What Are Students Doing When We Aren't Looking?

A Hermeneutic Phenomenological Exploration of Risk Management on a Student Film Shoot.

Annabel Jane East

A thesis submitted in partial fulfilment of the requirements of Bournemouth University for the degree Doctor of Education

February 2025

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Abstract

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Beyond the completion of a risk assessment, Higher Education (HE) providers of media education are broadly unaware of how or if student filmmakers are keeping themselves safe on their film shoots. The aim of this research project was to gain an understanding of how one group of undergraduate students experience their film set in terms of the gap between risk as imagined, before a shoot takes place, and risk as performed, through filmmaking practice.

By discovering how the group of undergraduate students make meaning of their collaborative filmmaking processes and practices, this research project engaged with the limited available literature on higher education filmmaking and risk management. Through a hermeneutic phenomenological lens this study developed a method of VR (Virtual Reality) elicitation. This method foregrounds a virtual peripheral participant which enabled students to take notice and reflect holistically on their own practice. The study reflects on the affordances and implication of VR elicitation in relation to an undergraduate student film shoot, as well as its potential use in the professional film and TV industry.

The contribution to knowledge of this study is the discovery that a hierarchy of discourse and a morality of filmmaking practice contribute to a unique student-participant risk culture: that risk culture can lead to conditions for neglect. The implication for pedagogy of media production is that the incremental erosion of safety is not seen or known by HE educators and not understood by students. There is no evidence of recklessness, but there is a creeping neglect that had hitherto gone unnoticed.

The study finds that students do not have the opportunity to participate more holistically in health and safety risk management due to the rigid linearity of the perceived risk management process that is also shrouded in bureaucracy. Virtual peripheral participation offers a way to enable students to take notice and to reflect holistically on their practice with potential for adapting for use in the film and TV industry. The significance of the contribution is that it bridges some of the gaps between procedures and practice (industry-facing) and between theory and practice (research-facing) by offering up VR elicitation and hermeneutic analysis as an alternative way to surface tacit understandings of practice. The gap between risk as imagined and risk as performed is bridged by understanding the morality of practice and the hierarchy of discourse where the creative trumps the mundane.

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Acknowledgments

I would firstly like to thank my supervisors Professor Fiona Cownie, Associate Professor Ashley Woodfall for the consistent ongoing support to this doctoral completion. Their knowledge, patience and understanding has enabled me to reach this goal. A big thanks to Dr Mark Readman on encouraging me to reach for those philosophical heights. As part of the EdD, I was part of a wider cohort and support network on the taught doctoral phase, with valued input over the years from Professor Julian McDougall, Professor Richard Berger and Professor Isabella Rega. I would also like to thank my fellow EdD cohort members and the supportive What's App group that kept our spirits up and signalled encouragement and community on a doctoral journey that can be, at times, quite isolating.

Working as a full time academic, to complete a part time doctorate, has been a challenging but rewarding journey and this final hurdle could not have been leapt without the workload support of the Executive Dean and Department Head in my faculty.

I would like to thank the research participants in both the pilot and the main study who came along for the VR elicitation ride. Without their willingness and co-operation this study could not have been possible.

I would like to thank my father, David East, who always gently encouraged me to keep going and to my daughter, Katy, who went from child, to teenager, to adult during this period, bridging the Covid years. Finally, I would like to thank Simon, who kept me going with snacks and cups of tea.

Chapter 1 - Introduction

This research explores the lived experiences of student-participants on a UK Higher Education (HE) student film shoot with a focus on film production health and safety processes. Higher education in the UK provides the setting from which students can learn professional practices such as filmmaking. Filmmaking is a craft that involves personnel collaborating on a shared creative vision. The output is (usually) a story told in moving images with sound. Risk is managed in the UK film and TV industry through adherence to the Management of Health and Safety at Work Regulations 1999 from the Health and Safety at Work Act 1974 (Crown 1974). Film and TV are classed as low-risk industries (BECTU 2018) in comparison to construction or agriculture (HSE 2024a). The business of film and TV sees temporary freelance contracts, tight budgets, long working hours and bullying (Van Raalte et al. 2023; Addley 2024; Lee 2024) that creates conditions for risk to increase. The tension between the creative vision and safe practice is increased when the stakes are high because of the nature of that business culture.

Higher education in the UK has responsibilities to manage health and safety risks as defined through the same regulation mentioned above. Students, whilst not employees, carry out their fieldwork (in this case, a filmmaking project) under those regulations. Those students are being prepared to enter the film and TV workforce.

This thesis addresses the gap in the knowledge of what meaning student-participants make of risk management process and practice on their film shoot and whether that meaning has an implication for pedagogy of media production in Higher Education. The contribution to knowledge is that the exploration and meaning-making of the lived experience of the film shoot saw a *hierarchy of discourse* emerge where the *creative act* of filmmaking *was valued over the mundane process* of risk management. *Intensity of practice* and a *duality of student identity* contributed to this hierarchy. Discovered through applying a method of VR elicitation (East 2020), these findings contribute to the discussion on how this discourse emerges. In addition, there are complex components that contribute to the *unique student-participant risk culture* that sits aside from the expectations of the higher education institution.

The study aims to advance knowledge of media production pedagogy through an understanding of how students within one HE student group, work with risk on their film shoot.

Background to the Research

This research study explores risk management processes of a student film production within an HE context. My interest in this field grew from transitioning from a practitioner within the film and TV industry to an educator on film and TV degrees in higher education. My career in broadcast television drama went from Third Assistant Director to Second Assistant Director, then Assistant Location Manager, Location Manager and finally First Assistant Director and Production Manager. All those roles provided logistical support in mobilising and organising a cast and crew of up to seventy people, to work effectively and efficiently on location over weeks or months. Working in high-end drama production, often for the BBC, meant there was a focus on formal training, particularly health and safety training. Moving into higher education, I became aware of the tensions that arose from teaching film and TV industry techniques to students who were not considered employees under the Health and Safety at Work Act 1974 (Crown).

Standing back and reflecting further on my motivation to research the student filmmaking experience and health and safety, I return over and again to an incident that occurred on a film shoot that I was the Assistant Location Manager for. Randall and Hopkirk Deceased (Working Title Films, 2000) was a re-imagining of the 1960's TV series. It was updated for the noughties by casting alternative comedians into the lead roles. I was excited to be involved with what I saw as UK comedy royalty, on a long 18-week film shoot. With the Location Manager moving onto another job, I stepped up from my assistant role to finalise location access, contracts and filming at a grade two listed mental health hospital, that had recently closed. Contracts and access were arranged with head office at a large UK construction company, who were the new owners of the site. The construction company were about to convert part of the site for domestic occupation. It is very common for film location managers to seek out these interim opportunities, to gain access and temporarily occupy and film in these kinds of spaces. As is often the case on location film shoots, the day-to-day access and dialogue was with the sole resident security guard, rather than head office. The film director asked for access to the basement under the listed theatre. With permissions granted in writing from the construction company head office and doors unlocked by the security guard on site, the film crew prepped the set.

On the shoot day the director asked for a piece of coiled rope to be moved into shot. The props department moved the rope which exploded into tiny fragments that became air born. The rope, unbeknownst to the crew, was made of pure brown asbestos and it had been slowly degrading in this locked cellar. The fibres in the cellar went everywhere. The cast and crew

got out. The union was called; the asbestos removers arrived in full hazmat suits and the Health and Safety Executive undertook an investigation. £10000 of lighting equipment was contaminated and therefore scrapped. Filming was stopped; money was lost because of the delay. We were all told we could bring in our clothes from that day to be incinerated and the cost would be covered.

Asbestos became a banned substance in 1999 (HSE 2025), the year we were filming. Looking back, I remember feeling shocked, ignorant of the hazards of asbestos and I felt guilty and accountable. I had, after all, arranged the access to this location and the security guard had unlocked the door for us. In the coming weeks, as the investigation progressed, I was mortified to learn that the asbestos had been identified and photographed in a prior survey report that the construction company had commissioned several months earlier. Without knowledge of the document and without any signage, the security guard gave access, as did the person representing the construction company in our negotiations. Without any warning signs, no one on site was aware of the dangers in the cellar. It was a catastrophic series of errors.

I often think of the person who lifted the rope and wonder how they are, having lost touch with the crew over the years. Mesothelioma is an incurable disease caused by inhaling asbestos fibres (NHS 2025). The symptoms do not become obvious for decades after initial exposure. One fibre is all it takes to slowly make its way to the lung. It is probably fair to say that this experience has affected me. I was a location assistant, stepping up to be manager at the end of the shoot because the location manager, also a freelancer, had secured another film contract with overlapping dates. It was my first and last experience of an HSE inspection. It was the first time I really understood the application of the Health and Safety at Work Act (1974). It was the first time I considered my own accountability and my role in such an event. I spent a lot of time going over the events, combing through my communications with the construction company to understand in what ways I may have contributed to this event.

This experience has influenced my work with students in HE. Filmmaking group work has parallels with the requirement to step up into a role, often suddenly. Whilst I was not a novice filmmaker in 1999, I was in my early career, having been out of university for four years. I stepped up to location manager and of course had the freelance pressure to please the film company to guarantee my next job.

Starting my Higher Education career in the early 2010s, I felt that student ambition and innovation needed mentoring both creatively and from a health and safety perspective. I am

an advocate of big ambition with a healthy dose of caution. I was keen to prepare students for the industry they would be stepping into. With a focus on independent location production work, I noticed that the health and safety process was rigorous before the student film shoot took place but with little awareness of how that played out in practice. What I felt was unknown or not understood was how the risk management process was enacted on set. On reflection, my motivation to find out how students were experiencing their film shoots was in part driven by my early career experience of the health and safety investigation in 1999. With 1999 being the year that risk assessment (Crown) was made mandatory in workplaces, this research study is oddly serendipitous in terms of my reflexive stance.

My interest is in discovering more about how the student experiences navigating an HE student fieldwork environment, approximately eighteen years after the Risk Management regulations (ibid) were introduced in the UK. Trying to understand and interpret students lived experience of their film set, allowing their voices to emerge, lead me to my research approach of hermeneutic phenomenology. The findings emerge from the analysis of reflexive and reflective fusion of horizon accounts of each participant. Those accounts feature not only the student accounts but also my own reflections and my biases which are then taken to forge a new perspective on the interpretation of what students are doing when we aren't looking.

The Research Problem Defined

With limited specific literature to draw on, I further framed and refined my understanding of the problem by reaching out to higher education institution course leaders who deliver media production degree courses through a survey (see Appendix 1). I approached 110 course leaders and received 42 responses.

Of the 42 respondents, 14 confirmed that their students not only produced a risk assessment, but it was also filed for department records; the risk assessment was distributed to cast, contributors and crew and was submitted as part of the assessment. The other 26 respondents reported variations thereof, indicating a potential for differing practices across some media production courses in the UK.

Most respondents (35 out of 42) felt that students were working safely on their film sets. Out of that majority who had agreed or strongly agreed that students were working safely many added qualifying commentary. The additional qualifying commentary sometimes indicated a more complex picture where 'some students submit RAs to be signed off by staff and some don't (Appendix 1, Line 27). Others pointed to the risk assessment as a 'problematic process'

that had been subjected to ‘many years’ to ‘find solutions’ (Appendix 1, Line 33) and another added the caveat that they ‘don’t know for sure’ that the RA (risk assessment) is being adhered to, but they do teach RA and ‘reject many’ (Appendix 1, Line 40).

Fewer respondents (30 out of 42) felt confident that students were working as per the risk assessment on their film sets (rather than being confident they were working safely). This difference in confidence helped me refine my understanding of the problem. Staff are confident that students are working safely on film sets. Fewer are confident that students are working as per the risk assessment, which is the process put in place to manage health and safety. This suggests a gap between working safely and working as per the risk assessment. Out of the 42 respondents, 12 neither agreed nor disagreed, disagreed, or strongly disagreed that students were working as per their risk assessment.

Some of the associated commentary further qualifies their negative or neutral responses. There was a suggestion that processes had become ‘flexible’ and that ‘generic risk assessments’ or using forms that are ‘generic’ that the ‘university’ requires meant that the exercise was ‘more time consuming than effective’ or that it was a ‘tick boxing exercise’. There was a suggestion that students ‘do not take a lot of responsibility’, they wouldn’t ‘report back if anything was to go wrong’ and that the system of competency is a ‘broken system that serves no purpose’ (Appendix 1, Lines 14, 26, 41 and 42).

These reflections from teaching staff suggest that we have limited knowledge of how students keep themselves and others safe on location or how they enact the risk management process whilst shooting films on location. This is problematic for institutions as well as media production education. The survey and the associated commentary points to some variations of process and indicates, at times, staff opinions of what students might think about risk management or health and safety. Dekker (2003) and Hale and Borys (2013) identified the gap between process and practice in health and safety processes. They highlight that the work that we imagine (the process of imagining and mitigating risk on a risk assessment) and the work that we perform can be very different. Risk as imagined (and articulated) and risk as performed (or carried out) can be disconnected.

Research Aim

In higher education, educators are only party to the bookended practice of film production. One bookend is pre- production, which is the work as imagined and during post production or delivery of a project – the other bookend is the output of the film itself. The aim of this thesis

is to gain an understanding of how students experience their film sets in terms of work as done or work as performed (Dekker 2003; Hale and Borys 2013; Ashour et al. 2021) and how they make meaning from the processes and practice of health and safety risk management. To achieve this aim, I have undertaken a qualitative study of a student film shoot and use it as a platform from which to collect a series of experiences from the students (who will become known as student-participants) about that film shoot.

Justification for the Study

This study provides a snapshot of student film sets and students' opinions of their practice. The current problem is that we cannot see what students are doing when they undertake independent fieldwork (filmmaking), which means we cannot help them reflect and refine their practice. Errors and omissions could create conditions for unsafe practices. It is crucial to help students achieve reflection on practice because they are on their way to becoming professionals. It is vital for them to keep themselves safe and enter a professional environment in which they are confident they can be secure in. The study enables an alternative discourse around student fieldwork (filmmaking) and furthers the knowledge of health and safety and media production education.

The film and TV industry can experience accidents in the workplace and the journalistic spotlight is periodically placed on health and safety processes linked to workplace cultures, temporary contracts (Swords and Johns 2024), fast turnarounds, long hours (Evans and Green 2017) and precarious profit margins (BFI 2022). Newsworthy celebrity-related reportable accidents such as those involving Harrison Ford (BBC 2016), Freddie Flintoff (Shemilt 2024), Alec Baldwin and Halyna Hutchins (Bushby 2024) provide high-profile contexts for the ongoing need for interrogation into processes and practice. Whilst bureaucratic considerations are usually part of the interrogation what is also needed is a philosophical consideration of power and responsibility in practice. UK higher education, the context for this study, is one of the key feeders of the film and TV UK workforce.

My study provides an alternative lens to understand further the gaps that prevent processes and practices from aligning holistically.

The Research Questions

My research questions were developed in response to the research aim, combined with my researcher worldview and in acknowledgement of this thesis being part of a doctorate in media education research.

RQ1 What meaning does the risk management process and practice hold for undergraduate students on a film shoot?

RQ2 What are the affordances and implications of VR elicitation in a shared interpretation of the lived experience of an undergraduate student film shoot and as a new method for future research?

My Researcher Positioning

Regarding my worldview and as a researcher of education, I view learning as a social construction of meaning (Bryman 2015; Crotty 1998). Learning is communicative and dialogic (McCormick and Paechter 1999; Wenger 1999; Buckingham 2003; Savin-Baden 2007). Learning can happen with or without an educator present. I am particularly interested in exploring learning that is potentially unseen or unarticulated. Buckingham suggests that 'reflection and evaluation' enable the development of the media student to progress (2003 p.142). The dialogue and reflection on education activity without an educator present is central to my enquiry.

My research is based on a constructionist, ontological position that is interpretivist, as I do not view the subject and the object of my study as separate entities. I do not see the world as 'value-free' (Bryman 2015, p.11) and it is not independent of social interpretations. My research is 'concerned with the individual (idios) case' (Crotty 1998, p.67). In its interpretive approach, I became part of the research, foregrounding my experiences in a shared interpretative experience with the student-participants. The student-participants are from within my institution, making it insider research. The discussion around this can be found in the methodology chapter.

In summary, this research is insider, interpretive, idiographic and constructionist. This approach enables depth to be achieved within a sample size of six student-participants who make up a production group. It will draw out the inside perspectives of the participants to explore the phenomena of their shared experience of the film shoot. The study is focused on the experiential complexity of the individual and the meanings they make of an experience.

Methodology

My methodological approach is informed by the qualitative and interpretative nature of my research questions that point to explorations of meanings and interpretations of a lived

experience of a film shoot. Interpreting lived experience through hermeneutic phenomenology (Friesen et al. 2012; Henriksson 2012), my research draws on Gadamer's (2004) principles to foreground bias and prejudices as part of the iterative approach to discovery. This methodological approach fits with my researcher worldview that sees the world as socially constructed and that to foreground my own bias and prejudices (with prejudice being understood as a pre-conceived opinion) is appropriate since I have co-constructed interpretations of student-participant lived experiences through the method of VR elicitation (East 2020). The study sees six participants relive their experience of their film shoot. Together, we make meaning of the phenomena in front of us.

VR elicitation is an umbrella term given to a method that, in this research, sees 360-degree camera technology used as a tool to facilitate dialogue. Student-participants were immersed back into their film shoots through viewing the 360-degree footage on an HMD (head-mounted display) whilst at the same time mirroring that image and associated sound onto a big screen for me, the researcher-educator, to view alongside. Once researcher-participant conversations concluded, the method drew on interpretative phenomenological analysis (Smith et al. 2009) to create a fusion of horizon (Gadamer 2004) account of each participant-researcher interaction. Interpretations are drawn from the thick description (Geertz 2001) fusion of horizon accounts, and a themed discussion, adopted from IPA (Smith et al. 2009) is developed around the research questions, leading to findings and recommendations.

Delimitations

The scope of this work allows for some cross-disciplinary considerations such as health and safety research, educational research, and visual studies research.

Health and safety research is a field of its own with both positivist and qualitative models. Whilst my research draws on health and safety research to inform it, it stays within the boundaries of sociocultural theories of risk and remains qualitative. This research study draws on Interpretive Phenomenological Analysis (Smith et al. 2009) in the method, analysis and write-up. This research, whilst touching on descriptions of behaviour and interpretations of behavioural discourse, does not delve into the cognitive sciences.

The Contribution to Knowledge

The key contribution of significance in this study is that the meaning the risk management process and practice for student-participants working on their film set revealed a *hierarchy of discourse* when the *creative is valued over the mundane* (RQ1). As a result, a *unique student-participant risk culture* emerged that was previously hidden (RQ1). In this research, the student-participants engaged in a *negative discourse* characterised by either fear, helplessness, sarcasm, or avoidance when discussing the risk management process and practice (RQ1).

Other contributions that sit under this is the contribution through the method of VR elicitation itself (RQ2) which enabled the *power of taking notice* to re-examine the mundane over the creative and, in doing so, surfacing the *morality of practice* linked to wellbeing (RQ2). The method also afforded a contemporary take on peripheral participation which emerged as *virtual peripheral participation* (RQ2).

Layout of the Thesis

This first chapter introduced the thesis covering the background to the study, defining the research problem and identifying the aim. It outlined the justification for the study and then the research questions before laying out my researcher positioning which funnels into a summary of the methodology. Delimitations were covered before summarising the contribution to knowledge. This chapter closes with a layout of the thesis.

Chapter 2. ‘The Literature Exploration’

This exploration partly frames the study through engaging with limited literature related to the health and safety of filmmaking in Higher Education (HE). This limited literature is then used to consider cross-disciplinary contexts to extrapolate findings linked to health and safety in higher education, health and safety in the film industry and health and safety in construction. Dekker (2003) Borys (2009) and Hale and Borys’ (2013) health and safety research into the gap between work as imagined and work as performed is applied to the gap in our knowledge of what students are doing when we aren’t looking. The exploration then considers risk and the sociocultural theories of risk of Beck (1992), Douglas and Wildavsky (1983) and Lash (2002), to ground the study conceptually.

Whilst the research is grounded in sociocultural theories of risk, the research subject is not without its power tensions. This chapter will go onto explore power through a regulatory lens, drawing on Weber (1978), Foucault (2019), Arendt (1970), Lukes (2004), Parsons (1967) and

Dahl (1957) and considers the tensions of power when researching from within the HE institution, individual power within the film and TV industry and power within a student film project.

Chapter 3. 'Methodology'

This chapter takes the reader through the journey of methodological discovery. It teases out my researcher worldview, which sees the 'objects' of my study (a group of 6 student-participants) and the 'subject' of my study (their film shoot) as inextricably linked. The research was underpinned by a Gadamerian hermeneutic phenomenology, whereby a reflective and reflexive stance is enabled and aligned with the research questions. The approach involved creating rich narrative accounts of each participant's experience. These accounts are a fusion of horizon (Gadamer 2004) (Sample in Appendix 2). Each fusion of horizon acted as a thick description of the VR elicitation encounter between the student-participant and researcher-educator. To give structure to the research the study adopts IPA (Smith et al. 2009) with a visual adaptation in the process of analysis. VR elicitation is therefore presented as a new method for further discoveries.

Chapter 4. 'The Fusion of Horizons'

This chapter is a set of reduced-length fusion of horizon accounts of each student-participant interaction. This is a form of the data that is a cycle towards understanding the lived experiences of student-participants on their film shoot. A sample full length fusion of horizon (Appendix B) and sample transcription (Appendix C) and sample noting steps (Appendix D) support these in the appendices. The chapter introduces us to the student-participants on the film crew. We meet Adele the Production Manager and Producer, who often worked away from the film set. Honza steps in next, with his charismatic director's voice. Gavin was the quiet observer, operating the sound. Next up is Jonny's account which displays his confidence in the world he inhabits. Josh joins us with an eclectic account that feels like jazz with all its musical discordant tones. Finally, Jeff's fusion of horizon is contained and thoughtful.

Chapter 5. 'Interpretation and Findings'

Chapter 5 is split into two parts. 5a and 5b. This is a hermeneutic phenomenological interpretation cycle of the data. Each interpretative cycle is iterative with emerging insights discovered from the same interactions. This growth in understanding includes repetition to 'see it better, within a larger whole and in truer proportion' (Gadamer 2004, p.304). The chapter takes themes from the fusion of horizons and holds them up for interpretation. Section 5a focuses on an interpretation of the lived experience of the filmmaking process and section 5b focuses on the method. 5a begins to present synthesis, themes and discoveries linked to

research question one and 5b is focused on an interpretation and synthesis that presents discoveries linked to research question two.

Chapter 6. ‘Discussion’

This chapter addresses the themes from Chapter 5, taking a discussion cycle of the interpretation and findings. In doing so the discussion cycle synthesises with the literature exploration. New knowledge of what students are doing while we aren’t looking is held up for critical examination and reflective thought and is aligned to the research questions.

Chapter 7. ‘Conclusions and Recommendations’

This chapter turns the discussion towards answering the research questions directly and offering the contribution to knowledge. It considers the implications of the findings and offers up recommendations for education practice, future research, and for the film and TV industry. The work goes on to unpick the limitations of the study before offering a personal reflection on the research journey and how I have evolved as a researcher.

The following chapter is the literature exploration. It explores the scant academic literature on safe student filmmaking in HE and considers sociocultural theories of risk and power relations in filmmaking.

Chapter 2 - Literature Exploration

Introduction

This research investigates ways in which media production students make meaning of the risk management process on their film shoots and how those meanings, derived through a methodology of VR elicitation, might impact the pedagogy of student film production. This literature exploration will look to uncover the sparse literature on risk management of student film shoots. It will then explore the nature of responsibility that sits within risk discourses, before considering power discourses and tensions associated with health and safety within HE, and filmmaking, both institutionally and at an individual level - and how these form part of the research context. This exploration will then consider how concepts of responsibility and power expose the gap in the knowledge that this thesis addresses, with this gap indicating the need for a more holistic and reflexive approach to risk assessment in film production work in HE and the pedagogy that it sits within.

Filmmaking and Risk Management in HE

There is scant academic literature about filmmaking health and safety in higher education. This lack of literature may be due to a combination of reasons. Firstly, as an industry, filmmaking is considered low-risk (BECTU 2018) compared to those like agriculture (HSE 2024a) or construction (HSE 2024). Put rather directly, there may not be enough deaths or accidents to warrant active research. Secondly, research by Goodwin et al. (1999) suggests that Occupational Health and Safety (OHS) can sometimes be omitted from teaching and learning spaces which can increase the reification of fiefdoms in HE.

The academic literature about filmmaking, health and safety and higher education is explored below.

Oughton has published three articles that contribute to the aforementioned scant literature in this area with the following points summarising four key positions:

1. An emphasis on risk processes up until the film shoot taking place. It addresses ‘work as imagined’, but does not explore the risk assessment ‘as performed’, despite mentioning it as part of the reason for creating a new OHS paradigm for creative work (Oughton 2005; Kerrigan et al. 2011; Oughton 2013).

2. The transient nature of freelancing for film and television and its effect on OHS management and practice (Oughton 2005, 2013).
3. The paradoxical nature of working in a tripartite environment (education that teaches industry practice whilst complying with HE rules) and working with the paradox of 'risk' and 'management' in creative industry and creative education (Kerrigan et al. 2011; Oughton 2013).
4. The idea of student participation in health and safety policy and risk management and valuing that participation. (Oughton 2005; Kerrigan et al. 2011; Oughton 2013)

This exploration will draw on these positions (1) – (4) as a means of engaging with related literature.

Exploring Concepts of Work as Performed and Work as Imagined With Risk (Position 1)

The regulatory literature focuses on instruction and form filling following a risk matrix, for example, filling in the risk assessment (HSE 2022). It does not focus on individual understanding or application to practice.

The disconnect between policy and practice is evident in the aforementioned case of Harrison Ford who was injured in 2014 when a heavy hydraulic door, as part of the Millenium Falcon spaceship, trapped his leg on the set of a Star Wars film in the UK (HSE 2014). The judge in that case was quoted as saying, 'The greatest failing of all on behalf of the company is a lack of communication, a lack because, if you have a risk assessment and you do not communicate it, what is the point of having one? That is the most serious breach here.' and he added, if 'only they had included Mr Ford in all the discussions, he might have at least been alert to the dangers that he had to avoid' (BBC 2016). This case is one example of a high-profile accident in the film and TV industry highlighting the persistence of the gap between process and practice. The downgrading of the value of participation in health and safety within a transient workforce is exposed very publicly with this case.

More recently, in the U.S., we have seen the fatal shooting of cinematographer Halyna Hutchins on a film set by actor and producer Alex Baldwin. Whilst the criminal investigation is still ongoing at the time of writing, the civil investigation has concluded that there was 'plain indifference to the recognized hazards associated with the use of firearms on set',

(State of New Mexico Environment Department 2022, p.11). The summary findings are various and include three accidental discharges and the finding that the armourer was also doubling up as props assistant. From email exchanges cited in the summary findings, it is suggested that this potential cost-saving resulted in an inability to do either job effectively and the armourer, Hannah Gutierrez-Reed, was subject to criticism and contradictory statements about the effectiveness of how she was managing both roles. The way the producers imagined she might perform her roles was very different from how the roles were performed once the machinations of large-scale movie production commenced. This approach to budget and recruitment had a direct impact on health and safety and levels of risk.

Despite these incidents, the film industry is classed as low-risk in terms of health and safety (BECTU 2018). However insecure or short-term job contracts may result in low reporting of incidents. As a result, the economic impact on industry will be low, which might explain the lack of deep or meaningful research in the area. There are some moves to change this with training, such as the Work Well series (Screenskills 2023), which focuses on mental health and workplace culture. Research into TV work culture and practice, which can affect health and safety culture, has begun in the UK, led by the union BECTU, partnering with academics, Van Raalte, Wallis and Pekalski. Their findings into UK unscripted television workplace culture found many non-inclusive ways of working, bullying, unsafe working hours, transient workforces and lack of training for those in management positions. (Van Raalte et al. 2021; Van Raalte et al. 2023). This finding of unsafe work cultures is not unlike some of the findings within the construction industry, which is known for working with a transient workforce (Pink et al. 2010; Pinder et al. 2016).

Pink et al. use ethnographic studies to investigate the tacit knowledge of migrant construction workers (2010). Tacit knowledge, according to Polanyi is that ‘we can know more than we can tell.’ (1967, p.4). Or as Leonard and Sensiper suggest, ‘The common element in such knowing is the *inability* of the knower to totally articulate all that he or she knows’ (1998, p.113). Pink et al.’s research highlighted two areas linking work as imagined and work as performed – with this study drawing Borys’ (2009) use of the word ‘performed’ to mean ‘practised’ or ‘carried out’. Pink, does however, goes on to expose certain performative elements to risk assessment.

Ethnographic observations revealed that the migrant workers (using English as a second language) used nodding in their safety briefing to indicate understanding. Those delivering the briefing took this to mean the video had been understood and all workers signed to confirm

this. The nodding was, in fact, a performative transference of tacit knowledge that was required of them at that point so that they could start their day's work. It did not indicate that the safety briefing was understood (Pink et al. 2010). The work as imagined, by construction safety managers, will never be the same as the work as performed, by the migrant workers. The study went on to discover how migrant workers used 'existing communication channels' through which migrant workers enact safe working' (2010, p.657). Whilst there was a performance by those labourers to enable them to work, they were also using their own safe practices that were likely to fall outside of what was expected by managers.

Research by Pinder et al. (2016) reveals tacit knowledge of OHS was cited most frequently by their participants. The idea of not being able to articulate how they knew to be safe because 'it was obvious to them' (Pinder et al. 2016, p.22) stranded through their findings and included 'bodily, emotional, and sensory experiences of a workplace environment.' (ibid p.22). The Pinder et al. study also revealed the conflicting roles of a freelancer with small and micro business owners where lines of responsibility or 'different identities' (2016, p.20) would cause potential confusion in the approach to occupational safety and health (OSH). When considering student-participants working on a film shoot, we could see them in a similar light as the freelance workers working for small to medium enterprises (SMEs) (Pinder et al. 2016) taking on the identity of a student filmmaker in their small group organisation. We could also draw parallels with the migrant workers in Pink's study, working with a new language, the language of TV and film and question whether they are using other communication channels or 'knowing in practice' to keep themselves safe (Pink et al. 2010, p.657).

The Transient Nature of Freelance Work (Position 2): The Construction Industry

The work of Pink et al. over several articles (Pink et al. 2010; Lingard et al. 2015; Pink et al. 2016) on construction health and safety consistently reveal the same issues through ethnographic studies; a transient, partially self-employed workforce whose relationship with risk assessment is again divided between effective paperwork completion 'work as imagined' and the performance of construction workers independent, of their managers; 'work as performed' (Borys 2009, p.8; Pink et al. 2010, p.655). The transitional nature of the workforce reveals gaps in ensuring training has occurred effectively and a conflict between getting the job done (economic pressure) and personal safety (community action) (Lingard et al. 2015).

Lingard et al. suggest that 'unintentional rule breaking' (a phrase deliberately used by the authors to replace descriptions of health and safety 'violation') was a result of 'supply chain

pressures' reflective of power relations between companies in which economic and reward pressures become successively greater towards the bottom of the supply chain' (Lingard et al. 2015, p.461). Those at the bottom of the chain, like in the film industry, are freelance workers who take work where they can and sometimes work without the protection of a union.

In the 2010 article, Pink et al. remind us of the 'shifting environments' of a construction site, one that is often changing 'as building stages are completed.' (Pink et al. 2010, p.652). Film sets are sometimes construction sites (whilst a film set is being built) but can also be shifting environments, physically moving from one film location to the next, sometimes several times a day. Mixing this transience with that of the inherent transience of a freelance worker, it is no wonder that Oughton is calling for a more holistic and fit-for-purpose approach to film shoot health and safety.

The Transient Nature of Freelance Work (Position 2): The Curious Case of the Adult Film Industry Health and Safety Policy.

The search for academic papers linked to film industry risk assessment repeatedly threw up a medical journal paper, which detailed issues around health and safety procedures in the U.S. adult film industry (porn) (Taylor et al. 2007) and more recently, Webber (2024) covered the same issue when addressing the spread of disease among porn industry performers whilst at work. The inclusion of these papers in this exploration is not spurious. The links that it has are twofold. Firstly, the articles critique the health policies as not fit for purpose. In 2007, monthly disease testing meant that a male actor had spread HIV to two other women after having performed work in another country. According to Bennett and Webber (Bennett 2019; Webber 2024), the critique on policymaking in California appears to have been made without taking expert knowledge from the adult film industry where tests are every two weeks. The discourse from the policymakers is that sex itself is dangerous, whereas the discourse in the adult film industry is that disease from bodily fluid exchange is dangerous (Webber 2024). The indication here is that the policymakers are addressing the 'ritual uncleanness' (Douglas 2002, p.7), illuminating the sociocultural influence of societal values on policy. The call from Webber (2024) is to acknowledge the (unregulated) health and safety practices already occurring in the adult film industry and involve adult film industry workers as experts in policy and regulation of their industry.

Secondly, the papers by Taylor, Bennett and Webber serve as a poignant reminder of the transitional work-force common across the film and TV industry. This transience reflects the domino effect on worker choices leading to Zoller's interpretation of job blackmail (2008) and Van Raalte et al.'s articulation of 'precarious employment' (Van Raalte et al. 2021, p.7). In the case of the research by Melanie M Taylor et al. (2007), the precarity led to the spread of HIV. In Webber (2024), the precarity is the confusion around worker status and which health and safety regulation affects them. Whether adult film or mainstream film, most workers are freelance and this transitional, freelance way of operating an industry directly affects how, or if, health and safety principles are evident and whether they translate into practice.

Precarious employment has also provided a masking effect in mainstream film and TV where long working hours coupled with economic squeezes on budgets are compounding unsafe working conditions. These working conditions are identified as long hours which are largely accepted due to the transitional workforces along with the myth of filmmaking being a vocation (Van Raalte et al. 2023; Conlan 2024). Working conditions have surfaced in recent years in the grey literature whether that be entry level bullying (Addley 2024), senior level stress leading to suicide (Film and TV Charity 2022; Lee 2024) or exhaustion causing car crashes on leaving a film set (Conlan 2024).

These articles, along with the articles explored in the next section are important for this study because students on degree programmes are getting ready to enter the professional world of film and TV.

Exploring the Paradoxical Nature of Working in a Tripartite Environment (Position 3)

Kerrigan et al. (2011) and Oughton (2013) both acknowledge the limited literature around Occupational Health and Safety (OHS) in filmmaking and OHS in HE filmmaking. Oughton raises the paradoxical notion of risk and risk management, suggesting that this stifles innovation. Indeed, the social construction of risk has become so feared that since the Management of Health and Safety at Work Regulations 1999 (Crown), we now have to consider the management and containment of risk like a caged animal (e.g. reducing risk to zero). Oughton suggests we embrace risk and that the creative industries do this already by the nature of their ever-changing environment; 'Risk is an asset' (Oughton 2005, p.112). This suggestion of embracing risk is not reflected in the regulations we have inherited. The regulations are generic so as to be applied to a broad set of industries. Specific mentions in

the UK legislation are saved for high-risk industries such as construction and agriculture. The Health and Safety at Work Act 1974 (Crown) additionally does not acknowledge transient workforces and the modern gig economy.

Oughton also suggests we are failing students in HE who work under an outdated authoritarian OHS system as they leave and immediately become their own boss, entering a freelance screen industry. To further contextualise this debate, we can look cross-discipline to the literature on health and safety in HE chemistry laboratories and to further education (F.E.) in automotive engineering to discover the tensions between teaching industry practice whilst working within the policy confines of HE and FE. Goodwin, Cobbin and Logan's (1999) paper on OHS in chemistry labs highlights two areas that are still current. Of OHS, there is a suggestion that 'the quality and quantity of information taught have the potential to be variable, being dependent on enthusiasm and knowledge of individual staff members.' (Goodwin et al., p.1227). This variability is supported by Kerrigan et al.'s study (2011) and is similar to Bejan et al. (2018), who cite automotive industry college tutors who come from the automotive industry and have no formal teacher training or formal health and safety training. Their research reveals tutor uncertainty about 'what constitutes appropriate safety and health education' but also acted as 'health and safety experts and the sole source of knowledge' for students (p.90). From the survey outlined in the introduction of this thesis (Appendix 1) and from personal experience, this is possibly still the case for many screen arts programmes in HE.

Bejan et al. (2018) and Goodwin et al.s' (1999) research reveal variations in the quality and quantity of OHS delivery in automotive training in FE and chemistry programmes in HE. Hill and Finster (2013) and Gibson, Schroder and Wayne (2014) remind us of the tension between academic freedom and health and safety. Describing academic research centres or departments as academic fiefdoms, it is suggested that a fatal chemistry lab accident (in the US) was because of clusters of academics and students working within their own fiefdom, with their own preferred methods of safe working. Hill and Finster move the debate along by pointing out the differences in the organisational structure of HE compared with the lines of accountability in a traditional business organisation; the accountability at the bottom is a lot more unclear in HE, where students are not employees. The result of this investigation was the call for a more standardised set of processes across HE (Gibson et al. 2014), which is counter to the call from Oughton (2013), who suggests that the generic OHS methods are a failing paradigm in the creative industries and creative screen arts education. Here we can see the complex results of working in the tripartite environment that Oughton is referring to

where higher education (and its fiefdoms) are teaching students professionalised approaches to their practice so that they are industry ready whilst also complying with legal and institutional infrastructures.

Considering Student Participation in Health and Safety Policy and Risk Management and Valuing That Participation (Position 4)

Oughton (2013) reminds us that since the inception of health and safety from within the paradigm of working factories (Crown 1948), our economy has moved away from the economy of material production and towards a knowledge economy. Value is placed on the 'cognitive, conceptual and creative capability' meaning that any new paradigm should fit the increasing 'psychosocial and psychodynamic aspects of work' (Oughton 2013, p.48). More recently an international recommended standard ISO 45003:2021(en) has produced guidelines for managing psychosocial risks (International Organisation for Standardization 2021). Oughton states that 'risk is an asset' in the creative industries (2005, p.112). In other words, embrace risk, surface it and manage it creatively in order to continue to innovate.

Hale et al. (2015) observe the lack of participation in rule-making for health and safety, acknowledging that if 'those who will use the rules are not involved in deciding on, approving and monitoring the rules and their uses, it is likely that they will consider those rules 'not invented here' and not adhere to them' (Hale et al., p.117). Webber also advocates for participant involvement in the adult film industry's health and safety policy making (2024). Pink et al. (2010) found there were false binaries around local rule knowledge (the workers) and institutional rule knowledge (from management) about only using mobile phones in designated areas. Creating a strict binary in this way was contradictory to how some workers used their phones in other spaces to create safe working practices. Some workers had a phone number printed on their helmet that they were to ring (with their mobile phone) in an emergency.

