again signals proposals that provide experience with placement opportunities for students.

Other examples include institutions such as Solent Productions (2024) at Solent University, Southampton, and initiatives like the Camden Film Quarter development (NFTS, 2024), which create valuable opportunities for students

and graduates of these film and television programmes to engage with industry and pioneer new industry ideas.

In comparison, the recommendations and interventions of an IPU in this study are thoroughly informed by research. While there are similarities between Red Balloon and the IPU developed in this researcher's institution, Film CEL, there are distinct differences in their structure, participants, and knowledge transfer methods. The proposed IPU, based on andragogic teaching methods, introduces an innovative approach to teaching and learning the craft of film editing and production in an educational context. The focus is on both the practitioner lecturer and the student, providing practitioners with a process that allows them to remain relevant amidst evolving technology and industry standards through the practice of shared and co-created knowledge.

As previously examined in this study, the research questions have been aligned with Malcolm Knowles' principal areas of andragogy (see Fig. 47, p. 280). The proposed Integrated Professional Unit (IPU) offers a platform for exchanging craftsmanship among participants through the principles and practices of adult education. This is detailed in Table 4 below.

Table 4 - Recommendation of an IPU and links to Andragogical principles.

Recommendation of an IPU	Andragogy Principles
Allows for industry tacit knowledge to be shared and even created between participants during different real-world projects.	*Benefit to students and lecturers.* A benefit to the student and lecturers. Rather than being lost tacit knowledge is put into practice. The lecturer and student feel relevant together.
There are options for identity building through self-marketing and behind the scenes promotion of the students and their work. An example of this would be through the creation of head shots of the crew, inclusion	*Concept of themselves.* Being a part of a crew and working through a self-directed process or alongside the experienced practitioner lecturer, would allow the students the experience to start

of roles in the end credits of completed projects as well as identifying the students as crew, giving a sense of belonging.	building a new professional identity. The practitioner lecturer also would have the opportunity to strengthen their dual identity and feel a sense of relevance and connection with the industry. In both cases improving the concept of themselves.
The experience of each student is taken into account. Similar to industry an IPU would value previous experience of the crew. As coordinator, the practitioner lecturer would identity the experience the crew brings to the team. The previous craftsmanship of the practitioner lecturer is also vital for the transference of knowledge.	*Experience of the Lecturer / Students*. Through creative practice on real-world projects, the previous experience of all participants would be harnessed. Students who have their own editing setups at home would bring a new insight to certain projects i.e. social media editing and content creation. In return the craft knowledge that the practitioner lecturer brings can provide base references to television and film formats. This approach, which combines various academic fields, would enhance the learning experience and broaden intellectual opportunities through a new exchange of understandings, reflections and interpretation.
Establishing a collaborative learning environment, such as one used by an in-house production team, can be advantageous for all involved. Although editing is typically a solitary activity, collaborative learning can broaden an editor's skills and viewpoints. Frequent team meetings, peer reviews, and joint projects offer crew varied feedback and fresh creative ideas.	*Motivation to Teach and Learn*. Constructive feedback is crucial for growth and motivation. Creating a system where editors consistently receive comprehensive feedback on their work can help them identify their strengths and areas needing improvement. This feedback should be specific, actionable, and given supportively to foster continuous development and promote self-directed learning. Another aspect is readiness for learning, where adults are motivated by how the learning

	material applies to real-life situations and aligns with their personal or professional objectives.
Real-world simulation. Producing interdepartmental video content for the H.E. institution, as well as external community based projects would provide the crew with a diverse range of challenges. This in turn will orient the crew to problem solve and put into practice the learnt craftsmanship gained from the practitioner lecturer and others.	*Orientation to Teach and Learn.* An effective method for teaching and learning focus involves enhancing practical skills and networking through 'real-world' experiences, where educators and students actively engage with communities. By developing career focused networking, both students and lecturers can concentrate on achieving excellence and engaging in reflective practice by working on real-world projects with clients.

Table 4 – Recommendation of an IPU and links to
Andragogical principles.

This approach emphasises self-directed learning, real-world problem-solving, and experiential learning, thereby addressing the deficiencies inherent in the traditional master-apprentice model and contemporary practices in Irish Higher Education Institutions (HEIs). By structuring the IPU as a semester-long module devoid of formal academic assessments, such as examinations or continuous evaluations, students and lecturers can concentrate on achieving excellence and engaging in reflective practice through real-world projects with clients. Craftsmanship, as imparted by the practitioner or lecturer, facilitates the emergence and guidance of creativity. This process, in turn, fosters a learning orientation and imparts the individual a sense of purpose and identity. For Film CEL, each crew member's headshots are taken that are then used for social media purposes. This promotes a sense of belonging to the team and the process.

The IPU can initially address a few of the fundamental aspects of andragogy, including:

1. Self-Directed Learning Projects: Students engage in independent projects, selecting topics and methodologies aligned with their interests, enhancing intrinsic motivation and personal commitment.

2. Interdisciplinary Methodology: This approach would promote the integration of diverse academic disciplines, thereby enriching the educational experience and expanding intellectual prospects.

3. Collaborative Learning Environments: Students participate in collaborative settings, mirroring real-world film production contexts, which cultivate teamwork and communication skills. From Film CEL's point of view, this is achieved with daily morning briefings, allowing the crew to suggest, plan, and implement ideas.

Part of the implementation strategy for the initial aspects of the IPU can include:

1. Mentorship through maintaining a mentor-guided approach within IPUs, ensuring students receive expert guidance while pursuing independent ideas. On a project-by-project basis, the IPU coordinator can use their knowledge to demonstrate best practices for projects.

2. Integrating research using rigorous research methodologies into practical projects, ensuring academic standards are met, and facilitating self-reflection for the students and the practitioner/lecturer.

3. Critical Engagement by promoting critical thinking through reflective practices, peer reviews, and continuous feedback from the IPU coordinator.

Despite their numerous benefits, an in-house production unit can face several challenges. One major challenge is securing consistent funding. To maintain the production values of projects, a combination of the university budget,

possible industry sponsorship, and government grants will be needed. However, variations in funding could affect sustainability and capacity to undertake large projects. Another challenge is maintaining a balance between educational objectives and commercial activities. While engaging with industry partners would be beneficial, ensuring that the primary focus remains on student learning and development is vital. Institutions must carefully manage these relationships to avoid compromising academic integrity.

The proposed IPU-based andragogic teaching offers a promising solution for teaching the craftsmanship of editing in Higher Education. It has the potential to promote self-driven learning, integrating practical and academic elements and preparing students for the multifaceted demands of the film and television industries. In the U.K., there is growing recognition of the IPU and its value in enhancing education and fostering innovation. Introducing Film CEL at LSAD, TUS in Limerick, will inspire other Irish institutions to explore the same. As digital technologies evolve, these units could likely play an even more significant role in preparing students for the demands of the modern film and television workforce.

6.3.2. IN-HOUSE PRODUCTION UNITS AND GDI ISSUES

Concerning the gender, diversity and inclusivity (GDI) issues, as mentioned in section 3.3.2.1, the evolving landscape of Higher Education in these areas is becoming more critical to fostering a comprehensive and unbiased learning environment. Universities have increasingly recognised the potential of in-house production units to support these goals. In other countries, in-house production units (IPUs) in universities, such as Bournemouth University's Red Ballon Productions (2024), are specialised divisions that create educational materials such as videos, podcasts, digital textbooks, and interactive media. These units collaborate with academic staff to produce content that enhances

the learning experience and aligns with the institution's GDI goals. As Baran and Correia (2014) highlight, "In-house production units can bridge the gap between educational technology and pedagogical needs, providing a platform for innovative and inclusive teaching methods."

At the time of writing this research, Film CEL has, in its first two years, embraced opportunities in this regard by ensuring that learning materials and environments support and respect all gender identities. It has done this by allowing the students to explore documentary content creation that challenges gender roles and highlights gender experiences locally. Johnson et al. (2017) state, "Media produced within universities can play a significant role in normalising gender diversity and promoting understanding among students." By doing so, educational institutions not only support gender inclusivity but also educate students on the importance of gender equality in society.

Inclusivity also means making education accessible to all students, regardless of physical or learning disabilities. In-house production units can play a critical role by creating accessible content that meets diverse learning needs. Film CEL has already experienced challenges in this area, with a mobility-restricted student (student who uses a wheelchair) joining the IPU in its second year and several neurodiverse students with different learning support requirements. What has been learnt in the first few years of the IPU is that it must collaborate with the learning support and disability units of the university to develop customised learning materials and assistive technologies for these students. This prioritising of accessibility, while resource-heavy, provides equal opportunities for all students to gain tacit knowledge of the craft and succeed academically.

Film CEL can also develop support for academic staff in teaching practices in the future by providing resources and training on creating inclusive content.

According to Hall et al. (2004), "Professional development and support for faculty are essential for the successful implementation of inclusive teaching strategies." Using best practices for creating content that engages and respects diverse student populations, an IPU can empower educators to deliver more inclusive and practical instruction. IPUs could offer a powerful tool for educational institutions to promote gender, diversity, and inclusivity in teaching and learning. By creating diverse and accessible content, IPUs could provide a sense of identity and ensure all students feel represented and supported in their academic journey.

6.3.3. THE ROLE OF UNIVERSITIES TO UNDERTAKE CRAFT TRAINING

The broadcasting industry has experienced a significant shift over the past few decades, moving from a public service model to one driven by commercial requirements such as pay-per-view platforms like Netflix, Disney+ and Amazon Prime. This transition has had profound implications for vocational training within the sector. Public service broadcasters traditionally invested heavily in training and development, ensuring a skilled workforce capable of maintaining high production standards. However, industry-led training initiatives have seen a noticeable decline with the rise of commercial broadcasters and digital platforms prioritising profit margins. The breakup of training provision has raised serious questions about who could or should bear the responsibility for vocational education in this evolving landscape.

The broadcasting industry's retreat from its traditional role in vocational training has created a vacuum that higher education institutions have increasingly sought to fill through collaborations. Universities and colleges have expanded their media and communication programs, often incorporating practical skills training alongside theoretical knowledge and using industry networking and connection opportunities.

The South East Technological University (SETU) has done one such collaboration with a leading production company, Nemeton TV. Graduates from the course are coveted as directors, producers, cinematographers, and editors, and they enjoy successful careers in top film and television production companies, as well as broadcast stations and streaming platforms at home and abroad (SETU, 2023). There is an added incentive to potential students in that this higher diploma is also provided through the Irish language, offering postgraduate opportunities in the broadcast and film industry and promoting the craft through the native language.

> When discussing crafts as an element of technical and vocational training programmes, there are two distinctive employment trajectories involved, namely training that leads directly to occupation within a specific craft tradition and training that enhances the employability of the student in various other employment categories.
>
> (Askerud & Adler, 2022, p10)

The H.E. example by SETU and Nemeton is typical in Ireland. Further Education institutions are working with industry professionals, providing a desirable alternative to the traditional four-year Higher Education degree programme. A programme by Kerry College of Further Education (CDFTV, 2024) offers students a comprehensive education in screenwriting, directing, and producing, focusing on developing film and television content. It features mentorship from industry professionals, guest masterclasses, and a hands-on approach to getting projects industry-ready. The 41-week full-time course is free of charge, offering an additional incentive for students, and also provides a training allowance. This immersive environment fosters creativity and practical skills, preparing students for successful careers in the film and television industry.

This shift raises important questions about the role of higher education in vocational training. Traditionally, universities have focused on providing

broad-based education rather than specialised craft skills, typically taught through apprenticeships and on-the-job training within the industry.