The studies of Oughton, Pink and Webber suggests that the practice or performance of risk assessment, or health and safety, is more complex than following institutional codes. The use of participatory video in research of construction site safety saw the potential of this method to help bridge the gap in health and safety education (Lingard et al. 2015). Lingard et al. state that participatory 'video has potential to engage workers in the design of the workplaces or systems of work that might affect their health or safety' (2015, p.743). The participatory nature that Lingard et al. refer to is like Oughton's call to involve students and embrace risk as an asset on film shoots. Developing work systems that complement the workers' specific

practices (Oughton 2005; Pink et al. 2010) moves away from regulating worker behaviour towards a more holistic way of looking at the system (Oughton 2005; Lingard et al. 2015). Pink et al. state, such ‘recommendations runs counter to the health and safety orthodoxy, which tends to focus on the standardisation of safe working practicing rather than on the acknowledgement and interweaving of existing practice’ (2010, p.657). This acknowledges the plurality of approaches that Pinder et al. (2016) indicated have tended to run in parallel with each other rather than together.

The state of play of the sparse literature on HE and filmmaking, along with interdisciplinary literature, suggests there is a gap from within which to discover new knowledge about risk management practice in HE. This chapter will now consider media education and group work before going onto define risk.

Media Education and Group Work

To understand the practice context of student production in this study, it is of value to understand the media education context and, specifically, group work. Group work is the reflective locus of this study. Academics in higher education are encouraged, through their training on the Post Graduate Certificate in Higher Education Teaching (PG Cert) (Bournemouth University 2025), to consider how students learn. PG Cert texts encourage lecturers to consider education to be ‘about conceptual change, not just the acquisition of information’ (Biggs et al. 2022, p.23). The emphasis, therefore, is on how students construct their learning and in creating environments for that learning to occur.

McKay and Sridharan (2024) point out the variety of nomenclature around group work in higher education acknowledging terms such as group work, collaborative group work, and teamwork. Teamwork suggests a structured way of individuals coming together for a common goal (Mathieu et al. 2017).Group work suggests a requirement to talk in groups or undertake an activity in groups. Collaborative team work requires an interactivity and engagement with each other to problem solve tasks sometimes interdependently, sometimes collectively, as well as to communicate as a group (Foster 2020). For media education group work this could be a group of students coming together to collaborate and work as a team, in the making of a film. The team element is simulating the crew role conditions of the film and TV industry such as director, camera operator, producer and the collaboration is in bringing the project to fruition.

Poort et al. (2022) highlight communication, interaction and collaboration as conditions for learning in group work. They define group work as ‘a teaching strategy that deliberately creates a social setting for learning to enhance deep learning, however a group assignment in itself does not guarantee knowledge co-construction; it is through communication, interaction and collaboration that knowledge is co-constructed' (2022, p.512). The social setting of the student film shoot provides the ingredients for communication, interaction and collaboration. My study affords a double hermeneutic by investigating how students make meaning of their film shoots by revisiting those spaces where they co-constructed knowledge with their peers. As researcher, I was able to co-construct knowledge by interpreting the interaction with the student-participant.

Drew et al. refine guidance at discipline level and suggests ways of learning that can occur in the visual arts. Some of the suggested learning activities are:

1. ‘Live projects’,
2. ‘Event-based-learning’,
3. ‘Group learning’,
4. ‘Simulating conditions of industry’

(Drew et al. 2008, p.348)

Brown (2014) remind us of the complexity of art, design and media group work acknowledging the changing world of media education that allows for the ‘vulnerability of learners as they contend with the unknowable elements of creative practice and the idea that the self is often central to, or implicated in, the creative output’ (2014, p.395) and from this, student cohorts will need to be supported in their reflective practice about their work. This concept resonates with my study in that it is carefully aware of how revisiting a film set experience can surface vulnerabilities (or in the case of my study, discomfort) when the student-participants reflected on their practice. Within practice itself, my study sees the student-participants discuss unknowable elements such as the actors pulling out of the shoot meaning crew members step to act in the film themselves.

The student production film set is a place for group learning and can simulate conditions of the film and TV industry and foster collaborative learning spaces. Some literature suggests group work that prepares students for the world of work is important in HE (McKay and Sridharan 2024) other literature suggests group work helps with ‘learning performance’ (Qureshi et al. 2023, p.2384). Alternative perspectives are offered by Donald (2019) and

Banks (2019) who both suggest that there are gatekeepers around the emergence of group work, that it is not always an inclusive space and that group work stereotypes should be interrogated, championing an intersectional approach which is similar to the vulnerabilities highlighted in Brown (2014). Inequalities are linked to the fluctuation of role-taking hierarchy, highlighted by Prokopic (2021), whose research saw one group undertaking industry-simulated role taking, as per the requirements of their media degree programme, who then saw unequal creative control across the group members even though the group attempted to work 'as creative equals' (pg 181). This emerging inequality appears to be like the tripartite environment that Kerrigan et al. (2011) refer to; higher education, teaching industry practice but complying with HE rules. The student-participants in my study also grapple with equalities by working with friends within a simulated role hierarchy.

Lyon et al. (2025) and Dooley and Sexton-Fink (2017) acknowledge the importance of preparing students for industry but suggest that skills of collaboration need to be embedded into curricula. When discussing the dichotomy of education and film project work with the replication of film industry models, Hanney (2016) rejects the phrase soft skills, which perhaps infers something less tangible and potentially less important and replaces it with professional skills. Similarly Banks (2019) describes the media education environment as a safe space and suggests degree programmes identify as 'pre-industry' (2019, p.77) and Jackson (2016) re-conceptualises graduate employability, which group work builds towards, and suggests we move away from conceptualising skills acquisition towards a 'pre-professional identity' formation for students (2016, p.928). Banks and Jackson are therefore suggesting education should not imitate industry although they do not go onto address how simulation of industry could be different from imitation. Le et al. (2018) considers group work in terms of the social aspects. They describe groups that work with friends as grounds for working less seriously on a project, due to familiarity. Le et al. found that people would turn up late or not complete tasks as well as find that some project meeting times took social tangents, taking the group off topic. No action was taken for fear of affecting social friendships. There is a tension in media production academia around industry simulation as well as over familiarisation, such as working in friendship groups. Post-pandemic, Piburn and Bisheff (2023) found that online collaboration did not give the same accountability in group work as face-to-face collaboration. The adoption of online tools for collaboration accelerated during the pandemic with software such as Google Docs, Slack Overflow, Facebook and Twitter (now X) providing technical affordances for remote collaboration (Mavri et al. 2021; Okopnyi et al. 2023) and we now see a variety of tools and free project software being adopted to aid collaboration and media group work. Technology assisted collaboration tools came to the fore after the data collection in my

study, which was pre-pandemic, however, it is included here as part of the continued evolution of collaborative group work.

Due to the organic process of filmmaking, professional skills are required to problem solve. The organic process can see actors or contributors be late or pull out, locations fall through or budget restrictions which creates uncertainties in planning or execution. Plans can change and this, in turn, can change the risks associated with the project. These issues are highlighted as a learning experience by Hanney (2013) who describes film project review meetings as places to highlight 'the usual issue of group working (which) often dominated discussions with students whose projects were falling behind schedule and this often fuelled another learning curve for the project participants' (p.55).

The landscape of media education groupwork provides the reflective locus for my research study. The complex interplay of imitation and simulation of industry and its associated hierarchies have been highlighted, as has the dichotomy of media education practice as outlined by Hanney (2013). With this complexity in mind, the literature exploration will now go onto defining risk and exploring concepts of responsibility.

Defining Risk

The UK Health and Safety Executive (HSE) define risk by coupling it with identifying hazards and 'how likely it is that someone could be harmed and how seriously (the risk)' (HSE 2022). Leiss and Chociolko acknowledge the multi-dimensional properties of 'risk' by declaring it is 'a function of hazard plus exposure' (1994, p.28). Beck provides an epistemological perspective where risks 'only exist in terms of the scientific or anti-scientific *knowledge* about them' (Beck 1992, p.23), highlighting their social construction within a scientistic rationality. He defines them as a 'systematic way of dealing with hazards and insecurity induced and introduced by modernization itself' (Beck 1992, p.21). Beck's definition is similar to Giddens' definition of 'manufactured risk', which is risk created by the 'progression of human development' (1999, p.4). Tulloch and Lupton's study into risk and everyday life surfaced many definitions from their participants, mainly associated with negative responses (2003). This negative view of risk has similarities with Beck's reflexive risk society, where individuals are risk-aware and risk-averse (2005). The risk-aversive nature of the individual is drawn from the immateriality of the concept of risk, which Beck states is like a 'mathematized morality', acknowledging the tensions between the realist and constructivist approaches (Beck 2005, p.138). The literature explored in the first section sees Oughton (2005) declaring that (health

and safety) risk is an asset and should be embraced in the creative industries. Oughton somewhat borrows Giddens' definition of economic risk as they both refer to innovation. Oughton is arguing for a more dynamic and holistic approach. Giddens sees risk as dynamic, stating that 'active risk-taking is a core element of a dynamic economy and an innovative society' (Giddens 2002, p.35). Oughton argues that we should embrace risk rather than avoid it. Despite economic risk having different characteristics to health and safety risk the similarities are about working with risk as a primary driver to find new ways forward.

Within this study I understand risk in terms of the sociocultural theory of risk whilst acknowledging that the regulatory context of the Health and Safety Executive (HSE) asks us to work with health and safety risk in a way that is compliant with regulation and law. This acknowledgement of the regulation includes understanding that risk to our safety is more often aligned with the present and risk to our health often as conditions that emerge in the future. I see risk as socially constructed whilst also embodying societal norms and power dynamics. In doing so I separate my research away from what Lupton would call 'techno-scientific approaches to risk' (Lupton 1999, p.1) and move it into a sociocultural space where the context contributes to meaning-making, with the next section addressing sociocultural theories of risk.

Responsibility

Locating the Theoretical Positionings That Sit Within Risk Discourses

My research interprets the lived experience of students engaged with risk management and risk assessment whilst learning professional practice within a higher education setting. To interpret and understand my findings this part of the literature exploration will look at the sociocultural theories linked to risk. It will then explore the literature related to responsibility linked to the film and television industry and higher education practice of the film and television industry.

This part of the chapter will look at the positions from Beck, Douglas and Wildavsky and Lash. It will work through an understanding of those positons, funnelling towards an understanding that frames the analytical context for my research project.

Risk Society

Much of the discussion around sociocultural theories of risk emerged from the mid-1980s to mid-1990s from Beck's books Risk Society, and later World Risk Society (Beck 1992, 2005). The Risk Society positioning was broad and considered risk from a geo, socio and political

viewpoint. It suggested particular interest groups such as companies and politicians attempt to measure risk through their actions to ensure the means of production continue. In other words, the source of wealth depends on the control of growing knowledge of risk that occurs in parallel to the wealth creation. The lens of the Risk Society is a post-Marxist one, which Beck furthers by considering the use of new technologies (Curran 2016). According to Beck, risks only exist through the '*knowledge* (scientific or unscientific) about them.' (1992, p.23). Whilst new technologies help produce goods, these human interventions can create 'bads' (ibid p.3) or risks. We can see some of Beck's risk society reflected in modern risk assessment where environmental and manufactured risk is considered, reflexivity is required to reassess risk and the individual is empowered to manage their own risks through training.

An example of a risk society is where expansive technology has contributed to climate change. Human intervention with nature, through means of production, has seen an increase in the risk of climate catastrophe through scientific understanding of climate change. Two examples of the measures currently being adopted to tackle this internationally is through geo-political measures such as Conference of the Parties (COP), a yearly international gathering of leaders and the United Nations 17 Goals for a sustainable world (UK Government Cabinet Office 2021; The United Nations 2022). The modernity of Beck's Risk Society is more concerned with the future, where risks are inherently future facing, than industrialised society before it. It is a reflexive society (Beck 2005; Ekberg 2007; Giddens 2008) since it considers what has gone before and changes approaches for the future to reduce risk. Beck's Risk Society 'combines what once was mutually exclusive – society and nature, social sciences and material sciences, the discursive construction of risk and the materiality of threats' (Beck 2005, p.4).

Writing in the late 1990s early 2000's, Adams, Beck, Lupton and Lash (1995, 2000, 2000, 2005, 1999) refer to risk issues of the time, such as AIDS/HIV, BSE and the Chernobyl nuclear reactor explosion in the Ukraine (then part of USSR). To ground these discussions in the 2020s, I can reflect on the time my thirteen-year-old daughter was confined to her room in 2020, in isolation, with the Delta variant of COVID-19 and I had to communicate with her through the door to keep her company. This experience was the modern reality of everyday risk (Tulloch and Lupton 2003; Wilkinson 2009), the invisible threat of disease (Beck 2005; Lupton 2013) is present and as a layperson, I was weighing up the risk of infection against an emerging socio-political and scientific picture of the disease itself. Confinement of a teen child to their room and their access to internet gaming to pass time over ten days of isolation, creates other risks, including the risk of online abuse (Oka et al. 2021; Vejmelka and Matković 2021). The protective technology on her phone, controlled by her father's mobile account, had

failed and could not be rectified as he was stuck offshore in Australia due to COVID-19 border closures (BBC News 2022). Removing the phone, a means of communication with the outside world, creates another risk of isolation and mental health distress. This situation is an example of a classic risk society situation, as defined by Beck (2005), where the more we control the more we create additional risks.

Reflecting a few years on, I am struck by the amount of personal time and angst that went into weighing up risks against rules and guidance and working through many potential outcomes. This conundrum is the individualised side of a risk society where the layperson ultimately makes decisions and becomes self-regulating within the society. The emerging 'bads' (Beck 1992, p.3) were my child's exposure to technology, my fear for her isolation leading to accessing inappropriate content as well as potential for a worse mental state in the future. I felt a sense of helplessness and yet the 'bad' is conceptual and constructed. The 'bad' existed only in terms of the potential to cause harm in the future. During the pandemic I created what Beck would call a 'self-reflexive' (Beck 1992, p.135) biography, shaping the future for myself and my child through responses to knowledge and fear of 'permanent disadvantage' (ibid p. 135).

Whilst Beck's Risk Society could be applied to my research, it lacks the acknowledgement of bias and personal worldview that is better posited by Douglas and Wildavsky, who consider risk and culture rather than society and risk.

Culture and Risk

Douglas and Wildavsky, within their essay Risk and Culture (1983), provide a conceptual grounding for the context of this research. Under a cultural theory of risk they address the social construction of risk through risks that are selected as well as the impact of participant worldview and values - leading to the acknowledgement that assessment is biased.

Risks are Selected

In stating that the 'risk debate itself is a record of rapid cultural change' Douglas and Wildavsky (1983, p.192) argue that this change moves towards the socio-political and includes cultural bias (ibid). This argument considers the social construction of risk through the selection of risk. The social construction and selection of risk are currently applied in the UK by the Management of Health and Safety at Work Regulations 1999 (Crown). These regulations are part of a current risk process in working environments, including higher education, where students select risks to be assessed to undertake fieldwork, such as filmmaking.

Making the case in terms of modernisation, Douglas and Wildavsky state that to 'pretend that there are no moral judgments involved in recognising, which are the most threatening dangers is equivalent to the tribal consensus that attributes a punitive moral regard to the seasons and stars' (1983, p.30). Douglas and Wildavsky say that the recognition and attribution of priority to the most threatening dangers (and therefore an articulation of risk) includes moral judgement from within cultural communities, whether contemporary Western society or other cultural communities such as tribes. They ground this moral consideration of selected risks by looking at Elam's 1973 study of the Hima nomadic cattle-herding people who align risk and agricultural disaster through their social beliefs and internal moral systems. The Hima believe that if Hima women mix or interbreed with the Iru, another tribe, this will result in pollutants that cause cattle to die. The outcome of this set of systems and beliefs keeps breeding down and aligns the population with the number of livestock. In short, it protects the Hima society and way of life.

Douglas and Wildavsky challenge our 'own theories about danger' that can 'take on a similar, unrealistic tinge under outside inspection' (1983, p.44) by asking us to consider what a Hima scientist would think of our approach to risk and whether they might find our attempts to minimise risks futile in the face of our apparent lack of apprehension of the interconnectivity of the natural world with social order. Contemporaneously, this 'unrealistic tinge' could be our attitude towards climate change and yet we continue to fly (Büchs 2017; Árnadóttir et al. 2021) or our health in terms of smoking (or vaping) against recent attitudes and concerns around ill health relating to the COVID-19 pandemic. We socially construct our reality of everyday risk to suit our societal values. (Tulloch and Lupton 2003; Lupton 2013; Ofori-Parku 2020; Shrader-Frechette 2020). Those values were shaped during the COVID-19 pandemic through messaging and shifts in attitude to what was morally acceptable (Gill and Lennon 2022). Douglas and Wildavsky may argue that this contemporaneous misalignment is rooted at the top of our social hierarchy, which in this case is a socio-economic and political hierarchy. The public health messaging, backed by political health messaging, required nations to stay at home during a pandemic with the solid moral message to protect those more vulnerable. The risk, during lockdown, of not consulting a doctor about suspected cancer symptoms is de-prioritised through stronger messaging to safeguard others from COVID-19 (GOV.UK 2020; NHS 2020). Douglas and Wildavsky's key message is that risks are selected. Through selection the risks are brought into being as a concept. These risks are often chosen based on what is morally acceptable within a culture or society. These risks can change rapidly within society. An example of 'rapid cultural change' (Douglas and Wildavsky 1983, p.192) is the

COVID-19 pandemic and the rules put into place to manage the risk of exposure to COVID-19 during the pandemic.

Assessment of Risk is Biased

My research acknowledges that risk assessment is not value-free, with this underpinned by Douglas and Wildavsky (ibid), who expose the objective and subjective tensions in risk assessment as biased through discussion on risk analysis. Risk analysis is an objective tool used by engineers and scientists, but it is not value-free. The decision-making is undertaken by risk analysts who are in a certain sociocultural context and environment. The expert can be as biased as the layperson. Douglas and Wildavsky outline three social-psychological modes of decision-making that are helpful when considering biased assessment. These are revealed preference, expressed preference, and cost-benefit analysis.

Revealed preference is 'based on observation of risks people take or accept.' (Douglas and Wildavsky 1983, p.68). Douglas and Wildavsky are suggesting that revealed preferences about risk are personal and likely shaped by values and the context a person finds themselves in at the time of the decision. Contemporaneously we can consider preferences around the COVID-19 vaccination programme, at the height of the pandemic, to understand revealed preference that is linked to risk and culture. Individuals who perceive the risks of the vaccine to be higher than the disease itself may reveal a preference not to be vaccinated. Those individuals may be culturally influenced by discourses on the veracity of public health guidance. Individuals who see themselves as part of the collective to reduce and contain COVID-19 may reveal a preference to have the vaccine and to promote for the greater good their reasons for doing so. The social context of such revealed preferences may vary depending on your age and personal circumstances. Revealed preferences are not static. They are fluid, socially informed and subject to change depending on environment and context.

An example of expressed preferences would be when the public are directly asked for their opinion through surveys and other direct processes. This approach assumes that the public has enough information and understands the questions. One might consider Brexit 2016 as an expressed preference assessment. There has been much reporting around potential bias in how questions or information about Britain exiting the EU were presented, which saw the British public voting 52% to leave in the referendum (Fisher and Renwick 2018).

The temporal dynamics of the two preferences are that revealed preference emerges through existing social relations (the present) and expressed preference emerges through 'asking people what they would want.' (the future) (Douglas and Wildavsky 1983, p.69). Risk assessment asks a worker what they would want to do, in the future, to stop a hazard from occurring. This assessment depends on the worker having the correct information to make the expressed preference, but it also incorporates a revealed preference that is contextual and reveals itself through present social relations. To exemplify this, take the migrant workers in Pink's 2010 study. The workers didn't have the right information to make the correct expressed preference about their safety to their supervisor (they were required to watch a safety video in a different language to their own). Still, they did reveal their preferences for safety in their actions that embodied their safe practices by writing their phone numbers on their helmets before undertaking construction work.

Douglas and Wildavasky's cost-benefit mode of assessment is perhaps the most familiar to those working with work-based risk assessment, where risks are rated against the benefit, and the costs are calculated to achieve low risk. 'Risk assessment techniques are the expert answer to the question of how much wealth should be sacrificed for how much health' (Douglas and Wildavsky 1983, p.65). Here, Douglas and Wildavsky wander into the Risk Society territory of 'mathematized morality' (Beck 2005, p.138). They seemingly add a quantifiable question into a moral conundrum, but their point is about bias and where our values sit. 'Valuing present versus future is a social judgement' (Douglas and Wildavsky 1983, p.70). A cost is incurred in the present, whereas a benefit is often experienced later or in the future.

Returning to the Harrison Ford 'Star Wars: The Force Awakens' (Abrams 2015) film set accident, we see the cost-benefit going wrong, where extra costs to add safety sensors to a powered door were not taken, resulting in the actor having the door crash down onto his leg, breaking it (BBC 2016). The cost-benefit analysis of weighing up a temporary structure with a powered door against budgeting out extra safety controls, was the wrong decision with extreme consequences (ibid). A £1.6 million fine of was placed on the company as a warning to other productions that might take the gamble on a health and safety risk in favour of an economic gain (BBC 2016; HSE 2016). Another way of looking at this, considering the Health and Safety at Work Act 1974 (Crown), is that safety tends to be in the present and health is future-facing, often in the context of bad health, as a result of unsafe working practices. In the case of Harrison Ford, that judgement was socio-economic which gambles with the risk of a life-threatening hazard occurring. (HSE 2014; BBC 2016).

This cost-benefit application is a consequentialist (Mill 2011) approach to health and safety. Douglas and Wildavsky suggest that the process of decision-making (e.g. risk assessment decisions with economic outcomes) means that 'the moral ingredients in the decision have been masked' (Douglas and Wildavsky 1983, p.70). In other words, Douglas and Wildavsky are saying that the cost-benefit mode of assessment creates the conditions for bias and the masking of morals despite the apparent objectivity of analysis that cost-benefit analysis displays.

These three (revealed preference, expressed preference and cost-benefit analysis) modes of assessment engage with objective calculations, often in terms of rating risks that pair with subjective assumptions that create a complex interplay. In some cases, this complex interplay may result in 'undue prominence to values that can be calculated, not necessarily to the most significant' (Douglas and Wildavsky 1983, p.70). In other words, risk assessment and its presentation of calculable data, is socially constructed and biased. The veneer of objectivity in risk assessment creates a veil which is not often pulled back in everyday consideration of risk (Wynne 1992), perhaps because of the uncomfortable truths or perceived versions of truth that sits beneath the veneer.

Dekker, and Adams address the biases that Douglas and Wildavsky highlight. Dekker (2014) picks up on the role of counting (or metrics) in health and safety, which suggests that objectivity is merely a veneer over bias. The author talks of metrics being flawed as boundaried questions are often asked about a selected event. Without the social context of experience 'on the front line' or 'out on the decks', numbers, about numbers are reported. Dekker reflects on a process that has been layered on top of another process and bureaucratisation, and 'meta-data' being 'reported up the chain' [that is] devoid of much meaning or actionable content' (Dekker 2014, p.83). The metadata is data about data. What gets lost is the meaning around the first piece of data because numbered data have replaced that data. This could be reporting how many times someone has slipped or tripped. The selection for assessment is the slip or trip, the report is 0 (zero) or numbers above. Reporting up the chain to management would be that no one slipped in a data period (represented by zero) or some people slipped during a data period (represented by numbers 1 and above).

Dekker argues that this approach is about the siloed focus on the 'absence of negatives' and suggests that this approach means there is nothing more to learn about practice if 'things are going right (i.e. the number is 0)' (Dekker 2014, p.185). Dekker's point is to query what we

might be missing in good practice. Adams describes this phenomenon as 'what gets recorded' and provides examples of misreporting and underreporting serious transport accidents due to different police interpretations of 'slight shock' and 'severe shock' (1995, pp.73-74). Here again we see assessment as biased and what gets recorded, becomes part of the biased process that Douglas and Wildavsky have outlined. Metadata informs back into the process, with bureaucrats looking to add further mitigations to reduce the risk of accidents occurring, thereby widening a gap that cannot be seen.

Douglas and Wildvasky argue that the assessment of risk is biased and socially constructed (1983). Values which can shift over time, will affect the lens through which risks are selected. The gap this implies is the veiling of morals under apparently objective analysis. The morals themselves are part of the accepted discourse around what risks are acceptable (and to whom) and what risks are not. This suggests there is a doubling down of subjectivity. Risks are selected under certain conditions, and there are biases in the conception of those risks.

The cultural theory of risk, and the discussion it generates, represent a plurality of risk rationalities (decision-making) that is complex and overwhelming to comprehend. Douglas and Wildavsky describe the cultural theory of risk by using seemingly contradictory terms, describing it as; 'broad', 'serious', 'worrying' and 'precise' and yet also 'vague' at the same time (1983, p.50). The tone of the discourse set here is to embrace the myriad of possibilities and emerging complexities when considering risk and to be alert to embracing those complexities.

With this consideration of complexity and the state of theory we move to Lash's aesthetic reflexivity in risk culture (2000), which moves on from Beck (2005) and Douglas and Wildavsky (1983).

Risk Culture and Aesthetic Reflexivity

Lash's approach to risk culture moves away from the concept of a world risk society of self-monitoring of the individual (Beck 2005; Giddens 2008) towards 'self-interpretation' (Lash 2000, p.8). Lash unpacks the idea of subjectivity, suggesting that it is 'reflective not just through cognitive (or indeed normative) categories, but also through an aesthetic prism', 'it is hermeneutic and rationalistic' (Lash 1993, p.2). In other words, the cognitive reflexivity approach is about the 'I (ego)', then the aesthetic reflexivity is about the 'I (desire)' (Beck et al. 2002, p.158). It is a subjectivity that incorporates the bodily senses of touch and feeling and in judgments that are informed by imagination. Risk assessment considers events in

terms of what could go wrong and it draws on the imagination to articulate this. Lash draws on Kant by referring to the 'terrible sublime', which can best be explained through considering our bodily reaction to watching a horror film (or in the case of this research, perhaps safety training videos with tragic examples) (2000; Tulloch 2009). This definition of aesthetic reflexivity enables critical connections to be made between thoughts and senses of risk management processes.

Lash suggests that risk cultures are less reflexive in the societal sense and lean towards an aesthetic reflexivity, which widens the lens from Beck and Giddens (2000, p.53). This widening is to incorporate information and communication, which we can consider through consumer capitalism. For example, in health and safety at work this might be safety training videos. The reflexive process can trigger embodied reactions within this aesthetic consumerism, the horror film analogy above is an example. A hermeneutic aesthetic reflexivity sees a combination of knowledge accessed through mimesis (understood as mimicry and imitation) and situated practice. My research through a situated mediated practice (filmmaking and VR elicitation) has encountered knowledge through a hermeneutic aesthetic reflexivity rather than the cognitive reflexivity of Beck and Giddens risk society, which is more scientistic. (Beck et al. 2002; Lyng 2016). According to Lash, widening this lens, means considering not just the calculable but the incalculable (Lash 1993, p.14). This deconstructive mode also relates to Dekker's take on metadata and the negative numbers, which are not considered or measured (or, in this case, the incalculable) and takes it one step further.

> 'Risk cultures lie in non-institutional and anti-institutional sociations. Their media are not procedural norms but substantive values. Their governing figurations are not rules but symbols: they are less hierarchical ordering than a horizontal disordering. Their fluid quasi membership is as likely to be collective as individual, and their concerns less with utilitarian interests than the foster of the good life' (Adam et al. 2000, p.53).

In other words, it is possible that the student-participants in my research could perceive themselves as non, or, anti-institutional. My study draws on the subjective experiences of the filmset and its risk management where tacit knowledges are elicited and preferences are revealed. The student-participants may or may not push against the procedural norms in favour of their personal and collective student participant values and identity. They may find themselves simultaneously in a hierarchy and in a flat organisational structure. They may flow from being group members to seeing themselves as individuals. They may, or may not, be

concerned with utilitarian interests (managing themselves ethically to avoid a bad outcome) (Mill 2011) or be more Kantian in their approach, looking for the good life through an application of good will (following Deontic principles regardless of the consequences) (Kant et al. 2019). Discovering what meaning the risk management process holds for the undergraduate student-participants will allow for different positionings and agencies to emerge on the morality of their practice.

Lash claims that Beck and Giddens position risk 'in a risk society that is institutionally structured' (2000, p.55). Risk cultures, according to Lash, 'in contradistinction are value disordered, horizontally destructured and communally based' (2000, p.56). Risk cultures leak beyond the confines of an institution. In my research, I am exploring risk within an institutionally structured environment, the university, with a group of students who, despite being central to the university in economic and operational terms, may consider their identities, purpose or values separate from how the institution sees them. There has been little prior research into the ways students interpret health and safety processes, despite academic fieldwork in other disciplines (Everill 2015) being undertaken by students in university settings. The Quality Assurance Agency (QAA 2023) quality benchmarks HE degrees. The QAA reference field studies as necessary for events, hospitality, leisure and tourism (QAA 2019b). Field work is not mentioned in the media benchmark statement, possibly because filmmaking is not considered fieldwork (QAA 2019a). This is perhaps why there is little prior research in this area.

In terms of applying Lash's theory to risk management, we can recognise the tensions between determinate judgement through the governance of a risk assessment process with the aesthetic reflexivity of engaging with risk management through mediated spaces. This theory allows openness to 'non-institutional and anti-institutional sociations' and to consider values over procedural norms (Lash 2000, p.53).

Lupton takes Lash's subjective reflexive definition of risk culture and underpins it by suggesting that the precarious nature of risk knowledge can mean that people 'may move between different risk positions at different times, sometimes attempting to control risk, at other times preferring a fatalistic approach that simply accepts the possibility of risk without attempting to avoid it' (Lupton 2013, p.165).

Lash and Lupton's approach is fitting since my research is wrapped in a hermeneutic phenomenological methodological approach and the subjects (the student-participants) may share what may appear to be contradictory positions.

Approach to the Research Project

Lupton's chart (Figure 1) of epistemological approaches to risk in the social sciences can be adapted to include the key thinkers that inform my research positioning. (Lupton 2013, pp.49-50).

Epistemological position (from Lupton p.49)	Associated perspectives and theories (from Lupton p.49)	Key questions (from Lupton p.49)	Key theorists from this exploration (from Lupton p.49)	My research (additional column added by the researcher)
Realist: Risk is an objective hazard, threat or danger that exists and can be measured independently of social and cultural processes but may be distorted or biased through social and cultural frameworks of interpretation.	Techno-scientific perspective/most cognitive science theories.	What risks exist? How should we manage them? How do people respond cognitively to risks?	Douglas and Wildavsky speak to this from a socio-cultural point of view.	NA. My research did not take a realist positioning.
Weak constructionist: Risk is an objective hazard, threat or danger that is inevitably mediated through social and cultural processes	'Risk society' perspectives/critical structuralism/some psychological approaches.	What is the relationship of risk to the structures and processes of late modernity? How is risk understood in different sociocultural contexts?	Beck, Giddens.	My research acknowledged the positioning of Beck and Giddens in that they challenge us to consider late modernity's obsession with controlling risk whilst often, at the same time, increasing risk and the awareness of risk through new technologies.

and can never be known in isolation from these processes.	'Cultural/symbolic' perspectives/functional structuralism, psychoanalysis, phenomenology.	Why are some dangers selected as risks and others not? How does risk operate as a symbolic boundary measure? What are the psychodynamics of our risk responses? What is the situated context of risk?	Wynne, Douglas and Wildavsky and Lupton.	My research explored the subjectivities of this sociocultural perspective of selected risk and risk assessment bias through finding out the meaning student-participants attribute to the risk assessment process on their shoots.
Strong Constructionist: Nothing is a risk in itself – what we understand to be a 'risk' (or a hazard, threat of danger) is a product of historically, socially and politically contingent 'ways of seeing'.	'Governmentality' perspectives/post-structuralism.	How do the discourses and practices around risk operate in the construction of subjectivity and social life?	Lash, Foucault.	Post structuralist approaches emerged through my research since the gap in the knowledge is in the negative spaces, where we are not necessarily looking. This research sits within an institution and under legal governmentality. Lash's theory helps to conceptualise the challenges that were thrown up. Foucault's writing on power relations is influential.

Figure 1: Adapted from The continuum of epistemological approaches to risk in the social sciences (Lupton 2013, p.49)

Lupton acknowledges that the table presents a binary view but she also accepts there are crossovers within it. My research encompasses the crossovers between weak and strong constructionism since it sits across both. Weak constructionism considers risk an objective fact that cannot be measured independently. We mediate this risk through our social interactions and cultural habitus (Bourdieu 1977). A strong constructionist approach sees no objective risk, just the institutions or sociocultural environments that promote a way of seeing and articulating risk.

This literature exploration has so far considered the literature available about risk management and student filmmaking in HE, the literature linked to health and safety in the film industry and higher education. The exploration then fanned out to consider the sociocultural positionings of risk.

The next part of this literature exploration considers the theme of power. Since health and safety and risk management requirements are a regulatory construct, the next section will consider key literature linked to authority, discipline, legislation and decision-making.

Power

The focus of this section will be looking at power structures and discourses. It will explore a range of definitions of power before looking at regulatory power under health and safety law. It will then funnel down to the power structures in HE institutions and narrow the focus further to concepts around individual power, particularly concerning the research environment, the film and TV industry and student production.

What do we Mean by Power?

This work attempts to define power by drawing on some of the definitions found in the literature by Weber (1978), Arendt (1970), Parsons (1967), Lukes (2004), Dahl (1957), Polsby (1963) and Foucault (2019) before drawing on definitions that can be applied to the context of this research. These positionings enable an understanding of how power is defined through institutions, legislation, bureaucracy and individuals. They are pertinent to the research context within the institution of a university (HE) and the institution of film production and can funnel down further to explore individual experiences of power in the research context. These definitions are not exhaustive and have been chosen to provide a boundary around which to make meaning in the research context.

Power, as defined through dominance and conflict, is ‘the probability that one actor within a social relationship will be in a position to carry out his own will despite resistance regardless of the basis on which this probability sits.’ (Weber et al. 1978, p.53) Parsons’ translation of this German Weberian concept of *‘macht’*, might or power, states it as the ‘probability within a social relationship of being able to secure one’s own ends even against opposition’ (Parsons 1968, p.211).

The words ‘resistance’ and ‘opposition’ suggest what Lukes would call ‘observable conflict’ (2004, p.26). This throws up limitations in the definition since it does not include conflict that might be unobservable, such as manipulation or coercion. Parsons suggests that Weber’s definition does allow for coercion since coercion is voluntary (although not without internal resistance) and it is the inequality of bargaining power that leads authority to be an exercise of power. Some examples of coercion are not always recognised by the target of influence (French 1959) and this can lead to situational coercion where a person (or worker) feels powerless. Kim’s legal example of this is the situational coercion of modern trafficking where a court of law pays ‘special attention to power inequalities and the workers’ individual characteristics that may render them vulnerable to exploitation’ (Kim 2010, p.457). The Time Project found exploitation within the UK TV industry (Swords J et al. 2022). It suggested power inequalities and individual characteristics were pre-dispositions for working longer hours.

Weber acknowledges complexity within sociological viewpoint on the concept of power and suggests that power is an ever-shifting dynamic when all ‘conceivable qualities of a person and all conceivable combinations of circumstances may put him in a position to impose his will in a given situation’ (2009, p.153). Weber uses gendered pronouns here, which reminds us of the date this was originally published, 1920. A typical filmmaking example of Weber’s power definition is the power of the film director. A film director may draw on a Weberian type of charismatic authority whilst being part of an accepted working hierarchy where the director and producer occupy equal top ranking (Ebbers and Wijnberg 2017).

As evident in both Parsons and Weber’s definitions, power is also defined by its social relationships. Dahl illustrates this by drawing on an analogy of drivers at an intersection of a road where a police officer could indicate that they must turn right or left but not drive straight on. The police officer can stand at this intersection by the power his role affords him. Drivers and pedestrians are subservient in this power relation and must follow the police officer’s instructions. Should the power relation be a civilian standing in the middle of the intersection

(Dahl puts himself in this analogy), then drivers may think he could be mentally unstable (part of Dahl's analogy) and not follow his command (1957). It is worth noting here that there is no observable conflict in the police officer analogy and this suggests that power is not always defined through negative connotations of conflict. There is potential for power to avoid conflict. The 'must' in this analogy is a reminder of the regulatory power to enforce rather than one 'should', which is underpinned by societal expectation, convention or tradition, which links morals and ethical behaviour. These lexical differences could be significant to participants in my study working under an institutional power construct with the *musts* of the health and safety requirements and then carrying these tasks out under the *shoulds* of a student film production.

Lukes defines the 'concept of power by saying that A exercises power over B when A affects B in a manner contrary to B's interests' (Lukes 2004, p.37). This definition suggests that power always has a negative effect on B and brings the definition into the subjective arena of 'interests'. If we take Dahl's police officer analogy to look at Luke's addition of 'interests', then the power relationship could be in the drivers' interests (not 'contrary' to, as Luke's definition suggests) to enable the drivers to get to their destination to avoid obstruction ahead.

The police officer is not empowered as an individual. The officer's power, in this case, is exercised through a collective, through legitimate means that can be enforced. This power is what we might describe as authority. This kind of authority often results in discipline and Parsons describes this through collective actions of power. 'Power then is generalized capacity to secure the performance of binding obligations by units in a system of collective organization when the obligations are legitimized with reference to their bearing on collective goals and where in case of recalcitrance there is a presumption of enforcement by negative situational sanctions – whatever the actual agency of that enforcement' (Parsons 1967, p.308). A good example is the declaration of competency to undertake an activity which has an associated risk assessment that reduces the risk of a hazard occurring. If an accident occurs and it is found that persons had overstated their competence whilst undertaking the activity, legal action under the tort of negligence can be taken to legitimise authority power. A court of law can establish culpable carelessness or unawareness of risk 'because the defendant does not believe the relevant risk exists at the time of acting.' (Findlay 2016, p.142). If the belief does not exist then it is a component of recklessness (Findlay 2016). Under a tort of negligence, the threat of sanctions could lead to self-regulation and a stifling of innovation (Giddens 2002; Oughton 2005).

Arendt picks up on collective power but moves it towards a consensual viewpoint. ‘Power corresponds to the human ability not just to act but to act in concert. Power is never the property of an individual; it belongs to a group and remains in existence only so long as the group keeps together’. From a political viewpoint, this reads as when ‘we say of somebody “he is in power” we actually refer to his being empowered by a certain number of people to act in their name’ (Arendt 1970, p.44). Habermas comments on this as the ‘formation of a common will’. Participatory democracy exemplifies this (Habermas and McCarthy 1977, p.4). From the point of view of a film production this collective power is afforded by a budget, set by various stakeholders, to create a film. The producer is empowered to act with this budget, for those stakeholders, and to bring in heads of department, cast and crew to bring the film to fruition. The collective power on a student film shoot is less visible in terms of the budgetary power (equipment is provided to them, which is purchased via the funds of their student fees) however the stakes are usually collective; a good outcome for an assignment.

Foucault wrote extensively and variedly on power (and its relation to freedom) (1980; 1982, 1991; 1998; 2019). Moving from the ‘common will’ (Habermas and McCarthy 1977), Foucault progresses the concept into the ontological where power results from negative freedom. To be free means to be beholden to the freedoms afforded by those holding the power (1982; 2019). In short, the more you articulate your freedoms, the less free you are. Another way of thinking about it is, as a free person you have choices available to you, but these are limited by what is acceptable to society. ‘A society without power relations can only be an abstraction’ (Foucault 1982, p.791). So, whilst Arendt, Habermas, Parsons, Lukes and Dahl’s definitions indicate a top-down hierarchical approach (whether individual or a collective), Foucault conceives power from various loci at different times, which shapes what he calls biopower mobility. Within higher education this could be considered statistical data about employability. We are free to choose whether to go into higher education. We can only make this choice if we have the qualifications to be accepted. UK statistics indicate that earnings and employability are higher if someone has an undergraduate degree and higher again if someone has a post-graduate degree. At the time of writing, the difference in earnings per annum between someone who has no degree and someone who has, is £9500 (Gov.UK 2021a). Society (industry) has set the higher education qualification bar for jobs. In this respect, one would need to go to university to have the widest freedom of choice of how to earn money to live. This could be seen as a Foucauldian limitation of freedom of choice.

Power as decision-making, defined by Polsby, reminds us of synonyms used in place of ‘power’. That of influence and control. ‘one can conceive of “power” – “influence” and “control” – are serviceable synonyms – as the capacity of one actor to do something affecting another

actor, which changes the probably pattern of specified future events. This can be envisaged most easily in a decision-making situation' (Polsby 1963, pp.3-4). Decision-making situations are ubiquitous in student production projects, from deciding who will be the producer or director to deciding what to film or decisions afforded to those completing a risk assessment on what to include and what is not necessary. Throughout this process, a student's ability to make decisions will be informed by their social context and what is permitted by the institution.

Dahl suggests power is passive until it is enacted upon or operationalised (1957, p.203). Foucault suggests the same, in that power 'exists only when it is put into action' (1982, p.787). Foucault goes on to state that 'in effect what defines a relationship of power is that it is a mode of action, which does not act directly and immediately on others. Instead, it acts upon their actions: an action upon an action, on existing actions or on those, which may arise in the present or the future' (1982, p.789). This sets the context for power relations to occur, is less visible and suggests an alternative to dominance and direct control.

To summarise, power and power relations are complex and any definition is dependent upon the lens shone on it. Power exists as a relation to others (Foucault 1982; Weber 2009). It is passive until it is operationalised or enacted (Dahl 1957; Foucault 1982). It is decentralised, can be carried out by a collective within a system (Parsons 1967) and it relies on groups and stakeholders to maintain its existence (Arendt 1970; Habermas and McCarthy 1977). Power is in small decision-making (Polsby 1963) and steeped in systems and institutions (Dahl 1957) and it has the mobility to move within systems and enable self-regulation (Foucault 1991). It is both observable in resistance (Lukes 2004) and unobservable in coercion (Kim 2010).

Defining power in this study has been necessary in order to be alert to when it emerges either in the research context of VR elicitation or through the various hierarchies and mimicry of film and tv industry practice in higher education. The above summary is certainly not exhaustive, but it provides a grounding from which to consider it, combined with the social construction of risk. The following section will focus on authority, institutional and individual power.

Conceptualising Authority

Authority and discipline in this research sit explicitly under UK health and safety law and regulation, The Health And Safety At Work Act 1974 (Crown).

According to Weber, legitimate order can be by convention or law. The former uses group disapproval to maintain order and the latter, the law, employs 'compliance' through a staff

group enacted to do so. If compliance fails, then they can enforce or 'avenge violation' (Weber et al. 1978, p.34).

Weber uses the term 'domination' as the overarching description of authority. Weber draws on three distinctions that will be referred to as this section moves through consideration of institutional power and then individual power. Those three distinctions are:

1. 'Traditional Domination (authority that has always been there, convention)' (Weber et al. 1978, p.301). This is discussed in this study in relation to the institution. Traditional domination can be described as an authority that is handed down. It is an inherited set of accepted customs and practices. These types of conventions are upheld because it is ingrained in the culture of the institution. In an educational institution that could be the tradition of the lecture and the lecturer imparting knowledge upon students. The limitation of authority as convention (or domination) is resistance to change because practices have been inherited. Inherited practices may also allow for power to be passed on creating potential for social inequalities. Traditional domination could mask potential for innovation.

2. 'Legal Rational Domination' (authority that is complied with because the command is lawful) 'the probability that a command with a given specific content will be obeyed by a given group of persons' and 'the existence of domination turns only on the actual presence of one person successfully issuing orders to others' (Weber et al. 1978, p.53). This is discussed in this study in relation to health and safety law. Health and safety law represents the bureaucratic legalistic arm of working in modern institutions. Laws can help maintain social order and the 'command' to obey such laws may be accepted by individuals because they have been passed through legal frameworks. The limitation of legal rational domination is the impersonal nature of those laws which may encourage compliance but perhaps not genuine engagement. The rules-based bureaucracy of legal rational domination could mask the potential for collaborative engagement in policies.

3. 'Charismatic Domination (authority exuded through the charisma of an individual who elicits compliance through perceptions of others of their qualities to bring about transformation)' (Weber et al. 1978, p.301). This is discussed in this study in relation to the power dynamic on film shoots. A director on a film shoot could be the kind of leader who is dynamic and able to motivate the film crew. The

> compliance of individuals to follow this kind of charismatic domination is the observation or perception that the director has the qualities and vision to innovate within the form of film and TV production. The limitation of this kind of authority is the potential for fragility or instability due to the dependency on this creative leader. The reliance on a charismatic leader could mask the potential for other creative voices to emerge or be cultivated.

By understanding these distinctions, we can see that Weber's articulations of authority can potentially co-exist in spaces such as media higher education where students are taught to undertake creative filming projects under a legal framework.

Institutional Power

Whilst Weber's definitions of authority are distinct from each other, albeit able to co-exist alongside each other, Foucault does not see forms of authority as distinct. 'Discipline may be identified neither with an institution nor with an apparatus; it is a type of power, a modality for its exercise, comprising a whole set of instruments, techniques, procedures, levels of application, targets; it is a physics' or an 'anatomy' of power, a technology.' (Foucault 1991, p.215). Power sits in the machine, which is the institution. Power can shift and be channelled through different modes within that institution. Using education as an example Foucault suggest that all the different educational activities and the governance and related activities that enables an education institution to run represents a 'block of capacity-communication-power' (Foucault 1982, p.787).

The lecturer working with the student who is aware the lecturer is grading their work could be 'capacity-communication-power' (ibid). Thereafter the institution exercises power over the lecturer for the student through governmentality of academic quality accountable to the Office for Students (OFS 2022). This is a part of that 'capacity-communication-power' (ibid). That accountability is exercised through bureaucratic processes of auditing and reporting, furthering the reach of 'capacity-communication-power' (ibid).

With student film production, the institution of the 'student film shoot' on location is subject to complex and varied power relations. Examples of these relations could be the influence of the lecturer, representing (or channelling) the institution and the institutional assessment requirements as an outcome of film production. These requirements often include the regulatory risk assessment. The back-and-forth exchange between lecturer and student inherent within completing a risk assessment for approval is a microcosm of the institutional

approach to risk and 'the meticulous regulations which govern its internal life' (Foucault 1982, p.787). It also presents a potential disconnect if it is the lecturer who ultimately signs off the production as safe. It is the students who have the lived experience of the production. Within student production, there are power relations that create dependencies. For example, those persons who are technically proficient are responsible for operating the camera and sound. They exercise their role and their power to manage and deliver filmed footage to be manipulated in post–production before submitting it to the lecturer. If they do not exercise that role, they exert power over the group, whether inadvertently through lack of engagement or for other reasons.

Individual Power

The institution, whether a higher education institution or a student film production, can channel its power through individuals. Weber's 'charismatic authority' can often be seen in the role played by the director (Weber et al. 1978, p.53). The student director frequently has authorial control over a crew where the idea for a film is taken from concept to screen on a low-to-no budget. In commercially successful films or TV series, this control is seen when a director is leading a large production 'in a popular medium' such as movies or streaming series, for instance (Rabiger 1997, p.14). The rhetoric of creative genius and creative control afforded to a film and TV director in a collaborative environment has grown through popular culture and through prize-giving during awards season. Best director awards reinforce the identity of the charismatic director and auteur. It is this identity of creative maverick and the potential for directors to engage in creative flow states (Csikszentmihalyi 2002; Nakamura and Csikszentmihalyi 2003) that possibly results in the director not having specific safety responsibilities for the production and compliance with the risk assessment on a film set. This reifies the myth of creativity as freedom from constraint, at least in terms of health and safety. In contrast the wording of the Health and Safety at Work Act 1974 (Crown), states it is everyone's 'duty to take care of their own health and safety and that of others who may be affected by your actions at work'. The BBC resource on safety responsibilities, by job role, omits naming the role of director as someone with a specific safety remit on a production (BBC 2022). As a result, the role of the director is to deliver the producer's vision and challenge the status quo unhindered, at least until told otherwise, by concerns about health and safety.

The rhetoric around the director underpins a creative power. Producers, on the other hand, wield economic control and power to hire and fire or to influence working conditions positively or negatively – all within a relatively small industry that relies on networking and personal connections to create opportunities. And, at times, unarticulated authority creates the

conditions leading to the abuses of power most commonly seen in the #MeToo movement (BBC News 2021a; BECTU 2022b; MeToo 2022). The power used is coercion and covertly masquerades as a freedom to choose in an unregulated freelance film and TV industry. In the case of Harvey Weinstein, a woman can choose to end her career by refusing to engage in sexual relations or agree to engage in these relations and continue or advance her career (Farrow 2017; BBC News 2021b; Nikolova 2021). This is the kind of power that Lukes articulates as 'A exercises power over B when A affects B in a manner contrary to B's interests' (2004, p.37) or an example of coercion where there is 'no reasonable alternative' with choices that require a weighing up of the 'lesser of two evils' (Kim 2010, p.429). In a Foucauldian sense, this kind of individualised power further hinders our liberation as it is still linked to the state or, in this case, the corporation that drives large parts of the film industry that affords Weinstein this abuse of power (Foucault 1982). Compliance is obtained through the threat of a sanction (Bachrach and Baratz 1975) or through the presentation of the agenda, which is a set of choices, none of which represents a beneficial outcome to the victim, resulting in powerlessness, leading to victimhood (Lukes 2004).

The bureaucratic nature of film risk assessment completion comes layered with threats of consequences to individuals if non-compliance is discovered (Crown 2022). For inexperienced practitioners, such as students in HE, this sense of threat could lead to fear (and its accompanying action or inaction). This power tension suggests a potential for a gap between understanding the deontic relevance of working with risk for a good life and the more threatening and tangible (utilitarian) consequences of non-compliance of actions or omissions through legal action (Lash 2000; Mill 2011; Kant et al. 2019). In other words, the difference between doing what is morally right (protecting from coercion by charismatic authority, for example) and doing what will protect one from consequences of sanctions (legal rational authority) (Weber et al. 1978) can create a disconnect - my study seeks to explore this disconnect.

Power can have a direct impact on risk and outcomes. An example of this takes Foucault's capillary effect of power, which seeps into the culture of the film industry's traditional domination model (Weber et al. 1978). The cultural working practices of a conventional film set caused the tragic death of a 27-year-old focus puller working on a Hollywood movie called *Midnight Rider* (Miller Unreleased 2014). The cast and crew behaved in a way that displays 'Trouper Syndrome' (Dillon 2014, p.275). This syndrome typically sees freelancers get on with the work, no matter how tough or dangerous the work appears. Senior crew members perpetuated 'Trouper Syndrome' and 'groupthink' (Whitehouse 2014, p.274), where team

discussions about safety eroded individual responsibility. The charismatic domination (Weber et al. 1978) of the director, Randall Miller, instructed his 'subordinates to deceive cast and crew' (Dillon 2014, p.276) about the shoot permission on the railroad. This brought together a set of conditions, along with the freelance work culture, that enabled a tragedy. This kind of power is relevant to consider because students need the skills to critically evaluate the industry they will enter on completing their studies. Power, hierarchy and domination exist in the film and TV industry and Higher Education can give students entering that industry the tools to affect change and be successful and morally ethical citizens in their chosen career.

The final section of this chapter will look at the risk management process and how that intersects with power and risk culture.

What is Health and Safety Risk Management?

Risk management is defined as the outcome of risk analysis and risk evaluation for the health and safety of people (Aven 2020) and the communication of risk controls. It is a practical application of managing risk that is defined by a process from thinking about hazards and risks relating to a specific future event or activity (HSE 1999; Rausand 2011; Aven 2020). The assessor assesses the probability of a hazard occurring and the consequences to health and safety by applying a risk matrix, a 'tabular illustration of the likelihood and severity of hazardous events or accident scenarios based on categories of likelihoods and severity' (Rausand and Haugen 2020, p.148). This could be seen as the 'mathematized morality' that Beck referred to (Beck 2005, p.138). Risk controls are implemented to reduce the probability of that hazard occurring (Rausand 2011; HSE 2022). The process is systematic but not devoid of subjectivity since the identification of a hazard is likely to be affected by a person's perception of risk and other sociocultural factors (Douglas and Wildavsky 1983; Aven et al. 2018). The UK's Health and Safety Executive (2022) articulates risk assessment across five steps:

1. Identify the Hazards;
2. Decide who might be harmed and how;
3. Evaluate the risks and decide on precautions;
4. Record your findings and implement them;
5. Review your assessment and update if necessary.

Steps 1 and 2 are part of the risk analysis and step 3 is part of the risk evaluation. Steps 4

and 5 are part of risk control. Rausand (see Figure 2) collectively refers to these steps as Risk Management.

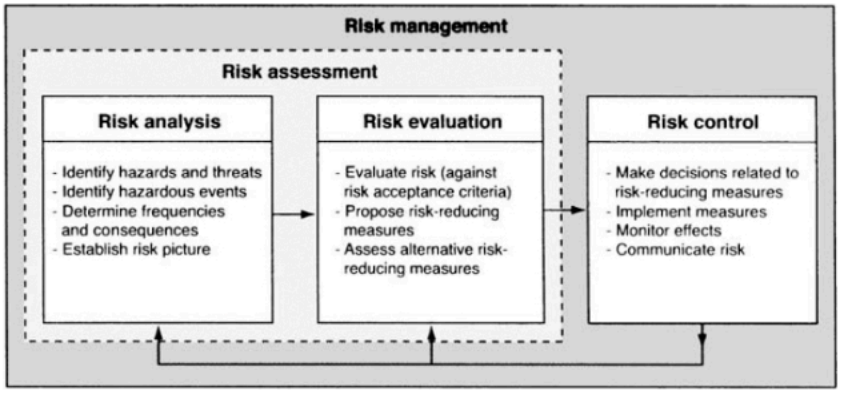


Figure 2: Taken from Rausand online (2011) 1.2.3. Risk analysis, evaluation, assessment, and management

The risk matrix attempts a positivist application in a subjective framework; it is semi-quantitative. Aven and his colleagues at the Society for Risk Analysis argue that risk management is from within the discipline of risk science (Aven et al. 2018), which aligns it with a positivist outlook, yet that science includes risk perception and governance, both of which are socio or politico-cultural and cannot avoid subjectivities.

Hale et al. put health and safety risk management in the middle of a hierarchy which has ‘outcome-based goals’ above it that ‘specify outcomes but not how to achieve them’ (2015, p.114). This is like the Health and Safety at Work Act 1974 (Crown 1974) which gives industries the flexibility to interpret and apply appropriate practices. Below risk management, in Hale et al.’s rules framework, is ‘action/state rules’ (2015, p.114) that specifies behaviour in relation to identified situations. An example of action/state rules could be the defined actions around battery charging (HSE 2024c) (such as camera batteries) or the local authority powers to restrict events during Covid lockdown (GOV.UK 2021b). Risk management as defined by Hale et al. is a set of process rules that ‘specify how to arrive at the required behaviour, but not what the behaviour is’. Typically, this is the practice of carrying out a risk assessment to identify and mitigate risks and then the practice of performing those actions to mitigate the risks (Figure 2.)

In the last three decades, there has been a rules inflation trajectory as a result of the risk society, where risks are articulated and then addressed, reduced or eliminated (Dekker 2001; Beck 2005; Borys 2009; Borys 2012; Hale and Borys 2013; Dekker 2014, 2015). This

trajectory translates into incremental increases on the reliance of checklists or similar, which can potentially displace foci from the event itself. This is an example of a process being layered onto a process. The Management of Health and Safety at Work Regulations 1999 (Crown) can be seen as part of this rules trajectory. Hale et al. warn of this kind of compliance, such as increased rules and checklists, could become a 'bureaucratic, legalistic paper game'. The focus is on form filling (bureaucracy) and is non-holistic; 'those who will use the rules are not involved in deciding on, approving and monitoring the rules and their use' which Hale et al. suggest could lead to a culture of collusion that results in rule breaking or bending. In higher education this rule bending has resulted in fiefdoms (Goodwin et al. 1999). Hale et al's. warning is that increased bureaucracy could 'inhibit innovation' (2015, p.120). This warning is like the call from Oughton who sees that 'risk is an asset' (2005, p.112) in the film industry.

In my study, the risk assessment is a tool handed down to the student-participant to create, interpret, assess and apply risk control. Its underpinning span risk culture, through Douglas, Wildavsky and Lash and the governmentality of risk through Weberian bureaucracy, problematised by Dekker and Hale et al. and conceptualised through Foucauldian consideration around power.

Lupton suggest that models of risk avoidance (in this case articulated as a risk assessment), carried out by the rational actor 'takes place on a conscious level', but there is also acculturation to consider. Some practices may work with tacit knowledge of managing risk, which are habits (Lupton 2013). These habitual practices and tacit knowledge of risk management can be at play simultaneously as the 'self-interrogation' (Lupton 2013, p.134) or reflexivity around other practices. The methodology for my study provided an opportunity for habitual practices and tacit knowledge to emerge.

In Summary

This literature exploration explored four areas to conceptually frame the research study.

1. Health and safety within HE, within film and TV and within interdisciplinary areas.
2. Socio cultural theories of risk from Beck (1992), Douglas and Wildavsky (1983) and Lash (2000).
3. Power definitions. Power as decision making, power as authority, power as discipline, power as regulation and power of individuals and institutions.

4. Defining the risk management process as one that has become increasingly bureaucratic, non-holistic and sits between the quantitative risk science to reduce risk to zero with the qualitative interpretation and application of risk control.

The establishment of the minimal HE student filmmaking literature gave way to looking across discipline to construction as well as the discovery of connectivity underpinned by the professional context of professional film and television production. That context highlighted the working conditions and economic conditions that can sometimes be a contributor to creating environments of increased risk. The bureaucratic nature of risk management was aligned with the bureaucracy of power and authority and threw up potential for tensions when drawing alongside the sociocultural theories of risk.

By taking health and safety literature concepts that articulate work as imagined compared to work as performed and using that to start to tackle questions around meaning making of the risk management process, this thesis at times replaces the word ‘work’ with the word ‘risk’: risk as imagined and risk as performed. The tension that surfaces is the potential for a gap between imagining the risks that could occur in the filming environment compared to what happens in a filming environment. That tension is conceptualised through socio cultural theories of risk. For example, the tensions between bureaucratic, regulatory processes of risk management and the sociocultural theoretical debate that states that risks are subjective and socially construed.

This study takes the standpoint that risks are selected and risks are therefore biased. Conflict is also evident in risk culture emergence, compared to the structured processes of what an institution imposes on us. The theoretical underpinning of bureaucracy, power and authority sit uncomfortably next to the responsibility of the sociocultural theories of risk to provide a conceptual environment to explore the research questions and where appropriate the thesis looks through a Focualdian lens that ‘power is everywhere’ to acknowledge the power tensions of the research method and research environment. With a call for a more holistic and participatory approach to Occupational Health and Safety (OHS) and the suggestion to embrace risk as an asset this research moves towards involving students in meaning making around production process and risk management. By surfacing the traditional domination, that can stifle innovation and legal rational domination that can be too focused on rules, my research looks to create space for holistic and reflective student participation in production processes by understanding the lived experience of the student film shoot.

The next chapter will explore the methodology of VR elicitation. Where possible the next chapter looks to uncover tacit resistance so that it is explicit and visible in the findings. Making power visible further empowers the student to bring different perspectives and meaning to their lived experience (Gadamer 2004; Van Manen 2016b) and foreground the methodology as part of the research objectives.

Chapter 3 - Methodology

On starting this doctoral journey, I excitedly purchased second-hand versions of all the books on the reading list; on revisiting one of the books, I opened the page to a previous owner's Post-it note, which stuck out with its neat and flowing handwriting. It said, 'How do you narrow down your research? Especially when everything seems connected.' How timely that was as I started to develop and articulate a new methodology, VR elicitation that is connected in so many ways to other paradigms and epistemologies and yet does not map onto one single approach. This chapter will outline the journey to discover the meaning one group of students make of the risk management process and practice on their film shoot. That journey starts from the conceptual underpinnings of the methodology to an explanation of how to perform VR elicitation in practice making coherent the complex interplay of ideas, method application and knowledge generation. This chapter will address fully the complexity of this new method in order to lay a solid foundation to allow the affordances and implications of the method to ripple through the thesis.

To address the complexity of the task, this chapter will very briefly give the reader a sense of what VR elicitation is before articulating my approach to knowledge. It will then go on to consider the conceptual underpinnings of the methodological approaches that inform the design. The chapter will then articulate VR elicitation principles and underpinning before describing the method process that was undertaken to achieve the research objectives.

VR Elicitation: A Very Brief Introduction

This research has developed the 'VR elicitation' method, which was first explained in my journal article, East, 2020. As a two-step fieldwork capture process, VR elicitation involves a student research assistant placing a 360-degree camera into the research setting for a specified duration (see Figure 3 and Appendix J, Stages of Fieldwork), in this case a student film shoot.



Figure 3: Image showing the student film shoot and research camera on pilot study 2018.

The second fieldwork step sees the student-participant, a week later, viewing back the footage of their film shoot wearing an HMD (head mounted display) (Figure 4). As they watch the footage the student participant enters a dialogue with the me, the researcher (Figure 5).



Figure 4 & 5: 2018 The VR elicitation student-participant dialogue with researcher-educator.

Cycles of elicitation and interpretation follow that second step (see Figure 18). With the focus on interpretation, the next section will explore my world view before outlining the philosophical underpinning of VR elicitation and then the process of VR elicitation.

Ontological and Epistemological Positioning

My worldview as a researcher, educator and professional practitioner is that learning is a social construction of meaning (Bryman 2015; Crotty 1998). It is communicative and dialogic (McCormick and Paechter 1999; Wenger 1999; Buckingham 2003; Savin-Baden 2007) and

can happen with or without an educator present. In this section I will therefore be exploring and shaping my view of the world to include the social construction of reality, explicating the research design as a pathway to claiming knowledge and linking that potential for knowledge generation back through to a consideration of educational research.

A Reflective and Reflexive View

Berger and Luckmann articulate that the social construction of reality acknowledges that there are objects in the world, but the object and the subject are inextricably linked (Berger and Luckmann 1971). Conversely, positivists see the subject and object as separate (Kuhn 1970; Crotty 1998; Bryman 2004; Pring 2004; Silverman 2009). I view the world I have researched as a social construction, with student-participants (the subject) and the film shoot they are working on (the object) are linked and cannot be studied independently; the epistemological position is also the ontological position.

My role here is not value free (Kuhn 1970; Berger and Luckmann 1971; Bryman 2004) and I must be reflexive and reflective. The need for reflexivity is evident in criticism of Berger and Luckmann's 'Social Construction of Reality'. Potter (1996) claims that Berger and Luckmann describe the social construction of reality adequately, but they lack the analysis and reflexivity of themselves as socially constructed sociologists. Radical constructivists also claim there is a lack of reflexivity and analysis, suggesting that it represents a 'trivial construction' (Von Glasersfeld 1991, p.38; Alvesson and Sköldberg 2009). In practice, I have addressed these criticisms by developing a method that enables me to foreground instances where my constructed sense of self (in this case, educator, researcher and practitioner) can be in constant dialogue with the process of creating thick descriptions (Geertz 2001) of the student film shoot experience. By doing so, I move the social construction from trivial to significant.

The Claim to Knowledge

The claim to knowledge in this research is one where the language and rules of that language are agreed upon and the gameplay is laid out in a paradigm (Kuhn 1970; Berger and Luckmann 1971; Benjamin 2003; Alvesson and Sköldberg 2009). In the case of this research, the design starts from understanding what we want to know (the research questions) and then grows from ontological constructionist roots (Potter 1996) before incorporating qualitative methods approach to discovering that new knowledge. The research design adopts qualitative methodological tools to elicit interpretations and reflective understandings of the student film shoot.

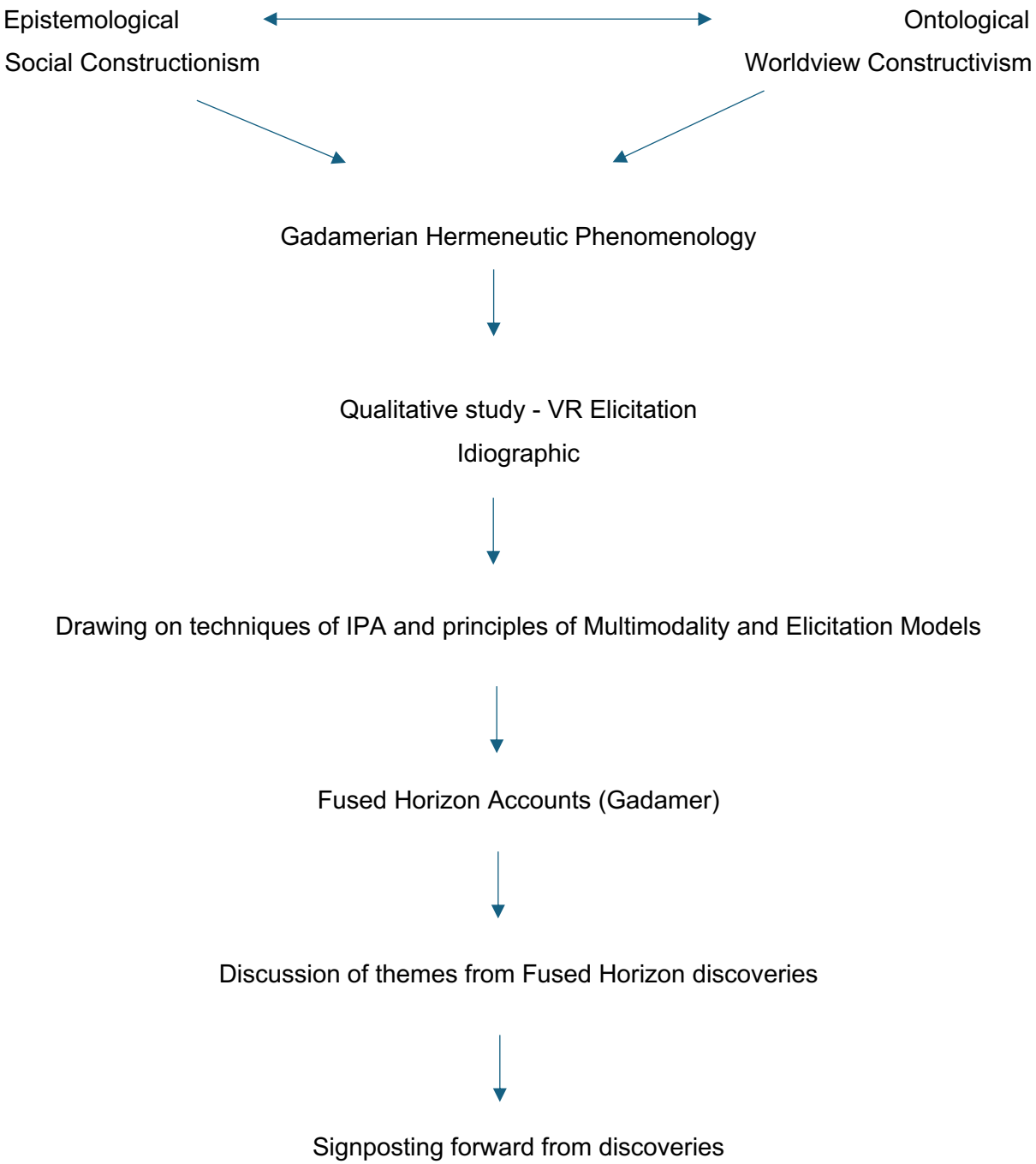


Figure 6: Research Orientation and Design

Knowledge Generation in Education Research

Scott and Usher warns the educational researcher to be mindful of the reflective mode and how it is mobilised within education research, suggesting that it can sometimes lead to an unexamined subjectivity (1996). Similarly, Crotty also suggests that qualitative research has claimed to be of constructionist roots when it has been subjected to a 'rampant subjectivism' (1998, p.48) masquerading as constructionism. I have been mindful of this warning in the research design to ensure that I attend to reflexivity that involves 'surfacing the pre-understandings, which inform research and being aware of how these change in the course of the research' (Scott and Usher 1996, p.39). This approach was operationalised by applying a systematic process adapted from interpretive phenomenological analysis (Smith et al. 2009), which stemmed from Gadamerian principles of hermeneutic phenomenology where bias and prejudice are foregrounded (Gadamer 2004).

A Qualitative Approach

My Positioning in the Research

The introductory chapter has outlined my identity as an educator, professional filmmaker, and researcher. The research objectives also overlap here: research, education, and professional media practice. Bringing all three identities with me into this research creates a sense of holism mirrored by the methodological conceptual framework, which acknowledges that the whole is more than a sum of its parts (Bynum and Varpio 2018). I have chosen to research within my institution making me an insider researcher. As I see myself as a researcher-educator, on an educational doctorate, I wanted to allow the familiarity of the setting to inform my own practice. This approach, however, requires careful consideration which I have outlined below.

When considering my research as an insider, it is helpful to consider the metaphor of the goldfish bowl. As an outsider, I would take an objective view and peer in at the contents of the bowl. There is a certain amount of 'distance and detachment from the subjects of the research.' (Mercer 2007, p.5). If I place myself in the goldfish bowl, I am observing from the position of being inside and swimming with the fish in the bowl, gaining a different perspective alongside them. Since I have committed to bringing myself into the research foregrounding my experiences alongside student-participants in meaning-making, this work is insider research (Le Gallais 2008); I am swimming alongside. My reflective input into the research can be most seen in chapter 4 and in the concluding outcomes model (Figure 46 p.223).

Costley et al. (2010) draw on Lave and Wenger's situated learning theories to suggest that insider researchers are sometimes part of a community of practice and at other times, on the peripheral edges (Lave and Wenger 1991; Wenger 1999). My ontological positioning within the institution and as a social actor influences the research. My experience as a practitioner in the UK TV industry is foregrounded. My role as a lecturer within the institution I am researching is also part of my habitus (Bourdieu 1977, 1990). The research design that is conveyed in this chapter takes those things into account. It is worth pausing here to consider the obstacles of this approach. This positioning could give me a distorted view. Operating from my 'particular role' in the institution (Hammersley 1993, p.433), one which perhaps an outsider could approach from a different perspective. Conversely, insider positioning has given my research strength with student participant loyalty and engagement (Mercer 2007). We are all part of a community of film making practice. This study's conceptual framework, underpinned by the hermeneutic phenomenology of Gadamer, will enable the bias indicated by Hammersley of my 'particular role' (Hammersley 1993, p.433) to balance with the community of practice outlined by Wenger (1999).

Philosophical Hermeneutics: A Gadamerian Stance

The previous section laid out my positioning in this research. This positioning places me into the research with student-participants as we discover and interpret meanings of their student film shoots and the risk management process and practice. The following section continues with the theme of the researcher being part of understanding and knowledge generation through a hermeneutic phenomenological approach. It sets out Gadamer's concept of a fusion of horizon and why that is appropriate to this research (Gadamer 2004; Gadamer and Linge 2008; Vessey 2009). It will explain Gadamer's approach to prejudice, authority, and tradition and how they work towards the hermeneutic circle and the fusion of horizon. I will also investigate the tensions around Gadamer's ideas on conversation-as-language and technology with temporal distance as well as review some of the scholarly criticism concerning Gadamer's 'Truth and Method', originally published in 1960 (2004), which much of the above is underpinned by.

In defining hermeneutics, Bryman, noted that the term is 'drawn from theology, which, when imported into the social sciences, is concerned with the theory and method of the interpretation of human action. It emphasises the need to understand from the perspective of the social actor' (2004, p.540). Even more simply, Smith et al. state that 'hermeneutics is the theory of interpretation' (Smith et al. 2009, p.21).

The Gadamerian Stance

In order to understand the Gadamerian stance on hermeneutic phenomenology this study must first acknowledge the influence of Heidegger (2010) on Gadamer when Gadamer studied under him. Heidegger took hermeneutic concepts and moved them away from striving for the objectivity theorised by Dilthey (Schmidt 2014) towards an existential understanding of 'being in the world' (originating from Heidegger's 'dasein') (Stapleton 1983; Moran and Mooney 2002; Gadamer 2004). This resulted in his work moving towards a hermeneutic phenomenology. In doing so Heidegger brought the ontology and the epistemology together (Mantzavinos 2016). This interpretation of 'being in the world' requires the interpreter to not only consider the phenomenon of what was emerging from the subject but to use the concept of fore-structures or 'pre-conception', (our histories, and pre-suppositions) in parallel with the emerging phenomena to make sense of it and broaden a horizon. (Heidegger et al. 2010, pp.191-192).

Gadamer (2004) expanded on Heidegger's hermeneutic phenomenology (2010) and the concept of horizon by picking into The Enlightenment's celebration of objectivity and its stance on authority and truth (Gadamer 2004; Van Manen 2016b). In 'Truth and Method' (2004), Gadamer felt that authority, having been discarded by the Enlightenment in the quest for reason, denied opportunities for knowledge to come from authority. (He did acknowledge that some authority, like dictatorships, had an unchecked prejudiced role of authority.)

> 'Thus, acknowledging authority is always connected with the idea that what the authority says is not irrational and arbitrary but can, in principle, be discovered to be true. This is the essence of the authority claimed by the teacher, the superior, the expert. …..Thus the essence of authority beings in the context of a theory of prejudices free from the extremism of the Enlightenment' (Gadamer 2004, p.281).

Within this study I consider authority from a legislative point of view and where power enables authority. Gadamer provokes us to consider authority in the positive and explicitly mentions teachers. He suggests we don't discard the authority of an expert or a teacher but allow it to become part of the 'theory of prejudices', embracing it and holding it up for inspection. If authority and truth can move between participant and researcher in a fused horizon, then there is an opportunity to learn from each other (Gadamer 2004). This is what Grondin means when he suggests that Gadamer's approach to openness and education involves 'constant education' and learning 'from one another' where we are 'less the masters than the participants' (Grondin 2011, p.17). In the VR elicitation method developed within this study, dialogue is open to one another's horizon or perspective. There are similarities here to Lave

and Wenger's description of the master and apprentice in which the 'physical layout of a work setting is an important dimension of learning since apprentices get a great deal from observing others and being observed' (1991, p.78). What sets us apart from the (gendered) view of a master and apprentice and the power relations that can emerge is that that we are both participants (Grondin 2011) in VR elicitation. In some ways, I am the apprentice, being granted peripheral participation (Lave and Wenger 1991) of a student film production. In other ways I am observing and interpreting the student-participant reactions to observing themselves and others.

Bildung - An Openness to Others and to Oneself

Gadamer further expands on Heidegger's concept of a horizon (Heidegger et al. 2010) by incorporating an openness to learning from other perspectives. Gadamer used 'Bildung' (understood here as education or culture) to describe this mode of being, which 'designates primarily the properly human way of developing one's natural talents and capacities' (2004, p.9). Van Manen picks up on Bildung and reminds us of education's transformational ability, suggesting that human science research 'is itself a kind of Bildung' (2016b, p.7). Drawing on a hermeneutic phenomenology, my doctoral research in education has all the hallmarks of Bildung-in-practice through the method, which incorporates systematic ways to ensure an openness to self and others.

This openness, 'situating the other meaning in relation to the whole of our own meanings or ourselves in relation to it', reveals a 'fluid multiplicity of opportunities' (Gadamer 2004, p.271). Gadamer is seeding the notion of parts and whole, but also referencing the multiple opportunities afforded. This indicates that when put into practice, this research requires a boundaried approach from within to view and settle on these opportunities. My study, in part, looks through the prism (itself a boundary) of an amended interpretative phenomenological analysis (Smith et al. 2009). To develop this 'Bildung', one needs to be aware of one's tradition. An historically effected consciousness (Gadamer 2004).

'Historically Effected Consciousness' – Tradition

Our tradition, according to Gadamer, is our historical context and opinion that can influence the way we understand and interpret new information. It can help us surface our bias or prejudice. Gadamer reminds us of the importance of tradition, what we are born into, what makes up our history and what we bring into the present. One might call it our baggage, those things we own and value but have packed away, perhaps being stored at the back of our minds. It is a concept very similar to Bourdieu's habitus (1977), which considers a person's

‘historical position in a social context’ (Lee et al. 2014, p.316). Gadamer declared it ‘is the tyranny of hidden prejudices that makes us deaf to what speaks to us in tradition’ (2004, p.272). In other words, not being alert to prejudice can sometimes lead to unexamined tradition affecting our interpretation of events or texts. Tradition is important within my research since I am placing myself into it with the participants. My positioning takes the research into the reflexive dimension, with a reflexive stance ‘designed to awaken the modern mind to an awareness of the degree to which we are all effected - with both positive and negative consequences - by the past.’ (Scheibler 2000, p.46). This awareness, that Scheibler refers to, is prejudice.