The integration of vocational elements into Higher Education curricula has benefits and drawbacks. On the one hand, it provides students with a more holistic education, combining practical skills with critical thinking and theoretical insights. On the other hand, universities may need more resources or industry connections to offer training that is as hands-on and up-to-date as the industry provides. In Ireland, the distribution of film and broadcast production companies is disproportionately focused on the Dublin area and the surrounding central east coast of the country. The Creative Broadcast and Film Production Programme (CBFP) at TUS in Limerick is one such programme that still needs an industry link like SETU or Kerry College of Further Education. This and the need for a professional production studio (see Fig. 44 on p.272) leave it and others at a disadvantage to attract students. Moreover, the rapid pace of technological change in the media sector can make it challenging for academic programs to stay current with industry practices.

In this context, intermediary bodies like Screen Skills Ireland and the National Talent Academy are crucial in bridging the gap between industry needs and educational provision. Screen Skills Ireland (SSI) (2023), for example, focuses on upskilling and reskilling professionals in the screen industries, ensuring that training is relevant and responsive to industry developments. These organisations often collaborate with industry and educational institutions to design and deliver training programs addressing specific skills shortages and emerging trends. Screen Skills Ireland's approach includes offering targeted training initiatives, funding industry-led training programs, and encouraging partnerships between industry and academia. This model acknowledges the limitations of Higher Education institutions in providing specialised

vocational training independently and stresses the importance of a collaborative approach to workforce development.

The National Talent Academy, similarly, focuses on nurturing new talent and providing continuous professional development opportunities. With its structure split into the different regions of Ireland, these bodies play a crucial role in ensuring that vocational training remains relevant and accessible, bridging the gap between the industry's evolving needs and the training provided by Higher Education institutions (National Talent Academy, 2023).

The Irish Screen Editors Guild (ISE) professional editing body has offered an editing mentorship scheme. The ISE Mentoring Scheme (2024) was created to allow emerging editors to observe seasoned editors at work, focusing on their methods and interactions without requiring the mentees to contribute to the editing tasks. This differs from typical assistant or work experience roles, emphasising observation and dialogue over active participation. The mentee spends two days in the mentor's edit suite in an informal and non-intrusive setup to avoid disrupting the mentor's workflow. The program was suspended due to the COVID-19 pandemic and has not been reinstated as of the writing of this thesis.

While higher education institutions have stepped in to fill some of the gaps, there still need to be questions about their effectiveness in delivering comprehensive craft training and if it is even their role to do so. While universities can provide theoretical knowledge and some practical skills, they may not be best positioned to deliver the hands-on, craft-based training traditionally provided by industry-specific programs. Industry bodies like Screen Skills Ireland and the National Talent Academy are essential in addressing these gaps, ensuring that vocational training remains aligned with industry needs.

In regions with shortages in this type of collaboration, introducing an in-house production unit may help institutions close the gap between industry and education for students. For example, Film CEL is not seen as an alternative to the industry's responsibility for vocational training, nor is it trying to replace or fill the vacuum. Instead, it is focused on the craft and providing a new collaborative approach to teaching and learning between the practitioner/lecturers and the student, rather than an observational role such as the ISE Mentorship Scheme. As there are multiple paths to learning through F.E. and H.E. institutions, a goal of the IPU is to help the H.E. institution remain relevant, up to date and in communication with industry.

In theory, the practitioner/lecturer provides vocational training under the banner of an IPU, allowing additional opportunities for students to understand the industry they hope to enter post-graduation. Other paths, such as self-employment and entrepreneurship, also benefit from the IPU training should the student decide to pursue.

Ultimately, a collaborative approach involving Higher Education, an institution's IPU, industry, and specialised training bodies may be the most effective way to ensure a well-trained and adaptable workforce in the broadcasting sector.

6.4 RESEARCHER REFLECTION

> Reflexivity is a hallmark of excellent qualitative research. It entails the ability and willingness of researchers to acknowledge and account for the many ways they themselves influence research findings and, thus, what is accepted as knowledge.
>
> (Sandelowski and Barroso, 2002, p216)

As with Sandelowski and Barroso's observations, despite every effort and consideration made to avoid any influence on the research, there were instances in which my decisions contributed to the knowledge gathered. I was aware of this from conducting the interviews and analysing the findings.

Designing the research around editing reflects my influence on the study. It might have been prudent to include other disciplines to widen the gauge of the inquiry; however, as an editor and lecturer, I decided to undertake this doctoral journey to understand my own teaching and professional decisions in the educational environment. With a vested interest in film and television editing, I sometimes needed help knowing how one effectively marries dual identities. With this personal goal, I want to discover new ways to improve my teaching or bring my teaching skills to a level that corrects the mismatch of the editing skills and provides a pathway for others to emulate for their disciplines.

The purposive sampling of editing lecturers is also a point. When trying to find similar examples to my professional setup, this sampling provided participants with similar backgrounds but also reassured me that I was not alone in the issues and challenges I experienced in Higher Education. As noted in the study's limitations, a broader look at other disciplines in film and

television may have given different opinions on the issues and challenges found in the data. However, this would run the risk of a broader study, resulting in other challenges for this researcher. As a research student, it was my new identity; the narrow focus of editing was essential, as was the teaching of it, considering my dual identity. In this case, I connected the participants and me to strengthen understanding through similar teaching processes. Sharing this teaching approach is acknowledging how one's similar background and identity in a craft can help improve the interview flow yet may also impact guiding the conversation through leading the interviewee. Both the data findings and the analysis could impact further interpretation.

The sense of improving one's teaching was sometimes evident in the interviews. Implicitly, I thought about my goals when interviewing, mainly the interviews with the students from my course. As an editor, I have been trained to find multiple solutions to visual or audio problems of a film or television programme. I have adopted the same regarding what they can provide my teaching practice and this research enquiry. In this extract, as a researcher and lecturer, I recognise the opportunity for some practice-based action that could be implemented throughout the four years of the college programme. By asking it, I felt that the student could provide an initial preference that, if positive, could be taken as an incentive to explore and develop for this research. In essence, the idea for an In-House Production Unit (IPU) was formed during the interview stages:

> Participant: …I'm sure our lecturers all have connections in the industry. It's just that we don't get to… get information from those people… like… for example, work experience. We did work experience in the third year; I think everyone in our course struggled because there was only a certain number of people/places in Limerick to apply. Lecturers had some connections, but obviously, they were limited. So, that was a

problem in the course, where there needed to be someone, maybe even a career guidance person.

Interviewer: So, do you think that if there were more industry engagement, not just in your work experience but throughout the four years, that would be…

Participant: yeah, absolutely, yeah.

(Nathan, Interview)

In terms of this research and my journey in it, I have experienced a reassurance in my dual identity as an editor and lecturer of editing through the similar experiences of the other lecturer participants. Through their experiences, I have recognised the sphere of which I am a part and the part I can play in developing the craftsmanship of editing in Higher Education programmes. Tackling this study through an interpretive and constructivist eye has allowed me to accept the importance of my knowledge transfer to the students I teach and examine how my dual identity can help close the gap between industry and education. The challenge will be to remain curious about continual change and adapting to the technology and maintain this through craftsmanship and continued learning, and 'must include a 'questioning of our actions about our participation with our students' (Paugh & Robinson, 2013). The practitioner/lecturer would acquire the motivation to teach by maintaining their identity with the students through practice. Pettifer and Clouder (2008) focused on professional identity as doing and being in practice (Trede et al., 2012, p10). Professional identity development requires students' active engagement with appropriate support and mentorship (Trede et al., 2012, p14). The IPU could provide that support through diverse practice in editing and other creative film and content-making disciplines.

6.5 CONTRIBUTION TO THE FIELD

This research investigated a better understanding of how craft and craftsmanship of film and broadcast editing could benefit teaching and learning in Higher Education. The aims stated in chapter one were investigating:

1. The current interpretations on teaching craftsmanship in the Higher Educational environment.

2. To improve understanding of professional identity in Higher Education programmes in Ireland.

3. To assess the impact of technology and space on craftsmanship teaching and learning.

4. To understand the rhetoric used with craft and editing in Higher Educational marketing.

5. Recommendations of action for educators for andragogic methods through craftsmanship in their teaching of adult learners will be presented.

The findings of the fieldwork during this study, combined with the recommendation of an IPU, have allowed that understanding to be realised within this researcher's own academic institution. It is also noted that other stakeholders, lecturers, students, higher educational institutions, and industry may also benefit from this research, with the possibility of further study building from this initial research.

This study aims to advance several arguments in these studies through an andragogic lens using craft as the tool for teaching, learning, and supporting the building and maintenance of a professional identity. In the case of Irwin's work, this research takes a parallel position to how digital editing is perceived emotionally and through practice, but rather than using the pedagogical stance, an andragogical approach is engaged. The students are interpreted as adult learners and thus bring prior learning and experience to the lecture room. However, should there be a lack of prior knowledge, it would be hoped that the practitioner/lecturer imparts tacit knowledge to the student. This study is not trying to rewrite the flaws of Knowles' andragogical thesis but rather bring the discussion of craft with andragogy together to understand better the teaching and learning of a craft such as editing. With this study, its findings, and the recommendation of an IPU, it is hoped that a new foundation of research and dialogue might advance the culture of craftsmanship in H.E. and add to studies such as the *Ethic of Excellence* (Berger, 2003).

So, where does this leave us with craft? Crafts, or digital crafts in this case, such as editing, are evolving faster due to technology, such as recent software developments like AI editing and opportunities for practice in expanded markets. The craft could connect the lecturer and student through shared hidden knowledge. It can be implemented into H.E. teaching through extended practice of an IPU, creating new tacit knowledge through problem-solving projects. There are further opportunities around craft and craftsmanship for institutions to engage with through exploring how extended time teaching craft could benefit the organisation. Using the crafted content as part of its marketing materials might help address the exaggerated data in marketing its facilities and programmes.

This study contributes to the current knowledge in the field by highlighting the issue of time and opportunity when teaching the craftsmanship of editing in Higher and Further Education. In this study, educators and students have cited the need for more time and opportunity around teaching and learning a craft such as editing. Whether it be the lack of tools and spaces for the programme, they are attached to or the constraints that come with the prescribed learning outcomes set by the institution. However, there is a willingness to overcome these issues.

From a craft point of view, we have learnt that the practitioner/lecturer in this study has the ability and desire to explore craftsmanship in their teaching and that this desire, if portrayed, could influence the students. This confirms Irwin's position on how 'digital editing pedagogy that attends to technê through learning editing in a way that reflects how an editor works and how technology textures an editor could touch an apprentice of this craft down to his or her very soul' (Irwin, 2009, p50). While Irwin's work examines the editing pedagogy, this research builds on her conclusions and explores the andragogic approach. This study proposes that craftsmanship and andragogic teaching can coexist in H.E. through an in-house production unit. Ultimately, craftsmanship must be protected for film and broadcast editing disciplines. The practitioners are the users and gatekeepers of this valuable knowledge. As such, should one develop a dual identity as a lecturer, one must give these individuals the time and opportunity to demonstrate their skills to the next generation of practitioners in a familiar process. Thus, the bridge between education and industry can be strengthened by protecting hidden and vulnerable tacit knowledge.

Identity, too, has a part to play when it comes to craft and tacit knowledge being disseminated in education. We have discovered that the student values the dual identity of the educator and can be more engaged when that identity

comes to the fore through industry information, stories and even metaphors. Irwin again acknowledges those stories and metaphors. 'Revisioning digital editing pedagogy as a descriptive language experience, peppered with metaphors and analogies that connect with students' personal experiences, creates a renewed learning environment and gets to the heart of the craft' (Irwin, 2010, p10). There is a need for time and opportunity for the practitioner/lecturer's identity to be exhibited to students, not just to allow for the personal experiences to inspire students but also to demonstrate through practice the skills and tacit knowledge the practitioners have mapped their identity to. This demonstration of identity traits could also be adaptive to the changing technology and challenges of editing while allowing the 'front' and 'performance' (Goffman, 2007, p32) of the practitioner/lecturer to be linked to the tools and spaces available for the practice.