Awareness of Prejudice

An openness to education, Bildung, and incorporating a historically effected consciousness leads us to an awareness of prejudice (Gadamer 2004). Gadamer’s discussion on prejudice suggests the Enlightenment enabled the ‘negative connotation familiar today’ (Gadamer 2004, p.273). Whilst the ‘today’ reference was written sixty years ago, this negative connotation is still the case in the twenty-first century. Our use of the word ‘prejudice’ in common vernacular has negative connotations towards, for example, race, sex and gender (Hunt 2019; Matthews 2019; Killen 2020). To Gadamer, prejudice can either have a ‘positive or negative value’ (Gadamer 2004, p.273) and it is this openness to either value of prejudice that we use the word in this research.

According to Gadamer, ‘a person trying to understand a text is prepared for it to tell him something. That is why hermeneutically trained consciousness must be, from the start, sensitive to the text’s alterity. But this kind of sensitivity involves neither “neutrality” with respect to content nor the extinction of one’s self, but the foreground and appropriation of one’s own fore-meanings and prejudices’ (2004, p.271). With a reflexive ‘sensitivity’ my research approaches the understanding of the ‘text’ by examining my own ‘fore-meanings and prejudices’ (ibid). In my study the text is both the 360-degree film and the audio-video recording of a VR-elicited dialogue. Through this, Gadamer suggests that whilst prejudice is ‘constantly operating’, it can become explicit when it is ‘provoked’ (2004, p.298). By working through a hermeneutic circle that creates a spiral of ever-expanding understanding, that incorporates an awareness of the self and prejudices, we can start to become aware of our provocations.

This examining of ‘fore-structures’ and ‘fore-meanings’ (Heidegger et al. 2010, p.148; Wierciński 2011, p.62), which includes prejudice, is where this work differs from

phenomenology and specifically Husserlian phenomenology which attempts to bracket pre-conceptions of the interpreter (Stapleton 1983; Crotty 1998; Alvesson and Sköldberg 2009; Smith 2016). I can see the sense in attempting to bracket presuppositions. In practice, I believe bracketing to be an abstract notion pushing for objectivity, which I have ruled out as being epistemologically impossible. Heidegger and Gadamer turn away from bracketing and turn towards fore-structure (pre-supposition). They champion the approach of starting from the pre-supposition as an entry point into the research and then working with the hermeneutic circle to zoom in and out. In practice, this is an iterative process that enables me to look in detail but then to reflect on my findings by zooming out to look at the bigger picture. This approach works with the fore-structure and not against it. It accepts that the interpreter will create a mental projection of the experience as soon as the experience has occurred. It embraces in its approach rather than viewing the researcher and researched with suspicion, as a Husserlian phenomenologist would (Husserl 1977; Moran and Mooney 2002; Gadamer 2004; Heidegger et al. 2010).

The Cycles of Interpretation – Hermeneutic Circle

The hermeneutic circle, first conceived by Schleiermacher (Gadamer 2004; Schmidt 2014), is one where the whole and parts of a text (or, in the case of my research, a discussion of an event) are looked at and interpreted in a circle, which spins out centrifugally, sometimes referred to as a spiral (Brinkmann and Kvale 2015). This expansion further adds to our understanding of the part or the whole of the event. Gadamer suggests that these 'whole' and 'parts' can be understood by considering how we understand ancient languages. 'We learn that we must "construe" a sentence before we attempt to understand the linguistic meaning of the individual parts of the sentence.' (Gadamer 2004, p.291). This study benefits from this through VR elicitation. The participant can stand back and review themselves and the activity they undertook and work through the parts in dialogue with me, the researcher. As a researcher, I worked holistically with the discoveries, at times zooming out to get a sense of the project and the elicitation, including my part in it, and at other times being more detailed, focusing on an idea or theme coming through from the fusion of horizon. Working iteratively through a spiral until such times as to have elicited discoveries for discussion. Interpretive work, such as this, can be infinite, as suggested by Figure 7 below, it is the researcher's job to make an appropriate pause in interpreting discoveries.

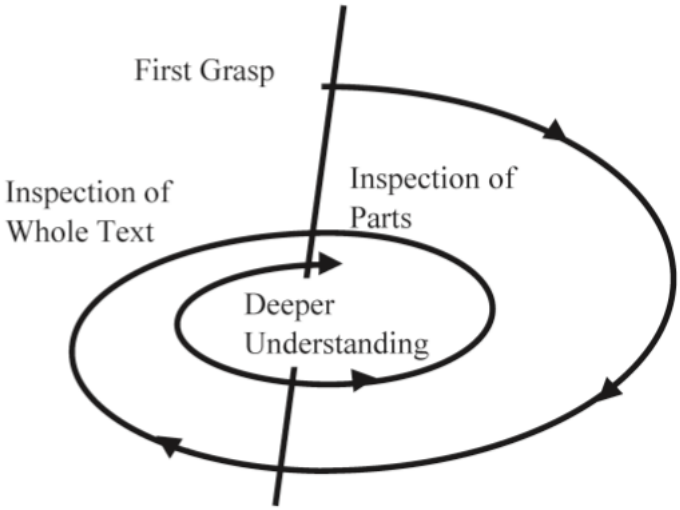


Figure 7: Hermeneutic Spiral (Alkhateeb et al. 2016, p.3)

Considering the hermeneutic circle in terms of tradition and authority, there is a dance between the notion of power and authority. If some power is negative, it could diminish the voice of the less powerful. If we consider some authority as proficiency, then that could be seen as positive because it passes knowledge down through history and tradition (Gadamer 2004). This dance metaphor is complex and not one I would feel comfortable describing as a strict binary of opposition (the binary being the participant has less power than the researcher). We can dance in a (hermeneutic) circle. At times, one takes the lead, pulling one close (parts) and at other times, the other leads, pushing us away (whole). This dance metaphor is the parts to the whole and vice versa (see Figure 46). The understanding and interpretation are enacted and each time there is a shared phenomenon of experience, either mine or the students, working towards a thick description which is a fusion of horizon. The dancing metaphor describes the dialogic part of the VR elicitation, the peripheral participation (Lave and Wenger 1991) and the complex interplay of power and authority. In my research I have approached the audio-visual text by working with a method that enables zooming out and zooming in on the VR elicitation to create a grounding for the fusion of horizon account. An example of this in practice is my approach to watching back the video recorded VR elicitation dialogue, reading the text of that dialogue, and then working with various noting modes in detail before zooming out to contextualise the meaning of the modes. These can be repeated by reviewing the transcripts and video footage.

With our tradition, our experience of authority, our approach to Bildung and our awareness of our prejudices, we have already acquired a horizon. As a researcher, I enter the field with a horizon already in place (Gadamer 2004). Gadamer saw a richness of the opportunities to

broaden one's horizons through dialogue with another (Gadamer 2004). In my study, broadening is the process towards a fusion of horizon account of the VR elicitation dialogue.

The Fusion of Horizon: an Account to Broaden our Viewpoint

Gadamer (influenced by his teacher Heidegger) took the hermeneutic circle into an ontological perspective by adding the concept of the fusion of horizons, which brings both the parts and whole from that and integrates it with the interpretations of 'I' (researcher) and of 'Thou' (research participant) (Scheibler 2000; Gadamer 2004). In my study, we can say that the fusion of horizon is the broadened horizon, the integrated I and thou. This fusion is what Holzer (2011) describes as a *second* hermeneutic circle. It foregrounds prejudice and bias as part of a fused action of interpretation, moving back and forth between the text and the reader or the researcher and the research participant.

Gadamer explains the concept further: 'the concept of "horizon" suggests itself because it expresses the superior breadth of vision that the person who is trying to understand must have. To acquire a horizon means that one learns to look beyond what is close at hand - not in order to look away but to see it better, within a larger whole and in truer proportion' (Gadamer 2004, p.304).

Looking 'beyond what is close at hand' is how Gadamer is articulating the zooming in on the parts and then zooming out on the whole of an interpretation of a text. Gadamer is suggesting that a fusion of horizons enables a superior breadth of vision. In my study, this superiority is characterised by an alternative vision enabled by the breadth which in turn is afforded by the method. The breadth of vision contributes to the answering of the research questions on meaning of the risk management process and the affordances of VR elicitation. For example the depth of analysis afforded discoveries such as risk management surfaces negative discourses and VR elicitation surfaces the power to take notice (and empathy is a bi-product of taking notice).

Gadamer championed language and the historical written text as the main source of opportunity to broaden these horizons (Gadamer 2004; Alvesson and Sköldberg 2009). A fusion of horizon interpretation enlarges the past 'as it is concretized in relation to the present, and the present is enlarged by taking the past to heart, or at least into account as addressed to the present' (Westpahl 2013, p.48). More contemporary hermeneutic phenomenological research has adopted this into a fusion of horizon method. For instance, De Sales Turner (2003) used an audio-recorded conversational method provoked by photographs to explore

the concept of hope with the participants from which to undertaken a fusion of horizon. Bissell (2023) investigated a broadening of horizons in journalism education through workshops and surveys with undergraduate students. Like De Sales Turner (2003) and Bissell (2023), my study foregrounds dialogue as the primary tool for communication. It moves beyond the mono-modality of language through written text towards a multimodal approach of language with non-linguistic communication through audio-video, enhancing the traditional written text. By embracing current technological tools, this study can look at a moment in the recent past *alongside* a person who has experienced that moment in the past. Or to draw on Gadamer, 'if we put ourselves in someone else's shoes, for example, then we will understand him, i.e. become aware of the otherness, the indissoluble individuality of the other person - by putting *ourselves* in his position' (Gadamer 2004, p.304 author italics). Despite the gendered referencing exposing the times that Gadamer originally wrote 'Truth and Method' (1960), Gadamer reminds us of *ourselves* here with the emphasis in italics and the importance of our historical horizon meeting theirs. VR elicitation, in this way, can be seen as a researcher witnessing and sharing an experience of the participant, re-inhabiting their shoes.

Temporal Distance

My research bears witness to and discovers unarticulated or tacit knowledge by researching 'in the cracks' (Savin-Baden and Falconer 2016) through a dialogic method that embraces 360-degree VR technology as a tool. The reflective practice is a reflection '*within-practice'* (my italics), like Schön's reflection in practice. Schön also refers to tacit knowledge when expanding on the affordances of reflection in practice 'that can surface and criticize the tacit understandings' and making 'new sense' (Schön 1983, p.61) of uncertainties and situations. My interpretation and addition of the 'with' to 'within practice' affords a sense of the immersive and is a lexical bridging mechanism to help articulate discoveries. Savin-Baden and Falconer's research into virtual worlds is helpful as the temporal dimension is apparent in VR elicitation. Temporality and spatial negotiation across real and virtual space (2013) afford different kinds of discoveries in VR elicitation. Savin-Baden uses the term 'adjacency' (2013, p.9) to help bridge the two spaces

Critique of the Fusion of Horizon

Gadamer's concept of a fusion of horizon, refers to 'limits of possibility of vision' (2004, p.301). Hirsch was critical of this and interpreted the 'limit' as finite, suggesting that interpretation between a written historical text and an interpreter is fusing two horizons (Hirsch 1967, p.254; Vessey 2009) and that requires coming to a common ground, which is not within either horizon. I would suggest that whilst we do have limits to our horizons, as dictated by our social

and historical traditions, these limits are merely blinkers to our field of vision. Through interpretation, and in the case of this research, by VR elicited dialogue, those blinkers can be dislodged or removed to provide a wider field of vision. This is the broadening of horizons that considers and fuses with the other point of view. By questioning our initial prejudices, that keep the blinkers in place, we can nudge ourselves into a broader perspective.

In a similar way to Hirsch, Habermas critiques Gadamer's hermeneutic reflection, suggesting that it is bound by the limits of tradition (and authority within that) and that this will result in tradition being 'the only ground of the validity of prejudices' (Scheibler 2000, p.37). Habermas rejects Gadamer's positive embracing of authority and tradition as offering opportunities for knowledge by suggesting that tradition itself creates its own limits that restrict or limit the breadth of reflection. By interpreting six lived experiences of the same student film shoot, this research has drawn out a fusion of horizon from each participant. It then continued to spiral the interpretations, looking for themes.

The criticism of indeterminacy and limits is taken up by Bohman (1991), who suggests that if we cannot transcend our perspectives, which is foregrounded in Gadamer's account of a fusion of horizon, then this will lead to relativism. Alvesson and Skolberg suggest that to avoid the accusation of relativism, we see these perspectives as positive 'enabling conditions', which can give rise to 'shared enabling conditions' through 'intersubjective exchange' (Alvesson and Sköldberg 2009, p.121). My research attempts to develop and stay alert to these shared enabling conditions and stay alert to them. Taylor defends the criticism of relativism in Gadamer's 'Truth and Method' by first reminding us that relativism 'is usually the notion that affirmations can be judged valid not unconditionally, but from different points of view or perspectives' (2002, p.134). Taylor then suggests that a fusion of horizon is not an offering of different points of view but that 'different questions will be asked, different issues raised, different features will stand out as remarkable, and so forth' (Taylor 2002, p.135). Agreeing with Taylor, this work seeks to not only widen perspective but also to bear witness as participants re-experience the film shoot that enables those alternative features to be revealed. To link this back to educational research, this would mean that the 'way of reason is not to think one is right and to try to defend one's views with unbending arguments; it is to acknowledge that the other might be right' (Grondin 2011, p.18).

This part of the methodology chapter has grounded the research conceptually by drawing on Gadamer. In order to underpin the conceptual philosophical stance this work needs to consider ways in which to operationalise Gadamerian concepts in order to draw out those

differing perspectives indicated above. To do this this chapter will consider the principles of visual elicitation before defining VR elicitation.

Principles of Visual Elicitation

Since this research combines 360-degree camera tools with an immersive viewing through a head mounted display (HMD), it is necessary to consider other examples of visual elicitation as a tool to elicit discoveries.

Photo and film elicitation are established research methods that ask research participants to look at and/or create a photo, or series of photos, or watch a film. An interview can then be conducted by the researcher to elicit meanings from the participants on what they see and/or have created. Photo elicitation can inform the execution of the informal interview when one considers that according to Clark-Ibanez, 'the most common experience conducting photo elicitation interviews (PEIs) was that photographs spurred meaning that otherwise might have remained dormant in a face to face interview' (2012, p.7). I can map this idea of dormant meanings to the potential to cross a threshold in understanding (Meyer and Land 2005). The crossing of a threshold is like opening a door to a new way of thinking. It provides a different, new perspective and should enable participants to make connections across different aspects of a subject matter. Clark-Ibanez further argues that concentrating on a photograph lessens the awkwardness of the situation for a participant. Cousin similarly points out how photographs and other visual forms can transcend language because they often 'elicit more expressive and emotional responses than would, for example, language-based conventional interviews' (Cousin 2009, p.214). This point is important to consider as I move to include responses that aren't purely language based in my research.

An example of work that resonates with my proposed method is the film-elicitation of a small group of people filmed watching themselves in the documentary, *Jero On Jero: A Balinese Trance Séance Observed* (Connor et al. 1980). Here one participant, aware of the camera filming her, watching the film back, used the opportunity to 'correct any (mistaken) impression that viewers may take away from the earlier film…' (Banks and Zeitlyn 2015, p.95). This finding has similarities to my work, and whilst described by the researchers as potentially a restriction to the work, this kind of commentary from the participant should be welcomed in a hermeneutic phenomenological approach. In my research, for example, on watching himself back, the student-participant, Honza uses the opportunity to correct the perception I might have of him, exhaling a sigh on the screen, by saying, 'It looks like I was cross with them'. The intonation of his words suggests that he was not cross and he goes on to explain his excitement and

energy levels on a film set in relation to this. Here we can see Honza as undertaking facework, which Goffman defines as 'the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact' (1982). In contrast to Jero on Jero: A Balinese Trance Séance Observed (Connor et al. 1980), what was considered a limitation there is reflexively embraced in VR elicitation. It is part of the interaction.

Co-creation of Knowledge

Elicitation methods have opportunities to co-create knowledge, which is in keeping with the conceptual framework of my research design. Photo elicitation in management education sees an 'andragogy-in-action' (Trott et al. 2018, p.244) whereby the elicitation method increases student engagement, inter-collaborative dialogue and experiential learning (Kolb 2014; Trott et al. 2018). 'Photo-elicitation intentionally engages and tasks the photographer and classmates to extend, stretch, imagine other interpretations, and/or co-create new meanings/messages not considered beforehand' (Trott et al. 2018, p.246). Seeing this andragogy in action assists my research, which sits in a media education research context, making it relevant from a pedagogic, or, andragogic perspective.

Collaborative Film Elicitation

Co-construction of knowledge is a theme continued in the film elicitation work of Skjælaaen et al. (2020) The similarities with their work lie in the opportunity for live-action video to evoke conversation on 'the situatedness of organizational activities', which 'enables opportunities for multimodal analysis with reflective practitioners and offers new possibilities for theory development by making tacit, inarticulate, and embodied aspects of organizational phenomena sensible' (2020, p.72). In VR elicitation, this situatedness is taken further through the available immersive technology and can offer dynamic liveness, that the three-step process above cannot.

Moving Towards a Definition of VR Elicitation

As a term in contemporary parlance, VR (virtual reality) has an evolving definition. This research study uses VR as the umbrella term encompassing computer-generated worlds, 3D generated, or live-action immersive worlds or 360-degree video. 'VR elicitation' for this research project works with the latter in application: 360-degree video, as viewed through a head-mounted display (HMD), also known as a VR HMD. These definitions are required since 'there is still ambiguity and non-homogeneous understanding of the equipment that can be

considered “immersive technology” ’ (Radianti et al. 2020, p.21). Immersion is something that surrounds the user. For VR elicitation these are images viewed in the HMD, with accompanying 360-degree visuals and audio.

A typical definition in the grey literature is ‘Virtual reality (VR) provides a computer-generated 3D environment (including both computer graphics and 360-degree video) that surrounds a user and responds to an individual’s actions in a natural way, usually through immersive head-mounted displays’ (Gartner 2022). The Virtual Reality Society defines it as below:

> …the use of technology to create the illusion of presence in an environment that isn’t really there. It works by sending information to various senses, such as sight and hearing, that fool our brains into experiencing something virtual. The illusion is often completed by the presence of interactivity, in other words the virtual world responds in some way to your presence. (VirtualRealitySociety 2022)

In VR elicitation the interactivity is present through the ability to move your head up and down and from side to side. In doing so, the HMD tracks and changes the image. This gives the illusion of immersion and for the purposes of this research, virtual presence on a student film set.

VR in Education

VR in education has evolved since the early 1990’s when it was being debated in terms of its curricular potential as the technology was introduced (Helsel 1992). Mikropoulos and Natsis (2011) cited commonalities of the sensorial nature of this emergent technology. My study is a sensory experience akin to the abstract notion of time travel; participants are immersed, re-experiencing and revisiting their student film shoot. This sense of time travel was articulated by Ott and Freina who considered the motivations for using VR in education (Ott and Freina 2015). Citing travelling to distant historical periods as a motivation for the use of VR in education can be mapped to my study where student participants virtually immerse themselves with an HMD back into their filmmaking event which took place the previous week; a recent historical period. Mikropoulos and Natsis’ highlighted the opportunity to ‘feel data’ (2011, p.770), which is understood through the feeling of immersion and presence in this liminal space of VR. For my study, this is perhaps more a consideration of the VR elicitation triggering reflexivity around how they felt at the time and how they saw their film shoot at the time of the elicitation.

Possibilities for reification in my study ‘can be realised by virtual objects’ (Mikropoulos and Natsis 2011, p.770). This reification is the ability to bring the abstract within reach of reality. This reification highlighted a suggested affordance that education training about dangerous spaces could bring the abstract danger into a sense of reality through virtual reality (computer-generated reality) (Mikropoulos and Natsis 2011; Ott and Freina 2015; Wang et al. 2018). Similar opportunities with VR Elicitation suggest the possibility of reification of the tacit dimension (Polanyi 1967), exposing a reflexivity that would have otherwise remained hidden or unsurfaced through more traditional visual methods such as video or photographic elicitation or ethnography (Clark-Ibanez 2012; Bryman 2015).

Mikropoulos and Natsis (2011) highlighted situated, experiential learning through constructivism as the preferred learning method. My study also sees participants learn from their situation of being virtually immersed. More contemporaneously VR in education has had a surge in application since approximately 2016 (Jensen and Konradsen 2018; Snelson and Hsu 2020; Shadiev et al. 2021). This surge includes using 360-degree video for educational purposes where ‘learners learn by actively participating in the learning experience and they create meaning from the real learning activities’ (Shadiev et al. 2021, p.2). This previous research about VR in education is useful to understand how 360-cameras were being used to educate. My research is looking for a way to help students further understand and make meaning of their educational environment (in this case, a film set and the risk management processes around it).

Walshe and Driver’s research (2019) placed cameras in classrooms and invited trainee teachers to immerse and reflect on their experience a week or so later. Whilst this seems similar to my research study, the difference to highlight is that my study does not use a method of transcribed thematic analysis. It uses VR elicitation to co-create meaning, through shared interpretations leading to a set of fusion of horizon accounts (Gadamer 2004) from which themes emerge. The reason for this is that transcribed thematic analysis relies heavily on word and text, whilst VR immersion, as stated in previous paragraphs, is an embodied and sensory experience. I felt that incorporating a visual method that also includes text and word would be more appropriate for analysis and knowledge discovery. To enable an initial dialogue on meaning-making, my study extends the VR immersion by mirroring the HMD image onto a large screen, thereby triggering the initial meaning-making through a co-viewing dialogic experience that is also video recorded (as seen in Figures 8 and 9). Discoveries in my

research can be made through observations of linguistic, extra-linguistic, looking and gaze rather than the mono-modal approach utilised by Walshe and Driver.



Figures 8 & 9: Gavin wearing head-mounted display looking at self and looking around the location whilst in VR elicitation dialogue with me, the researcher. I am looking at the mirrored HMD image on the big screen.

VR and Links to Empathy

The studies into empathy through VR throw up multifarious nuances in consideration of empathy. These range from considerations of states of empathy through the lens of cognitive science (Barbot and Kaufman 2020; Cummings et al. 2022) to studies focusing on the empathy trigger (Herrera et al. 2018), or studies that compare 360-degree video immersion to 3D models in 3D environments (Barbot and Kaufman 2020). Research on empathy most closely linked to my research is from Peres (2015) and Jones and Dawkins (2018). Peres' work articulated in the grey literature, Patient VR (2015), operates elements close to VR

elicitation (East 2020). Peres' work is concentrated across the professional UK healthcare arena and investigates ways 360-degree camera technology can enhance empathy in medical staff for patients in clinical settings.

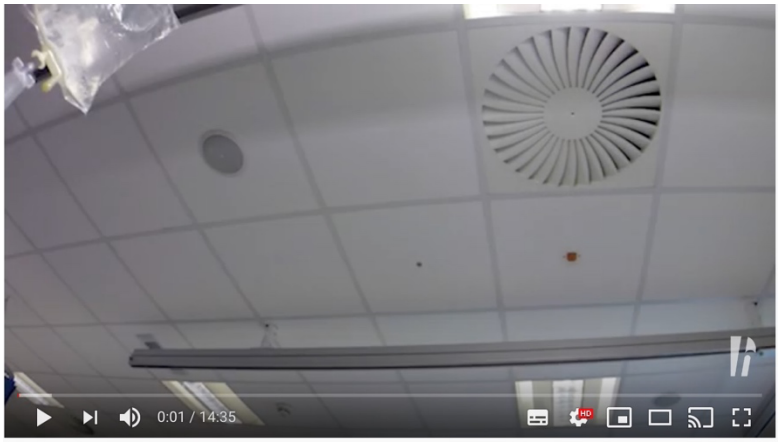


Figure 10: Nick Peres image showing patient perspective (Peres 2019).

> 'If you stare at this image long enough you begin to imagine the sounds of the electrical hum from the strip lights, maybe even see the occasional flicker as you blink.' (Peres 2019)



Figure 11: Nick Peres image showing patient perspective looking up at doctors (Peres 2019).

> 'This is a forgotten view… These masked characters that loom over the lens. …These people, the sounds, the environment all contribute to the patient journey.' (Peres 2019)

The study by Peres placed people in positions of power (doctors) into the shoes of those with diminished power (patients) and in doing so elicited empathy for the patient. My study places people into a position of power who then observe themselves and others in the video playing through the HMD.

Jones and Dawkins (2018) in their qualitative study acknowledge that film is already a powerful machine for empathy but that VR (and in the case of my research, 360-degree VR, VR elicitation) has shared attributes with traditional 2d film. Jones and Dawkins are suggesting that empathy is not exclusive to VR immersion and that it builds on the power of the film medium to elicit empathy. The paper's title reminds us of the power of the immersive VR context; 'Walking in Someone Else's Shoes: creating empathy in the practice of immersive film'. In later work, Jones, in the chapter 'It's not just about empathy' (Jones 2021), expands our consideration of empathy to remind us that the ethics of immersive journalism (through 360-degree immersive film) can also be reductive as immersion can manipulate empathy (rather than just elicit empathy). In contrast to the work of Peres, Jones' research serves as a reminder of media tools in manipulation, and this reminds me to stay alert to this during interpretation and analysis. An example of this was when student-participants saw an actor left alone in the room (which had previously been buzzing with filmmaking activity). During the cycles of interpretation, I was mindful of how the empathy emerged. Often the empathy was triggered by the image of the actor alone but then allowed for further conversation around wellbeing, for example.

What is VR Elicitation?

VR elicitation is the umbrella term I will use that incorporates the approach of interpretive phenomenological analysis (IPA) (Smith et al. 2009) with an audio-visual extension under a conceptual framework of hermeneutic phenomenology. VR elicitation describes a reflective and reflexive collaborative process. Discoveries can be elicited in dialogue with a participant while they are virtually immersed in a 360-degree live-action video recording of an event they had participated in. The researcher reviews the audio-visual recordings of the semi-structured dialogue between student-participant and researcher-educator. A systematic approach to the initial noting steps is then invoked. Methods are engaged to evoke a fusion of horizon account for each participant, taking inspiration from interpretative phenomenological analysis (IPA) and visual elicitation (Gadamer 2004; Gadamer and Linge 2008; Smith et al. 2009; Jewitt and Leder Mackley 2019). The fusion of horizon accounts are thick descriptions that provide discoveries from which to articulate thematic discussion points. This approach uncovers new

knowledge in ways the student-participants and make meaning of their film shoot with a particular interest in risk management.

The next section looks at the principles of interpretive phenomenological analysis that contribute to a method of VR elicitation.

Drawing on Interpretive Phenomenological Analysis

'The aim is not to relive the past but rather to learn anew from it in the light of the present' (Smith et al. 2009, p.27). Smith et al.'s approach to IPA is adopted into my research method. But unlike IPA, VR elicitation, due to its immersive nature, can give a sense of reliving the past which requires a small amendment in the process towards analysis, which is outlined in a section below. It is the sense of 'adjacency' articulated by Savin-Baden (2013, p.9) that bridges the immersive experience of the past and the present dialogue of VR elicitation. If VR elicitation involves a shared experience of reviewing the past as a collaborative, dialogic and interpretive act then Smith et al. move us from theory to practice. Interpretive Phenomenological Analysis (IPA) can be said to operationalise hermeneutic phenomenological concepts. It provides a thorough grounding and systematic process towards qualitative knowledge generation (Smith et al. 2009). The hermeneutic circle is one that Smith et al. (2009, p.28) consider to be useful, echoing the way IPA works with data. It provides an 'entry into the meaning of a text' at a 'number of different levels', providing opportunities for 'perspectives on the part-whole coherence of the text' (Smith et al. 2009, p.28). Similarly, the work of VR elicitation zooms in and zooms out of experience and interpretation to create a fusion of horizon account of the interaction. The approach towards the participant narrative accounts follows Gadamer's Fusion of Horizon (Gadamer 2004) and has similarities with IPA narrative accounts. The writing up and discussion of the research follows IPA (ibid).

Idiographic

One of the main principles on which IPA is based is that it is idiographic. It is concerned with the particular and the individual (Bryman 2004; Smith et al. 2009). IPA, founded by Smith et al., was primarily created in response to research into psychology, which had tended to be nomothetic in approach (Smith et al. 2009). VR elicitation in this study is also about the individual and their experiences of the undergraduate student film shoot. The underpinning of

IPA in this thesis also sees similarities in sample size, looking for opportunities from smaller samples to create thick descriptions of the interpreted event (Geertz 2001; Smith et al. 2009).

Eliciting

Verbs such as 'exploring', 'eliciting' and 'examining' are used in IPA and create a consistency of an inductive process and a 'focus on the interpretation of meaning' (Smith et al. 2009, p.46). To elicit is to draw out and it is this word that has been chosen to name the process I undertook; a VR elicitation where, in dialogue with the student participants, I drew out an understanding of a participant's experience.

The semi-structured interview process is one way that IPA can elicit a phenomenon or experience (Smith et al. 2009). The nature of 'semi', which implies 'partly', allows for the openness to the other that Gadamer calls for in the fusion of horizon. A structured and rigid set of questions would not allow for that otherness (Holzer 2011) to have the opportunity to show itself. Considering the Gadamerian underpinnings that foreground the to and fro of dialogue (rather than interview) (Gadamer 2004) I have adapted this idea to a semi-structured dialogue. By doing this, I can enter into the discussion with a sense of some of the things that could be talked about, but I have structured it so that the first part of the conversation is open, without steering. In practice this means that the dialogue becomes more structured after watching the second clip and reading the risk assessment together. Before that the dialogue is open, this approach, combined with the exploratory approach to audio-visual elicitation, allows the audio-visual images to serve as triggers to dialogue, led by the participant. The student-participants are reflecting within-action (through being immersed) and reflecting on their actions (Schön 1983).

The method of IPA and its influence on VR elicitation is outlined below.

The Process Towards Analysis

The process for analysis in IPA also informs the process for interpretive discoveries in VR elicitation. IPA has six steps to analysis, which I have adapted for VR elicitation at step 5 and in adding in analysis of video as well as text:

> Step 1: *Read and re-reading*. Get to know the transcriptions well. Immerse oneself in each interview transcription (Smith et al. 2009).

Step 2: *Initial noting.* Jot down initial notes on the transcription template. These are ‘exploratory comments’, ‘descriptive comments’, ‘linguistic comments, conceptual comments’, or ‘deconstructions’ of text (Smith et al. 2009, pp.84-85, 88, 90).

Step 3: *Develop emergent themes.* Review the noting steps and zoom in and out of the whole transcription to develop emergent themes. At times, this action will disrupt the ‘narrative flow’ of the interview since it becomes the hermeneutic circle, spiralling in and out rather than a linear narrative (Smith et al. 2009, p.91). This task turns ‘notes into themes’ in relation to what was said (ibid 2009, p.92).

Step 4: *Searching for connections across emerging themes.* This step is the selection of emergent themes from each participant that make up the ‘most interesting and most important aspects of your participant’s account’ (Smith et al. 2009, p.96). It is also the place to re-consider research questions in relation to connectivity across themes, discarding those that are not relevant.

Step 5: *Moving to the next case.* IPA uses step 5 to move to the next case before writing a case study report. In VR elicitation, as developed within this study, a fusion of horizon account of each participant is written up in step 5 before moving on to the next case. Moving on to the next case is one area where this work has adapted IPA to VR elicitation to work with a fusion of horizon (Smith et al. 2009). VR elicitation innovates by inserting the fusion of horizon into the process to stay with the participant longer. IPA moves to the next case and looks at all cases holistically. VR elicitation stays with the individual until step 6 and then looks at all cases holistically. Replicating IPA in this step in VR elicitation would potentially lose the idiographic nature and create potential loss of deep, thick description and immersion in the individual experience at stake.

Step 6: *Looking for patterns across cases.* Because of the idiographic nature of this work, it is usual for these thematic patterns to move to a more theoretical space, recording instances of ‘higher-order concepts, which the cases therefore share’ (Smith et al. 2009, p.101). In VR elicitation, these higher order concepts shaped the interpretation and findings chapter, that draws from the fusion of horizon accounts before moving to a discussion chapter, which relates them to the research questions and literature.

These six steps to IPA analysis have been adapted for VR elicitation. Since VR elicitation works with audio and video, there are a) and b) steps to allow for:

a) the reading and interpretation of the audio part of the dialogue transcription
b) for watching and interpreting the video (visual) part of the dialogue.

See Figure 18 for a visual expression of this process and Appendix E for template of initial noting step form adapted from IPA.

Other IPA Adaptations

IPA has been favoured as a method to research critical points or key themes in peoples' lives, such as living with cancer, being diagnosed with autism, or becoming a journalist. (Reynolds and Lim 2007; Huws and Jones 2008; Smith et al. 2009; Bissell 2023). My research is looking into what might seem more mundane (an undergraduate student film shoot) to make discoveries that are currently tacit or unarticulated. The implication of this could be more significant than it first appears to be - as explained in the Fusion of Horizons chapter and the Interpretation and Findings chapter.

Limitation

The limitation of IPA in VR elicitation is that it is mono-modal, championing only written text interpretation. Since this work embraces contemporary technology tools (camcorder video capture, 360-degree video immersion with a VR visor) along with older technology (the written word) it is necessary to consider the affordances of the discoveries as being broader than mono-modal. The following section discusses modalities in the method.

Extending Out From Monomodal Analysis

Chan et al. (2015) highlight the focus on language as a limitation in hermeneutic phenomenological research of smartphone usage research. They suggest that this 'is one drawback of the research approach as all existence cannot be reduced to language and, therefore, the way to 'being-in-the-world' (Gadamer 1997, Heidegger 1962) through language is only ever limited (Chan et al. 2015, p.99)'. This limitation requires me to look for something

that can expand beyond the mono-modal analysis of transcript (Smith et al. 2009) to something that also encompasses embodied gesture, movement and para-linguistics. In short, to move 'beyond atomising the text' to find 'methods for analysing time space embodiment' (Jewitt 2017, p.455).

Cowan and Kress discuss technological advances from transcript (written word) as a primary way of meaning-making that used to fit the 'mono-modal world' (of, for example, pen and paper or printing press) to a multi-modal world. A world where video is also accessible. I find their comments valid on the inappropriateness of maintaining paralinguistics and extra-linguistics as literally marginal to the written transcript. In other words, gaze, gesture, action and movement are side notes or marginal, written in margins, to the dominance of the written word. Cowan and Kress suggest we actively consider modes of speech, gaze, gesture, action and movement to enable discoveries to become multi-modal (Cowan and Kress 2017).

The VR elicitation method developed within this study looks to elicit discoveries from a filmed dialogue with a student immersed in their film shoot experience via a VR HMD (head mounted display). With the set up for the VR led dialogue shown in Figures 12, 13 and 14.

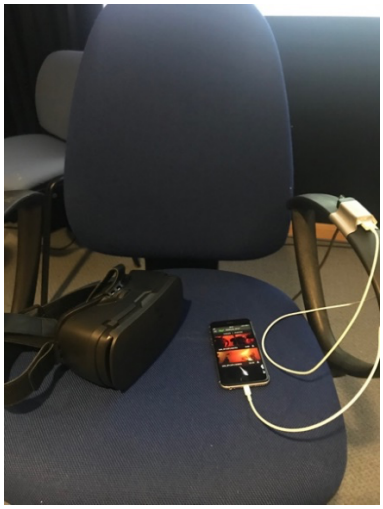




Figure 12 & 13. Chair with VR HMD and viewer (Smartphone device). Mid-VR elicitation, Gavin and Annie in conversation.



Figure 14. View of room with camcorder set up to capture the elicitation.

Within this set up I am required to think of ways to consider and interpret multi-layered, verbal and embodied experience. This multiplicity returns me to the original question posed by the unknown author of the yellow Post-it note in one of my textbooks at the beginning of this chapter: 'How do you narrow down your research? Especially when everything seems connected'. To help answer this, I refer to discussion originated by Pink (2011), picked up by Dicks (2013) and continued by Jewitt and Leder Mackley (2019) on the theoretical underpinnings and methodological considerations of combining sensory ethnography with social semiotic multimodality (with Dicks, in 2014, adding ethnomethodology to the debate). This discussion allowed me the opportunity to define the way I extend out from the mono-modal, in my analysis, and helped me navigate the linguistic chicanery of appropriate terminology. Whilst this discussion between Pink et al. does not completely map over to my research, it has commonalities in the following areas:

1. It enables thinking about the consistency of ontological and epistemological foundations in the method as serving the overall conceptual framework or, in the words of Pink, 'consider how such different types of academic knowing might be understood in relation to each other' (2011, p.262).

2. It considers the interpretation of film and video alongside writing and transcription, to uncover meanings. For instance, my research seeks to discover the meaning of risk management for undergraduate students on a film shoot from watching and listening to audio-video camcorder footage of the VR elicitation.

My findings from these articles suggests that ethnomethodology looks at gesture and gaze but doesn't name it independently of the act of analysis (Dicks 2013). In multisensory ethnography, Pink calls them 'convenient units' (Pink 2011, p.265) and in social semiotics, Jewitt and Leder Mackley (2019, p.94) use the term 'multimodality' to refer to all sorts of non-monomodal instances such as paralinguistics, semiotics, and gesture. Ethnomethodology, multisensory ethnography and social semiotics share commonalities in articulating the process of analysis and discovery, broadening out from language to include embodiment and non-linguistic utterances. To distinguish the analytic traditions, Dicks suggests it is the comparison between 'looking, touching, and listening' (ethnomethodology and multimodal) to 'seeing, feeling, hearing' (sensory ethnography) (Dicks 2013, p.657). It is the former that inspired VR elicitation.

VR elicitation focuses on speech, action and embodiment, moving away from purely linguistic interpretation. It aligns more with ethnomethodology principles, which does not name gesture and gaze independently of the act of analysis (compared to multimodality, which does name it independently of the act of analysis). For clarity I refer to the initial noting steps within VR elicitation as multimodal as distinct from multimodal analysis (Kress 2010; Cowan and Kress 2017), which applies a complexity of techniques, underpinned by social semiotics.

Limitations of Methodology

Gadamerian hermeneutic phenomenology requires the researcher to acknowledge their own biases and pre-conceptions. A researcher needs to be mindful of this at play throughout the iterations. As such this throws up another limitation which is the time-consuming nature of this kind of work, even with a small sample of six student-participants. To arrive at a sufficiency of interpretation, where the text of the encounter fuses with the interpretation and horizon of the researcher, enough time must be set aside to allow for those repetitive iterations and reflections. The other limitation, inferred to in the above, is the complexity of dealing with a double hermeneutic. A participant is in the room with me and present in an immersive space. The double hermeneutic in this research project is my interpretation of the student-participants interpretation of their lived experience of the film set. The additional complexity in this research study is the immersive nature of the method which creates a liminality and a disrupted sense of temporality in the VR elicitation room which also needs to be integrated into the interpretations and the thematic clusters. To do this, a systematic approach to the interpretive workflow is required (as shown in VR Elicitation Method Steps on pages 88-91 and in Appendix J).

Sampling from within my own the institution presents a limitation that could be seen being too close to the subject matter. This is addressed in Consideration of Sample Size in the Method section.

VR Elicitation Limitations

Elicitation is a method to encourage participants to talk. VR elicitation sees the philosophical underpinning operationalised using the VR 360-degree camera to review lived experience as a prompt to facilitate a collaborative dialogue leading to a co-construction of knowledge and meaning-making. In practice, this means we converse, we elicit, we share meanings and I broaden my horizons of the experiences of a student film shoot drawing on interpretative phenomenological analysis (IPA) in dialogue with visual elicitation techniques.

To get a glimpse of what is not normally seen by the educator, this work attempts to reach into and through the student experience by witnessing the student-participant revisit and re-experience the film shoot from a new, immersed and embodied perspective. This study looks at the embodied immersive experience of the student-participants watching the film clips. In many ways, we are stepping into a time machine and going on a journey, with the participant, to visit their film shoot. The 360-degree capability adds to the immersive experience for the student-participant and allows them to have agency over their viewing perspective (Bell 2008). A limitation of VR elicitation is the concept of being watched through a panopticon. The concept of panopticon was first suggested by social theorist Jeremy Bentham in 1787 (Bentham 2008), allowing prisoners to be in view by authority figures at all times. In the case of my research, the panopticon can be seen as the 360-degree camera and 360-degree film clips. This means that as a researcher-educator, I always have my eye on the participant. Whilst this is true, the 360-degree viewing experience allows the person viewing the VR film clip (the student-participant) to place themselves metaphorically into the centre parapet of Bentham's panopticon (2008). This view gives them agency and a new set of perspectives to share with the researcher to create new knowledge and cross thresholds together. We should be mindful of concealed institutional power (Foucault 1991) and Foucault reminds us that anyone can take the metaphorical power position in Bentham's inspection lodge; 'Any individual, taken almost at random can operate the machine: in the absence of the director, his family, his friends, his visitors, even his servants' (Foucault 1991, p.202).

We have already acknowledged the power positioning of the regulatory context of my research. The warning to heed in relation to the method of VR elicitation is about the concealment of power. The choice of a 360-degree camera is not about removing the power of the researcher or the power of the institution. It is more concerned with moving the research participant into the centre of this potentially concealed power dynamic. The student participant will have their eyes on themselves and their peers (Sheridan 1980; Foucault 1991). It is in the writing of the fusion of horizon account, foregrounding prejudices and tradition, that the cycles of interpretation are mindful of the power shifts that ebb and flow in the process of VR elicitation.

Validity of VR Elicitation

Bell and Davidson consider the ambiguity of rigour in visual analysis: 1. Identifying rigour in a systematic approach to analysis, 2. Considering multiple meanings, 3. Being explicit about the verbal interplay with visuals, 4. Being transparent about the scaffolding from theory and taking additional care with ethics (2013). I have applied these five points to my research:

1. The rigour is addressed through an auditable and systematic approach to each VR elicitation. (For example, within the noting phase that leads to experiential themes).
2. The polysemic nature of my work is acknowledged and addressed (For example in the discussion around multi-modality and terminology).
3. It is agreed that there is an interplay with language, which is addressed in the 8-step analysis process (see Appendix E)
4. Transparency is addressed by the clarity of an interdisciplinary approach across IPA, multimodality, ethnomethodology and film elicitation to create a robust research design.
5. The ethics of researching with my students has been carefully considered by learning from the pilot process and making adjustments to protect student-participants.

This section has explored the principles being drawn on to underpin the method for the research design. The method process is explained in the next section.

Method: The Process to Discovery

The Pilot Study

The pilot study was undertaken to assess suitability of the technology alongside the method of elicitation dialogue. A 360-degree camera was placed into a second year fiction film shoot for agreed periods of time, with the help of a first year student research assistant (SRA). The SRA was selected to remove my physical presence from the film shoot to minimise the effect on their behaviour and processes. Sections of that footage were then reviewed by one of the participants in dialogue with me as the researcher. Assessments about comfort and wellbeing whilst wearing the HMD were made as well as testing the technology to suitably mirror the student-participant view onto a big screen for the researcher to observe in real time alongside the participant. Ethical assessments were made in clip selection (in case of students talking about others, forgetting the camera was recording them). The final assessment was whether the output of the student-participant/researcher-educator dialogue had potential for research findings and what the practical, ethical and wellbeing considerations would be needed to scale up to six or seven participants.

Study Context

The What

'Interpretation is required, say hermeneutic phenomenologists, to bring out the ways in which meanings occur in a *context'* [author italics] (Finlay 2012, p.22). In my research the 'context' is not only the participants working on their student film shoots but the sociocultural context they live in. They are part of a student body and they are young adult individuals.

The phenomenon under study is a participant's understanding and meaning of their experiences on a student film shoot. VR elicitation created one context for meaning to occur from within another context. This context is the student lifeworld, their film shoot. The method elicited meaning structures about the shoot and what it is to be an undergraduate student on a student film set. It also elicited meanings around health and safety risks. The research produced a hermeneutic phenomenological fusion of horizon account for each participant.

The Where

The research design enables an insider perspective, which led me to decide to research within the institution I work in. The design sees the writing of fusion of horizon accounts of each participant, the 'lived experience descriptions', considering my own biases that lead to

discoveries. These discoveries are not ‘the truth’, but ‘point to something’ of significance (Henriksson 2012, p.135). I am drawing on my experiences as an educator and practitioner. As for sample choices, it is worth considering the language being used here; sampling in this context is not statistical. It is drawn from ‘naturalistic coverage’ and incorporates the ‘problems of selectivity’ (Ball 2012, p.75). In my study, the naturalistic coverage has been identified as being part of undergraduate media education in a higher education setting.

The Who

Bryman (2004, p.542) describes the research population as ‘the universe of units of which a sample is to be selected’. This language indicates a quantitative approach, which is incongruous with the rest of the language of my study. To overcome this, I will use the phrase ‘research collective’ in this section, which describes the collection of people from which this study will draw.

Earlier in this chapter, I outlined my insider approach (Mercer 2007; Le Gallais 2008; Fleming 2018) as appropriate for this study. Insider is defined as from within the institution where I work, but also an insider describes me as being close to the collective of people I am researching. That closeness is defined in my identities as educator, researcher and practitioner. The research collective is the undergraduate student body who make films as part of their assessed work. The boundaries I needed to acknowledge included ensuring that I did not take any undergraduate issues from the research collaboration back into my professional space with work colleagues. These identities are similar to the multiple identities of medical professional Julie Smith, whose doctoral work saw her taking on the identity of ‘clinician, researcher, teacher and mentor’ (Reid et al. 2018, p.73). We both had to consider our boundaries. Hers was on clinical confidentiality and mine on research confidentiality. We both draw on a ‘high degree of self-reflectivity’ to grapple with the insider-ness of our positioning (ibid). This self-reflection is written into the systematic process of discovery.

The closeness of being an educator-researcher to my participants is again foregrounded and assimilated through the process of dialogic VR elicitation with 360-degree camera footage, which places each student participant into the centre control parapet of the panopticon (Sheridan 1980; Bentham 2008) with me as researcher-educator, alongside them. This creates an ever-shifting agency between the student-participants and me and is expressed as it happens in the VR-elicited fused horizon account (Gadamer 2004). Ben-Ari and Enosh similarly argue for this: ‘At each stage of knowledge production, control over the inputs and outputs shift between the parties. The final constructed products of knowledge are created

from those same inputs and outputs of the ongoing process between researcher and participants' (2013, p.424). Ben-Ari and Enosh call this 'reciprocity', they suggest that the benefits to the researcher are understanding participants 'worldviews and developing and constructing new knowledge' (2013, p.426). The benefits to the participants are often indirect 'or in the long run rather than directly or immediately' (2013, p.427).

This approach is appropriate for a doctorate in media education. The discoveries herein will have recommendations for andragogy, and which could be applied to further research both inside the institution and beyond.

The problems of selectivity (Ball 2012), mentioned in 'The Where' section above, were addressed by first considering which level of undergraduate programme to approach. First-years were excluded from selection because year one is about bedding into university life, which can be stressful. Third years were excluded from selection to avoid compromised research ethics and creating a personal conflict of interest, as I was teaching at that level. Third-year students are working towards their graduate projects, which is a stressful and pivotal moment in their undergraduate life. The second year was selected as the mid-way point of their university degree programme excluded the problems of both the first and third years. It provided positive opportunities, for those taking part, to reflexively revisit their film shoot and gain some knowledge through a reflexive approach to take forward to their subsequent assessments and into their final year.

Consideration of Sample Size

To create consistency from the pilot study, it was decided to approach students working on fiction rather than factual projects (although the approach could suit both genres should other researchers wish to extend this to factual location film work). I chose to approach one group of six. The reason for keeping the research within one crew, working on the same film, is that it can deeply explore moments in time with the crew members who had experienced those moments on the film set. The sample size is, therefore, dictated by the phenomena under study, a student film shoot. This student film shoot comprised of six crew members. Each crew member agreed to be part of the semi-structured dialogue in a VR elicitation. The process for this is explained in the section 'The When and A More Detailed Who' below.

Van Manen reflects on sampling by suggesting that we consider samples in terms of 'examples'. 'If it is necessary to use the notion of 'sample' or 'sampling', then it is best to do so with reference to the attempt to gain 'examples' of experientially rich descriptions' (Van Manen

2016a, p.353). Smith and Flowers, on considering IPA, are bolder (and oddly quantitative) with their suggestions that sample size for researchers on professional doctorates could be between 4-10 interviews as appropriate. Their point is made quantitively about quality. 'It is important not to see the higher numbers as being indicative of 'better' work, however' (Smith et al. 2009, p.52). Other studies using IPA have samples (or examples) between five and eight participants (Muggleton et al. 2015; Johnson 2016; Bacon et al. 2020; Clements and Redding 2020; Patten and Stephens 2023). For example, Clements and Redding (2020) investigated creativity in Higher Education contemporary dance with five participants using the IPA method. Bacon et al. (2020) worked with eight participants in their IPA study into co-dependency. In healthcare, taboo around experiencing disgust within professional settings was researched with six healthcare professionals who undertake palliative care for patients with disgusting symptoms (Muggleton et al. 2015). According to Smith et al. successful 'analysis requires time, reflection and dialogue, and larger datasets tend to inhibit all of these things, especially amongst less experienced qualitative researchers' (2009, p.52). The pilot study concentrated on how the technological tools could assist in providing a different perspective of the lived experience of a film shoot. It worked with one participant and one research assistant to test the process from shoot to elicitation environment and to realise the scope of the kinds of things that could be possible from VR elicitation. It revealed the very layered nature of this approach to method and an attempt to broaden it would put the work at risk of becoming confused and lost in unnecessary complexity. In summary, the sample size is six crew members, each of whom became student-participants to experience a VR elicitation of their film shoot. The method elicits full and honest accounts or 'examples' of that experience from which to discover higher order concepts for discussion and to answer the research questions.

The When and a More Detailed Who

I approached the second-year film crew group in 2019 before the spring break. At the time of approach, this group were the only ones planning to shoot a drama which I had chosen because of the extra requirements to control the setting to tell the story. For example they would need to design their shoot environment not just film what was there (as would happen with a documentary). Another example of a controlled environment would be the people who would be in front of camera. Those people would need to be actors who would have learned a script rather than contributors on a documentary being themselves. This group of six undergraduates knew me from lectures and seminars I had given them in their first year (2017-2018); however, in the academic year 2018-2019, I did not teach them. My professional connection during 2019 came from my temporary posting as a programme leader (from Jan 2019-Aug 2019), so that any current communications with them were informational emails at

undergraduate programme group level. I requested time at the end of their seminar to talk the research through and share the participant information sheet (see Appendix F). I showed them the VR HMD. Each student had the opportunity to experience 360-degree footage viewed through the HMD. Each person verbally agreed to become involved (see Ethics section below). I left the participant sheets with them to read in their own time and returned a week later to answer any questions and retrieve signed sheets.

The pilot study was executed with the help of a first-year student research assistant and I carried this into the main study. On the main study, a year later, I approached a different first-year student, Simone, whom I was teaching at the time. Simone was interested in new technology and a thirst for learning and research. She agreed to assist me and signed the participant release form. Following that, we had meetings whereby we tested the 360-degree 'Fly' camera and how it worked with a smartphone. We also discussed her role as a student research assistant and how she could behave on the film set. I asked her to avoid actively getting involved with the machinations of the second-year film shoot, which was an assessed piece of work. I stated this because I knew she was a competent filmmaker. Had she started to assist or suggest solutions to problems when she was on their set, it would potentially interfere with both the research process and their assessed work. Her role was to ensure she was not in the way of their filmmaking activity and then to place the 360-degree camera appropriately and record segments of their activity with it.



Figure 15 and Figure 16: Lefthand image: 360 camera and case. Righthand image: showing how it was deployed on pilot study.

Simone attended the film shoot for approximately four hours across two days within one week. By working with Simone, my physical presence on the student film shoot was removed thereby lessening, but not removing, the power presence. Whilst the second-year students were aware

I would watch the footage, having a student research assistant present, who was from the year below the participants at university, created a sense of ease. This enabled them to complete their location film work without the concerns of a staff member being present. Simone's involvement was minimal in terms of the time she was required to commit to the project and this did not impact the orientation to her first year at university.

All six second-year student film crew student-participants joined me in a screening room at the university for the VR elicitation approximately one week after the film shoot. Each student-participant had a two-hour time slot scheduled for the VR elicitation.

Ethics

The Bournemouth University ethics process was followed, which involved identifying issues on the ethics checklist (see Appendix G), which required the following documents: a risk assessment, a participant information sheet and a participant agreement form. On clearance from the ethics committee, the participants could then be approached as described above. In keeping with the collaborative nature of the study, each research participant chose their pseudonym. Adele was the producer-production manager, Honza was the director, Jonny was the camera operator, Jeff was the editor, Gavin was sound operator and Josh was the set designer, with Simone acting as the student research assistant.

In this research study, there are eight issues:

1. The potential of under 18's being part of the 360-degree video capture (although in practice, this did not occur).
2. Personal data as outlined on a student shoot risk assessment (- not the research risk assessment).
3. Student filmmakers may forget that the 360-video camera is there, recording sound and pictures. (See Figure 17 for a sense of the unobtrusiveness of the camera).
4. The capture, storage, and future use of video data.
5. Correct usage of VR HMD to ensure the health and safety of the participants.
6. Power issues around the method and data analysis.
7. Time wasting.
8. Embarrassment.

(See Appendix G the ethics checklist)



Figure 17: 360 Fly camera (with in-camera-sound recording). Size shown in comparison to an egg in an egg cup.

The 'On Set' Process

Criteria to Capture Footage on 360-Degree Camera (Fieldwork Stage 1).

The criteria for capture was shared with the student research assistant (Jewitt 2012). From my professional experience, I know that a fiction film shoot has the following activities:

1. Setting up;
2. Undertaking active rehearsing or filming;
3. Packing down.

Having undertaken a pilot study, I was aware that there is a limit to how long one can wear a VR HMD comfortably (fieldwork stage 2, Appendix J). This health and safety consideration affected the criteria for the 360-degree camera capture. The duration was approximately fifteen minutes and I considered this when outlining the following criteria for the student research assistant to undertake for fieldwork stage 1.

Fieldwork Stage 1 Criteria (Appendix J)

- To attend the film shoot over two days (to capture different settings).

On each day:

- Capture approximately 2 x 15 minutes 360-degree video of setting up (1.)
- Capture approximately 2 x 15 minutes of active rehearsal or filming (2.)

- Place the camera away from walls or curtains as this would restrict the viewability of a 360-degree view of the action.
- Check with a representative of the crew where the 360 ‘Fly’ camera could be placed so that it does not interfere with the setting up and execution of their film shoot.
- On completion, hand the camera with clips to the researcher to download and back up on encrypted disk/s.

Criteria for Selection of Clips to Take Into VR Elicitation (Fieldwork Stage 2)

Derry et al. (2010) remind us about the need to be systematic rather than arbitrary in the approach to selection of clips when using video as a research tool. Using the research questions as a guide, the following criteria was followed.

Selection criteria for clips

- A clip that shows setting up activity from day 1 of the shoot
- A clip that shows filming activity on day 1 of the shoot
- A clip that shows setting up activity from day 2 of the shoot
- A clip that shows filming activity day 2 of the shoot
- A clip that shows activity that could be related to film set health and safety issues.

This process resulted in three clips of differing lengths being chosen. The student research assistant had been instructed to film up to 15 minutes, in line with the ethics requirements and aforementioned learning from the pilot study. Some clips by nature of the undergraduate filming activity undertaken were shorter than 15 minutes.

Description of final clip selection to take into VR elicitation (fieldwork stage 2)

- Clip 1 – setting up activity from day 1
- Clip 2 – filming activity from day 1. This clip also included activities that could relate to film set health and safety issues.
- Clip 3 – set up and filming activity from day 2 (combined and recorded as one clip by the SRA). This clip also included activity that could relate to film set health and safety issues

The VR Elicitation Process (Fieldwork stage 2)

A VR elicitation (Stages of Fieldwork, Appendix J) using 360-degree live-action video clips is a dialogic, collaborative process that draws on hermeneutic phenomenological interviewing techniques. The process of this stage is outlined in the 15 steps below which are repeated for each participant.

1. Test technical set-up before the VR elicitation days. This includes testing mirroring smartphone to laptop, which mirrors to a big screen. Testing audio too.
2. Allow two-hour time slots for each VR elicitation (spread over two days).
3. Meet and greet student-participant. Take them through the Welcome Protocol (Appendix 7).
4. Press play on the static camcorder (placed on a tripod) recording the researcher, participant and big screen activity. This is used for researcher reference to draw out a fusion of horizon and universal themes.
5. Participant puts on HMD. The researcher plays clip 1 into the HMD and mirrors that onto big screen in the room, with sound on speakers.
6. Play clip 1. A semi-structured dialogue takes place whilst the student participant is watching clip 1 in the HMD .
7. On finishing watching the clip, remove the HMD and provide the participant with water before replacing HMD and moving on to clip 2.
8. Play clip 2. A semi-structured dialogue takes place whilst watching clip 2.
9. On finishing watching the clip, remove the HMD and provide water.
10. Give participant a paper version of their student filmmaker risk assessment to read.
11. Play clip 2 again, having read the risk assessment. A semi-structured dialogue takes place whilst watching clip 2.
12. On finishing watching the clip, remove the HMD and provide water before replacing the HMD and moving onto clip 3.
13. Play clip 3. A semi-structured dialogue takes place whilst watching clip 3.
14. Finish and remove the HMD. Ask participant if they have any further thoughts or comments to make before exiting. Remind them to avoid chatting about the process with their fellow crew members until all student-participants have been through the VR elicitation.
15. Prepare for the next participant.

Steps 6-9 work with an open elicitation technique, allowing participants to view the clips and to respond to dialogic prompts.

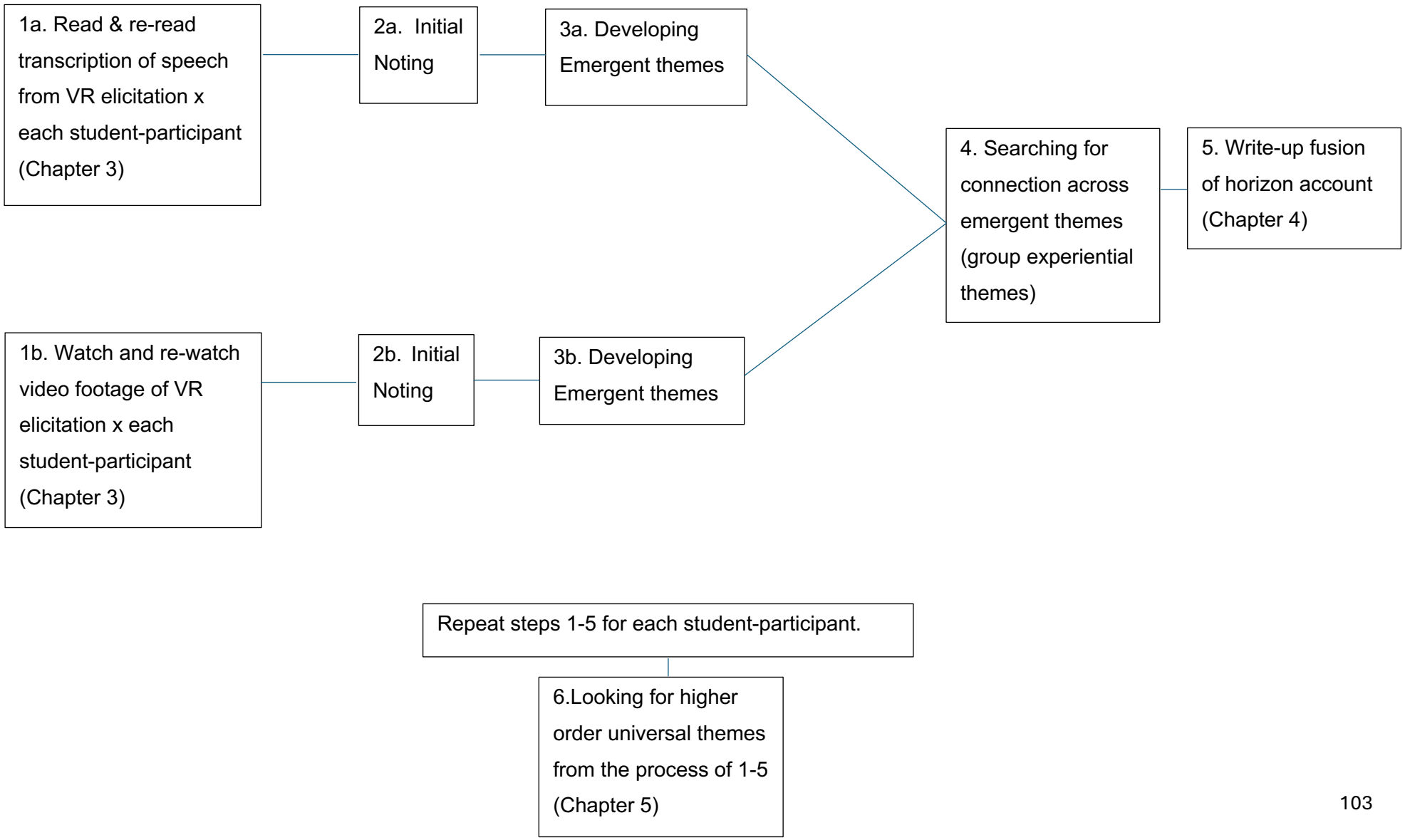
Steps 10-13 feature a planned steering of the dialogue towards health and safety provoked by reading the film shoot risk assessment and then re-watching clip 2. Clip 2 was chosen as it featured a health and safety issue. Clip 3 elicited dialogic points related to health and safety. This was not unexpected since reading the risk assessment together was a steer. The method displays validity in that watching clip 1 was designed to stay in line with the openness that Gadamer calls for (Gadamer 2004).

Analysis Process: Towards Uncovering Discoveries

Steps After the VR elicitation

The steps towards discoveries after the VR elicitation conversations have completed are seen in the figure 18 on the next page and are adapted from interpretive phenomenological analysis.

Figure 18: Diagram of cycle of interpretation towards a fusion of horizon after fieldwork stages 1 and 2 adapted from IPA Smith et al.2009.



VR Elicitation Leading to Fusion of Horizon Accounts

A fusion of horizon account is produced after undertaking cycles of interpretation of the camcorder video footage of the VR elicitation (Gadamer 2004; Smith et al. 2009). In keeping with the conceptual framework, this process included waypoints for researcher reflectivity and reflexivity.

I decided not to use a computer coding programme like NVivo, as they appeared to be reductive; once a theme is coded into the system, the system works to show those themes, always presenting what I chose to put there. The method I preferred was kinaesthetic and involved paper, pen and highlighters and the ability to stand over the work (or re-view video) to see what is included, but also what hasn't been included. This approach is appropriate when working with a small sample of six participant conversations. Larger datasets would require a different approach, perhaps additional researchers to become part of a larger team or the use of computer assisted coding in tandem with the paper approach.

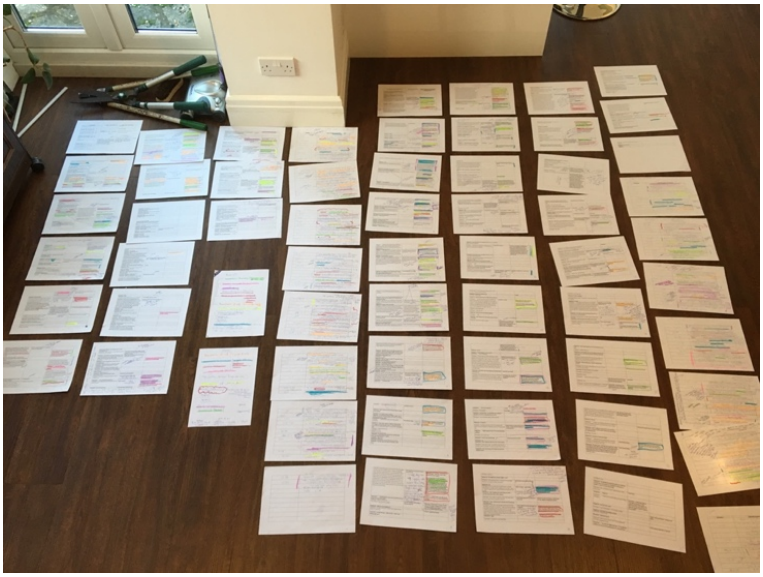


Figure 19: Image shows the hands-on process of interpretation of one student participant transcription and video notes from step 2a and 2b of the process from Figure 18 (p.92).

To simplify and peel back the layers, and following the adapted interpretive phenomenological analysis (Smith et al. 2009) approach, I decided to approach the cycles of interpretation by firstly looking at what was said in the VR elicitation, by way of transcript, and then looking at how it was said (through audio-visual interpretation of VR elicitation).

Acknowledging the idea of 'openness' discussed earlier within a Gadamerian stance, Holzer (2011) suggests three ways to work towards a fusion of horizon (a way of being open to alternative interpretations).

1. 'Listening to the otherness of oneself'
2. 'Listening to others who partake in the study.'
3. 'Listening to the 'otherness of the text'

(Holzer 2011, pp.120-121)

In the cycles of discoveries, I worked systematically using the above as a guide and adapting interpretive phenomenological analysis (Smith et al. 2009) for VR elicitation as follows:

1. Accounting for my bias and prejudice;
2. Undertaking transcript reading of what was said in VR elicitation;
3. Expanding on the otherness of the text as the interpretive phenomenological;
4. analysis adaptation; audio-visual interpretation of VR elicitation.

I brought all three of these together in fusion of horizon accounts. It is worth noting that the student-participants engaged with their fusion of horizons as we watch the clips since they have already interpreted and possibly reflected on the film shoot that they had worked on a few days before. By entering into a VR elicitation dialogue, they are fusing two horizons. The two horizons are their prejudice with their historically effected consciousness (Gadamer 2004) of what they had already reflected on prior to entering the room and what they see in the room with me on the elicitation day (Holzer 2011, p.117).

The criteria for the initial noting steps in analysis were as follows:

Interpretation of what was said

1. Speech as transcribed or written.

Interpretative Phenomenological Analysis (2009) provides a process framework, which I adapted and utilised to incorporate the audio-visual units in 2-8 below.

Audio-Visual interpretation of video recording

2. Speech as spoken or not spoken (i.e. silence/pauses)
3. Gesture (usually a movement of arm, hand, finger)

4. Looking (as observed through the direction of eyes or head)
5. Gaze – (an interpretive extension of look; to do so with intent)
6. Movement (bodily movements such as head turns, body turns)
7. Para linguistics (voice inflections).
8. Extra-linguistics (non-linguistic utterances)

The above process describes 'the nature of the ongoing effort to understand' (Holzer 2011, p.115) and is drawn upon, where pertinent, in the fusion of horizon accounts.

When to pause the circle of interpretation.

Unlike grounded theory, this work does not look for data saturation (Glaser and Strauss 1967). It provides interpretative accounts of a lived experience. I chose to utilise a systematic approach to writing a fusion of horizon account. The moment to pause researcher interpretation is guided by time constraints (an interpretation can be infinitely iterative) along with a judgement, by the researcher, of when an account is sufficiently honest.

Bridge To The Fusion of Horizon Accounts

This chapter has examined a philosophical and conceptual framework towards answering the research questions that focus on discovering the meaning the risk management process and practice holds for undergraduate students on a film shoot. In developing a methodology that draws on hermeneutic phenomenology, informed by Gadamer (2004) the approach to knowledge generation and discoveries of meaning led to a development of a method, VR elicitation, that uses 360-degree tools to trigger a dialogue. This chapter argues for VR elicitation as an appropriate method by considering the hermeneutic circle of interpreting a lived experience along with adopting techniques of IPA (Smith et al. 2009) to the research approach, the analysis, write up and discussion. Drawing on visual elicitation and adapting that into the IPA approach to elicit different perspectives leading to meaning-making. The method outlined in this chapter describes a new method for future research. Discovering the affordances and implications of VR elicitation in a shared interpretation of the lived experience of an undergraduate student film shoot (research question 2) is framed by the systematic method described in this chapter.

Lincoln and Guba (1985) suggest that maintaining processes to discoveries, which are systematic and available to view, creates an audit trail in qualitative research. It is this trail that makes the criteria for validity. Fleming et al. used this in their research, which sought to

develop a Gadamerian-based research method in nursing, stating that the ‘responsibility of the Gadamerian researcher is thus to provide sufficient detail of the processes, and the findings in the research report’ (2003, p.119). This chapter has revealed the processes, including figures and diagrams in the systematic process called for by Lincoln and Guba (1985) and operationalised by Fleming et al. (2003). The method has been grounded in ‘a philosophical rigor – a rigor of logic and argumentation’ of the Gadamerian approach (Debesay et al. 2008, p.64).

What follows in the next chapter is the outcome of the application of this methodology. That outcome is the fusion of horizon account of each participant of the VR elicitation. A sample full account and sample full transcript can be found in the Appendix B and C.

Chapter 4 – Fusion of Horizons

A fusion of horizon is a narrative account, written after each of the six VR elicitation experiences. This dialogical process allows me to bring my own horizon into a dialogue with the audio-visual media and participant transcription text. (See Figure 18, and Figure 45). The VR elicitation in this research was based in a screening room on a university campus. Each student participant was invited into the screening room individually and spent approximately one hour with me, viewing footage together. On entry I went through the Welcome Protocol (see Appendix H). We watched 360-degree film footage captured over two days on the student-participants' film shoot. In the elicitation, each participant viewed the same series of clips of the 360-degree footage through a head mounted display (HMD) whilst I sat alongside viewing a mirrored version on the big screen in the room. While each participant was exposed to the same clips in the same order their view was changeable due to the 360-degree immersive experience of moving the view using the HMD.

The student film shoot occurred the week before. It was a two-day shoot that was extended to three days due to some problems with casting. The film, a drama production with an edited duration of approximately 5 minutes, was shot in a student house that doubled as a musician's green room and in a performance theatre on the university campus. The central premise centred on the Punk scene of the late 1970s and the trials and tribulations of a female Punk singer.

The following fusion of horizon accounts are a reduced version that gives the flavour of each participant and their experience. Each participant chose their own pseudonym. They occur in the order that each participant attended the elicitation. The first was Adele.

'Adele'

Context

Adele is between 18 and 24 years old, identifies as female, black British and is from the UK. I had previous knowledge of Adele as I had been one of her lecturers when she was in her first year at university. She is a smiley, collegiate and a quietly considered person, keen on film production. Her role in production is as producer. Her rolling 'yeahs' in our conversations reveal her London roots.

This account starts with silence: the silence accompanying someone watching and listening. At the start of the clip, Adele orientates herself through audio perception, listening to what is said on the video clip and using audio to orient herself spatially. She looks around and works out where her fellow crew members are on the screen. I clarify what she's doing and Adele confirms, 'just seeing where everyone is.' I sit again silently, watching with her. This orienting continues throughout each viewing, established as part of a routine that we experience together.

Adele's account of risk and production on a student film set begins steeped in a process linked to film industry crew roles and hierarchies (such as camera person, producer, etc). It ends with a self-awareness of empathy for others as she considers her morality of practice.

Production and Being Productive

Adele talks of herself and her peers as being so absorbed in their tasks that there is sometimes a lack of awareness of what is happening around them. At times, she describes when she was not physically present at the shoot, and she reflects on the performance of her peers; 'when I was running around doing something else, it was nice to see that they were being productive'. What we see here reflects what a crew did productively and how they used time. Adele links that to her crew role, as someone who needs an overview of a project's time, organisation and budget. She refers to how she had previously thought about her crew when they were filming while she was at work.

> ...in my head at first I was a bit, I felt as though they didn't use the time wisely…
>
> but seeing what they've done now has sort of reassured me that they were trying their hardest to film well but also quickly.

Adele has concerns linked to time, human interaction, and completion of tasks, and this is compounded in Adele's lifeworld in the undertaking of multiple film roles.Her descriptions of the filmmaking process are very much steeped in 'doing' filmmaking. Key roles are described as 'doing costume' and 'doing camera' using 'to do' as a present continuous verb. Being productive and 'doing' something appeared important to Adele. The VR elicitation experience seemed to help her with this since she was interested in seeing what everyone was doing while she was not there. It put her at ease;

> I guess they were a bit productive while me and Jeff were gone, but I think, yeah… they were quite productive like Gareth was doing sound, but he was helping with production design.

Together, we are witnessing productivity on screen, as described by Adele and an unfolding of multiple roles undertaken by the crew. It appears Adele is trying to emulate real-world film and television roles. In that case, she is perhaps confused by her role as producer, which at times appeared to cross over into the role of production management:

> That would be interesting because, well, the last two shoots I've done as producer, I've just been running around, but I don't know what like after doing these shoots I'm not really sure what I'm meant to do as a producer or in production.

This quote triggers a regret in me that stems from time as a broadcast TV freelancer. I still have this tendency, in education, to attempt to map or copy over my experiences into an HE context and expect students to perform similarly. Adele's confusion is caused by trying to interpret a commercial role within a student context.

Production and Being Productive' – Reflection on Method

VR elicitation is helping Adele 'see what we done'. This process of seeing seems to be a process of remembering, and the images we watch together trigger Adele's thoughts.

> It was, I remember, like there was couple, maybe half an hour before we found that the actress wasn't coming.

Interestingly, Adele mixes up her tenses as she watches the screen and describes how she was busy elsewhere whilst the others are setting up.

> it was nice to see that they were being productive.

Using 'it was nice' rather than 'it is nice' suggests that the method of VR elicitation creates a temporal shift in Adele's perception.

Revealing Discomfort - Risk Assessment

The language of obligation reveals itself as Adele talks of what she 'should' have done about the risk assessment. Her responses surface a fear of mistakes whilst watching the repeat of clip 2; it's as if she's preparing both of us for the revelation of an unknown 'misdeed'. Now familiar with the method of VR elicitation, Adele's first reaction to this clip is about the risk of filming the process of drug taking in the film, 'I should have put the use of drug use in the risk assessment'. Followed by a qualifying statement: 'I never realised there would be that much'. These statements give way to another shift in hierarchy that is apparent from the interaction: the hierarchies of crew roles on a student film set. In a discussion about the decision-making process on how to portray fake drugs, Adele states, 'I got told to buy paracetamol from, I think, the director'. A clear hierarchy mimics the industry where the director requests something, and the production manager fetches it. When we talk about the fake drugs, Adele laughs, perhaps covering for the embarrassment of the subject. When probed why the director chose paracetamol which was to be crushed up and snorted, she replies, 'It's legal, I guess.' Probing further, Adele says there are things she does not want to speak about on camera, her hands to her mouth in prayer mode. This suggests a mistrust when the legal system is surfaced as a talking point.

Adele expresses exasperation through language, which is usually linked to a process. The process is done 'multiple times' or 'doing another risk assessment'. The exasperation comes from a change to a dependency: an actor pulls out, a location is changed, etc. This exasperation gives me a sense that the risk assessment is not integral to the creative process. Safety for Adele is engendered as valuable through its dependency and where it lies in the process chain rather than in the creation of an artefact. With the risk assessment being amended several times, there is a sense that it is a nuisance, verging on the mundane. It never seems to be final and is linked by Adele to her other tasks such as 'running around'. Whilst I had a hunch on entering into this research project that students did not value the risk assessment process, my horizon with Adele has been broadened to consider repetition and mundanity as being a potential reason why.

Revealing Discomfort – Reflection on Method

The elicitation method provides a pause part way through the elicitation to read the risk assessment (RA). The rustle of paper introduces another voice to the room: the voice of a legal-facing document. Adele balls her fists to her mouth and declares, 'This is so cringeey'. See Figure 20.

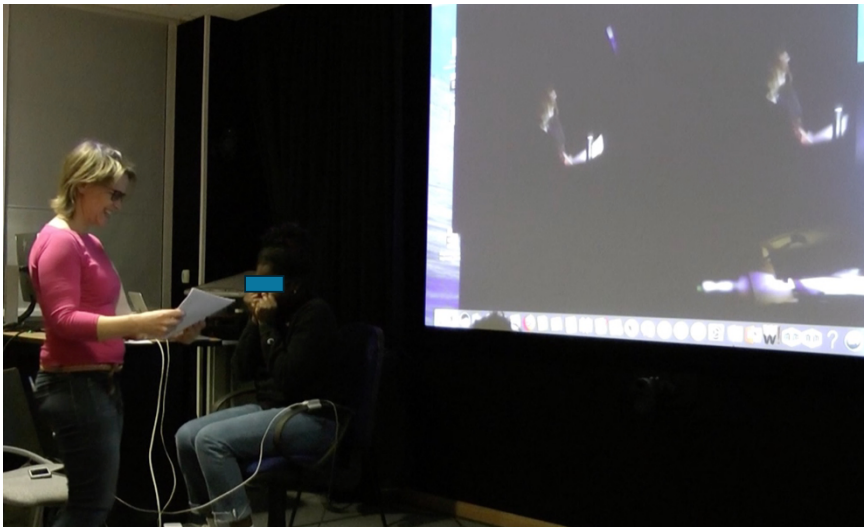


Figure 20: Adele 'This is so cringeey'.