This study has yet to find a simple solution to the availability of editing tools and spaces that the participants described in their interviews. Introducing an IPU to an institution may reveal gaps in timetables to allow more time with available equipment and spaces, but this study has yet to be researched or proven. While the implemented IPU by this researcher has been accepted into the university where I lecture, there is scope to study how it operates and deals with resource shortcomings. However, the discovery of students and lecturers creating spaces in their homes may provide an additional resource for an IPU through remote working, which has surfaced more predominately since the COVID-19 pandemic. However, this would contradict the nature of in-house production and cause a separation between the practitioner/lecturer and the student.

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2020). The data's findings suggest opportunities to link craftsmanship with the principles of andragogy.

1. Through the presentation of the practitioner/lecturer's dual identity, there are opportunities to highlight some of the reasons why students must learn specific material. The drive for the learner is an example of craft practice displayed to them by the practitioner/lecturer.

2. The practitioner/lecturer could influence the learners' concept of themselves and their position in the field. However, it might be served better by assigning a designation such as crew member to a student who joins a community of practice, where forming a professional identity can take place (Tomlinson & Jackson, 2019, p887).

3. The learner's experience can be utilised in the learning environment. As stated before, if there isn't a prior experience from which the student can access, then there is an opportunity for the student to discover expertise and tacit knowledge from the community of practice; in the case of this study, the in-house production unit. Once additional experience has been imparted to the student, they can use this for future assessment work and or in the industry.

4. This researcher believes that an IPU would motivate learning. The additional work on productions for internal college clients would offer opportunities for practice within 'real-world' challenges that clients bring. It would afford time outside the classroom to tackle problems using learnt knowledge while presenting both the student and participant/lecturer prospect to create new tacit knowledge from problem-solving. A sense of achievement through group work in this problem-solving and creative production has the potential to be a robust motivational tool.

5. The orientation of simulating a real-world production team would provide lecturers and students with the orientation towards teaching and learning specific craft skills. Using real work situations, building networks with industry, and providing mentorship on tools and procedures would allow tacit knowledge to flow between participants and strengthen their perception of where they fit in this field while ensuring they stay connected with the craft.

Both andragogy and craftsmanship can provide a new understanding of teaching editing in higher education. It can strengthen one's identity through practice and engaging with the tools and spaces provided. By allowing the appropriate time in the educational environment for tacit knowledge to be shared through opportunities for 'real-world' experiences, a new awareness of the craft and our place within it can be explored. By implementing these strategies, an in-house production unit can create a robust framework for activating andragogic principles of craft learning. This not only enhances the individual skills of editors but also contributes to the overall quality and efficiency of the production process. As the craft of editing evolves, so must the methods by which it is taught and learned, ensuring that editors are well-equipped to meet the challenges of a dynamic and demanding industry.

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APPENDICES

Appendix 1 – Interview Guide

Simon McGuire 4344522

Main Research Interview Guide

Interview Questions

Lecturers:

- Can you explain your role here at the institution/college?

- Can you tell me about your journey to this position?

- Can you describe the education you received?

- Did you formally train as an editor? If so can you describe?

- Did you come from industry or academia?

(if previous role was an editor, use editor questions)

- What made you become a lecturer?

- What experience, industry or other, have you brought to the lecturing role?

- Can you describe for me your interpretation of craft and craftsmanship?

- Would you think editing can be described as a craft? If so,Why? If not, why not?

- Do you currently edit outside of the academic environment? If so do you consider yourself a craftsperson in the field?

- (if yes) Do you consider craftsmanship to be an important element of your lecturing? If so explain.

- Do you feel your students consider editing to be a craft? If so do you think their interpretation is formed from your lectures or other sources?

- Does the language of your module / course use the word craft or craftsmanship in the description?

(If lecturer has not been in industry)

- How did you manage to be a lecturer in editing?

- Have you found it difficult to lecture in a subject without previous industry experience?

- How does your experience before that time compare to your experience now?

- If you could change anything about that experience, what would it be?

- Would you think editing can be described as a craft? Why?

- Does the language of your module / course use the word "craft" or "craftsmanship" in the description?

- Tell me about how the course designed?

- How is editing described in the course literature?

- Where does you course content come from?

- What tools do you use to lecture to your students? (Editing Machines, Software hardware)

- What (if any) are the limitations of those tools? Why?

- Can you describe the space available to you for lecturing in editing?

- What (if any) are the limitations of that space? Why?

- Do you feel the students respond positively or negatively to the tools and spaces provided and why?

- Can you give me an example of what you mean?

- What type of film/broadcast programme content do you use for lecturing, and does it have an impact on the engagement of the student engages?

- Have you used elements of editing to influence your teaching?

- How do you see the course developing in the future?
- How do you see yourself developing and changing in the future?
- Is there anything else you would like to add that we haven't discussed?

Additional Questions:

The Presentation of Self

- How do you present yourself to the students you teach/train?

- Why do you present yourself this way? Would you consider this presentation of yourself a true reflection of you or a version?

- Is your presentation of self-accepted by the students in your opinion? If so/not, why? When preforming in the lab environment do you adjust your identity to match the environment?

- Has your identity teaching changed over your time here? If so how, and was there factors that forced that change?

Professional Identity Development

- Can you describe your lecture preparation for us? Learning roles, understanding workplace cultures, professional socialisation? Do you prescribe these to students? If so, how do they react?

- What do you think is the role of university in professional identity development? What is the intersection of professional identity between university and work?

- Does reflection feature in your lecturing. If so, how?

- Do you integrate your professional and personal identity in the academic setting? How do you do this?

- Can I ask whether you see students as just that or a multi-community members and pre-accredited professionals and learners?

- Have you constructed any self-directed learning approaches with your students? What kind of conditions would be needed to set up an SDL with the students?

- Are there any types of informal (hidden) curriculum that you pass onto your students? Could you give an example if this?

- Do your students get any real-world practice in editing? If so, can you explain? If not, why or what reason for so?

On Craftsmanship

- Do you demonstrate editing skills and craftsmanship to your students? Give them examples of your practice and experience?   On Craftsmanship

- Do you think that the lecturer in editing should have the skills/ knowledge/ culture of the craft to pass that to the students? If so why, if not why?

- A craftsman has control of their identity, craft and culture, do you think educators have the same control? Do you think the teaching of craft is possible in Higher Education?

- Do your students observe and replicate your work, or do they have an element of design/creativity control when editing?

- What would be your interpretation of tradition in editing? Do you reference the traditions of the past with your students? Do you think that the traditions you keep help form your identity with the craft? What types of traditional editing do you practice?

Appendix 2 – Prospectus Data Collection Breakdown

Content Type	Institution	LINK (if avaiable)	Programme / Course	Page No.
Prospectus (Online)	Limerick Institute of Technology	http://www.lit.ie/Courses/LC371/default.aspx	Creative Broadcast and Film Production L8	
Prospectus (Online) PDF	Limerick Institute of Technology	http://www.lit.ie/Courses/LC276/default.aspx	Creative Broadcast and Film Production L7	
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	Media & Media Technology	122
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	BA (Hons) Film	128
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	BA (Hons) Film and Television.	129
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	BA (Hons) Film Production	130
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	Graduate View	131
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	BA (hons) Television and Video Productioin	134
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	BA (Hons) Television Post Production	136
Prospectus (Online) PDF	Southampton, Solent University	www.solent.ac.uk/media-courses	BA (Hons) Television Studio Production	137
Prospectus (Online)	Mary Immaculate College, Limerick.	https://www.mic.ul.ie/faculty-of-arts/programme/bachelor-of-arts-mi002	Bachelor of Arts (MI002)	
Prospectus (Online)	Mary Immaculate College, Limerick.	https://www.mic.ul.ie/faculty-of-arts/programme/ma-in-media-studies	MA in Media Studies	
Prospectus (Online) PDF	Ballyfermot College of Further Education		Cinematography	
Prospectus (Online) PDF	Ballyfermot College of Further Education		HND IN FILM	
Prospectus (Online) PDF	Ballyfermot College of Further Education		HND IN TELEVISION OPERATIONS & PRODUCTION	
Prospectus (Online) PDF	Ballyfermot College of Further Education		TELEVISION AND DIGITAL FILM	
Prospectus (Online) PDF	Bray Institute of Further Education.		TV & FILM PRODUCTION (MA) QQI Level 5 Award	23
Prospectus (Online) PDF	Bray Institute of Further Education.		TV & FILM PRODUCTION - ADVANCED (MBYR 1 / MT-YR 2) BTEC Higher National Diploma Award	24
Prospectus (Online) PDF	Bray Institute of Further Education.		FILM FX: SPECIAL EFFECTS IN FILM PRODUCTION (MC) QQI Level 5 Award	25
Prospectus (Online)	Bournemouth University	https://www.bournemouth.ac.uk/study/courses/ba-hons-film	BA (Hons) Film	

Prospectus (Online)	Bournemouth University	https://www.bournemouth.ac.uk/study/courses/ba-hons-television-production	BA (Hons) Television Production	
Prospectus (Online)	Bournemouth University	https://www.bournemouth.ac.uk/study/courses/ba-hons-film-production-cinematography	BA (Hons) Film Production & Cinematography	
Prospectus (Online)	Bournemouth University	https://www.bournemouth.ac.uk/study/courses/ma-post-production-editing	MA Post Production Editing	
Prospectus (Online) PDF	Carlow IT		Bachelor of Science (Honours/Pass) TV and Media Production CW578/547	
Prospectus (Online) PDF	CIT / MTU	https://crawford.cit.ie/courses certificate-in-tv-productionlevel-https://crawford.cit.ie/courses/tv-production/	Certificate in TV Production	
Prospectus (Online) PDF	CIT /	https://www.cit.ie/course/CR112	BA (Hons) in Creative Digital Media	
Prospectus (Online) PDF	Dublin Business School (DBS)	www.dbs.ie	BA (Hons) in Film	
Prospectus (Online) PDF	Dublin Business School (DBS)	www.dbs.ie	BA in Film and Media	
Prospectus (Online)	Dublin City University (DCU)	https://www.dcu.ie/courses/undergraduate/communications/communication-studies.shtml#tab2	BA (Hons) in Communication Studies	
Prospectus (Online) PDF	Dundalk IT (DKIT)		BA (Hons) in Film & Television Production	222
Prospectus (Online) PDF	Dundalk IT (DKIT)		BA in Media Arts & Technologies	230
Prospectus (Online) PDF	Maynooth		BA Media Studies	121 (62)
Prospectus (Online) PDF	North West Regional College, Derry, UK		BTEC Level 1 / Level 2 Extended Certificate in Creative Digital Media Production	112 (58)
Prospectus (Online) PDF	North West Regional College, Derry, UK		BTEC Level 3 Diploma / Extended Diploma in Media Production [iMedia]	112 (58)
Prospectus (Online) PDF	North West Regional College, Derry, UK		BTEC Level 3 Diploma / Extended Diploma in Media Production	112 (58)
Prospectus (Online) PDF	North West Regional College, Derry, UK		Higher National Certificate / Diploma in Creative Media Production (Film & Television) †	114 (59)
Prospectus (Online)	Galway Community College	http://galwaycc.ie/course.php?id=50&cat_id=2	FILM & DOCUMENTARY	
Prospectus (Online)	Galway Community College	http://galwaycc.ie/course.php?id=23&cat_id=2	TV PRESENTING & FILM PRODUCTION LEVEL 6	
Prospectus (Online) PDF	GMIT		BA (HONS) IN FILM AND DOCUMENTARY	
Prospectus (Online) PDF	IADT		BA (Hons) Film + Television Production	19 (12)

Prospectus (Online) PDF	IADT		National Film School Description.	28/29 (17)
Prospectus (Online)	IT Tralee	https://www.ittralee.ie/en/Mod Details/view-complete-module2022.php?SUBJCODE=CREA&CRSENUMB=81000&EFFTERM=201700	BA (HONS) IN TV, RADIO AND NEW MEDIA	
Prospectus (Online) PDF	Letterkenny		BA (Hons): Digital Film & Video L8	80,84 (81,85)
Prospectus (Online) PDF	Letterkenny		BA : Digital Film & Video L7	86 (87)
Prospectus (Online)	Limerick College of Further Education	http://www.lcfe.ie/full_time_courses/tv-film-productionfilm-studies-tfpx/	TV & FILM PRODUCTION/FILM STUDIES | TFPX	
Prospectus (Online)	Limerick College of Further Education	http://www.lcfe.ie/full_time_courses/advanced-tv-studies-atvx/	ADVANCED FILM & TV STUDIES | ATVX	
Prospectus (Online) PDF	National Digital Skills Centre		Broadcast / TV Production Skills Cours	
Prospectus (Online)	National Film & Television School (NTFS) UK	https://nfts.co.uk/editing	MA Editing	
Prospectus (Online)	National Film & Television School (NTFS) UK	https://nfts.co.uk/craft-editing	Craft Editing (Short course-5Days)	
Prospectus (Online)	National Film & Television School (NTFS) UK	https://nfts.co.uk/factual-editing	Factual Editing (Short course-5Days)	
Prospectus (Online)	National Film & Television School (NTFS) UK	https://nfts.co.uk/fixed-rig-editing	Fixed Rig Editing (Short course 5 Days)	
Prospectus (Online)	National Film & Television School (NTFS) UK	https://nfts.co.uk/introduction-dit-data-wrangling	Introduction to DIT & Data Wrangling (Short course 1 Day)	
Prospectus (Online)	National Film & Television School (NTFS) UK	https://nfts.co.uk/introduction-editing-adobe-premiere-pro	Introduction to Editing on Adobe Premiere Pro (Short course 3 Days)	
Prospectus (Online)	National Film & Television School (NTFS) UK	https://nfts.co.uk/introduction-editing-avid-media-composer	Introduction to Editing on Avid Media Composer (Short course 3 Days)	
Prospectus (Online)	National Film & Television School (NTFS) UK		Drama Editing (Short Course 15 Days)	
Prospectus (Online) PDF	NUI Galway		Bachelor of Arts with Film Studies	64 (66)
Prospectus (Online) PDF	NUI Galway		Bachelor of Arts (Film and Digital Media)	80 982)
Prospectus (Online) PDF	NUI Galway (POST GRAD)	http://www.nuigalway.ie/courses/taught-postgraduate-courses/production-direction.html#course_overview	MA Film Production & Direction	55 (56)
Prospectus (Online) PDF	NUI Galway (POST GRAD)	www.nuigalway.ie/film-and-theatre	MA Film and Theatre	56 (57)

Prospectus (Online) PDF	NUI Galway (POST GRAD)	www.nuigalway.ie/courses/taught-postgraduate-courses/film-studies.html	MA Film Studies: Theory and Practice	57 (58)
Prospectus (Online) PDF	DIT. (TU)		BA FILM & BROADCASTING	30-31 (17)
Prospectus (Online) PDF	Griffith College		BA in Film & TV Production	74 (9)
Prospectus (Online)	Pulse College		BA Degree in Film and Television Production	
Prospectus (Online) PDF	Queens University Belfast		BROADCAST PRODUCTION	122 (63)
Prospectus (Online) PDF	Queens University Belfast		FILM AND THEATRE MAKING	182 183 (93)
Prospectus (Online) PDF	Queens University Belfast		FILM STUDIES AND PRODUCTION	184 185 (94)
Prospectus (Online)	St Johns College Cork		Advanced Film, TV & Video Production (level 6)	
Prospectus (Online)	St Johns College Cork		Film, TV & Video Production (level 5)	
Prospectus (Online)	Trinity College Dublin		BA (Hons) Film Studies	
Prospectus (Online)	Trinity College Dublin		M.Phil./ P.Grad. Dip. Film Studies - Theory, History, Practice	
Prospectus (Online)	IT Tallaght		Bachelor of Arts (Honours) in Creative Digital Media	
Prospectus (Online)	University College Cork (UCC)		BA Film and Screen Media	
Prospectus (Online)	University College Cork (UCC)		Introduction to Digital Media (10 Credits)	
Prospectus (Online)	University College Cork (UCC)		Special Studies in Filmmaking/New Media (10 Credits)	
Prospectus (Online)	University College Cork (UCC)		Making Digital Media (10 Credits)	
Prospectus (Online) PDF	University College Dublin		BA (Hons) Music, Film & Drama	
Prospectus (Online) PDF	University of South Wales (UK)		Film and TV School Description	98 (68)
Prospectus (Online) PDF	University of South Wales (UK)		BA (hons) Film	100 (70)
Prospectus (Online)	Waterford IT (WIT)		Higher Diploma in Arts in Television Production (level 8)	

Participant Information Sheet

The title of the research project

Crafting the Andragogy: a study of teaching and learning of Film and Broadcast editing in Irish Higher Education (2017-2020).

Invitation paragraph

"You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether you wish to take part."

The researcher conducting this study is Simon McGuire, a lecturer with over twenty years' experience in television and film postproduction and has been lecturing at Limerick Institute of Technology for over nine years. The research is being undertaken as a part of the Doctor of Education (Ed.D) programme with Bournemouth University.

Simon McGuire, Researcher

Who is organising/funding the research?

This research is being undertaken and funded by the researcher and is not in collaboration with any other funding organisations.

What is the purpose of the project?

The background of this research is to explore a better understanding of craftsmanship and its possible future role in Higher Education. By looking at the craft of editing, this research aims to investigate the importance of the professional identity with the craft of editing in both professional and educational environments as well as the use of space and tools associated. We may then use this investigation to create action research to determine possible teaching actions.

The duration of this project is expected to take place over a period of 12 to 18 months.

Why have I been chosen?

Through reviewing the current marketing literature of the available programmes and courses on television and film editing, this researcher has identified you as a possible participant for this research study based on your experience and position in Higher Education and/or your involvement in the teaching of editing. There will be approximately ten participants recruited across different educational institutions such as universities, institutes of technology and post second level colleges.

Do I have to take part?

It is up to you to decide whether 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 participant agreement form. You can withdraw during the data collection activities at any time and without giving a reason and we will remove any data collected about you from the study. Once the data collection activities have finished you can still withdraw your data up to the point where the data has been analysed and has become anonymous, so your identity cannot be determined. Deciding to take part or not will not impact upon/adversely affect your position (or that of others).

What would taking part involve?

Your involvement in the data collection will consist of the following:

- An initial video interview with the researcher which will take place in your place of work (or another agreed neutral location). This interview should be approximately 30-40 minutes in duration. The interview will be recorded using a camcorder and audio recorder.

- These interviews are one-to-one and will involve the researcher and you. The researcher will also operate the recording equipment.

- The questions for the interview will be formed to allow for open discussion and there is no expectation for right or wrong answers.

- Prior to interviewing, you will be asked (having permission been granted via a Participant Agreement Form) to either allow images of your teaching space and tools to be recorded with on video or in a still format. These will help form the basis for discussion during the interviews and contribute to the analysis of the data collection. If permission is not granted for this, then the interview may continue as planned and your participation will not be affected in any way.

- Upon completion of the data collection the interviews and other visual data may be edited into an artefact in the form of a video essay. This essay will be only used by the researcher for analysis and will not be distributed or broadcasted without your prior permission.

What are the advantages and possible disadvantages or risks of taking part?

Whilst there are no immediate benefits for those people participating in the project, it is hoped that this work will provide new knowledge on whether craftsmanship can benefit teaching and learning in the educational environment.

There are no foreseen disadvantages or risks of taking part in this research however if there are further questions that arise in this matter, the researcher can be contacted on the email address below.

How will my information be kept?

All the information we collect about you during the research will be kept strictly in accordance with current Data Protection Regulations. You will not be able to be identified in any reports or publications without your specific consent. In the case of the video interviews, these will be transcribed and edited to form an artefact (video essay) summarising the data findings. If you wish your interviews not to be included in this artefact, then they will be deleted once the transcription has been made.

All personal data relating to this study will be held for 5 years from the date of publication of the research and after the award of the degree. BU will hold the information we collect about you in hard copy in a secure location and on a BU password protected secure network were held electronically.

Except where it has been anonymised, we will restrict access to your personal data to those individuals who have a legitimate reason to access it for the purpose or purposes for which it is held by us.

The information collected about you may be used in an anonymous form to support other research projects in the future and access to it in this form will not be restricted. It will not be possible for you to be identified from this data. Anonymised data will be added to BU's [Data Repository](#) (a central location where data is stored) and which will be publicly available.

A copy of the findings, transcription, and video of your interviews will be made available to you upon request.

What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives?

Your valued opinions and interpretations of teaching will be discussed in terms of how they affect your work, the relationships with industry and students as well as the connection of professional identity with the craft of editing. A discussion on the available tools and space you use to teach will form the basis for the interviews. The action enquiry formed from the results of the interviews will help identify key aspects of craftsmanship and their possible place in the lecture room and curriculum of Higher Education.

Will I be recorded, and how will the recorded media be used?

The audio and/or video recordings of your activities made during this research will be used only for analysis and the transcription of the recording(s) for illustration in conference presentations and lectures. No other use will be made of them without your written permission, and no one outside the project will be allowed access to the original recordings. Only the researcher in the

study will have access to the video recordings. When the study is finished, information will be kept on the researcher's computer that is password-protected.

Contact for further information

Should you wish to contact the researcher you can do so on the email address below:

Simon McGuire
Ed.D Researcher
Email: i7910833@bournemouth.ac.uk

In case of complaints

If you have any concerns regarding this study, please contact, Professor Iain MacRury, Deputy Dean for Research & Professional Practice in the Faculty of Media & Communications by email to researchgovernance@bournemouth.ac.uk.

Finally

This project has been reviewed and approved in line with BU's Research Ethics Code of Practice. If you decide to take part, you will be given a copy of the information sheet and a signed participant agreement form to keep.

Thank you for considering taking part in this research project

Simon McGuire

Appendix 4 – Example email for initial Participant contact.

Subject: Research Request

Date: Tuesday 8 May 2018 at 23:52:00 Irish Standard Time

From: Simon McGuire (i7910833)

To: ▮▮▮▮▮▮▮▮

Priority: High

Attachments: Participant Information Sheet.pdf

Ed.D Researcher, Simon McGuire here again, and I would like to source yourself if you are willing, for my field study into craftsmanship and its place in education. I have attached a participant information sheet which explains the details of the field study and the requirements.

Looking forward to your response.
Best Regards
Simon McGuire, Ed.D. Researcher.

Appendix 5 – Participant Agreement Form

Participant Agreement Form

Full title of project: 'Crafting the Andragogy' - Can craftsmanship improve teaching and learning in higher education?

Name, position and contact details of researcher: Simon McGuire, Ed.D CEMP Researcher.