Looking at the official documentation that Adele had previously completed as part of her role elicited an embodied response to the power of the legal system.

At this point, I started questioning my method; should I be using this pause to read the risk assessment, because her response moved quickly to the self-critical. She says there are things she 'should' have put in the RA and 'I felt as though I made lots of mistakes'. This interaction reveals something about risk assessment that creates a strong reaction linked to rules and regulations. I responded by being jokingly self-deprecating to put her back at ease and shift any concerns back to me.

In anticipation of watching the final clip, she puts both hands over her face to shield her view (before putting on HMD) and then flexes both hands, ready for the task, saying, 'Very like ooh to see it'. Adele's use of language and reaction to reading the risk assessment reflects the legalese that risk assessment is steeped in. This perhaps illustrates the disconnection of health and safety and the flow of creativity.

Reviewing Risk

On the second clip viewing, Adele says, 'I do see a stool' in the deep background. She then looks down at the area of the lit floor, tilting her head to move the image as if to check the path the director will take, walking backwards from the deep background to the foreground, checking for spatiality and obstructions. This elicitation is an extension of her role as the producer, someone who has written the risk assessment. Now, she is seeing the risk assessment being performed during this elicitation.

When we hear, for a second time, the camera person talking about gauging space after bumping into something, I pick up on this as a conversation point. Adele nods, agreeing with the camera person. ‘He’s absolutely right.’ ‘We did realise we will need someone guiding’. Adele articulates the risk assessment here in a different space and time than the other crew members. The director doubled up his role to do lighting, the editor doubled up his role to be the guitar player, and the sound person doubled up to be the actor. This doubling up resulted in Adele seeing that the camera person ‘bumped into something while he was walking backwards with the camera’. As a result of their style of organisation, it appears that this kind of student work has possibly put itself at risk *of* risk by doubling up the crew roles. Adele is able to articulate the embodiment of their safe actions; ‘he had his hand on Johnny’s shoulder, and he was looking back to make sure that it was safe for him and Johnny to walk’.

Reviewing Risk – Reflection on Method

VR elicitation affords Adele a revelation; ‘the first time I never realised that the director moved the chair. The second time that I watched I realised that the camera person did say we need to gauge the space, so it’s interesting to see that they are wary of their surroundings and any risk around them’. Adele then had her ‘wow’ moment (‘Oh wow. It’s weird to see this more than twice’) to seeing that the crew are performing the slips, trips and falls part of the risk assessment that ‘the director was more aware of his surroundings and actually guiding’. Together, we witnessed that the performance of safe practice of the film set had become pragmatic and had adapted away from the declarations on the risk assessment document.

The ‘Wow’ moment for Adele provokes excitement in me. On reflection, my reaction is one steeped in pride in my work both as an educator and an enthusiasm that provokes a question: am I witnessing the crossing of a threshold between the core concept of risk as imagined and the core concept of risk as performed? It appears so; Adele has brought those two concepts together in an interpretation showing us the complexities of a student-run shoot, relying on reduced resources.

Adele points forward and mentions ‘the lady sitting on the sofa'.

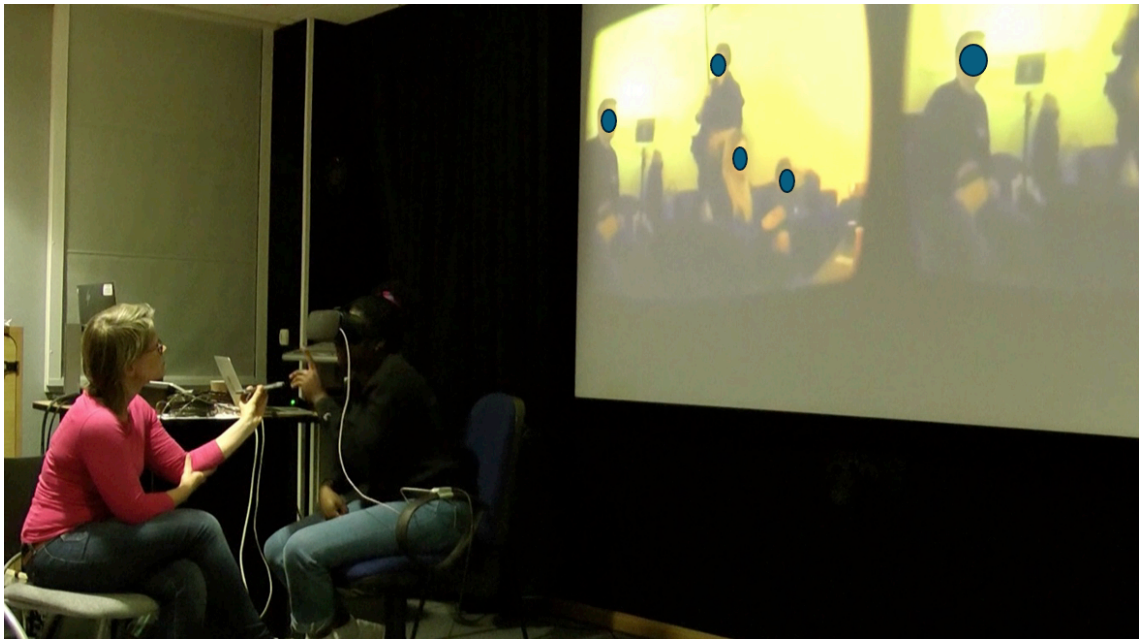


Figure 21: ‘The Lady on the Sofa.’ Adele points forward.

Adele frames the screen image so I can see her. She then moves her head to the left and back, looking around the room as if scoping for a spare production person. ‘Someone could have gone over her lines’. She describes the situation: ‘the lady sitting on the couch, she come from London, and I feel like we probably could have shot her scenes first just to make her life easier’. At this point, Adele is referring to making this person’s life ‘easier’ from the perspective of the filmmaking process. As the conversation unfolds, she talks about reading lines with her ‘while she is waiting’ and steeps her comments in things like making it ‘worth her while’ and later on, ‘it would have been nice if we could have gone over her scenes… or just actually engaged in conversation’. In response to my question, ‘So when you’re watching her, are you feeling bad for her?’ she replies, ‘Yeah, because she came from London, so I don’t want to waste her time, and she did do it for free’. The dialogue is back to the temporal: lived time and the idea of students perhaps being a burden as their time and budget constraints mean people are asked to contribute to their projects with maybe a promise of lunch or travel expenses being covered. This dialogue also gives way to a shared understanding of empathy.

The process of filmmaking linked to the wellbeing of others has been mediated by our interaction. It is a story of a ‘lady’ waiting amongst a working crew with no one taking any notice of her. The flat organisation crashes into the hierarchy here, whereby the lack of funds creates a sense of inadequacy and embarrassment from Adele towards the ‘lady on the sofa’.

This results in a concern for the actor's wellbeing. The poignancy of this story struck a chord for me since I had assumed this person, on the video clip, was part of the friendship group, maybe a housemate. Finding out she was from London, didn't know anyone and seemingly being ignored and no one was 'actually talking to her' triggered an empathetic response from me. Seeing Adele discover this empathy during elicitation was an unexpected transformative moment for me.

Reviewing Wellbeing – Reflection on Method

The elicitation method enabled Adele and I to view and review the second clip a few times; on each viewing, she saw different perspectives linked to acts of safety or wellbeing.

Summary

Adele's interpretation focused initially on how the crew were working with a process or 'sticking to the call sheet', moving through to considerations of gaps in the risk assessment process and finishing with thoughts on the morality of their practice through consideration of the wellbeing of an actor. Upon completing our interaction, Adele reflected on their student filmmaking progression by sharing her wish to see more of herself on screen. This wish shows an appetite for learning from this kind of reflection. This is a relief to me, as an early career researcher (ECR) working with a new method to complete the first elicitation was a personal milestone. The elicitation has enabled us to share our understandings of group work and processes. My horizon has been broadened to consider some of Adele's commentary around meaning and value of a risk assessment process and how that links to repetition and mundanity.

'Honza'

Context

Honza is an American-European male aged between 18-24 and takes the role of director on the film shoot. I taught Honza in his first year of university (at the time of the VR elicitation he was in the second year). We had also had several interactions around undergraduate programme administrative matters as I was the co-ordinator for the first-year cohort. From our varied interactions I know Honza is confident and engaged with subjects that interest him. Honza is a keen writer and maker of drama productions and this TV drama commonality creates a shared connection in our tutor to student dynamic. Honza arrives with energy, eager and ready to get into this experience. In his own words about the research, he was 'willing, good, happy to help'.

Our interaction begins with energy and laughter. When I turn on the camcorder, Honza waves at the camera, marking the beginning of this layered process of people looking at other people and looking at themselves. On revisiting this part of the video, I smile, I am reminded of the laughter of this interaction and at Honza, now saying hello to me, across space and time.



Figure 22: Honza says hello across space and time.

On the (Un)Conscious Separation of Film Set Organisation From Film Set Aesthetics

'The um (*sighs*) Monday was a very chaotic day and I was really kind of struggling with that because by the end of the shoot we were so much more on it…'. This is part of a candid account of Honza's experience of the first day on the shoot. Honza is watching last-minute design efforts to transform a student sitting room into a 'green room', a space where musicians relax before performing. Through the HMD, Honza tracks the space from the background to the foreground, where Gavin is cutting up pictures. Honza recounts his idea for other crew members to 'Go buy a rug or something' swiping a hand gesture, as if he's holding a credit card or some cash.



Figure 23: Honza gestures handing over the debit card.

There is a sense of the charismatic director here, as Honza describes this event. We witness the on-screen Honza handing over his debit card to his fellow crew members, an action that suggests trust. It is also an example of crossing into other roles, design and production management, with a sprinkling of desperation at the situation they are facing.

Honza goes onto reflect on how he was actually feeling at that moment:

> I might have looked like I knew what I was doing and kind of like, but definitely inside I was like 'Oh no!'.
>
> Well the thing is I kind of like, I knew I was kind of unconfident.

The American vernacular of 'like' and 'kind of like' and 'kind of unconfident' reduces the impact of the statement, suggesting self-protection in the face of discomfort. Using the VR elicitation as a way of crossing a temporal space, Honza talks to me in the present tense, cupping his hands to convey the claustrophobic feeling that the film location space is now giving him. Visually, his head pans the visor (and my view of his gaze) left and right and tilts up and down as he says, 'I might have looked like I knew what I was doing…' These views appear to be driven by nothing on screen and are perhaps an embodiment of our dialogue about film industry leadership and hierarchies.

He explains how his confidence had grown since that first shoot day. He describes the process of teasing out a performance from an actress at the same time as overcoming artistic design and location problems. Our interaction also raised the issue of the flat organisation of the student shoot. Honza was conflicted about this since he ‘didn’t want to make it all about me’, a nod to the auteur style of directing and yet our discussions often centred on the hierarchical nature of being a director.

Within that hierarchy is Adele, taking the role of producer or production manager, who Honza gently mimics on a phone call to the set ‘You guys aren’t finished yet?’ he says in clipped tones. ‘No, we’re not finished yet *(laughs)*’, he replies as the voice of the crew who went on to reshoot the scene ‘many times’. The broadening of my horizon is that this suggests that aesthetics are prized above organisation. On this student shoot, creativity that is mixed with chaos appears to be an accepted modus operandi.

The Student Film Director and Health and Safety

This section fuses my interpretation of health and safety on this student film set through the eyes of Honza, the director. I bring to this my own bias, which is handed down to me through health and safety law: a fear that someone will be hurt (risk of injury) and a fear that it will be my fault (risk to reputation). This is grounded in having overseen both industry health and safety measures and risk management teaching and mentoring of students in higher education.

Honza, as a student director, is potentially inexperienced in filmmaking. Honza is not an employee of the university but is someone to whom the university has a duty of care. Honza describes what he sees on the screen; ‘That’s me holding the light.’ then we hear a loud bang, causing Honza to turn his head upwards to the right in the direction of the speaker ‘Woah. That was me hitting the camera. I kind of walked into it. I was walking in the dark, backwards in the dark, so my bad.’ Honza is succinct in his account of this, using reductive language of ‘’I *kind of* walked into it’ and immediately takes responsibility for it. Once he has declared this responsibility, our conversation moves swiftly back to plot and character, the creative space. After reading the risk assessment and re-watching the clip, Honza describes keeping themselves safe.

> Yeah that’s me. I was moving all this. Because there’s a bunch of stuff here behind him so then I moved it all out the way so he wouldn’t trip. So I had to carry

> the light like this and I was holding Jonny because he was obviously looking at the camera screen.

Honza is vocalising their performance of the slips, trips and falls as part of the risk assessment. The ‘stuff’ was moved out of the way on the second rehearsal of walking backwards with the camera and suggests that the performance of the risk assessment was perhaps a coincidence and that the proactive moves by Honza were just a common-sense response to a more experimental approach to filmmaking.

Honza doubles his role as director by holding the light and walking backwards, whilst looking at the camera monitor to see the shot. He describes this as being ‘very hands-on’ and explains that the doubling enabled him to direct effectively since he could see the camera view finder. This is seen as a positive point for Honza and is drawn from a creative desire for a good shot. The health and safety implications appear incidental. The idea of achieving good shots is pursued again when Honza tells me about the birds-eye-view idea (a high shot from above) from a step ladder, which they found behind a curtain. This seizing of unplanned opportunity reminds me of the last-minute good idea TV training that outlines the tensions between creative ideas and the risks associated with them. These risks increase when creative ideas are added in at the last minute without proper reflection. Honza describes the step ladder as ‘pretty safe’. This disconnect reminds me that as an educator we still have work to do with students to understand the human factor in safety since a cliff edge is ‘pretty safe’ until you walk off it.

The ladder idea was eventually shelved after a discussion with the crew, saying that it would have been ‘more hassle’ for the sound and lighting department as they would have been in the frame. Hassle here is linked to organisational hassle, which brings us back to dependencies on time, organisation and budget. Risk appears to be a secondary factor for Honza who says, ‘So I don’t even think it was mostly a safety issue because it was a safe thing,’ The excitement of creative flow, at that moment, inadvertently creates risk because of decision-making.

The shoot risk assessment omitted including the use of fake cocaine. This comprised of paracetamol crushed up on a table and then chopped to create the lines to snort.



Figure 24: Honza gestures the chopping up of fake cocaine.

The camera was angled so that the actress could carry out snorting gestures beside the line of crushed paracetamol to create a safe but convincing shot. Honza picks up my comment about method acting and he was keen to work in this way had the actress wanted to. He cites vitamin C as a potential alternative; 'it does nothing to you, it's just vitamin C. I mean It might feel a bit uncomfortable snorting it but that's my bet.' Despite the slightly misinformed assumptions about vitamin C, the educator in me felt chuffed that they had somewhat worked through this risk conundrum to put mitigations in place.

Honza links risk to assumption here but does not follow up on my enquiry about researching and checking the safety of it. The risk assessment process would, in this case, enable this checking period before filming but this is dependent on crushed vitamin C being cited in the first place.

Conversations with Honza that feature health and safety elements centre around creative decision-making. Traditionally, a film director is not responsible for writing or overseeing the risk assessment due to a conflict of interest: getting the best shot versus getting the safest shot. The implication here is that the best shot is the most important one. On this student shoot, the organisation flits between being a hierarchy to a flat organisation and key features of this shoot are the undertaking of multiple crew roles, thereby blurring those traditional boundaries.

On Viewing the Self – Method

'That's me!' is the first thing Honza says when starting the immersion, voiced with an element of surprise as he views himself on the screen. Honza and I have focused on how we look or how we come across when looking at videos we appear in for this research. For me, when looking at the camcorder footage of our interaction I have, at times, not liked how my hair looked. I note that any positive perception of myself, which is more focused on character traits such as my apparent confidence with participants or my joviality, comes secondary. Honza presents this similarly. He also says, 'I hate how I sound, that's something I've realised now. The sound of my own voice is really annoying.' There's a linguistic emphasis on the H of the word 'hate'. This consideration of the self by Honza strikes me as fascinating since he has a need to share this discomfort. He raises a concern, by saying, 'I hope I don't swear too much', turning his head back, away from his screen-self and towards me with his hands gesticulating the 'too much'. As soon as he says this, Honza on the screen swears and the Honza in the room with me points upwards (as if towards himself on the screen) and brings his gaze around again towards me (which is a disembodied voice whilst he has the HMD on). He appears disappointed in his screen self and his gestures emulate this as if to say, *there it is, there's me swearing, I knew I would.*



Figure 25: Honza hears himself swear on screen and points this out by gesture.

Towards the end of our interaction Honza comes back to tone in relation to how he presents himself to the actors in the video clip. 'It looks like I was upset with them'. We had just observed him on screen sighing after a take had finished and he explains that 'I talk really fast

sometimes and I feel like I should talk slower and think about what I'm going to say'. This leads Honza to positive reflections of self, which are shrouded in a concern about outside perceptions. With palms turned upwards, raising them slightly up and down in a gesture that shows the weight of his excitement, he explains, 'I'm excited. Like the whole time. I'm excited because everything's just duh, duh duh, let's go.' Clicking both his fingers to emphasise the intensity of the 'duh duh duh' to get things going.



Figure 26: 'I'm excited like the whole time'.

The sound of his voice is undoubtedly powerful and his excitement for his craft is infectious and joyful. This presentation of self is both self-protective and outwardly charismatic.

Temporality and Spatiality – Reflection on Method

The elicitation method provides Honza with a shift in temporal and spatial awareness. He makes connections across space and time.

> This is kinda cool, I wish I had a 360-Camera everywhere I went and go back to all my memories. This is some black mirror stuff.

At times, Honza reflects in the present tense;

> …so I'm happy we didn't film today because it would have looked really bad. I mean we filmed today but just not here, we didn't film here in this room.

Spatially he reinforces the idea of 'in this room' (being the room on the screen) by splaying with both his hands held up and creating a slight semi-circle movement.



Figure 27: 'We didn't film here in this room'.

I am looking at the image of the room on the screen and seeing Honza gesticulate. Interpreting that along with what he is saying enables me to conclude that the filmmaking experience was challenging and emotional for Honza due to the environment they were in. The immersive nature of re-experiencing the film set helps form a fuller picture of how Honza inhabits the director role in student filmmaking.

Summary

The inherent curiosity of a student film director saw Honza experimenting in the elicitation itself. Sometimes, he would flap the HMD open and experience the window into our room and then close it again. He was less immersed in the experience of 're-living' preferring in his own words, 'just seeing how he did it.' As a result, he was perhaps living the hermeneutic circle, drifting in and out of the parts and whole of being in a VR immersion and in the room with me. We bounced between those spaces, navigating the way, bouncing off into conversations about industry etiquette whilst the video continued to play in the background and then he returns to

the film set, becoming quiet to witness the actors work. Honza is watching their performances through a different space and time. As a result, he says the VR elicitation has helped him with the edit. Honza's charismatic approach to directing involved chaos and experimentation. Experimentation including that which can lead to innovation.

Finally, Honza helps us segue to the next fusion of horizon.

> Show Gavin the part where I say I love him! (laughs).

'Gavin'

Context

Gavin enters the screening room with a calm, unassuming demeanour and an active curiosity for what he's about to do. His good nature extends to the openness with which he approaches wearing the HMD.

During our interaction, Gavin repeatedly refers to 'we' (as in his crew mates) even if I have directed a question directly to him. He scopes the 360-degree VR environment to see who is present. Gavin uses temporal shifts in his speech, indicating the duality of environment that he is inhabiting. Holding his hands in a gesture that indicates he's holding a sound boom pole, he declares, 'I like to concentrate on the sound, I like to let them do all the directional work and I just record the sound'.

Crew Roles: Reflections on Performance, Dependencies, Responsibility and Hierarchy
Gavin has stated how he likes to concentrate on his job role, recording sound. During the elicitation he is often drawn to what the director, Honza, does or says. Sometimes, it is the director's voice that draws him, for example, the exchange between Jeff and Adele, where Honza's voice draws Gavin's gaze to the background of the shot he's framed up for me. Moving his body forward, Gavin strains to hear more of the conversation 'I was trying to hear what he was going to say but I can never hear it annoyingly.'



Figure 28: Gavin leans in to hear what Honza is saying.

At other times, in response to my query about what he's looking at, he responds, 'Honza's directional thing.' The role hierarchies provoked the educator in me as he describes his process of understanding the director and the designer's vision with him subordinating as the design assistant. With a slight shrug, indicating a passing on of autonomy, Gavin says, 'I just cut the pictures so then Josh could stick it up how he wants it, and then obviously it didn't match Honza's idea'. As an educator, I am heartened that Gavin is thinking through this process, which results in him reflecting on what he now knows of their visions and this prompts him to tell me that he would be more efficient with his part of the design work next time.

Gavin notes, in the present tense, that 'Honza is not here and Jonny's giving directional advice, it's not a bad thing at all.' In terms of multiple role-taking, it's at this point we see the director taking on numerous roles, leaving the set and prompting Gavin to say to me; 'I don't even know why Honza left the room'. On Honza's return Gavin acknowledges with an extra-linguistic emphasis on his realisation of 'Oh'. 'Oh it was Irn Bru and water'; props, a design team job. It is with this that we see the domino effect of multiple role-taking. The original design team is busy elsewhere; Josh is acting and Gavin is doing sound. This means it's easier for the director to nip out and grab things, but in doing so, inadvertently slips down the hierarchy, handing over power unknowingly to Jonny, the camera operator.

Wellbeing and Health and Safety

Concern for actor wellbeing is stranded throughout Gavin's account. Gavin frames up the action of the crew exiting the room. The actor left alone in the room prompts Gavin to scope the environment through the HMD and say, 'It's quite bad probably to leave an actor by

himself'. The contrast of the sounds and images he witnesses, from a noisy room to a quiet and empty room, triggers Gavin to perceive the actor has been abandoned. This perception gives way to this awareness. The perception is later rationalised by Gavin because the actors were the director's friends, 'it didn't feel as bad'. His voice inflects upwards indicating the lessening of this wellbeing issue through friendship.

Gavin observes a female actor and a crew member, Jeff, (who was doubling as actor and editor) who are required to stay in the scene but are not seen or required to act at that time. He refers to Jeff as 'probably going to go to sleep at this rate' and feeling 'sorry for Loretta', the actress, who he imbues with characteristics like being 'quite talkative' and is therefore concerned that she has to keep still and quiet for so long and 'they probably could be like in another room and allowed to talk kind of thing or like be on their phones'. Framing his HMD on Jeff and Loretta he shrugs, suggesting they be allowed to talk. I am amused by this observation on wellbeing that presents what I consider a juxtaposition on wellbeing; talking with each other and looking at phones. Whilst a small point, this is a poignant reminder of the generational gap between us and the need to understand that phones can also represent a wellbeing tool for people.

Gavin reflects on his immersive experience by stating that he will 'carry on what I'm doing in a way but have a bit more awareness of what people are doing like mainly…because yeah like the actresses were not getting, like they were just sitting there doing nothing'. To emphasise this statement, he gestures with his hand raised at shoulder level, moving left to right, indicating his sweeping awareness of an imagined future film set.





Figure 29 & 30: Gavin 'have a bit more awareness of what people are doing'.

Gavin doubled his role, working as sound operator but also an actor. In the actor role, he was required to act aggressively towards another character, saying of the director, 'he wanted me to push her but then he didn't want to like push her.' Using a pushing and pulling hand gesture to indicate the aggression in his acting. It appears that the director is heeding a health and safety issue here by dealing with the conflicting problem of an untrained actor required to take direction to achieve maximum dramatic impact safely. Gavin attempts to articulate the tacit understanding of safety on the film shoot. His articulation of safe practice becomes clearer by the addition of the pushing and pulling gestures. I have gained a sense that student-participants were embodying safety, but Gavin had lacked the clarity to articulate that verbally to me. The push-pull action was not on the risk assessment, so this has emerged as a dynamic on-the-spot risk assessment process, albeit not overly clear.

Spotting and Discussing Hazards

Gavin spots hazards whilst watching the theatre scene in which he is the actor. Seeing the director move a stool in the background, Gavin points his finger forwards and says, 'at least he got rid of whatever that was, so he didn't trip up'. Gavin is articulating the slips, trips and falls of the risk assessment. This is new knowledge for Gavin since he concentrated on this role as the 'aggressive' character on the filming day, and the immersive experience allowed for this to be elicited and vocalised.

I'm amused that, after reading the risk assessment together and watching the clip again, Gavin decides that Jonny bumping into the 360-degree camera (accompanied by loud noise) is 'quite bad now'. Gavin appears to laugh and be amused by the irony unfolding before him. With the extra knowledge of the risk assessment, the 'badness' of the accident has been increased.

On his previous viewing, before reading the risk assessment, he had been very factual about what had happened: ‘I think it was Honza hitting the camera.’ The provocation for me is in his following statement, ‘Well, after reading the risk assessment, trip hazards, go into the 360. Clearly, he tripped over this, we had to go (again) for the noise. And also earlier, well earlier or later when Honza removes, I still don’t even know what it is.’ It reminds me of the many film shoots I have been on where camera operatives are walking or sometimes running whilst filming the actors. The number of people involved, the amount of cabling, the conditions underfoot along with the pressures of time and budget creates a persistent, controlled, frenetic energy on a film set. The dance between safety and completion of a schedule is not always balanced. As someone responsible for health and safety on set, Gavin’s statement allows my dormant memories, in the form of anxieties, to surface about this kind of filmmaking. On reflection that anxiety is a fear of an accident involving a person or persons and the fear of the accompanying legal system.

Gavin’s observation after reading the risk assessment appears to encapsulate aim of the method where a second viewing of 360-degree clip has revealed additional meaning when viewed in the context of risk assessment, thereby revealing the affordances of VR elicitation to Gavin’s student experience. Whilst new meaning has been revealed, it is still steeped in the institution’s power, which we can hear when we witness Gavin referring to things as bad (as opposed to good). There is a certain trepidation of what could lie beyond ‘badness’. This institutional power and potential for ‘badness’ becomes evident again when Gavin says, ‘Oh, she’s pretending to snort cocaine. She isn’t snorting it, I promise you that, and its paracetamol, not cocaine’. Gavin is using hand gestures with palms down and a jovial urgency in his voice to emphasise ‘not cocaine’. Gavin emphasises this point to me, the closest person to the institutional and legal responsibilities in the room.

Perceptions of Risk from Reflection

The VR elicitation causes Gavin to reflect using the semantics of obligation. He uses the phrase ‘we should have’ twice and ‘you probably should’ when talking about the stool that was in the way. In response to my enquiry about whether VR elicitation had given him a new perspective, he responds, ‘Well it’s something that you tend to forget on shoot is the risk assessment, you probably should think of all the risks first when you do, before you shoot a scene’. He then gives me an example of clearing the pathway for someone filming, walking backwards, saying ‘but we tend to think about the actual shot type more and how to shoot that we don’t really think about what’s around us as much.’ Asked why that is, he responded, ‘I really do not know. I guess it’s because it’s not as interesting.’ This statement provokes in me

a heavy heart. Despite some of our current teaching methods, this is still an issue. I respect his candid explanation. Reviewing this elicitation, I wonder if it is the intense primary interest in the creative process that services this tension. On top of that is the undertaking of professional film industry roles. Gavin talks of the shot as 'primary thinking' a little later and refers to health and safety as being in the 'back of our minds'. Creativity comes first here, and health and safety is verbalised as not even secondary.

Gavin articulates the differing perceptions of risk between crew members by observing that the director had noticed the stool that was in the way, but he had not. Referring to himself as having tunnel vision, he says, 'I never saw it but he did, so it's interesting seeing what I see and what he sees.' Using linguistics of sight, Gavin explains a renewed sense of seeing and meaning-making through immersion in VR elicitation.

Fragility of the Student Film Shoot

Gavin declares that he was nervous at the start of the shoot. This nervousness was because 'the main actor dropped out', leading to talks with the tutor about shooting 'an extra two days'. He then links his nervousness to the university module assignment brief, which the filming contributes to.

Gavin also refers to tiredness ('I remember I was wearing sunglasses just because I think umm, I was just so tired.'). It is possible that the tiredness contributed to the inefficiencies of shooting without a monitor (a TV plugged into the camera, which allows the rest of the crew to see what the shot is). It is at this point that Gavin and the crew realise that they have been shooting for some time with unwanted equipment in shot. This results in Gavin announcing to me, 'now we had to do those takes again' and I note an intonation of sadness or maybe exasperation in Gavin's voice.

During the elicitation process, Gavin articulated that a lack of pre-planning contributed to an overall sense of unease in wellbeing on their university assessed project. He had a fear that 'we wouldn't have a film' if they didn't get the 'extra two days' to film. 'In hindsight it feels like we were just jumping into it, the production.' he says. My horizon has been broadened to understand that jumping into a project without pre-planning can be exciting but it also creates uncertainty and uncertainty can feel uncomfortable.

Reflection on Method: Noticing

This method allows participants with an experience that gives the sense of travelling back in time to listen and see what is going on in their working environment.

> Annie: Your eyes are being drawn to what?
> Gavin: Honza, I'm interested in what his ideas were.

This interest suggests that Gavin is seeking and gaining new knowledge from this method. VR elicitation affords a depth of understanding that is unique to each student. Gavin is able to review others whereas previously he was just concentrating on the sound.

> Gavin: It must be interesting for Adele though.
> Annie: Why's that?
> Gavin: Because she's not there so it would be interesting seeing what she thinks of us.

Gavin would like to know what fellow crew member, Adele, would think of how they had performed. He's suggesting here that the method benefits other crew members and he is keen to know what she thinks. There is a natural curiosity that goes beyond the self and one that welcomes a person to look in on himself and others.

Reflectivity

The doubling of roles interacting with the risk assessment and the fragility of the student film shoot has created in Gavin a negative reflectivity. He's experienced the VR elicitation to create reflexive understandings, which have tended to err on the negative. This negatively includes comparing oneself to others, describing actions as 'bad' and using the semantics of obligation to underpin things that 'should' have been done. Gavin continues in this vein, describing something positive, showing commitment with focus and imbuing it with reflexivity 'I think I've found out I get too into my own role.'

The VR elicitation enables a dialogue around the morals of practice to emerge, which might otherwise have lay dormant and buried. Gavin has undertaken meaning-making of the technical awareness, risk assessment and shoot processes but also a moral awareness and empathy for fellow human beings.

Summary

This third elicitation has been gratifying for me and has built on the previous two, displaying unique perspectives of the same set of 360-degree videos. Each account provides me with a growing awareness of myself in the process as I reflect on my own experiences in parallel with the student-participant experiences. Gavin's account shows a reflexive curiosity that extends to consideration of others, whether about their wellbeing or an interest in how the roles of others are playing out as he watches. Gavin articulates the intensity of practice well and has used this elicitation to ground himself reflexively in the various crew roles he undertook. He also used it as an opportunity to learn through observing the traditional hierarchy of film crew roles. That of the director, Honza.

Jonny is the next participant to step into the elicitation.

'Jonny'

Context

Once immersed in the HMD, Jonny, who took the role of camera operator, swiftly orientates himself to the space. He checks in with me regarding the set up, 'Can I swivel on the chair completely or…?'. Once the viewing starts, he orients himself, looking around the virtual space and describing the scene in front of him.

Watching the first clip, it's revealed that this film's location is Jonny's house and thereafter, he enhances my understanding of the environment by dropping snippets of information into our dialogue. These snippets represent the overlapping environmental boundaries of student home life and student project work. The following account tells us about mouldy beer kegs, random people sleeping on sofas and furniture rearranging.

> That keg on the table has been, I think that was from fresher's week this year, just fun fact, that's half full of mouldy beer. That wasn't a prop that we brought with, that was just already in the flat, we just left that there. Yeah.

Soon after, he sees and points out one of the actors sat on the sofa who stayed at Jonny's house:

> But actually we went out for some food and I left him the keys and he just slept on the sofa because he came from like London or something. I think my housemates were a bit confused that we just left this random guy on my sofa but um yeah.

My professional identity is provoked by this explanation that outlines a consistent merging of student life with the professionalised film set. On reflection, the provocation digs into my professional identity as a film maker. Professional film shoots have a clear hierarchy and structure; you turn up for work, do the job and get paid. From Jonny's account, I see something that looks like a professional film shoot but has unique context characteristics that make it a student film shoot, such as the mouldy beer kegs and people sleeping on sofas.

Despite the descriptions of mouldy beer kegs, I witness a professional Jonny emerging on screen. This on-screen-Jonny is characterised by his leadership qualities, which Jonny describes as being 'enthusiastic' on set. In the room, Jonny lets rip a deep belly laugh and mimics himself clapping (see Figure 31).







Figure 31: Jonny laughs at himself and mimics himself clapping.

Group work - Avoidance Culture

The avoidance culture of student work is a new perspective for me. I have traditionally thought of students as either keen and engaged or disengaged. Avoidance is a stealth disengagement that has alluded my awareness up until this point. Jonny explains that 'no one seemed stressed out' by the news that an actor had dropped out on the first day of the shoot. He perceived that people would see that as a silver lining because 'we can just go to Spoons (Wetherspoons) and get pissed and not have to do anything, which is not the case because everyone is still working quite hard and doing their stuff'. I had not considered this organisational problem as one that carried the hope of avoiding having to do work. This surprise is another nod to my film and TV industry freelance work ethic of long hours and 'getting the job done', finishing the work on time instead of prioritising socialising. The key difference here is that the students are in education and are not necessarily hustling for their next freelance job.

His perception of students being keen to dump off work and go to the pub appears to be clashing with his can-do attitude to professionalised group work. He appears to be straddling two identities: the professionalised student and the partying-student. The immersive experience in VR elicitation changes his perceptions of others and makes him 'feel happier in terms of the team..' when witnessing others 'working quite hard'. He explains how he recruited the lead actor, further highlighting the avoidance culture of social media group chat.

> Jonny: … it was kind of like a waiting game, like a standoff, like "ooh we've got no actress, who's going to find one?" You know, "someone please find one, oh my god", everyone's like yeah, but everyone puts all efforts into getting other people to find one whereas it's just as easy to go out and get one yourself so that was… it's just the way I feel.

> Annie: That's quite an interesting way of thinking, is that how it kind of goes, it's like everyone's, it's almost like a paralysis?
>
> Jonny: Always. Yeah it's weird like on set everyone is, you know, all hands on deck, everyone does their part, no one wants to be sat around doing nothing. But beforehand it is" oh my god, you know, I didn't read the chat that's not my problem, someone else can fix it". I'm just as bad as everyone else.

I am grateful for this candid snapshot into a student mindset. It makes me reflect on my own student filmmaking days where the communication technology was land line telephones and notice boards. My assumption was that it is easier to organise a film shoot now than it was then. This account throws some nuance into that assumption. Where a student is more visible on a film shoot (such as Jonny), they step up. Where communication technology provides the cover, in pre-production, there is a convenient avoidance in taking on additional work.

Normalised Chaos and Depleted or Misplaced Energies

The chaotic and fragile state of the student shoot is painted for me by Jonny in describing what he's seeing and remembering on the final shoot day. Since this was an unexpected shoot day, Jonny and other students had been out drinking the night before. The images we look at on-screen show a student wearing sunglasses whilst inside. Gesturing with his right hand and laughingly tells me, 'Jeff is falling asleep.'



Figure 32: 'Jeff's falling asleep'.



Figure 33: 'He's literally asleep'.

In addition, Jonny says, 'I think I propped myself against the wall, like I can have a little snooze' whilst operating the camera. He further creates the student context by, 'I'm pretty sure I hadn't got changed at this point either, I was still…I probably stunk.'. On committing to text, these descriptions appear hazardous and chaotic but they are normalised within the student context. Identities have been carefully drawn for me in this elicitation.

Health and Safety and the Risk Assessment

Walking Backwards and Looking Forwards

Clip two is a video where we witness Jonny walking backwards with the camera. Jonny initially discusses the action of walking backwards in terms of aesthetics rather than risk.

> The reason I had Honza behind me originally was so he could like, because basically I was walking backwards but I kept walking backwards in a straight line, it's very difficult to gauge a curve without looking over your shoulder.

Jonny emphasises the difficulty of executing an aesthetic by pointing his arm forward when his on-screen self says, 'gauge' and turning his head slightly, as if looking over his shoulder.

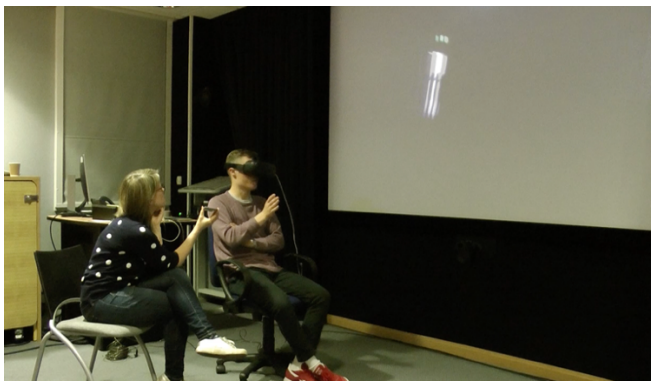


Figure 34: 'it's very difficult to gauge a curve without looking over your shoulder'.

Through this embodiment, he is aiding the verbal communication of a complex filming action, which he previously described as ‘extremely difficult’. The solution to this difficulty was to have the director double up as the guide. I am heartened when, a little later, Jonny articulates this as safe practice by saying, ‘I was trying to get a focus so yeah, so Honza was holding me so I don’t fall over’. He goes on to expand on the technical difficulties of achieving a particular aesthetic when their feet were shuffling into each other and creating jerky camera moves. He describes this by banging his fists together to indicate feet ‘shuffling into each other’. He holds his arms out when he says. ‘shakes the camera’, as if he is holding a camera. He jerks his hands down to drive home the importance of steady camera shots. Jonny, on-screen, appears to be intuitively embodying safe practice and Jonny is able to communicate this to me making tacit knowledge visible and articulated.

In tripling the roles, the on-screen Honza has gone from spotting hazards as they walk backwards to putting himself at equal risk as Jonny; they are both walking backwards, holding a piece of equipment but looking forward. It appears no one has considered the emergent situation to reconsider risk. When I point out that Honza was also holding the light (one of his three roles), Jonny’s response is not about risk from multiple role-taking but about the lights themselves. He tells me that Jeff had provided the lights. There is an absence or avoidance of articulating the complexity of role-creep.

Disengagement Through the Creation of ‘Paperwork’

> Jonny: So Adele being the producer was hands on with the risk assessment. I am extremely unconfident and paperwork really annoys me so I’m not very, it’s kind of a poor excuse but yeah I’m just really, really not one to get along with doing that kind of stuff.

As a professional, I am provoked by the word ‘paperwork’. It belittles its function to a bureaucratic process that is hard to move away from but is, unfortunately, part of our everyday work vernacular. Reflecting on that provocation, I can see that it is perhaps Jonny’s reduced confidence with paperwork that creates his disengagement from the process in the form of annoyance. This disengagement creates a divide where the completion of a risk assessment (process) is separated from its function (practice). In this case, teaching and learning have not bridged that separation and the risk assessment is seen as acting linearly, in isolation, upon the shoot and not an integral circular function of filmmaking. This disengagement is increased by aligning risk with the role of the producer. Jonny refers to Adele as someone who ‘might

take a bit more of the heat if something like that were to go wrong because, she, in the title of being the producer she's a bit more responsible for doing the risk assessment than myself as the cameraman'. This comment reveals mislearning where responsibility is left as a legal concern for the person most likely to get the 'heat'.

Attitude to Risk Assessment

> Jonny: …having read a bit of paper does not make you any more of a competent person than anyone else and it is… I mean Honza for example, see he's just there, he just tapped his foot on that stool or whatever that was and then in the next couple of minutes he goes over and moves that because that's just what a normal fucking person would do. I mean you wouldn't, just because a bit of paper goes" don't trip over", go "oh shit yeah I better not trip over", you know, like I would not put myself or anyone else on the set in harm's way and yeah.

Jonny suggests that no-one 'would religiously read a risk assessment before shooting somewhere…'. Religiously here, meaning applying a consistent and conscientious approach. Jonny is placing this action in a less than dynamic, perhaps mundane, category when put alongside the more exciting 'shoot'. He suggests that obvious risky environments, such as Mount Everest, would require specialised equipment, and then the risk assessment would need to be read beforehand. I agree with Jonny that reading a risk assessment is different from competency. The cultural attitude I'm observing to the process and associated behaviours sits in the passivity of reading and that any application is either by chance or is inherent because 'that's what a normal fucking person would do'. Ultimately Jonny feels that 'risk assessments in the sense of doing small uni projects like this is really not, not helpful'.

Wellbeing

The overlapping student social context with student project work is also seen in friendships where Jonny observes friends that are making themselves available to be in the shoot but also 'there for moral support I guess', suggesting that the fragile nature of obtaining actors can be underpinned by a more comprehensive support network who can pick up the slack should actors fall through.

I am surprised when Jonny independently mentions the wellbeing of the actors. His subtle and mature observations strand through this elicitation. This maturity is sometimes partially concealed due to the more boisterous joviality that Jonny presents to me.

> Something else I realised as well, not many people, when everyone is doing their thing, no one feels as, I don't' know if anyone feels responsible for like, I mean it's only a 4 day shoot, but like the wellbeing of the actors and actresses.

And a little later:

> Jonny: But she (the actress) essentially, I can't really describe it, like I think she didn't really know what she was getting into and when everyone is doing their job no one is just sat like chatting to her …

> Jonny: I'm remembering, yeah not, when they call cut and it's like I'm trying to put myself in her shoes in that if she, you know, you turned up, you literally don't know anyone.

Jonny gestures the inverted commas with his right hand when he says "wellbeing" of the actors and actresses.



Figure 35: Jonny inverts a comma using his right hand to emphasise the word 'wellbeing'.

The embodiment of emphasis of a word into a gesture allows it to hang in the air. The elicitation method goes on to help him remember that he has put himself in her shoes and that when everyone is doing their job, no-one is talking to her. He displays an awareness of people who 'literally don't know anyone' and who are surrounded by students absorbed in their film crew roles. Jonny explains that the actor, who had declined drinks and food previously, started to speak up. I go on to probe further what he might have taken from that.

> Annie: So quite nuanced in what she wanted doing?
> Jonny: Almost like a bit of, I don't want to say she was a diva, to no extent was she a diva but she was more of a diva on these…
> Annie: So a little bit more demanding?
> Jonny: Yeah.

From Jonny's account, I have interpreted that the additional shoot day and the multiple role-taking by crew members affected the mood of the actor. Crew members, like Jonny, had an impression that the actor was needy or had diva-like qualities. The use of the word diva here is not gender neutral. If we consider the meaning of 'diva' in this context as being related to a demanding temperament, it becomes clear to me, on reflecting on our elicitation, that the chaotic and fragile state of a student film shoot is not a context that Jonny understands as being an environment that might create this kind of temperament; hence the actor being 'more of a diva on these (days)'.

Method

Through the elicitation method, Jonny gains a changed perspective of his production group by witnessing what they were doing whilst he was not present.

> But when I was upstairs as far as it was going in my head I think I was running around thinking "oh god I wish I was sat downstairs not doing anything", but obviously that's not the case.
> I mean when I came downstairs, obviously things had been cut out, you know, people had got changed and stuff had been more organised but you don't really see the process until you watch it back from this I guess.

Jonny's mindset opens up where he sees he was not the only one performing project tasks and he describes to me his negative reflexivity on the shoot day 'as far as it was going in my head I think I was running around thinking: *Oh god I wish I was sat downstairs not doing anything'*. He also uses the shoot to remember how he felt about the wellbeing of the actress and how he tried to put himself in her shoes.

Jonny compares the VR immersion to the film 'Inception' (2010) which is about dreams within dreams and then says that the immersion stops other distracting habits, like 'swiping on Tinder' and automatic phone checking. He is articulating the power of taking notice through VR

elicitation. The implication of noticing and focusing without distractions of phones or social media is a powerful tool. It could help obtain a deeper reflective state than had he been watching without the HMD.

Summary

Jonny's fusion of horizon fuses with my perspective and reveals the overlapping environmental boundaries where a student's social lifeworld crosses with university project work where that project work also emulates industry (film and television). Jonny's frank, articulate and jovial observations build on the emerging picture that Adele, Honza and Gavin have previously articulated.

Josh is the next participant who takes the elicitation in an unexpected direction.

'Josh'

Context

Josh, who took the role of set designer and was cast last-minute as an actor, joins me in the screening room for the VR elicitation. His head is slightly lowered with eyes raised to look up at the technology which is the HMD and a phone connected to a laptop and camcorder. I have known Josh for approximately eighteen months and am aware that his perspective differs from most students I encounter. One difference is his attitude to technology. He tells me he does not have a mobile phone and he finds the increased technological world uncomfortable. Unlike the other fusion of horizon accounts, I have been unable to separate method considerations away from process in this account with Josh. Consideration of method weaves throughout the account.

Creative Responses to the Immersion

One of the first things I noticed with Josh is that he uses the HMD differently from the other participants. There is a 'blind spot' at the bottom of the 360-degree camera, the part that sits on the monopod. A 360-degree camera does not produce a true 360-degree image. When one looks down using the HMD, the image seen is like a reflective bowl, reflecting back in ochre tones, a wrapped upside-down image. Josh often looks down to gaze into this reflective bowl, returning to it repeatedly as the elicitation progresses. As he looks down, into the bowl his pauses remind me of Alice heading down the rabbit hole; he's heading into another world.



Figure 36: Josh looks into the base of the 360 image (the reflective bowl).

After some time, I prompt him to speak;

> Annie: You love those reflections don't you?
> Josh: Yeah. I just think it's really cool, like the colours and stuff.
> (He is looking left and right around the bowl and gestures with his hands into the bowl)

The long pause again prompts me to ask what he was looking at and whether it was the green images I observed on the screen in front of me. Josh states that the images in the bowl are like the 'upside down' out of the U.S. TV series Stranger Things (2016). The upside down is described in one review as 'a world exactly like our own but distorted by time and space. You can still access familiar places, but they're askew, empty; they lack the principle of formality, and appear as mere simulations' (Romain 2017).

This Stranger Things (ibid) review mirrors some of the elements of VR elicitation, something that is 'distorted by time and space' and accesses 'familiar places'. Josh seems naturally drawn to the dark parallel imagery suggested by the upside-down reflection of this VR elicitation. He riffs off the images he presents to me moving our conversation to horror and sharing with me experiences of VR rides at Thorpe Park. As we talk, I feel like I am being taken along for the ride, somewhat unsure of how to progress a dialogue that is taking an abstract turn. Each elicitation has had unique outcomes, which reminds me of the individuality of our perceptions. If this elicitation was music, it would be jazz, discordant jazz.

I concluded that there is a certain regularity to Josh feeling on edge and that it does not, as I had previously thought, reflect a limitation of the method. At one point, he says, ‘Maybe I like being on edge, I know that sounds weird but like…’. The likening of the experience to a leisure park ride suggests this experience is still enjoyable but is clearly an embodied experience and not just an intellectual one.

Meta Engagement Leads to Awareness of the Professionalised Student Self.
From the start of Josh’s elicitation, there is a meta-engagement.

> Josh: It’s weird like looking at what we do, this is what I do and does that make sense? This is what I do at uni.
> (Points at self with both hands, index finger on each and points away from self to indicate the self and the uni)



Figures 37 & 38: Josh gestures outwards and then towards himself 'This is what I do at uni.'

This meta engagement grows and he starts to witness a professionalised student self.

> Josh: So like when I was on set in my head it was like this is a student film, do you know what I mean?
> Annie: Yeah
> Josh: Here I have a completely different perspective and I'm like I actually look like this looks like it took work.

Further attempts to articulate the student filming experience result in an adjusted perspective that highlights Josh's complete engagement with it.

Josh: It's just odd isn't it? Like watching, like I'm watching the whole thing being filmed here and then….this is the thing like this what I'm doing, like this experience, it's weird because now during this project, I have directed it, acted in it, production designed it, I'm now watching it being filmed. I'm (now) also going to watch the finished project. So I've literally seen this film from every kind of angle.

Annie: That's amazing isn't it?

Josh: Does that make sense?

Annie: It does make sense

Josh: Which is just weird

Annie: Yes. This adds that extra element doesn't it?

Josh: Yeah because It's like I've seen everything go into this, do you know what I mean? (his hands tumbling to indicate 'everything')

This experience has allowed me to gain a helicopter perspective of how much work he has put into this project. The negative reflectivity that he displays on being involved in a 'student film', is transformed to a positive reflexivity of something that 'looks like it took work' by being able to see 'this film from every kind of angle'. This professionalised self is further explored in the theme of film crew roles and role-taking.

Role-taking

The Chinese Takeaway Calendar

We are only a few minutes into our elicitation and Josh has just announced to me that he had taken on the role of production designer. We witness him on-screen managing the images to go on the wall and arranging costumes for the actors. He suddenly stops what he is saying to look at himself on the screen. He then bursts out laughing. He is observing his discussion with the director, Honza, about the Chinese take-away calendar.



Figure 39: Josh laughing at Honza who is on screen talking to on-screen Josh about the calendar

> He was like, well it was supposed to be so I was production designer and so it was a costume drama as well so I had to be like on my 'A' game and it was like a punk rock film and he wanted to stick this Chinese like calendar on the side and I was like, "Honza, it just ain't going to work" (we laugh), it's just not the vibe is it?

On revisiting the work, in the initial noting stage, I smiled. Josh clearly describes a professionalised student-self that needed to be 'on his A game' as the designer. He punctuates the 'A game' with a left-hand gesture. His personality starts to shine through with 'It's just not the vibe, is it?' and he's confident in the retelling of his interaction with the director, who was very keen to put the calendar on the wall. As we watch the footage, under Josh's gaze, we realise that the calendar, despite conversations about 'it just ain't going to work', has made its way onto the wall. Josh makes a direct point forward with his right hand, keen to tell me, 'That Chinese lantern (means calendar) does come off at some point.' By doing this he ensures that I am aware of the quality standards he was setting in designing this punk-era set.

Multiple Role-taking

Josh explains the reason for multiple role-taking in cast and crew roles. In response to my question about whether it mattered that the director was also holding a light, Josh answers swiftly, 'There was only 6 of us on this crew, like some of us had to do different role'. From previous elicitations I gathered that there had been a doubling up of roles, as deemed necessary on the shoot day. Having seen the footage of the films, I knew he had doubled as designer and actor. Josh then explains that he also directed a scene, which is new information for me and leads to his revelation of how many perspectives he has seen of this shoot,

particularly now with the HMD experience added in. Josh is not just doubling up his role, he is taking on multiple roles. Shifting identities that go hand in hand with shifting role-taking make this a complex situation. Josh reveals that he took the acting role on the morning of shoot day two. Since this role was a central part, he would have had no time to prepare or learn lines. This knee-jerk response to casting and pre-production reminds me of the sense of chaos that emerged from previous elicitations. Josh tells me he found out he was in the film as an actor on day 2 and this had put him 'on edge' but that feeling was coupled with being 'hungover as well'. The chaotic but professionalised student identity meets the identity of the partying student. Compounding this emerging sense of chaos and identity are the feelings that are attached to the film process decisions. There are explored in the section below.

Emotion and Identity Through Process

The method triggers differing feeling in Josh. He describes this as feeling 'weird', 'on edge' and 'proud' and 'happy'. The shoot itself he describes as 'intense', as we watch the clip, I pick up on his description of intensity;

> Josh: Yeah because of like contributors and it was an intense shoot.
> Annie : It was intense?
> Josh: It was a long shoot.
> Annie: Was it feeling intense at this point, this is the first morning?
> Josh: Yeah we were all very stressed because we still didn't have a main actress.

Stress is revealed as directly connected to organisation and pre-production. He describes the shoot as 'long'. I can relate to the sense of anxiety and feeling on edge. When I reflect back to working as a 2nd assistant director in the TV industry I regularly felt this way. The uncertainty of a film shoot creates this feeling. An example of this is when I was working on a BBC 2 drama series. A taxi I had booked to pick up a well-known actor at 5am was turned away by the builders at the actor's house. The message from the actor, via the builders, was that she was not due to film that day. The actor refused to give out any personal mobile number and all call sheets and arrangements had to go through the agent. The agent could not be reached at 5am. I regularly spent nights worrying about situations like these as this kind of situation effects the budget and may have an effect on whether I would get hired again.

Unlike Jonny, Josh is surprised that this re-experiencing through VR elicitation has not re-ignited the tension he felt on the shoot days.

> Josh: Not going to lie, I thought it would be stressful looking at it back, but actually it's not too bad like.

Josh describes how his feeling of being hungover during the shoot day resulted in him 'proper' going 'for it' with the acting. It appears the effects of alcohol (the student-who-parties identity) has reduced awkward self-awareness enabling the professionalised student-self to step up to act.

> Because I was proper acting, and I was like, just because…. I didn't care so I just went for it.

With a definite inflection on 'proper acting', Josh displays the confidence he had because he was hungover. Josh also discusses some aspects of the filming as dull. These aspects linked to health and safety. This is explored in the section below.

Risk Assessment as a Purveyor of Boredom.

Any discussion of health and safety or risk assessment is absent in our elicitation until Josh reads the risk assessment. Once it is introduced, our interaction becomes temporarily less fluid, with Josh asking, 'The risk assessment, like how did you want me to apply the risk assessment to this?' and in response to me reminding him that he can choose to respond in whatever way he wants he continues watching and points downwards, jabbing his finger saying 'So that's risk assessment, that should have been in the risk assessment.'

Referring to Jonny bumping into the camera, he says; 'like when he tripped'. 'Is that what you want me to say?'. The introduction of the risk assessment, in the form of several pieces of paper, has triggered Josh to seek my approval and this feels out of place from the rest of our elicitation experience. Not long after, 'Is that what you want me to say?' Josh moves back to his preferred space of looking into the upside down at the base of the image and wondering where he is within this VR image.



Figure 40: Josh moves back to his preferred view of the upside down.

When watching the clip where Honza is walking backwards with the lights (and Honza moves an obstruction out of the way), Josh remembers this filming section as ‘boring’.

> Josh: This was quite boring…we just had to constantly keep filming this deciding if Honza wanted lights or not.
> Annie: Oh I see.
> Josh: Because he does this and there was like a light over here, because that goes off and then there’s a light, not that one, but there’s like a big light in front of her and then there’s a light on the side and she comes out and the both go on.
> Annie: And he (Honza) has decided he’s going to carry the light at that point?
> Josh: No he was carrying the light first of all and then he, and then he decided to carry the light then there’s another light and another light.

I attempt steering towards a health and safety issue during this exchange (asking if Honza decided to carry the light). Josh, however, seizes on the tediousness and mundanity of the process. He embodies this by circling his head as if the situation wouldn’t ever stop on ‘constantly keep filming’ and various pointing gestures whilst using the repetitive language of ‘another light and another light’ to highlight his point. When I ask about the doubling of crew roles, he reminds me, pragmatically, that there were only six crew members.

Risk assessment and health and safety are present in this elicitation in two states; one that I steer and, as such, is representative of the institution. The other is Josh setting the context of filmmaking within a discourse about 'boring' activities like repeatedly testing out the lighting (and walking backwards). Josh's creative response to the elicitation does not include explicit risk considerations in his filmmaking experience and is brushed off by necessity since they were only a small crew.

Summary

The elicitation with Josh has been markedly different to the previous encounters. The dialogic interaction was one of abstract discovery for Josh rather than an immersion into a historical virtual reality. This has transformed my understanding of Josh and the way Josh sees his film shoot. Our interaction provoked me in ways I was not expecting. It has pushed me to consider student perceptions and priorities in their learning experience. It reminds me that risk is sometimes absent entirely from student's experience and is still very much seen as a top-down institutional requirement. It can be perceived as boring or irrelevant to the creative endeavour of filmmaking.

'Jeff'

Context

With the HMD on, Jeff sits, arms folded and appears confident in harnessing the liminal spatiality, making full use of the rotation afforded by the chair and orientating for space. Looking at the screen, he rotates and scans the virtual video environment, 'Ah there I am. Who is around me'. He is gently spoken and slowly turns the chair with his feet. His arms are still folded. The closed folded-arm gesture will be the defining pose for Jeff throughout this elicitation. Jeff strikes me as a controlled, intelligent, mature and focused person with a slow, lilting international-American drawl that hints at English as a second language.

We settle into the VR elicitation, where Jeff swiftly picks up on the wellbeing of someone in the room he has spotted on the HMD. I'm surprised that this elicitation has quickly turned to health and wellbeing.

Wellbeing: Feelings of Confinement, Disengagement, Confusion and Chaos.



Figure 41: Jeff focuses on and talks about guy on couch.

'Poor Guy' says Jeff as he turns his attention to the 'person on the couch'. Jeff tells me that this person had not slept and had not had anything (to eat, presumably) and 'we kind of just got him to be in it.' Jeff scans the room as he talks and he has quickly set up the context of student life and student project work in a perfunctory way. I smile as I have heard this account of the friend who had not slept, in previous elicitations. Jeff's descriptions of others are candid and to the point but as we progress, his language start to tell another story relating to his wellbeing on this film set. Using language like 'bad mindset', 'pointless' 'worst day' he is reminded, as he watches, 'that this day was chaotic, it was very chaotic and I just didn't remember a lot, it was kind of blurred, especially because I wasn't in the room for a lot of it.'

Emotions and chaos come together in this elicitation where the confusion and uncertainty on-screen trigger memory of the emotional reactions to that uncertainty. Jeff appears to be less comfortable with uncertainty as he says that the environment they were working in felt confined and claustrophobic. He then clarifies, looking around his virtual environment, saying, 'I'm a very claustrophobic person in terms of people, not necessarily place.' I'm starting to understand what this felt like for Jeff. The source of the confusion was the crew understanding different things about the project goals and 'no one was really on the same page.' He appears to be using the elicitation to make sense of these two past events (the shoot we are reviewing and another one further in the past called 'Q') and he shares his understanding of his behaviour across both. How he describes 'Q' is in direct contrast with the current shoot he is re-experiencing.

He sets out his positioning on this shoot in relation to ‘Q’

> Yeah I was out doing errands and also because I won’t lie, I didn’t do too much on set, I wasn’t too happy with the responsibilities that I had, I mean I was just editor but I had to log and cover board and everything, and I helped with lights but it’s a weird transition going from being camera, setting up lighting and doing all of that from Q to kind of just not really putting too much input on this one.



Figure 42: Jeff talks about the weird transition from previous shoot to this one.

On ‘Q’, he was engaged and interested, but the shoot we are witnessing together encourages him to recall how demotivated he was and ‘at this point I had not a lot of motivation in terms of what was going on with everyone and I kind of just sat back and just let them do it.’

On watching the camcorder footage of our dialogue, I felt frustrated that Jeff’s engagement with this elicitation appeared to be cursory. He did not seem engaged with the footage he was immersed in. His account was peppered with literal descriptions that seemed to preclude any kind of reflection. On revisiting the video and transcription, I can see the trajectory is more profound than it first appeared, with the immersion and our dialogue triggering a personal developmental commentary or possibly just an emotional purge.

> Especially with Q, sorry I keep bringing up Q when I should be focusing on this but this is kind of bringing it out of me…

I now see that my ego was driving my frustration in the initial noting phase. This annoyance appears to be rooted in fear that Jeff’s account may not have anything to add to the research.

Wellbeing: The Focus on Others

On seeing a female actor, Jeff remembers being concerned for that actor. Jeff describes her as seeming uncomfortable. He explains that this pulled his attention away from the project. At this point I am informed that the perceived uncomfortableness derives from the scene's content: two women 'making out' and 'she wasn't' too into it.'



Figure 43: The make out scene – 'she wasn't too into it.'

This information is news to me and is something I do not thoroughly pick up on until I review the elicitation footage and transcription. Having been through all the previous five elicitations, I had not been told about a 'making out' scene. All I had gleaned was a sense that this woman had slowly become tired of the extra demands made on her as a cast member. This involved the use of her car, her music equipment and increasingly, her time. I immediately feel sorry for this woman. Contextually, I now see there is more to this, and it is provoking me. With Adele not present at the shoot on this day, I am confronted with the realities of inexperienced filmmakers, an all-male crew on set, filming a scene with two women being intimate with each other. One actor is being described as not being too into it. This is uncomfortable for me to think about and I feel powerless to fix something that is in the past. As he talks, Jeff rocks back and forth in the chair. I get the sense he is not watching what is on the screen, although as he is wearing an HMD, I cannot verify this.

> And when she was going over the lines she was like 'Oh I can't really focus, I'm too busy thinking of food.' Understandable of course, so immediately we, her and Honza ordered to eat and yeah, and then she was fine after.

> …she was kind of like ‘These guys are not paying me, they bought me a sausage roll but that’s about it’.

Not knowing too much about the make-out scene, I can only speculate. It triggers protective feelings towards both women; one is an actor and the other is doing the group a favour by acting in the film. Had crew members had more time to plan around this and not had an extra shoot day added on, then perhaps these women would not have been in this situation. It is an issue that could have stayed hidden as my picture of the situation with the female actor up until this point had been around food and how that effects behaviour rather than a more holistic overview of wellbeing.

Disengagement From Risk Assessment and the Focus on Creativity.
During the elicitation I was surprised that Jeff had not picked up any steering on risk assessment, even after reading the risk assessment and re-watching the clip. In the last five minutes of our elicitation, I directly ask a question

> So a bit earlier on I gave you the risk assessment to read, any thoughts about that at all?

Jeff reveals he skimmed the risk assessment I had given him and that it was ‘just the same drop-down risks that I always see’, ‘And I’ve seen them too many times and I was just like oh ok’. Using words and phrases that indicate exhaustion, such as ‘always’ and ‘too many times’, suggests a particular conditioning towards the risks as written. I understood from this that risk assessment doesn’t mean much to Jeff. Jeff underlines his case by verbalising some common health and safety terminology, ‘access and egress and all of that’. This throwaway commentary and his use of the risk assessment vernacular tells a story of a health and safety system made up of appropriate words, written down in a proper order that means nothing to the people it is designed to protect. Jeff links the writing of the risk assessment to responsibility. Our dialogue moves to an institutional level whereby the ‘uni is responsible and I know the uni can cover for anything that happens...I heard there is a ridiculous amount of money backing that up in most scenarios.’ The university here is a faceless representation of the people within it and public liability insurance is something Jeff thinks could help them ‘and we can be more laid back I guess’ This is a jump from risk as imagined (risk assessment writing) straight to accountability without the consideration of applying the risk assessment on the filming days. In this conversation, students' health and safety is side-lined by the efficient bookending of the bureaucracy that underpins it.

If we couple together this bookended opinion with the previous discussion of disengagement of his multiple role-taking where Jeff says ‘we’re just trying to like, waste time, pass time as we’re waiting for our roles to start’ we perhaps have a perfect condition for health and safety to be compromised. This condition occurs by rejecting responsibility or dismissing an accountability through passive disengagement and by taking on more than one crew role.

Student Production Work: Multiple Role-Taking

The chaotic effect of multiple role-taking can be seen in the following exchange, where I initially ask Jeff about his role as shot logger.

> Annie: And did you log all the way through or how did that work?
> Jeff : No not all the way through. At some points I had to start acting and then when that started no one else was logging and then the logging got kind of mixed up and I thought you know what I’m just going to have to wing it in terms of logging because the only days that were logged were this day and I think the next day, I think that was it.
>
> I was just filling in as actor so I really at this point didn’t do much’ [and then, laughing and swinging chair left to right] I was just like…I just wanted to play guitar the whole time.

The guitar playing appears to be a way of managing his emotions within the group setting. During the elicitation he also searches for the guitar by saying that he was looking around the room, ‘trying to see if my guitar was in the back’. The setting reminded him of their group work problems in earlier semesters. These earlier problems appeared to be clashes of personality, resulting in Jeff having low-to-no expectations of the people he works with and that he was ‘kind of scarred from last year’. ‘And it kind of just left that stain in my head that when these sequence of events happen that are bad in a shoot that means oh ok, that’s it give up’.

The metaphors here are emotive; ‘stain in my head’ and ‘left scarred’. They indicate a fixed positioning from a past experience. Being fixed by such firm boundaries does not leave him room for progression and I can quite see how guitar playing became a self-soothing process during the shoot.

Liminality of the Method and the Emotional Reaction

Using the method to move forward

Jeff displays evidence of maturity by demonstrating an intention to use this learning in the next project through reflection.

> Well obviously there's a lot to change, when you look back, but no one can really think in hindsight…
> So you kind of just have to re-watch it like now and just take it in for the next project.

Method and Environment

Jeff dances in the liminality of the immersion. He is comfortable with his position betwixt states of VR immersion and being in the room with me. Every so often he confirmed time with me; 'was this on the Monday?'. Being drawn to the tired person, sitting on the couch and saying 'Poor guy' is perhaps exacerbated by the method; we get a sense of aloneness by being the fly on the wall. Jeff is possibly creating a projection of what this person might be feeling by virtue of the camera angle and positioning. He appears alone in a room full of people. I reflect on this, wondering whether it is a limitation of the method where the power of a camera shot evokes empathy. In future VR elicitations I will be mindful of including actors in the VR elicitation.

Summary

During this elicitation I witnessed Jeff observing and articulating his inflexibility in his behaviour and attitude on the film set. This inflexibility is somewhat mirrored by the closed gesture he presents to me in the room, with arms folded. The descriptions of his experience flip flop from professional and hyper-focused to what could be described as a childlike disengagement. The juxtapositioning of immaturity driven by emotion and maturity of reflection is interesting to me and is a direct result of the method: the stain on his brain, the giving up, the reflection and the intention to take positive learning forward. Jeff dances between the states of motivated and demotivated, mirrored in the elicitation that takes Jeff backwards and forwards in space and time to take stock of himself and his emotional positioning. The six fusion of horizon accounts were written up from a series of fieldwork stages (see Figure 18). The final part of the interpretation process draws on IPA to find group experiential themes that emerge from the accounts. The next chapter surfaces those interpretations and findings.

Chapter 5 – Interpretation and Findings

5a: The Lived Experience of the Production Process

Introduction

The fusion of horizon accounts provided source material to gain a deeper insight across the six participant accounts. That was step 5 in the cycle of interpretation diagram on pg 92. By undertaking the accounts I have engaged with my own 'historically effected consciousness' (Gadamer 2004, p.75) and bias when writing up these accounts. My positioning and pre-understandings have been provoked and engaged with, alongside my readings and viewings of the student-participant interactions. I have, at times, been 'pulled up short by the text' (Gadamer 2004, p.270). My researcher horizon has been broadened as a result of my engagement with the student-participants.

> 'The concept of 'horizon' suggests itself because it expresses the superior breadth of vision that the person who is trying to understand must have. To acquire a horizon means that one learns to look beyond what is close at hand – not in order to look away from it but to see it better, within a larger whole and in truer proportion' (Gadamer 2004, p.304).

Each participant fusion of horizon account represents a part of my study. The research questions answered represent 'a larger whole' and 'in truer proportion' than had I not carried out each fusion of horizon (Gadamer 2004 p 304). In producing those accounts, I am able to step back and see how each participant experience contributes to the whole.

Interpretation and findings span six (group experiential) themes in total, each with subthemes. This cycle is step 6 in the cycle of interpretation diagram (Figure 18). Three themes that relate to process are addressed within this chapter (5a): *Mind the Health and Safety Gap, The Morality of Practice and The Presentation of Self* (table 1). The second part of the chapter (5b) focuses on the experience of the method (table 2) and addresses the following themes: *The Panopticon Does Have an Effect, The Novel Experience of Time and Space in VR Elicitation and Becoming Reflective and Reflexive*. These chapters are therefore the interpretations of the findings which are followed by the discussion chapter.

Group Experiential Theme 1: Mind the Health and Safety Gap
Creating conditions for neglect
The other voice in the room - the rationalisation of process
Disconnect - linearity, creativity and mundanity
Group Experiential Theme 2: The Morality Of Practice
Intensity of student practice and the lack of empathy
Responsibility and the student contra deal
Responsibility and working with friends
Responsibility. Where the morality of practice is absent
Responsibility and productivity
Group Experiential Theme 3: The Presentation of Self. Shifting identities and role play on student shoots
The two P's: Partying and Professionalism
Crew Roles and Organisational Structures

Table 1: Group Experiential Themes and Subthemes of the Production Process

Group Experiential Theme 4: The Panopticon Does Have An Effect
Seeing productivity and good work
Experiencing discomfort
Enabling Empathy
Group Experiential Theme 5: The Novel Experience of Time and Space in VR Elicitation
Orientating
Time travel and surfacing of new knowledge
Temporal shifts
Group Experiential Theme 6: Becoming Reflective and Reflexive
Negative reflectivity
Positive reflexivity

Table 2: Group Experiential Themes and Subthemes of the Method

Theme 1 - Mind the Health and Safety Gap

It emerged out of the fusion of horizons that there is a disconnect in student perception of the way health and safety risk interact with creative endeavour. There is a gap. This section

explores instances where displaced foci create conditions for neglect. The theme concludes by considering creative tasks that trump mundane tasks.

Creating conditions for neglect

The nature of student filmmaking is that it is a creative endeavour that is project-based and process-driven. It has roots in industry broadcast and filmic approaches, although sometimes it can be considered artwork. Often, filmmaking has dependencies that make the next steps in the creation process possible. Examples of dependencies are locations (temporary workspaces), cast and crew (personnel delivering services such as presenter, actor, camera operator or costume designer) and equipment (technical audio-visual equipment such as cameras and lighting). When something is disrupted on the path to creation the next steps have a disruptive domino effect. If a location falls through and another one is found, this influences casting availability if the dates of the new location do not tally with the availability of the cast member due to work in that space. The dependencies are disrupted. Safety for some student-participants is engendered as valuable through its dependency and where it lies in the process chain rather than in the safety practices during the creation of an artefact. For instance, a call sheet is changed ‘multiple times’ and ultimately, the dependencies thereafter when call sheets are changed usually means having to do another risk assessment. When the value of health and safety is aligned only with the dependency path, this creates conditions for neglect since the value shifts from the subject (people’s health and safety) to the process (steps to take to enable filming to take place). I define conditions for neglect as a collection of actions or inactions that collectively provide a space for accidents or incidents to occur. Neglect can consist of wilful or careless approaches to responsibilities or duties. While the student-participant actions are not wilful, the emphasis on the process creates a space that allows for a perception of safety by writing a risk assessment. The space is filled with the creative task (rather than embedding the practices written into the processes with the creative task).

Another way to create conditions for neglect is when static objects are stated as safe. There is a misplaced value put on the safety of a ladder itself and not the way that tool is used. Risk assessment processes attempt to address this issue with the risk matrix, which weighs up the impact of a risk with the likelihood of it happening. In this case, however, a risk is not recognised since the properties of the ladder are considered already and therefore, the use of the ladder did not get noted in the risk assessment. The tutor potentially has no knowledge that a ladder was being considered for use, thereby adding another condition for neglect.

Incremental increases in these conditions eventually create a critical mass where an accident or incident could occur.

If the use of a step ladder is associated with neglect, then maybe it is pertinent to consider an alternative viewpoint that take the stance of common sense and move away from stating everything in advance on a document (the risk assessment). The language used by student-participants indicate a disconnect between process and practice. For instance the common sense statement that moving a stool 'is just what a normal fucking person would do' and 'when we see something not right, we get rid of it.' suggests that the risk assessment is already practiced and that the process may not be needed. Similarly, the process of RA that has the 'same drop-down risks' appears to reduce their usefulness in practical terms. They are the words on a page and are part of a set of dependencies that have been seen too often indicating a blindness to the desired outcome after they are written, meaning that the risk assessment is not fully carried out or valued. The terminology within the risk assessment process such as access and egress is not in the common vernacular, which further creates disassociation and a gap between the process and carrying out of the associated risk activity.

Other conditions for neglect are the side-stepping of responsibility, disorganisation, disinterest and distraction. Student participants display these characteristics in various ways from stating how they find paperwork annoying (with reference to the RA) to finding other things to be interested in rather than the process of RA. Avoidance or learnt helplessness with a task creates a false sense that someone else is going to take responsibility for that task, which can be a factor when things go wrong. If the student-participants were 'jumping into production' this may have contributed to the feeling of disorganisation. Disorganisation underpins the fragility of the student film shoot and could create conditions for neglect. It could potentially serve as a badge of honour in terms of the identity work of the student self, which seeds these conditions further.

Disinterest or distraction contributes to conditions for neglect. Gavin says, 'we tend to think about the actual shot type more and how to shoot, that we don't really think about what's around us as much', ' I guess it's because it's not as interesting'. When reviewing the risk assessment, which was looked at in the VR elicitation, the students work with the acronym PETE, People, Equipment, Task and Environment, which helps them define their activity to analyse risks. However, what is being suggested here is that once filming activity starts the PETE acronym loses its salience and relevance and it is simply the tool used for document creation. It is superseded by creative planning and shooting, placing it firmly on a linear

process timeline. This may be partly due to the lack of planning in this production, but it is suggested, by student-participants, that it is a mundane activity compared to the creative act of filmmaking. The hierarchy of creative over mundane is starting to emerge here.

Josh remembers the section of filming he is watching in the HMD as 'boring'. Josh identifies the techical act of adding 'another light and another light' as boring and does not mention risk. This repetitive nature underlines Gavin's point that their group thinks about how to shoot a scene rather than about the environment. The iterative additions of filming lights create the environment and conditions for neglect, particularly if there is no dynamism in the risk assessment. A dynamic risk assessment allows for risks to be considered and documented whilst an activity is taking place.

Multiple crew roles create conditions for neglect. There is an intense focus on student-participants own crew roles, immersing themselves in learning those roles. When taking on additional roles, we see a fluid swapping of identities from sound to actor or director to prop person. The role responsibilities move subtly between people like shifting sands. When taking on additional roles, along with the intensity of each role, empathy levels, towards others, lower. There's a lot to concentrate on and the intensity of that concentration mixed with the fragility of the student film shoot means that attention is diverted. This concentration meant that one student-participant did not notice the boom was in shot as well as not realising that the other actor was being ignored. Student-participants struggled to perform their roles, carry out the associated tasks and maintain a broader peripheral awareness of others.

The Other Voice in the Room: The Rationalisation of the Process

The legal system is the other voice in the room during the elicitation. It reveals itself through how the students engage with me or talk about 'the uni'. The disembodied notion of a legal system hangs heavy in the air particularly after we have read the risk assessment together. That reading triggers the system to step out from the shadows and reveal itself.

During elicitation, student-participants discuss the representation of drug use in their film. The emphasis appears to be on illegal activity. Gavin says, 'Oh she's pretending to snort cocaine. She isn't snorting it I promise you that, and it's paracetamol, not cocaine'. Gavin emphasises that they aren't breaking the law by a 'promise'. In this instance, the legal system is embodied through me. Gavin is appealing to me to perceive the events correctly.

Similarly, Honza explains how powdered vitamin C can be used as an alternative to snorting an illegal substance; 'it does nothing to you, it's just vitamin C, I mean it might feel a bit

uncomfortable snorting it but that's my bet.' In doing this he took the opportunity to let me know that this alternative approach, in his opinion, is both legal and safe. This statement under scrutiny articulates an unsafe act insomuch as vitamin C is not made for snorting and the risks associated with snorting have not been explored.

Adele responds in a way where she immediately takes responsibility for an omission in the risk assessment, 'I should have put the use of drug use in the risk assessment'. Adele is triggered by the presence of the legal system in the room to admit wrongdoing by using the vernacular of obligation 'should'. Adele displays a sense that the power is sitting elsewhere, and she needs to stay within the boundaries.

Josh, in contrast, having just read the risk assessment during the elicitation, asks, is 'that what you want me to say?' Here he appeals to me as the representative of the power of the system. In this question, Josh displays a passive engagement with the system, which indicates that if the right words are said, we can move on. Just like the linear process for the other participants, Josh displays a disconnection with the risk assessment and creative endeavour through this passivity. This suggests a lack of willingness to take personal interest and responsibility. The legal aspect removes this from the elicitation for Josh. It just is not in his interest.

Some student-participants deflect the voice of a disembodied legal system in the room by suggesting that responsibility lies elsewhere. The deflection is either away from them as a group and onto the disembodied university institution or away from themselves onto individuals such as the producer who writes the RA 'might take a bit more of the heat if something like that were to go wrong'. This displacement mechanism helps remove the student-participants from being personally responsible.

Disconnect: Linearity, Creativity and Mundanity.