Email: i7910833@bournemouth.ac.uk

Name, position and contact details of supervisor: Dr. Richard Berger, Bournemouth University, Email: RBerger@bournemouth.ac.uk

Please tick the appropriate boxes	Yes	No
Taking Part:		
I have read and understood the Project Participant Information Sheet [Version 2]	☐	☐
I confirm that I have had the opportunity to ask questions.	☐	☐
I understand that my participation is voluntary.	☐	☐
I understand that I am free to withdraw up to the point where the data are processed and become anonymous, so my identity cannot be determined.	☐	☐
Should I not wish to answer any particular question(s) or complete a test/action enquiry I am free to decline.	☐	☐
I understand that the interview will be digitally recorded [audio and video] and then transcribed.	☐	☐
I agree to be featured in any film taken during the project.	☐	☐
I agree to take part in the project.	☐	☐
Use of the information I provide for this project only:		
I understand my personal details such as name, phone number and address, as well as my image and voice, will not be revealed to people outside this project.	☐	☐
I understand that my words may be quoted in publications, reports, web pages and other research outputs.	☐	☐
Please choose one of the following two options:		
I would like my real name used in the above.	☐	
I would not like my real name to be used in the above.	☐	
Use of the information I provide beyond this project:		
I understand that the anonymised transcript from the interview will be deposited in BU's Online Research Data Repository.	☐	☐
I understand that the anonymised information given in this interview may be used by the research team to support other research projects in the future, including future publications, reports or presentations	☐	☐

_____ _____ _____
Name of Participant   **Date**   **Signature**

_____ _____ _____
Name of Researcher   **Date**   **Signature**

This form should be signed and dated by all parties after the participant receives a copy of the participant information sheet and any other written information provided to the participants. A copy of the signed and dated participant agreement form should be kept with the project's main documents which must be kept in a secure location.

Appendix 6 – Interview Guide (Lecturers)

<u>Simon McGuire 4344522</u>

<u>Main Research Interview Guide (Draft 4)</u>

Research Questions

•   Can craftsmanship improve teaching and learning in higher education?

Further Additional Questions

•   How do technological advancements of tools and space, along with the social capital concerns that students and professionals experience, impact on the ability of professionals and students be creative in their craft?

•   Can the teacher use craftsmanship to improve work quality in students?

Interview Questions

Lecturers:

- Can you explain your role here at the institution/college?

- Can you tell me about your journey to this position?

- Can you describe the education you received?

- Did you formally train as an editor? If so can you describe?

- Did you come from industry or academia?

(if previous role was an editor, use editor questions)

- What made you become a lecturer?

- What experience, industry or other, have you brought to the lecturing role?

- Can you describe for me your interpretation of craft and craftsmanship?

- Would you think editing can be described as a craft? If so, why? If not, why not?

- Do you currently edit outside of the academic environment? If so do you consider yourself a craftsperson in the field?

- (if yes) Do you consider craftsmanship to be an important element of your lecturing? If so explain.

- Do you feel your students consider editing to be a craft? If so do you think their interpretation is formed from your lectures or other sources?

- Does the language of your module / course use the word craft or craftsmanship in the description?

(If lecturer has not been in industry)

- How did you manage to be a lecturer in editing?

- Have you found it difficult to lecture in a subject without previous industry experience?

- How does your experience before that time compare to your experience now?

- If you could change anything about that experience, what would it be?

- Would you think editing can be described as a craft? Why?

- Does the language of your module / course use the word "craft" or "craftsmanship" in the description?

- Tell me about how the course designed?

- How is editing described in the course literature?

- Where does you course content come from?

- What tools do you use to lecture to your students? (Editing Machines, Software hardware)

- What (if any) are the limitations of those tools? Why?

- Can you describe the space available to you for lecturing in editing?

- What (if any) are the limitations of that space? Why?

- Do you feel the students respond positively or negatively to the tools and spaces provided and why?

- Can you give me an example of what you mean?

- What type of film/broadcast programme content do you use for lecturing, and does it

have an impact on the engagement of the student engages?

- Have you used elements of editing to influence your teaching?

- How do you see the course developing in the future?
- How do you see yourself developing and changing in the future?
- Is there anything else you would like to add that we haven't discussed?

Additional Questions:

The Presentation of Self

- How do you present yourself to the students you teach/train?

- Why do you present yourself this way? Would you consider this presentation of yourself a true reflection of you or a version?

- Is your presentation of self-accepted by the students in your opinion? If so/not, why? When preforming in the lab environment do you adjust your identity to match the environment?

- Has your identity teaching changed over your time here? If so how and were there factors that forced that change?

Professional Identity Development

- Can you describe your lecture preparation for us? Learning roles, understanding workplace cultures, professional socialization? Do you prescribe these to students? If so how do they react?

- What do you think is the role of university in professional identity development? What is the intersection of professional identity between university and work?

- Does reflection feature in your lecturing. If so, how?

- Do you integrate your professional and personal identity in the academic setting? How do you do this?

- Can I ask whether you see students as just that or a multi-community members and pre-accredited professionals and learners?

- Have you constructed any self-directed learning approaches with your students? What kind of conditions would be needed to set up an SDL with the students?

- Are there any types of informal (hidden) curriculum that you pass onto your students? Could you give an example if this?

- Do your students get any real-world practice in editing? If so, can you explain? If not, why or what reason for so?

On Craftsmanship

- Do you demonstrate editing skills and craftsmanship to your students? Give them examples of your practice and experience?   On Craftsmanship

- Do you think that the lecturer in editing should have the skills/ knowledge/ culture of the craft to pass that to the students? If so why, if not why not?

- A craftsman has control of their identity, craft and culture, do you think educators have the same control? Do you think the teaching of craft is possible in higher education?

- Do your students observe and replicate your work, or do they have an element of design/creativity control when editing?

- What would be your interpretation of tradition in editing? Do you reference the traditions of the past with your students? Do you think that the traditions you keep help form your identity with the craft? What types of traditional editing do you practice?

Appendix 7 – Risk Assessment Sample

Bournemouth University

Risk Assessment Form

About You & Your Assessment

Name	Simon McGuire
Email	i7910833@bournemouth.ac.uk
Your Faculty/Professional Service	Faculty of Media & Communication
Is Your Risk Assessment in relation to Travel or Fieldwork?	Yes
Date of Assessment	21/10/2018
Date of the Activity/Event/Travel that you are Assessing	22/10/2018

What, Who & Where

Describe the activity/area/process to be assessed	Video Interview in an editing lab environment for field work on research.
Locations for which the assessment is applicable	Institute of Technology of Carlow.
Persons who may be harmed	Staff

Hazard & Risk

Hazard	Slips/trips
Severity of the hazard	Low
How Likely the hazard could cause harm	Low
Risk Rating	Low

Control Measure(s) for Slips/trips:

All cabling for the video equipment will be tied up and away from walkways and areas where the participant and trip over it.

With your control measure(s) in place - if the hazard were to cause harm, how severe would it be? Low

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With your control measure(s) in place - how likely is it that the hazard could cause harm? Low

The residual risk rating is calculated as: Low

Review & Approval

Any notes or further information you wish to add about the assessment	The risk assessment is similar to previous video interviews that were carried out in the past nine months.
Names of persons who have contributed	
Approver Name	Auto Approved by Simon McGuire
Approver Job Title	[Not Applicable]
Approver Email	Auto Approved by i7910833@bournemouth.ac.uk
Review Date	

Uploaded documents

No document uploaded

Creative Technologies, Department of Digital Arts & Media – LSAD

October 2021

FILM CEL

Film Craftsmanship, Excellence and Learning

By Simon McGuire,
Lecturer,
Creative Broadcast & Film Production,
Department of Digital Arts and Media,
Limerick School of Art and Design,
TUS: Midlands/Midwest.

Contents:

1. About FILM CEL

Film CEL, (Film Craftsmanship, Excellence and Learning) is designed to make a significant contribution to enhancing the student learning experience on the Creative Technology Programmes[1] at LSAD, TUS. It will be a new feature of the institution that will introduce like-minded academic and professional staff and students, who want to work together and drive forward improvements and innovation in film educational practice and learning. Film CEL will provide an opportunity for future focus, interpretation and proactive approaches in film and media craftsmanship through under and post-graduate programmes, research, flexible learning and practice.

It will be a means to raising both the student and institution profiles by fusing research, professional practice and knowledge exchange activity into real-world learning experiences. Film CEL will be recognised as a focal point for innovation and high-quality educational development in film and broadcast industry practice for LSAD and TUS.

Students at the Open Day Stand for the Creative Technologies Programmes. 2019.

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[1] Creative Broadcast & Film Production, and Music Technology & Production.

2. Our goals are to:

- Develop and support collaborative communities to inspire excellence in Film learning practice across LSAD, TUS, the Mid-West region and onto the national stage.

- Support an innovative and creative environment, working with TUS to create an ideal learning infrastructure.

- Build strong procedures for sharing good educational practice.

- Inspire film studies exploration and innovation in both theory and practice.

- Add value to existing andragogical practice by means of exploratory craftsmanship.

- Harness energy and provide leadership that inspires excellence in film making and learning while working with industry professionals.

Graduate, Stephen O'Carroll, currently working as an Assistant Editor at MTV, New York.

3. Our Research

It would be envisaged that Film CEL would conduct and contribute to research across a wide range of topics relating to film and broadcast education, the student experience and learning opportunities. Our research can broadly be categorised into three themes: technology-enhanced learning and digital engagement; work-based learning and employability; and student engagement with peer-assisted learning (PAL).

3rd level Institutions are increasingly being expected to demonstrate their commitment to the employability agenda, particularly how student engagement in employment-related activities is recognised and verified. The employability of our graduates is something TUS has focused on, and

an area which Film CEL will concentrate efforts on improving through innovative research methods and practice.

4. Online and Blended Learning of a Post Graduate Programme

A post graduate programme (level 9) will be developed using blended learning delivery methods in the form of both online delivery, research as well as residential days (2x 8hours) on campus. Using a forum platform such as Moodle (or and newly designed in-house database) digital lectures, in the form of Audio/Video podcasts, will be posted to students and assessments will be submitted via online delivery methods.

Example
Masters Online Programme
- 1 academic year Sept - May
- Lectures delivers via Moodle in the form of mp3s, pdfs, video blogs.
- Student interactions via Moodle discussion forums, Moodle assessments.
- Main assessments - research papers for learning, methodology, literature reviews, practical field work and final delivery of a chosen topic or field.
- Residential Days x 2 or 3 sessions. 9-6pm guest lecturers, presentations, Tutorials with supervisors. Proposed dates - Reading weeks for LSAD/TUS (Oct and Feb)
- Assignment submissions x3 Dec, March, May.

Further post-graduate programmes will be developed with additional resources and funding.
There is also scope for an apprenticeship programme which could be developed with broadcast, film and music industries. Further communication channels with Troy Studios and broadcasters will be vital for Film CEL in the future as well as establishing new ties to the national broadcasters, Screen Skills Ireland and Screen Ireland (Fis Éireann).

Graduates of the Creative Broadcast & Film Production Programme, with Lecturer Simon McGuire.

5. Resources and Assets

By gathering the current assets and resources from the Creative Technologies Programmes (Creative Broadcast & Film Production; and Music Technology & Production), Film CEL will utilise the knowledge base of available academic staff, equipment and the facilities based at Block 15, Moylish to create research pathways for future graduates. However in order to continue, additional resources will be required and must be put in place by the institution in order to maintain the centre beyond the first twelve months.

Additional resources identified would be the creation of a new Broadcast Studio and associated control rooms, editing suites and teaching rooms.

Students of the BA in Television and BA in Film Studies in the professional studio at the National Film School, IADT.
(Sourced from @NFS_IADT, Twitter, Sept 2021)

6. Flexible Learning

Film CEL will be in the position to design and deliver short courses based on the requirements of the Film and Broadcast Industries in Ireland and UK. These can be in conjunction though links with national training bodies such as Screen Skills Ireland.

Proposed short courses may include:
- Introduction to TV Production
- Introduction to Making Short Film
- Avid Media Composer Editing
- DaVinci Resolve Editing
- Adobe Premiere Editing
- Introduction to Sound for TV & Film

7. Film CEL Conference (1 day)

Once a post-graduate programme is setup, the introduction of a one-day conference by Film CEL will also be established. This conference will look to invite like-minded academic and professionals from the region and country to submit abstracts for presentation slots between guest keynote speakers and panel discussions.

Each year the conference will focus on an industry sector topic or theme bringing together a network of researchers, educators and practitioners working across all aspects of media education, media and digital literacy and media / technology practice.

Industry support will be sought after to help fund the conference and there could be an option to host offsite at other venues, both industry and/or academic, in the future.

8. In-House Production Unit

Film CEL will also have a structure of practice for undergraduates in the form of an In-House Production Unit (IPU). This production section will be run jointly between academic staff and students of each cohort. The goals of the IPU are to provide video productions and other promotional content for LSAD/TUS and where appropriate, external companies (which would require payment or appropriate renumeration). Students working on an IPU production would be assessed by the lecturer and continuous assessment could also be applied during the academic year. The aim of this IPU is to promote professional craftsmanship culture within the discipline with the students while also providing opportunities for course work and skills to be demonstrated while meeting learning outcomes for various modules within the Creative Technologies programmes. As staff members would also be required to work with students, lecture times and lab work could be re-adjusted to reduce traditional academic workloads.

Co-writer of Mad Max: Fury Road (2015) attending the Limerick Film Festival. This strongly attended festival by film makers and students alike was run by the Staff and Students of the Creative Technologies Programmes, LSAD.

9. Short Film Funding Initiative

A unique opportunity to encourage filmmakers to create exciting, dynamic and engaging screen stories. Its aim is to provide funding and support to emerging filmmakers looking to develop ambitious and creative short films based in Limerick and the Mid-West region. The principal requirements are good stories, and a passionate vision for filmmaking. The goal is to open the door to new and emerging Irish film talents. This scheme will be supported by both Technological University of the Shannon: Midlands / Midwest in conjunction with Industry partners, encouraging students to be creative and collaborative in short film making. There are also opportunities for additional funding and supports through local bodies such as Film in Limerick.

10. Conclusion

Film CEL will be designed by the academic staff of the Creative Technologies programmes at LSAD. It is hoped that this research group will build a postgraduate community within the discipline of Film, Television and Music, which will have the opportunity to expand over the decades to come. Focus should be on research on film-making practice/workflows/innovation and craftsmanship, which in turn will inform teaching and learning. The goal should be to build a film-making community around TUS with a Centre for Excellence for filmmaking in the mid-west. This will allow students to have a more immersive and exciting educational experience and better prepare them for the challenges of the industry they are entering.

Simon McGuire
M.A. **|** B.A. **|** PGR EdD CEMP

Member of Irish Screen Editors Guild

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TUS
Technological University of the Shannon:
Midlands Midwest
Ollscoil Teicneolaíochta na Sionainne:
Lár Tíre Iarthar Láir

www.tus.ie

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Appendix 9 – Media Production Practice Module Breakdown (Film CEL IPU)

TUS

PFDV07016 2022
Media Production Practice

Full Title	Media Production Practice		
Transcript Title	Media Production Practice		
Status	D - Draft	Module Code	PFDV07016
NFQ Level	07	ECTS Credits	30
Subject Area	PFDV - Professional Development	Attendance	N/A %
Grading Mode	Numeric/Percentage	Module Duration	Semester - (15 Weeks)
Start Term	2022 - Academic year 2022-2023	End Term	9999 - The End of Time
Module Leader	Donagh OShea	Department	D306 - Digital Arts and Media

Module Co-Authors

Simon McGuire, Muireann DeBarra

Module Description

Through the academic group Film Craftsmanship Excellence in Learning (Film CEL) students will have a structure of practice in the form of an In-House Production Unit (IPU). This production section would be run jointly between academic staff and students with goals to provide professional film/broadcast and video production content for LSAD/TUS content channels and where appropriate, Internal & external industry companies and local Community Social, Arts and Cultural organisations on a not-for-profit basis. Students working on an IPU production would be assessed by the lecturer/co-ordinator who would also be required to work on and oversee productions. Continuous assessment of appropriate internal and external work practice/ work placement may also be applied during the entire academic year should it arise. The aim of this IPU is to promote professional craftsmanship culture within the discipline with the students while also providing opportunities for work placement with professionals and discipline aligned organisations. Both work practice and skills will need to be demonstrated while meeting learning outcomes for various production and post-production roles across a variety of forms and media, where appropriate.

≡	Learning Outcomes *On completion of this module the learner will/should be able to;*
1.	Describe the organisation the student engaged with and appraise their own role(s) within it.
2.	Critically evaluate experiences and learning during work practice using a reflective journal
3.	Analyse and evaluate the core competencies, operational practices, and workflows within the organisation
4.	Work as a member of a team and have developed appropriate communication and interpersonal skills
5.	Contextualise their practical skills and theoretical knowledge acquired on their programme of study to date within their work practice

Printed by Academic Module Manager 3.0 for Limerick Institute of Technology

6.	Take responsibility for performing tasks and project work under the guidance of peers and the Co-Ordinator
7.	Demonstrate an ability to respond to the changing nature of work and be able to adapt to the varying needs of an organisation.
8.	Critically self-assess their performance in a professional context and apply this self-assessment in planning future career paths and educational choices.

Indicative Syllabus

Overview

Through the academic group Film CEL (Film Craftsmanship Excellence in Learning) students will have a structure of practice in the form of an In-House Production Unit (IPU).

This production section will be run jointly between academic staff and students with goals to provide professional film/broadcast and video production content for LSAD/TUS content channels and where appropriate, Internal & external industry companies and local Community Social, Arts and Cultural organisations on a not-for-profit basis.

Students working on an IPU production would be managed by the lecturer/co-ordinator who would also be required to work on and oversee productions. Continuous assessment of appropriate internal and external work practice/ work placement may also be applied during the entire academic year should it arise. The aim of this IPU is to promote professional craftsmanship culture within the discipline with the students while also providing opportunities for work placement with professionals and discipline aligned organisations. Both work practice and skills will need to be demonstrated while meeting learning outcomes for various production and post-production roles across a variety of forms of programmes, film and media content, where appropriate.

Typical In-House Productions will include (but not be limited to):

The Millennium Sessions - Students rotate various technical roles covering filming and recording, live sound and lighting requirements of the Millennium Sessions event in collaboration with the Music Practice Production Module Students of the Music Production & technology programme.

Word On The Street - A student based magazine programme covering the news and events taking place on multiple campuses across TUS.

During the semester prior to Media Production Practice

- Students will be introduced to the Academic Work Practice Co-ordinator and their main point of contact in the Careers & Employability Office
- The work practice can take many forms including specific in-house projects, live - event recordings, as well as promotional content for LSAD and TUS. These productions will be planned and setup in semester one by the Co-ordinator. In special cases outside industry projects maybe produced on campus but will be determined and approved by the co-ordinator, pending on available resources and time constraints of other in-house productions.
- Appropriateness of a Media Production Practice production will be the decision of the Academic Media Production Practice Co-Ordinator.
- The Institute will provide supports where possible to aid students in their preparation for Work Practice and in the identification of appropriate additional productions, subject to approval by the co-ordinator. To this end, students will be supported via workshops to produce a professional-grade CV and identify a set of personal and career objectives. CVs will be held centrally at the Careers & Employability Office who will facilitate the accessing of these CVs by Partner Organisations. Placement partners will present opportunities to which learners will apply for and be interviewed via the facilitation of the Careers & Employability Office.
- The Careers & Employability Office will be provided with a copy of the Academic Work Practice Assessment Requirements to ensure that the In-House Production Unit (FILM CEL) are providing appropriate Work Practice opportunities.

Rationale for the Media Production Practice module as a contingency plan for events that may disrupt or hinder the Media Production Placement Module for a student:

- Where a student fails to secure a formal Media Production Placement by Week 2 of the designated Media Production Placement Semester, they shall immediately be enrolled on the alternative taught 30 credit 'Media Production Practice' Module.
- Given the flexible operational structures of the Media Production industry, which depends largely on Film/ Broadcasting /

Client commissions and scheduling structures beyond the control of the institution and learner, it is necessary to offer an appropriate alternative module to students that offers an equal, well managed and well resourced experience for the students in the event of an expected Media Production Placement falling through / being cancelled due to the above conditions. This is offered as the 'Media Production Practice' module.

- This ensures that students can complete the required 30 credits within the semester regardless of external environmental factors.

Activity

The Media Production Practice will be of one full semester duration.

During the full semester of Media Production Placement:

- Students will be allocated an Academic Media Production Practice Supervisor
- Students will maintain a reflective learning log in line with the Work practice Assessment Requirements
- Students will maintain regular contact with their Academic Work Practice Co-ordinator and the Careers & Employability Office as required.
- Students will complete a final "Work Practice Report" and will ensure that this report has been signed and approved by the co-ordinator.

Teaching and Learning Strategies

A comprehensive active and practical, learning methodology is used to provide the learner with real-world industry-based activities, and projects utilising both individual and group engagement through an In-House Production Unit (IPU) to enhance the learning process. The IPU Co-Ordinator embraces a flexible student-centred philosophy that seeks to familiarise and engage in student's practical experiences and expectations, whilst developing a sense of critical inquiry through excellence in craftsmanship and learning. By exploring a wide range of perspectives of industry-based projects, encourages students to have an appreciation of the skills in practice as well as developing new interpretations of the Film and Broadcast industries.

Module Assessment Strategies

There will be multiple projects/programmes to be completed by the IPU Team during the semester. Each team member will be required to complete the learning outcomes on either two or more of these productions. There will be a requirement for one of which being a live show programme and the other a pre-recorded programme. This can be monitored by the Co-Ordinator where a checklist system will be referenced for each student to ensure the learning outcomes are met.

This assessment strategy is informed by "Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG). (2015). Brussels, Belgium.

- The criteria for and method of assessment as well as criteria for marking are published in advance
- The assessment allows students to demonstrate the extent to which the intended learning outcomes have been
- achieved.
- Students are given feedback, which, if necessary, is linked to advice on the learning process
- Where possible, assessment is carried out by more than one examiner
- The regulations for assessment take into account mitigating circumstances
- Assessment is consistent, fairly applied to all students and carried out in accordance with the stated procedures

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Repeat Assessment Strategies

Learners who fail the module must repeat attend during the following academic year.

Programme Membership

LC_SCREA_K08 202200 Bachelor of Science (Honours) in Creative Broadcast and Film Production
LC_SCREA_J07 202200 Bachelor of Science in Creative Broadcast and Film Production

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Coursework / Continuous Assessment Breakdown

Coursework & Continuous Assessment	100 %	End of Semester / Year Formal Exam	0 %

Coursework Assessment

Title	Type	Form	Failed Element	Percent	Week	Outcomes Assessed
Pre-Recorded Production	Project	Performance Evaluation	Yes	40 %	Ongoing	1,2,3,4,5,6,7,8
Live Event Production	Project	Performance Evaluation	Yes	40 %	Ongoing	1,2,3,4,5,6,7,8
Series Programme Content	Project	Performance Evaluation	Yes	20 %	Ongoing	1,2,3,4,5,6,7,8

Full Time Mode Workload

Type	Location	Description	Hours	Frequency	Avg Workload
Workplacement	Not Specified	Supervised Practical per Group of 16	4	Weekly	4.00
Group Learning	Not Specified	Mentorship Learning per Group of 16	12	Weekly	12.00
Skills Based Workshop	Not Specified	Practical Work with Coordinator (per group of 16)	2	Weekly	2.00
Independent Learning	Not Specified	Media Production Practice	330	Per Module - Semester	22.00

Total Full Time Average Weekly Learner Contact Time 18.00 Hours

Module Resources

URL Resources

http://www.tus.ie/Careers/

http://ScreenSkillsIreland.ie

http://iftn.ie

Other Resources

Pre-Production Management Software

Production Hardware – Cameras Equipment, Sound Recording Equipment, Editing Suites (and associated hardware and software (x2). Appropriate Server Storage space. Production Studio, Use of Millennium Theatre (or similar).

Recommended Book List

Cover	Book Details
	Irving, K., Rea, W., (2006). *Producing and Directing the Short Film and Video*. . Taylor & Francis. ISBN 9780240807355 ISBN-13 0240807359
	Katz, S., Katz, S., *Film Directing Shot by Shot*. . Gulf Professional Publishing. ISBN 0941188108 ISBN-13 9780941188104
	van Sijll, J., (2005). *Cinematic Storytelling*. . ISBN 193290705X ISBN-13 9781932907056

Appendix 10 – Transcript of Lecturer Participant Interview – Jenny

Interview Date: 22/10/2018

Interview Location: Carlow Institute of Technology.

(TIMECODE):   00:00:02:01

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

(TIMECODE):   00:00:43:16

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

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(TIMECODE):   00:02:23:02

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

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

(TIMECODE):   00:02:55:15

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

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

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

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

(TIMECODE):   00:04:17:05

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

Participant: So in college I studied in Ballyfermot College of further education visa ve and I studied radio production because I wanted to do all things audio that was my thing at the time. Turns out I'm rubbish at audio and But I did radio production for two

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

(TIMECODE):   00:06:50:12

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

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

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way, vaguely work that way but you don't know whether or not, it's like an intuition I suppose. The Craft is more of an intuition that a technical skill. And it's hard to describe because it's intangible.

(TIMECODE):   00:08:18:07

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

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

Interviewer: Why so, do you mind me asking?

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

(TIMECODE):   00:10:26:21

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

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

(TIMECODE):   00:11:32:11

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

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

(TIMECODE):   00:12:21:01

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

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

workflow works and how to kind of get them to that professional level rather than editing stuff at home on free software in the bedroom you know.

(TIMECODE):   00:13:37:08

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

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

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

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

(TIMECODE):   00:14:48:14

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

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

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

Participant: I feel like I have to play catch-up so that's why I'm trying to get the technicality into them you know. Trying to get them to work with keyframes, how to bring in, to use frame flex to bring in bigger resolutions and how to kind of work the machine of it because I feel like they're getting quite a bit of time in second and third year to get that, spending time on their edit and that's all very nice but they're coming into forth year and their workflows a mess and I feel like I'm tidying them up and trying to get them away from that hobbyist end of working, into the professional where they could walk into an end stage, into a professional edit suite and

understand why you have to call things a certain name and you just can't have untitled sequences everywhere. So I feel like I am trying to squeeze them into a box where I can go, 'you are employable'.

(TIMECODE):   00:16:05:18

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

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

(TIMECODE):   00:17:55:06

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

Participant: Sorry I don't understand the question.

Interviewer: Okay, so I've spoken to some other lecturers and they've said I teach but I mainly teach using the examples from a text rather than… (ah okay) so where do you get the footage or just the way you teach that as well, you know sometimes lecturers

might just follow what's in the text and not actually teach from industry experience at all, (yeah) do you are…

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

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

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

Interviewer: And do they like that?

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

(TIMECODE):   00:20:03:24

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

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

(TIMECODE):   00:20:46:16

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

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

(TIMECODE): 00:21:47:07

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

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

(TIMECODE): 00:22:32:12

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

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

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here at all but the machines are good and they can do the same job on them, they're just not in a private room.

(TIMECODE):   00:23:37:07

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

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

(TIMECODE):   00:25:13:01

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

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

(TIMECODE):   00:25:53:20

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

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

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

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

(TIMECODE):   00:26:56:23

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

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

(TIMECODE):   00:27:34:13

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

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

(TIMECODE):   00:28:28:04

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

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

(TIMECODE):   00:29:37:11

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

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

(TIMECODE):   00:30:28:07

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

Participant: Not really no, I mean… (why is that) …because I'm a lecturer to them, and they understand that. And they so, I think they appreciate that I work outside of here and they appreciate that I bring industry experience in. I don't think they have to understand it, what I do on a daily basis. They know here I work for RTÉ and that brings with it a certain reputation. 'Oh RTÉ' (laughs) and they introduce me as, if

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they're bringing guests from outside they always, its all very casual, but if they bring somebody in they'll introduce me as, 'this is Jenny our editing lecturer who also works in RTÉ' you know.

Interviewer: They use that identity Okay.

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

(TIMECODE): 00:32:32:03

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

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

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

Participant: Absolutely,…

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

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

Interviewer: Do they respect you in return?

Participant: I think so yeah, I get on very well with the students and there is very rarely any angst between us and I set out very clearly on day one and I reiterate it as we go along, 'we'll have a good laugh in this class, it'll all be very casual, at the end of

the day I'm not giving you marks because I like you, I'm giving you marks based on the work that you do for me.' And it's a very, very clear boundary and a very clear contract that we have and I think that once everyone knows what we are doing and whats expected then everyone can relax.

(TIMECODE):   00:34:06:17

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

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

(TIMECODE):   00:36:45:17

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

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

(TIMECODE): 00:38:23:05

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

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

(TIMECODE): 00:39:33:18

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

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

(TIMECODE):   00:41:24:00

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

Participant: That's a tough one, because sometimes you feel like you're on a hamster wheel and with lecturing you feel, I can see how people feel like you're just repeating yourself every year. What I'm trying to do now, because I've been lecturing for eight years, and I'm getting bit bored and I can feel it in my lectures and I can feel it seeping into my lectures so I'm trying to, this year mix up my assignments, ask them to do different things. At the moment I'm trying to learn how to bring technology into the classroom a lot more and to have prerequisites that they've have before they even come into the class and so I'm trying to run the class better. So I'm not going to reinvent what I'm teaching because they need to know how to open a project, how to import, how to export or whatever. So there is only so much room around that that you can really have, when they need to I need to hit certain points and certain learning outcomes. But certainly I think my teaching could improve and for example I teach, it's outside of post-production now, I teach media culture and that's vert theory heavy so I've started up a discussion forum so on our blackboard software user. So instead of me giving them readings or giving them something to watch and coming in the next day and saying so what did you think, the idea is that I'll already know what they think and we can use it as a discussion platform so I'm

not going in blind. So there are small things like that and I think to advance my lecturing I have to advance my editing in post-production. And that's one of the reasons I've joined up with there, we're trying to start up the screen editors guild now next year and I think keeping my contacts going, networking with other editors all of that is valued, valuable to bring into the classroom. That's something I don't want to let go. My greatest fear is becoming a freelance, outside becoming a staff lecturer, letting my freelance go, and sitting in this lecturing bubble, becoming outdated and even with technology it happens so quickly so quickly its scary and so I think continuing to work outside of here and continuing to advance my editing contacts and my network and my people and it's all about knowing yourself, its all about who you know and so I need to still know people (laughs) yeah so I think that I suppose your question was 'how am I going to advance my lecturing?' I think by continuing to edit in continuing to get to know people and keeping those contacts up outside of the college and trying to run my classroom better. I think there are certain things I do well. I get on well with the students. They respect me as an editor and a lecturer. They know where I'm coming from and so there's a lot to that but there's an awful lot more I can still learn. And I think as long as you know you there's an awful lot more to learn as a lecturer, I think then, you know, you'll keep going. You don't want to just sit there and die an academic (laughs).

(TIMECODE):   00:45:02:09

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

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

(TIMECODE):		00:46:34:11

Interviewer:	Thank you very much.

Participant:	Thank You.

Appendix 11 – Transcript of Student Participant Interview – Dylan

Student Interview 1 (Dylan)

Interview Date: 23/09/2020

Interview Location: Limerick Institute of Technology

(TIMECODE):   00:00:02:00

Interviewer: We'll leave the mask on obviously because of COVID and everything else. And you got he email from me containing the participant information sheet, and again you understand everything in it? (I do yeah) and again if there is at any stage and again it is in your agreement form there that you will sign at the end of this. If there's any issues or you felt you didn't want to answer that, you can retract it afterwards or if you don't want to take part in anything at all or if you are having second thoughts, I can delete everything and everything is destroyed for it so it's all explained in the participant information sheet. So well start off this, hopefully it won't take too long, so just tell us a bit about yourself and the course you're currently enrolled on.

Participant: My name is ⬛⬛⬛⬛⬛⬛, and I'm a fourth-year student in the creative broadcast and film production in LIT in Limerick and I spent the past three years just learning all I can about basically how to leave here…. To be able to go out there and find work and know what to do in the working environment.

TIMECODE: 00:01:12:09

Interviewer: Okay, so what encouraged you to take this course?

Participant: From as long as I can remember I've always just had a fascination with film like watching them and then I got more into the fascination about the behind-the-scenes stuff and how much work goes into it and what it takes to make them and how it rolls and everything like that.

Interviewer: Okay and when you were trying to make that decision about taking the course, what there something in the literature or in the prospectus that stood out for you?

TIMECODE: 00:01:41:09

Participant: I did hear that when I was going around in… where all the collages come by and tell you about everything, and you find out about all the editing programmes and stuff like that its like industry standard that, we use Avid and everything like that it's basically a hands on course, it's very practical. There's very little theory into it, so we were not going to be spending three years just looking at books about this.

Interviewer: So, you knew about it before you came here did you (yeah). How did you find out about that?

Participant: There was a thing, I forget about it now, out in UL where LIT, UL and colleges in Dublin, Galway just come down and someone form here, and I asked basically about the film course and they told me that.

Interviewer: Okay, you yourself and editing, did you know much about editing before you started here?

TIMECODE: 00:02:46:12

Participant: I knew, I would say I just knew like the bare bones of it, I wouldn't say I was……

Interviewer: okay so you so if you knew just the bare bones you obviously, you didn't have much experience of editing before you started here, is that right?

Participant: not much experience at all.

Interviewer: Okay, that's fine, can you just describe, just in your own words your interpretation of the equipment available for students editing here?

TIMECODE: 00:03:17:14

Participant: We have… I think its six, seven edit suites. They are all kitted out with top-of-the-line computers. We have two monitors with the third TV monitor. We have an Avid keyboard with all the shortcuts on it and we have access to Premiere Pro, Da Vinci Resolve, Avid Media Composer, pro tools and all the Adobe suite on the one machine.

Interviewer: And obviously, when you are working on projects and stuff with all that stuff on these big machines, how do you feel about that, Is that a good thing, a bad thing or is there issues, are you happy with it and the way its set up?

Participant: I think I'm happy with how its set up because I think its essentially like going into what other edit suites might look like when you're going into a job. So it's good to know like the space around and the way the speakers are positioned and….

TIMECODE: 00:04:24:10

Interviewer: Okay, so that's the equipment, can you just describe the rooms though, so I mean, you mentioned the edit suites. Can you just give your interpretation of the other learning spaces?

Participant: These edit suites, I think the space is good. Like it's not too big, it's not like too small either. I think the paint is good. I think it's like a sort of shade of grey at allows the monitors to be like more vibrant in terms of colour and picture quality and stuff like that.

TIMECODE: 00:04:56:06

Interviewer: How, and again you're in your 4th year, how have you used these machines, can you describe what you've done in these rooms so?

Participant: So, I have done assignments and projects in these edit suites. I have done various projects and group projects and labs in here. In my third year we had to do an FYP, so I have spent a lot of time in here editing short films and getting all the pre-production planning done in here.

Interviewer: And from that experience can you tell me was it a good experience or a bad experience, can you tell me a bit more about how you felt going through using the equipment, does it work for you?

Participant: I think it does work for me. It was a good experience all around, because it is easy to backup stuff because we have the Avid ISIS server, which basically allows us to back up and it's all in the server downstairs, so like if anything was to go wrong then at least there'll be a backup in a server space that can be gotten and retrieved, so I feel pretty much safe working in these edit suites.

TIMECODE: 00:06:08:04

Interviewer: As regards to the content of the modules, how do lecturers, what type of content do they give you, can you just describe the type of things you've learned across the board, content wise? I mean as regards to what they have given you to help you learn.

Participant: My lecturers basically like, for each lecture they have like PowerPoints and very interesting information. Very factual information that's easy for us to understand. On the Moodle site

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that we use to interact with lecturers, they always put up like resources like eBooks, articles to websites. They put up websites videos on tutorials and like tips and let's say like editing and like film making, shooting on location and stuff like that. So, I think it's very good interaction between lecturers and students in terms them giving us the tools that we need to learn and for us to easily understand and we can always go to the lecturers if we have an issue or a problem. That usually always gets sorted out.

TIMECODE: 00:07:27:06

Interviewer: Okay, so can you describe to me your interpretation of craft and craftsmanship?

Participant: Craftsmanship to me I think, its, I think I wouldn't say like its professional because everyone is learning something new about this industry everyday but I think you have to get to that level of craftsmanship where like you basically know what to do and let's say you're given a problem in like an edit suite if you're working on a series and you just basically you've been given the tools form learning in college and stuff on what to do in that situation so I feel like craftsmanship has a lot to do with that. And As well as that we are told from first year to have like an ident, which is basically is like advertising yourself essentially, so if you made a short film and that short film was like in a film festival and an employer was there and he saw your ident and he's seen that before and he's like 'oh I know this guy, he's done good work in the past' so I think that has a lot to do with what good craftsmanship is as well.

TIMECODE: 00:08:55:05

Interviewer: So, do you feel that craftsmanship is inherently linked to identity, or can you link those together… or what's your interpretation of that?

Participant: I think I would link it with identity because employers should be able to identify you with past work and seeing if they want to take you on from your experience, so I think having that level of craftsmanship in your past work would really help like identify you to potential employers in the industry.

TIMECODE: 00:09:33:08

Interviewer: So do you feel you're learning about the craft and craftsmanship of editing in your programme?

Participant: Yeah I do (why?) because essentially we are given the tools to produce good edits and we are always shown examples of good edits and also with that we have basically creative freedom on an edit so we can like put whatever we think comes to mind into an edit and if someone questions on that we have like an answer to like why that is there and should stay there.

TIMECODE: 00:10:16:03

Interviewer: We are going to get a little bit more personal, do you have your own equipment, like an editing space and editing equipment at home and if so can you describe it and explain why you've made the effort to create that?

Participant: I do , I have my own desktop PC with the Adobe Suite, so its essentially a two-monitor setup. Like a keyboard, mouse, and my room is painted in this kind of grey colour, so everything is setup the way I like it and it's an environment where I can just kind of lock myself away for a couple of hours and just work.

Interviewer: Do you feel that that type of setup obviously makes you and you have hinted at it, makes you feel comfortable when you're working, do you feel more, that your identity is more professional in that type of environment that you set up yourself?

Participant: I do it think, I think (why is that?) I think it's because I can get a lot of work done form home and in that space I feel like again more comfortable like doing work I can just stay out there for hours just working on it and I've all the time then in my free time to like I think if I made a mistake, I can just go up and fix it and everything.

TIMECODE: 00:11:49:07

Interviewer: So how does your experience before you started the course compare to your experience now?

Participant: Well from before I started college, I really didn't get much opportunity to like get hands on with different equipment and basically to make stuff. I did watch a lot of films and tv series and stuff so coming into this course then I was basically able to learn like everything that goes into one production, between pre-production, principle photography and post-production. I was basically blown away by how much jobs can come out of it and how much work goes into it, like 12-hour days and just go into a scene of shooting stuff like that.

TIMECODE: 00:12:51:19

Interviewer: This is just your interpretation; I'm just looking to see what you think the role of the lecturer is in teaching editing?

Participant: I think the role is essentially to make sure that we're on that level of craftsmanship by the time we leave college, that we can

go out and basically like to have good knowledge on what it takes to edit and produce a good edit and basically like advertise yourself to an employer but creating a showreel and showing off our work essentially. So I think they're preparing us for that, while also giving us content to edit and giving us feedback on our assignments and stuff like that.

TIMECODE: 00:13:44:24

Interviewer: So, do you feel the lecturer needs to come from industry to teach that subject?

Participant: I think that good industry experience is helpful because they have an insight in what that working environment is essentially and they have tips on their own personal experiences, like good and bad that like they pass onto us and that's good for us to learn off I think .

TIMECODE: 00:14:16:11

Interviewer: So do you think you have learned about the industry like through stories is it or what's particular about the industry you've learned about the industry?

Participant: My own lecturer like his stories like form the past as an assistant editor and then worked his way up to being an editor on the series, so he would like tell us that story. And working on producing a good edit and making sure its at the top of its quality that it can for the employer and knowing how they react if there was a bad situation with editing and things like that.

TIMECODE: 00:15:01:18

Interviewer: Okay we'll finish up with this last one so, where do you see yourself working in the industry in the future?

Participant: For me I have fallen in love with editing for the past couple of years so I find myself going into that. Trying to get into that and the overall goal would be to direct and write. I'm very interested in doing that as well so they would be the kind of roles I would be looking into going into.

Interviewer: And do you feel that the course here has helped that, has sealed that for you or is there something missing from the course that you feel could have helped you a bit more?

Participant: One thing I think is learning more like writing screenplays and maybe more on location shooting. I think that in terms of experience they would be below other things in this course.

Interviewer: Okay, is there anything else you wanted to add to that, that's all I wanted to ask you today.

Participant: Nothing that comes to mind as of now.

Interviewer: No problem, listen thanks very much. INTERVIEW ENDED.

Appendix 12 – NVivo Codebook

Crafting the Andragogy: a study of teaching and learning of Film and Broadcast editing in Irish Higher Education (2017-2020).

N o d e s

Name	Description	Files	References
Andragogy	Connections of Andragogy.	1	1
Autotelic		1	1
Content		1	2
Craft	Interviewee talks about craft and craftsmanship in education / industry / editing	8	38
Craftsmanship		8	12
Passion	Passion for the craft… this could also be linked to Autotelic. (doing for doings sake)	1	3
Editing	Interviewee discusses editing in context	7	16
On the Job Training		3	4
Own Edit Suite	Participant has an edit suite at home or outside of the academic setting. This could be linked to identity and tools and space.	3	4
Real World Situation	Real world situation for editing or for	2	3

Name	Description	Files	References
	learning on the job.		
Technology Problems		0	0
Education	Interviewee describes their formal education	8	19
Learning on the job	Learning from industry or work positions.	3	4
Extra Activities for learning	Various events or culture of activities that are not part of the assessment but allow students to work independently and creativity.	4	4
Identity	Interviewee describes their identity within the teaching environment	8	113
Craftsperson		5	13
Imposter Syndrome		2	2
Influences	Interviewee describes certain influences or influencers in their craft Or influences that have formed their identity.	4	8
Institutional Identity		4	5
Lecturer Vs Practitioner	Linked to Identity	8	43
Presentation of Self		7	12
Student Identities		7	18

Name	Description	Files	References
Educational Institution's Responsibilities	Question asked: Do you think the university has a role in shaping their professional identity based on the courses?	4	4
Upbringing Family Influences	Interviewee describes upbringing / family / or another historical personal reference that has had an influence on them	3	3
Mentor	Interviewee mentions a Mentor or influence of a mentor.	3	6
Being a Mentor		1	1
Networking	Interviewee mentions networking with colleagues or industry	3	4
Self-Directed Learning	Times and occasions where the interviewee recalled instances of self-directed learning.	6	15
Teaching	Teaching and the practice of	8	167
Assessments		6	12
Real-World Practice	Times where a participant refers to real world practice in content or assessment.	4	8
Displaying and Distribution	Opportunities to display and distribute student work.	2	3
Giving Feedback		3	5
Guest Lecturers	Mentions of guest lecturers or industry	1	1

Name	Description	Files	References
	related visiting lecturers		
Industry Experience for Teaching	Practitioner / Industry Experience	8	25
Metaphors	Where metaphors are used as a teaching tool.	1	2
Problems and Issues	Issues the participant has in teaching.	2	2
Receiving Feedback		7	10
Teaching & Reflection	examples where reflection is encouraged or formed.	3	5
Teaching Content		7	23
Mentions of Craft Craftsmanship	Craft and Craftsmanship mentioned in the teaching content or promotional materials.	4	5
Teaching Craftsmanship	Participant mentions that craftsmanship is a part of their content.	6	21
Teaching Improvements	Ideas participants use to improve their teaching and effectiveness in the lecture. How they see their programs have to change or their teaching approaches.	3	5
Teaching Limitations	These are limitations other than tool and space limitations.	2	6

Name	Description	Files	References
Teaching Methods	Teaching methods (mentions of craftsmanship and the teaching of)	3	9
Teaching Moulds	Interviewee mentions about templates for teaching.	3	5
Teaching Tacit Knowledge		7	21
Time	Occasions where participants mention time as a factor of their teaching.	2	3
Tools & Space	Interviewee talks about the tools and space of the institution. Description / critique of / suggestions for improvement.	8	47
Edit Suites		2	2
Hardware		4	4
Limitations of Tools and Spaces		7	18
Software	Avid, Premiere, Final Cut Pro, Da Vinci, Other	6	10
Teaching Spaces		5	8
Technology Influences		3	4

Nodes\\Document Analysis

Nodes on the Marketing materials and prospectus for institutions.

Name	Description	Files	References
Craft Craftsmanship	Mentions of Craft and or Craftsmanship	1	30
Institution Descriptor		1	1
Irish Institution		1	8
PLC or Short Course		1	4
Post Graduate Programme		1	2
UK Institution		1	6
Undergrad Programme		1	7
Identity		0	0
Keywords		1	4
Modules in Editing		2	3
Tools and Spaces		2	2

Nodes\\Pilot Study Topics

Name	Description	Files	References
Challenges		2	16

Name	Description	Files	References
Craft		3	18
Editing		3	23
Identity		3	15
Industry		3	20
Influences		3	18
Teaching & Learning		3	30
Tools and Spaces		3	38

Nodes\\Pilot Study\Student Topics

for the 1 student participant in the pilot study

Name	Description	Files	References
Challenges		1	5
Craft		1	1
Editing		1	7
Identity		1	2
Influences		1	1
Teaching and Learning		1	4
Tools And Spaces		2	10

Nodes\\Student Topics

Nodes detailing the discussion points and topics for the study

Name	Description	Files	References
Course Choice		5	10
Course Improvements		1	1
Course Issues		3	5
Course Marketing		5	9
Craft Craftsmanship	Interpretation of	4	6
Craft Learning	Is there an influence of craft or craftsmanship in the course?	4	6
Craftsmanship Teaching		4	5
Editing as a craft		1	1
Editing		4	6
Equipment Tools		5	11
Identity		3	7
Lecturer Identity		5	10
Own Edit suite or Equipment's influence		2	2

Name	Description	Files	References
Industry Link		1	2
Employment opportunity		1	1
On the job experience		1	2
Influences		3	3
Learnt Experience	What experience is learnt from the course	4	8
Generated Interest and passion		5	12
Lecturer Role		4	5
Lecturing style		2	2
Prior Knowledge		5	11
Self-Directed Learning		4	6
Spaces		1	2
Interpretation of Spaces		5	10
Own Edit Suite		5	9
Teaching Content		4	7
Industry Links		1	1
Metaphors and Industry Stories		1	1
Tacit Knowledge		4	4