The participants discuss risk in a linear way. This approach takes the following steps: pre-production, consideration of risk, completion of risk assessment, filming, completion of filming, post-production and delivery of the film. By working with a linear process students are under the impression they are working safely because the process did not circle back when new elements were added (such as the director needing to hold a light). In practice, this meant that someone who was multi-tasking across four different production requirements, diminished their ability to create a safe environment and further making conditions for neglect.

Linearity is also articulated in a way that puts the creative act as the 'primary thinking' and health and safety second or at the 'back of our minds.' This secondary thinking has left health and safety at the start of the process. This is evident where students are walking backwards whilst filming looking forwards. The linearity of the process coupled with the intensity of practice means there is no room for the dynamism to reassess risk. Despite the activity linking to the slips, trips and falls part of the risk assessment, the linearity of the process does not enable a re-adjustment to creative activity or RA process.

The disconnect between creative endeavour and health and safety processes is further exacerbated by the issues outlined above. Whilst health and safety processes allow for dynamic risk assessment, which is cyclical, the perception by the participants is that risk assessment is linear, leading to a shared perception that risk assessment is complete before the film shoot occurs and the risk assessment has been signed off. Any dynamic undertaking of risk assessment on the shoot day is happenstance and does not appear to be subject to process. This may be because the producer is perceived as the 'one person responsible' and isn't present on that day. The producer or production manager role means they are often away from the film set. If the risk management process is only valued where it lies in a linear process (i.e. in the writing of it before the shoot), then this is another possible reason for the lack of dynamic risk management. In moving the risk element further away from the shoot, student-participants work under the impression of safety. From a legal standpoint, they are leaving themselves, and the university, open to the legal system.

Summary

'Mind the gap' is a health and safety message from the London underground and is literal in its message to users of the trains: take care not to fall in the gap between the platform and the train. In the context of this research, it means mind the gap between the creative endeavour and the risk assessment process. Falling into this gap could have unwelcome outcomes. The student-participants interpret the health and safety process in ways that enable a misalignment of practice with process. This misalignment allows a perception of safe practice and presents environmental conditions for unsafe acts or neglect to occur. Emphasis on linearity keeps a health and safety focus away from the creative endeavour (the making of the film), and the voice of the legal system creates a disembodied power system that seems to create fear of reprisal or promotes efforts to avoid personal liability. What is at stake here is that the student-participants partially engage with institutional and legal power and legal process. There are a series of gaps that could be filled with alternative approaches.

Theme 2. The Morality of Practice.

The fusion of horizon account points to the theme of responsibility on student film shoots. This section explores the morality of practice and its relationship with responsibility. In this context, a morality of practice can be defined as the values and principles of interpersonal conduct that student-participants hold concerning their film shoot practice. This is distinct from ethical practice, which considers treating a story or subjects within a film or tv programme as fair and ethical. The significance of the morality of practice findings relates to wellbeing, which is part of health and safety in the workplace.

Responsibility and the Student Deal.

From the fusion of horizon interpretations, it became clear that this student shoot is where contra deals are struck; one person is promised pints to act in the film and another is promised food and board. This intended reciprocity has drawn a student performer in. When faced with increasing demands and additional filming days, the initial prospect of a fun film shoot has perhaps become less appealing, paving the way for the student actor's behaviour to be construed as diva-like. It was also observed that the actor may have felt uncomfortable (leading to requests for food). One student-participant suggested the discomfort stemmed from the requirement for the female actor to perform sexualised content ('making out'). It appears that the student contra deal has created uncertainty in the acceptable boundaries of non-currency, verbal agreement since it does not state the value or scope of the acting services offered. This leads Jonny, in particular, to reflect on the 'wellbeing' of the actress and emphasises the word, 'wellbeing', with speech marks gestured with his hands. This emphasises possible awkward feelings when reflecting on the wellbeing of another.

The situation with the actor has come about in part due to the absence of value, or the scope of acting services offered. Both Jeff and Jonny are unable to fully reflect or articulate the impact of that absence on wellbeing (indicated, to some extent, by using the gestured speech marks by Jonny). What is at stake is the risk of situational coercion. Situational coercion is when someone finds themselves in a situation they do not feel free to remove themselves from. It does not involve physical force. Whilst this may have been unintentional by the student filmmakers, it appears to be a result of a series of events coming together to create conditions for coercion: a late script leads to a lack of schedule and lack of actors. Lack of actors leads to rescheduling. Lack of actors leads to desperation and desperation leads to the student-actor contra deal ('just be in it' - Jonny). During production, the blinkers are on and the

restricted field of vision is increasingly narrowed by the intensity of practice. This intensity of practice has affected the student-participants ability to take notice.

Responsibility and Working with Friends

If the contra deal creates environmental factors for situational coercion the fusion of horizons revealed that working with friends can temporarily displace responsibility in favour of maintaining a support network. Working with friends may be a contributing factor to concealed power. If the professionalised student undertakes filming projects with friends, this creates a blurred boundary. Working with friends means one's guard is lowered somewhat from the professionalised identity and reduces the anxiety of the mess and chaos of the shoot. There are references to one actor being given a free lunch. This is accompanied by hands raised suggesting that this is an acceptable contra deal. The same actor was also observed as being left on their own but because the actor was a friend of the director 'it didn't feel as bad'.

In this instance the responsibility for the wellbeing of the actor is lessened when they are friends. The director indicated that his friend, who was waiting around for his part in the film and who had not slept, was ok because he was given food. The act of offering food to a friend was the extent of the responsibility and it was Jonny who observed that some friends are 'there for moral support I guess'. The role the friend of the director takes is as an extra. That role appears to be less significant than the concealed role of providing moral support and as an emotional anchor for the director. The role of moral support from friends appears to be necessary, particularly on a chaotic shoot. It provides the reassurance of familiarity in a chaotic space but also displaces or reduces self-awareness of the responsibilities towards the wellbeing of others.

Responsibility: Where a Morality of Practice is Absent

Both Honza's and Josh's accounts display an absence of morality of practice. This is despite other accounts, such as Gavin's, that tells us about a situation where Honza instructs Gavin, who is acting, 'to push her' but not actually 'like push her'. This is perhaps a confusing instruction but appears to be a pragmatic approach to health and safety. Gavin articulates Honza's practical approach to risk: 'at least he got rid of whatever that was, so he didn't trip up'. Josh uses the elicitation in abstract ways and achieves a certain level of reflection but ultimately, awareness of others, in relation to his work, is not evident. His engagement with right and wrong is kept to accepted rules of health and safety, which are not integrated into his experience.

Similarly, but to a lesser extent, Honza's re-immersion into the film set does not elicit values and principles in relation to the cast. His re-immersion is focused on establishing professional principles in drawing out performances from actors and leading a crew. His emphasis on leadership is self-reflexive; during elicitation, he expresses concern when watching himself back; 'It looks like I was upset with them' (the crew). This concern is quickly replaced by a discussion about creativity. Responsibility to a morality of practice is displaced by Honza in lieu of achieving a creative vision. The drive for a creative vision mirrors industry practice where a director is required to pursue and lead on delivering that vision.

Another point where a morality of practice is absent, is in the performance of responsibility. This performance is observed by Jonny who suggests that WhatsApp communication is used in a way that gives the impression of helping to find an actor to take a part but in fact the effort is a performance to get 'other people to find one'. In this exchange, Jonny suggests that some group members use communication technology to avoid taking the preparative steps that lead to cohesion. Had those steps been taken earlier, this would have avoided some of the chaos and uncertainty, highlighted as a nervous tension point by Jeff about the chaotic nature of the shoot which left him thinking that his memory was 'kind of blurred'

Potentially the natural ebb and flow of projects means responsibilities transition between people. But there could be a much richer, more diverse and calmer engagement with projects if awareness were higher. The subject of awareness takes us back to situated learning. Without a view of the practice, it is challenging for staff to help students learn to navigate the complexities of film and television production which includes a morality of practice.

Responsibility and Productivity

Where the student participants could observe productivity when they themselves weren't present then individual responsibility was articulated in relation to others. There was a tendency to believe that others in the group were not being productive. There appears to be a negative perception of the student-participants peers which was disavowed when the film set is re-viewed in the elicitation. Negative perceptions of others can be pervasive in group work when people are perceived as not pulling their weight.

Negative perceptions can lead to an erosion of trust in others to take on tasks and an over-emphasis in taking on extra workload to get the job done. Extra workload has the potential for adverse effects on wellbeing. Conversely, Jeff appeared to have less responsibility than his previous project resulting in him 'not really putting too much input on this one'. A certain withdrawal occurred. If students were able to observe the productivity of others more often,

when not engaged in their intensity of practice, it is more likely a harmonious and cohesive group could emerge. Observing productivity could bring film shoot organisation (sometimes perceived as mundane) and creativity, closer together.

Summary

This section draws on the themes of responsibility and morality of practice that have emerged from the fusion of horizons. It has attempted to define a morality of practice as the values and principles of interpersonal conduct when on filmmaking projects. By doing this, it has unpacked the meanings elicited from the fusion of horizon accounts of the impacts of intense focus showing how it results in a narrower field of vision when working with others. It highlights the stakes of working with student-style contra deals and how this could contribute to situational coercion. It explores how working with friends creates a support network that can lower the professionalised approach by casting someone who is a comfortable onlooker. Comfortable casting (rather than ambitious casting) reduces exposure to judgement and criticism. As the student-participant shoot was fragile and chaotic, this kind of casting protected the director's confidence. An absence of morality of practice is observed through student-participants who appear to have no need for it and through the performance of a façade of responsibility, again contributing to environmental factors that lead to wellbeing issues. Finally, it highlighted the tendency for the student-participants to consider their responsibilities to productivity when there is a perceived lack of productivity in others.

Theme 3 - The Presentation of Self, Role-play and Shifting Identities

The theme of identity emerged universally out of all six fusion of horizons. This section will deepen our understanding of the student film shoot context and their lived experience, through the presentation of self. This section explores student identity, the organisational structures of the film shoots and the roles students take on the shoot.

The Two P's: Partying and Professionalism

The elicitation process found that the student-participants offered presentations of themselves. These presentations shifted between the partying student and the professionalised student. The partying student is one we might associate with a student stereotype. Here, it is presented to me during elicitation. I am drawn into their lifeworld to understand their lived experience.

P is for Party

The accounts are peppered with observations of self and others. We are introduced to the 'random guy on my sofa' who came to visit but hadn't slept. The image, presented up to me during elicitation is of a tired person sitting on the sofa whilst activity continues around him. The randomness of his presence punctuated by happenstance that meant they 'just got him to be in it'.

Tiredness is also linked to alcohol consumption with student-participants describing themselves as hungover, still drunk, smelling of alcohol, wanting to go to the pub or surrounded by beer kegs. The partying vibe appears to be bolstered by the after-effects of alcohol enabling less self-conscious and 'proper go for it' acting performances in one case. In other cases the descriptions play into the partying student identity who is interested in hook-ups or dating and descriptions of being pretty lazy. Performance of the partying student is seen in the act of wearing sunglasses indoors as well as the act of one disengaged student playing his guitar because he was bored.

These presentations of the partying student within this elicitation context is perhaps not unexpected. The meaning of identity building in this context is not particularly significant in isolation except perhaps for concerns around health and safety and operating equipment. However, when paired with the presentation of the professionalised student, the complexity of the identity shifts starts to emerge.

Adele is absent in this account of partying students. Her account does not portray the partying mode. She presents through the professionalism of her role as producer-production manager, which is elicited in the next section.

P is for Professional

I define the professionalised student as one who is taking on identity traits of professionalism linked, but not exclusively, to their degree subject, in this case, TV and film production. Among these traits would be productivity, attentive to tasks, motivated or motivating, a confident communicator and time aware. Instances of the professionalised student are set out below.

Productivity is observed in others during elicitation as well as observed in themselves. This observation is accompanied by positive language about their peers such as describing the observation as nice and feelings elicited were happiness. Togetherness language of teamwork was expressed. Observing the self, students-participants acknowledged that their work not

only was productive but outwardly showed hard work with phrases like ‘all hands on deck’, being on their ‘A game’ and in one case, quite boundaried, just wanting to concentrate on the role of sound.

The trait of professional confidence and productivity is displayed in various ways. The director’s productivity is an embodied enthusiasm, which is bound up in his creative flow. He uses largesse and flamboyant gestures, handing over his credit card to convey the face of control (during a desperate situation). The camera operator describes himself as being ‘enthusiastic’ on set because there is low energy around him. He talks of the director in the same way, highlighting his motivational stance as very ‘let’s just do this’.

Adele, the producer, highlights the professionalised student trait relating to time management. The director imitates the producer when he says, ‘You guys aren’t finished yet?’ Indicating a professionalised student tension when it comes to time management.

Students shifting between these two identities, ‘partying’ and ‘professional’, will create blurred boundaries, which could interfere with group understanding. If all group members move between these states, at different times, this will influence the perception of group responsibility and the group’s attitude toward others. If the traits of the partying student are being carefree, throwing off the chains of time and embracing hedonistic behaviour, this will clash against the expectations of the professionalised student norms whose traits are in opposition: productive, motivating, a confident communicator and time aware.

Crew Roles and Organisational Structures

The complexity of the student film shoot is increased further when the two student identities engage with filmmaking crew roles and the organisational structure of a film shoot. Traditionally, a commercial film shoot grows from a hierarchical structure that is not dissimilar to the military. Running a film shoot is often likened to being executed with military precision. The route to creating a film artefact sits within such a structure and brings many disparate parts together. Some of these disparate parts are working within temporary environments (the location), working with persons in differing disciplines, from electrician to cinematographer, from carpenter to designer, from runner to director and often working within the public’s view. Everyone has a role. Roles in high-budget film and television tend not to overlap (echoing once again the military approach). Communication cascades up and down the hierarchical organisation through planning, execution and delivery. The participants in my study explain taking on multiple roles outlining an organisational structure that is flat and collaborative. As budgets for student film productions tend to be low with a small crew, a flat organisational

structure can emerge. In contrast, student learning and quest for knowledge is often steeped in the hierarchical conventions that mimic industry and this leads to confusion.

The producer describes tasks of the production manager and runner roles admitting that she doesn't always know what she is meant to do in production. Other participants view the organisational shoot structure change during elicitation from hierarchical, with the director in control (which mimics industry) to a flat organisational structure where the director is absent and someone else takes over. This flat organisational structure is characterised by collaborative working practices and taking on more than one role. This is a point of pride for some students who name and quantify each role they have taken and for others it is questioned in elicitation with me or articulated as a point of demotivation.

Summary

The organisation of the student-participant production is different from that of a professional shoot. They are in a flat organisation; all students-participants are at the same level and on the same HE course. They carry out roles that mimic a hierarchy drawn from professional practice. The contradiction in the system where higher education is emulating professional practice creates a blurring of boundaries, which can be confusing as students oscillate between flat organisation and a hierarchy. Layer in the oscillation between the partying student and the professionalised student, there are emergent conditions for chaos and confusion. The tangible outcome of a student shoot is the artefact, a film or TV programme. The focus on the artefact may be masking the absence of more profound learning opportunities along the journey to that outcome. These are the systemic reasons that some of these issues are emerging and are getting in the way of student-participants' growth in their experiential practice.

This section 5a has outlined the findings derived from the fusion of horizon narratives. The group experiential themes that gave the structure to understand the discoveries were as follows: 1. Mind the Health and Safety Gap, 2. The Morality of Practice and 3. The Presentation of Self. These interpretations of the findings shape our understanding, moving the thesis towards answering research question 1.

1. What meaning does the risk management process and practice hold for undergraduate students on a film shoot?

The following section (5b) focuses on findings about the method of VR elicitation. It follows a similar structure, exploring themes four, five and six and their associated subthemes. 4. The

Panopticon Does Have an Effect. 5. The Novel Experience of Time and Space in VR Elicitation and 6. Becoming Reflective and Reflexive. The following chapter is slightly shorter than section 5a. It is balanced towards answering research question 2.

2. What are the affordances and implications of VR elicitation in a shared interpretation of the lived experience of an undergraduate student film shoot and as a new method for future research?

5b – The Lived Experience of Method

Group Experiential Theme 4: The Panopticon Does Have An Effect
Seeing productivity and good work
Experiencing discomfort
Enabling Empathy
Group Experiential Theme 5: The Novel Experience of Time and Space in VR Elicitation
Orientating
Time travel and surfacing of new knowledge
Temporal shifts
Group Experiential Theme 6: Becoming Reflective and Reflexive
Negative reflectivity
Positive reflexivity

Table 3: Group Experiential Themes and Subthemes of the Method

Theme 4 - The Panopticon Does Have An Effect

This theme interprets the experience of VR elicitation foregrounding the panopticon (Bentham 2008). The panopticon provides a platform (in this case the HMD) to examine the self and others. This section explores positive experiences of seeing productivity and good work as well as the experience of discomfort with the surfacing of empathy and new knowledge. It also explores how the VR part of the panopticon opens alternative pathways of experiencing time and space and ways it is an enabler of empathy.

Seeing Productivity and Good Work

What are people doing when we aren't there? The VR elicitation enabled several participants to see productivity when they had not been present at certain times on the film shoot.

Adele's initial recollection begins negatively. She then goes on to witness productivity whilst she was off set with Jeff. There is a sense from Adele that productivity slides when she is absent. Through revisiting the set, she can see productivity and directly links that to when she is gone. Her gaze appears to be a fixed framing of the room where Gavin is in the foreground, cutting paper. Her gaze shifts upwards slightly to bring his head into shot. Josh is in the background, discussing costumes. The gaze subtlety shifts left when someone crosses the frame to look in a bag. She is subtlety tracking the peripheral activity while talking about Josh and Jeff.

Jeff having watched the same clip, uses the HMD to follow and pick up people in the room. His gaze follows the designer, then upwards to Gavin in the foreground and finally resting on people in the background. The interest is in the people and what they did when he is gone. Seeing others through the VR elicitation is positive. Jeff uses the term 'interesting', to indicate that this experience is worth focusing on. Gavin uses the word 'interesting' a few times to indicate his feelings thoughts around how others perceive the group during elicitation. The method has triggered remembering that Adele was not present on the film shoot, creating a curiosity about what she thought during elicitation. He gestures towards himself, emphasising himself as part of the team that the producer would be observing.

Josh appears wowed by the affordances of VR elicitation, using gestures to emphasise the differences.

> …because obviously usually I'm either on this side (points) or this side (points) but now I'm looking at like an actual scene being filmed. (Josh)

Josh is espousing the many ways someone can experience a film shoot. He is articulating, positively, the meta part of the panopticon effect, gesturing with his hand in 360-degree circular motion for 'looking'. Gesturing to indicate immersion helps articulate the difference of being neither behind the camera nor in front of it. For Jeff and Adele (who found it interesting to see what was happening without them there), this suggests this method has unique positives.

Josh and Jonny's positive accounts of the VR experience tended to be steeped in a student identity. The lens they look through in the VR elicitation is a student one, perhaps playing into the stereotype of students who do daytime drinking and do not do much work. The surprise

the VR elicitation affords them is that they see good work; they see a film made by themselves and their peers.

Josh, by pitching the student identity, the 'student film' against an outcome that 'took work' underpins the chasm of misperception he has of his peers and himself. Josh turns his head left and right to emphasise that the whole thing we are looking at took work. By seeing through the 360-degree video (or panopticon), Josh and Jonny are challenging their assumptions. Jonny pitches the perception of people getting drunk and therefore unproductive, with the realisation, like Josh, that even though he wasn't there, people are working hard and staying in their crew roles.

Seeing good work and productivity has been the unique experience of VR elicitation. The immersive experience (as opposed to watching a 2d video) appears to produce a perception shift. The panopticon effect enables seeing what is happening whilst they weren't there and re-seeing the self-undertaking good work, despite the self-identity as a student first, filmmaker second. The directional ability of the HMD appears to compound this through head moves and directions of gaze.

Experiencing Discomfort

Another experience of VR elicitation is how it reveals the self to the self. This meta experience of watching the self and considering the self can create emotions or expressions of discomfort.

Student-participants display an awareness of me in their elicitations by excusing themselves for potential misdemeanours. Honza was keen for me to be aware that he might swear. There is a light-hearted interaction where a student shares a concern they might swear, another was keen for me to know that they were not breaking the law through drug misuse, gesturing with his hand left and right to emphasise his promise to me.

A VR elicitation is not value-free and the institution's power, through the presence of a researcher, is always there. Creating a comfortable setting physically and displaying an open and approachable demeanour is part of the ethics of the research study. In the case of my research, because participants couldn't see me whilst they were wearing the HMD, I used intonation, paralinguistics and extra-linguistics to communicate that I was still listening.

Adele experiences discomfort when reading back the filming risk assessment. Her embodied reaction sees her smiling, balling her fists up to her mouth and declaring how uncomfortable

it is to revisit this document. In response to this gesture and paralinguistics I take immediate protective action to reduce her discomfort by deflecting focus away from her and moving over to myself, using self-deprecating humour. The self-deprecation helped us move beyond the initial reaction and continue with the elicitation. Similarly, the introduction of the paper risk assessment moves Josh to a less effusive space as it represents a legal institution underpinned by health and safety regulations. This has shifted a creative and edgy meta-experience for Josh, to a bureaucratic (and possibly less enjoyable) experience. The response from Josh is about seeking the correct answers and flips the power mode back to me as a researcher. I reminded Josh that he could take the conversation wherever he wanted, albeit the risk assessment was a steer. After acknowledging this, the conversation moves back into an abstract mode that is typical of our interaction.

As the elicitation progresses, Adele can see that the director is effectively performing risk management. This is new information for Adele since she wasn't present at the film shoot. This performance of risk management has given Adele a new perspective and that perspective has broadened out to include others away from the original gut reaction about her efficacy around risk assessment.

Josh presents as wary of the camcorder and the technology of VR elicitation saying it seems like 'someone is watching me and I just don't have control of it'. The corrective action I take is to hand over control to Josh so that he can stop and start the camcorder. This gives Josh some autonomy over the red record light. Josh then flips the traditional idea of experiencing discomfort during the VR elicitation on its head by declaring how he likes this unique experience and being on edge. Josh embraces the meta experience, after his initial reluctance to being involved with a research project featuring technology. Feeling on edge is likeable when it is within his control and when it feels more like a theme park ride.

For Jonny, there is no evidence of discomfort by the meta experience of panopticon. Jonny does say that he would check his own commentary a little more if he was undertaking a group VR elicitation experience with his peers (as opposed to this individual experience). Jonny is more concerned about what his peers might think of him than what I, as the researcher representing the institution, thinks of him.

Enabling Empathy

The VR elicitation enabled a review of others. This ability to look in and spend time, directing their gaze in certain directions, saw empathy emerging. This emergence of empathy is rooted in sympathy and the elicitation method moves it from sympathy into an empathetic space to

explore it further. By seeing the actor in a room on his own, both Jeff and Gavin start to understand perhaps how their actions (of leaving the room and getting him to be in it) may have influenced the actors. Gavin connects with Glenda's talkative personality, gesturing to his voicebox as he says this, whilst framing up an image that shows that no one is talking to her.

Adele uses silence and gaze to consider the person left alone in the room, looking from left (where the door is) to the right, where the supporting actor sits on the sofa. Her head moves back to the door again as if waiting for someone to come back and take notice of him. Adele picks this up again when seeing a woman on the sofa not interacting with the others.

Jonny's account takes empathy a little deeper. Firstly, like Gavin and Jeff, Jonny makes statements such as 'Jeff is falling asleep.' But then he goes onto a deeper viewing where he is observes the actors are not engaged in the filmmaking. He makes reflective connections, empathising with the wellbeing of others. Jonny concludes the reflective cycle by considering responsibilities linked to the actors.

On the other hand, Josh shows us that he sees others in this elicitation, but his subsequent account does not display empathy. Instead, the edginess alluded to in the first section relates to a certain voyeurism, which suggests that the technology is getting in the way of the experience for Josh.

Sympathy and empathy are evident during VR elicitation, but it appears this depends on the participant's character as to whether this will surface. At times, the power of the image, such as a person not being talked to or someone left in a room alone, triggered empathetic responses. This response led to a reflexive view of the film set and a broader awareness of others.

Summary

This section has covered theme 4 'The panopticon does have an effect' and acknowledges the power positioning of the 360-degree camera and those looking in on the film set using the HMD. This section surfaced findings around seeing productivity, experiencing discomfort and enabling empathy. The next section considers the temporal and environmental dimensions of VR Elicitation.

Theme 5 - The Novel Experience of Time and Space in VR Elicitation

This theme foregrounds the participants' experiences as to how the environment of VR elicitation affects them and how the sense of time emerges.

Orientating

All student-participants took time to orient themselves to their VR viewing. The ways this presented itself varied. Some orientated to their viewing by looking for themselves. Some looks around to gauge who is around them.

Honza punctuates his orientation by stabbing his finger forward to show me where he is and inflecting his voice as if surprised. This orientation for the self, marks the beginning of this space and time re-immersion and sparks the meta experience of seeing the self and re-experiencing the environment through a 360-degree lens. Honza stays with his on-screen-self longer than the other participants and comments on his appearance.

> I'm just looking at myself to see if I look good that day. I'm kidding (laughs).
> I'm kidding.

The remark, 'kidding', could be a displacement activity to cover a confrontation of the self during the orientation phase of this elicitation.

The disruption of space in VR elicitation is evident in participant use of hand gestures. The direction each participant points in, as we talk, is not the same direction as the big screen that I am watching. The action of pointing, which is to visually assist communication, is redundant here. It does not detract from my understanding as I can see both their gestures and the direction of their gaze and the gesture remains an emphasis on the words.



Figure 44: Josh pointing forward does not assist communication of direction but embellishes the dialogue.

Josh orientates by becoming completely immersed in the shapes and forms of the viewing by looking at the mirroring effect in the blind spot at the bottom of what I call the fishbowl of the 360-degree image. Josh describes ‘colours’ and ‘stuff’, emphasising this with his hands and takes an abstract route into the elicitation. Once this settles, like others, he also focuses on himself and orients the HMD to see himself on screen.

For someone not as present on the film set as much, such as Adele, the orientation, naturally, takes the form of looking for others. This played out by Adele seeking out and understanding the human activity on the screen as well as being immersed in the filmmaking activity for the first time as opposed to the footage immersing, triggering and reminding people of the lived experience event.

Some orientation crossed into temporal shifts, orientating to not only space but also time whereby student-participants checked in with me which day of the film shoot week the clips were taken on. Doing this gave the participants enough information about where they were during the filmmaking experience to start the re-immersion experience.

Some student-participation orientation initially started in the room focused on the chair (that swivelled 360 degrees) and the HMD visor set-up. By swivelling the chair, a participant can orient their whole body to change the viewing perspective, as well as turning their head. Being new to this kind of technical setup some participants took time to check their movement

capacities while sitting down. This experience is different to watching a traditional 2d screen. The immersive experience of VR elicitation means you can't 'be swiping on Tinder' (Jonny) at the same time as watching the screen. This non-Tinder-swiping affordance of VR elicitation sets it aside from traditional 2d viewings where PDAs (personal digital assistant) are commonplace.

The orientating process is important to VR elicitation and needs to be allowed for in method design. It serves as a grounding tool for participants stepping into a liminal space and allows them to make sense of the shifted environment they find themselves in.

Time Travel Allows for Surfacing New Knowledge

Student-participants taking part in this VR elicitation watched short clips in the HMD. One clip was watched twice. After the first viewing, the student-participants were given their shoot risk assessment to read. They then immersed themselves back in the HMD for a second viewing. This method elicited reflections and further exchanges of knowledge following the second viewing.

Some students focused more on the director and came to realisations around how the director was taking care of the health and safety on the set. Their gaze framed up, for me, the safe passageway the director had created. The second viewing enabled student-participants to make deeper connections across to the risk assessment that had just been read. One student spends time looking and listening to the director on screen, using the elicitation as an opportunity to do this away from the intensity of multiple role-taking on the shoot day. There is a sense of peer-to-peer learning from this method, over and above traditional 2d video, where the viewing gaze (in this case directed by the student-participant) enabled this learning across space and time.

Some of the new knowledge the student-participants glean is due the sense of travelling back in time. One participant refers to their reflection as hindsight which leads to a clear reflection on the future:

> In hindsight it feels like were just jumping into it, the production.
>
> I think yeah, basically I think carry on what I'm doing in a way, but have a bit more awareness of what people are doing, like mainly… because yeah like the actresses were not getting, like they were just sitting there doing nothing.

The hindsight referred to is also insight. The time travel feeling of VR elicitation gives someone a sense of hindsight, which is masking the true insights that is being taken away from the experience. For another participant, Josh, this hindsight or time travel is a more holistic experience

> So I've literally seen this film from every kind of angle.
>
> …Yeah, because It's like I've seen everything go into this, do you know what I mean?

Using the term literally and emphasising with hand gestures 'every kind of angle' suggests that this experience has been part of many that make up his filmmaking experience. It indicates that the VR elicitation method has enabled another view to fully see 'everything' that goes into this, leaving the participant with a sense of good practice and good work.

This section has focused on the participant experience of the panopticon, the sense of looking in on self and others. The knowledge that has emerged is a new awareness of good practice, an emergence of empathy, a reminder that the institution (represented by the researcher) can elicit discomfort, and that VR elicitation creates an experience of non-linear temporality where new or alternative perspectives can be surfaced.

Temporal Shifts

The experience of the elicitation dialogue often saw temporal shifts articulated by participants. The temporal phenomena generally occurred through speech, apart from one participant, who communicated to me, crossing space and time when I was watching back the footage, by waving at the camcorder recording us.

While immersed in their VR elicitation, some student-participants refer to the filming day as 'today' or 'now', with a few participants mixing up their tenses. (The filming day was at least seven days before the elicitation day). This presented itself either as referring to the immersive film as something that is currently live and happening now, today, and discussing their own involvement, in the present tense in a meta way such as 'we're waiting for our roles to start'. The method also gives the participants space to be reflective. Although, again, tenses were mixed up, this time conversely, by the producer describing what she is seeing (for the first time) in the past; 'it was nice to see that they were being productive'.

When this work refers to time travel, this is what is meant. The experience creates this immersion where the understanding and articulation of time and space work differently for the individuals. Had this been a traditional 2d video experience, this would not have been the case because the distance that a 2d screen viewing provides firmly anchors one in the same space-time continuum. The method is extending the reach of a traditional 2d video elicitation and enabling alternative experiences and insights.

By occupying two spaces (in the room with me and virtually in the room with their peers), the participants navigate the tricky path to fully articulate temporality in their communication with me. One participant articulates the experience of VR elicitation as akin to the film 'Inception' (2010). A spy story that plays out as a dream within a dream, within another dream and so on. The shifting experience of the space-time continuum of a VR elicitation is evident in this section. The space is represented by the orientation experiences of participants, which saw a necessary grounding of the liminal space they were occupying. The liminality emerges through being neither entirely in one space nor another. The HMD viewing space is separated from the physical space that I occupy. This is further emphasised by participants' non-verbal gestures that attempt to communicate meaning to me. The temporal shifts of VR elicitation provide the sense of travelling back in time to review the self and others. The elicitation affords a deeper sense of immersion, evidenced through this shifting experience of time.

Summary

Theme 5 concentrates on the lived experience of space and time in VR elicitation. It drew together experiences of orientating to the environment, which saw student-participants straddling the liminal space of being in the room with me but immersed in a film shoot via the HMD, that had occurred a week earlier. This immersive sensation disrupted the articulation of space and time in the participant accounts.

Theme 6 - Becoming Reflective and Reflexive

Negative Reflectivity

The method had elicited some negative reflectivity where participants viewing themselves on screen prompts some negative thoughts or negative feelings. This ranged across the participants from being concerned about how they look on screen, or appearing too casual in front of me, to making mistakes in their own roles. Some also reflected on the lack of empathy they had for others, whilst on the film shoot.

Gavin uses the insight of observing the director to move himself from negative self-reflectivity towards positive self-reflexivity in his role.

> I never saw it but he did, so it's interesting seeing what I see and what he sees.

> I think I've found out I get too into my own role.

Gavin has reflected by watching himself and his peer, on screen. Seeing the director take action regarding an obstruction (and therefore removing a risk of tripping) Gavin is reflective on their different perceptions and actions in their roles and Gavin is reflexive where he makes the connection that he is too intensely focused on his own role and was therefore not able to sufficiently see a hazard. His contextual awareness has been broadened.

The elicitation triggers Jeff to consider a film shoot further back in his memory. He uses his unenjoyable experience of the current film shoot he is reviewing to contrast that with a more fulfilling one undertaken in a previous semester (a shoot he refers to as 'Q').

> Especially with Q, sorry I keep bringing up Q when I should be focusing on this but this is kind of bringing it out of me…

The re-immersion is 'bringing it out of him' as if a floodgate has been opened and he continues to talk in this vein. This suggests that reviewing the lived experience of the filmset is somewhat cathartic.

Potential for Positive Reflexivity

The participants commented in a way that indicated a potential for becoming reflexive as a result of the method. Adele was positive about the method and wished she could see more of herself. Gavin highlighted potential for positive reflexivity through method by thinking of others. In this case, Adele, the producer.

> She's not there so it would be interesting seeing what she thinks of us…

Josh and Jeff both comment on the method. Josh is cheerful about it despite initial reservations.

> Not going to lie, I thought it would be stressful looking at it back, but actually it's not too bad like.

Jeff is pragmatic but shares how much could be changed (in their production processes). He refers to not being able to think in hindsight. As previously discussed, the method triggers a sense of hindsight because the immersive experience of a VR elicitation transports the participants back into their film shoot. His pragmatism is expressed in how he would 'take it in for the next project.'

Similarly to Jeff, Jonny suggests the method aids memory but claims it doesn't give a new perspective (or insight). Although I would argue the elicitation does since it gives Jonny insight into activity when he wasn't in the room, of which he couldn't have a memory.

> I mean when I came downstairs obviously things had been cut out, you know, people had got changed and stuff had been more organised but you don't really see the process until you watch it back from this I guess.

The VR elicitation method saw negative reflectivity and potential for positive reflexivity from the student-participants. The unique experience of immersing oneself in the VR elicitation saw these emerge. It suggests that initially, the participants are self-critical, which presents negatively but through the progression of the method, this can move into a positive reflexive space where learning and new knowledge can be obtained.

Summary

This part of the chapter is the interpretation of the lived experience of the method; VR elicitation. Through participant experiences, this section has revealed some unique properties associated with the method. This was done by considering the panopticon effect, where participants experienced seeing themselves and others. The immersive experience of time and space was explored through the experience of liminality in VR elicitation, which afforded a sense of time travel. Reflective experience and potential for reflexive experiences enabled participants to offer insights that may not have necessarily been elicited through 2d-video elicitation.

This chapter focused on the thematic findings and interpretation of the lived experience of the process of filmmaking (Section 5a) with a particular interest in the risk management process before moving onto the thematic findings and interpretation of the lived experience of method (Section 5b). The theme headings are outlined in the table below (Table 4) and will also form the structure of the next Discussion chapter, which will align the findings with the literature, work towards articulating the contribution to knowledge and answering the research questions.

Group Experiential Theme 1: Mind the Health and Safety Gap
Group Experiential Theme 2: The Morality Of Practice
Group Experiential Theme 3: The presentation of self. Shifting identities and role play on student shoots
Group Experiential Theme 4: The panopticon does have an effect
Group Experiential Theme 5: The novel experience of time and space in VR elicitation
Group Experiential Theme 6: Becoming reflective and reflexive

Table 4: Group experiential themes of the production process and method.

Chapter 6a - Discussion

6a – Discussion on the Production Process

There is a gap in knowledge and understanding of student approaches to risk on film shoots in a higher education setting. The first part of this chapter takes the findings from the three themes outlined in chapter 5a on interpretation of process, *minding the health and safety gap, the morality of practice* and *the presentation of self* and relates them to the literature. Section 6a will draw out implications relating to research question 1 (RQ1): What meaning does the risk management process and practice hold for undergraduate students on a film shoot? This section will also draw out some of the affordances and implications of VR elicitation in a shared interpretation of the lived experience of an undergraduate student film shoot, from research question 2 (RQ2).

The second part of this chapter, 6b, will discuss the findings that emerged from the method with the methodological literature. That literature details and expands on East's (2020) method of VR elicitation. The themes from the interpretations are *the panopticon effect, the immersive experience of time and space and reflective and reflexive cycles*. By discussing the findings, this chapter draws out the implications of research question 2 (RQ2): What are the affordances and implications of VR elicitation in a shared interpretation of the lived experience of an undergraduate student film shoot and as a new method for future research? This chapter will contribute towards the concluding chapter 7, where research questions are answered and a contribution to knowledge is articulated. Please see Appendix N for a synoptic mapping of literature themes and outcomes.

Theme 1 - Mind the Health and Safety Gap

This theme reveals findings about the meaning-making of the health and safety process for students on their film shoots (RQ1). The insights reveal discourses on hierarchy (power relations) and, contradistinctively, on a hierarchy of discourse, where the creative discourse takes a higher position over the mundane. Other findings are around student discourse of pragmatism and rationalising when it comes to discussing the production process and, in particular, the health and safety production process. This section starts with a discussion about the conditions for neglect that emerged from the interpretation section 'Mind the Health and Safety Gap'.

Conditions for Neglect

In the search for what meaning the risk management process and practice hold for students on their film shoots we found that the film making process, along with student-participant assumptions, compounded with the bureaucracy of the risk management process and the tendency to double up on film crew roles, created conditions for neglect.

Some conditions for neglect emerged when considering the dependencies of the film set. The continually changing and dynamic nature of the student-participant film set, where dates change or actors change, had a knock-on effect resulting in the risk assessment being changed regularly. This 'shifting environment' (Pink et al. 2010, p.652) that students find themselves in requires a depth of thought or attention to multiple layers of activity that is not yet second nature (Schön 1983; Lupton 2013), similar to when one starts to learn to drive a car. There is, perhaps, a need for more oversight from experienced persons. The kind of oversight being suggested here is not a bureaucratic one but something more peripheral and situated (Lave and Wenger 1991) where those who have experience of practice can spot and assist where the student-participant thought processes have not caught up with the actions being taken; in the case of HE, this is the lecturer or tutor. VR elicitation provides a reflective, experiential snapshot (Kolb 2014) of the production process. The placing of risk assessment as a dependency at the end of a line of changes (as in Adele's experience) keeps its primary meaning as bureaucratic and linear (Weber et al. 1978; Dekker 2001, 2014) rather than an activity of value or worth. The multiple updating of the risk assessment is about 'reporting up the chain' (Dekker 2014, p.83) and being reductive in that the risk assessment is only of value on 'what gets recorded' (Adams 1995, pp.73-74).

Some risks (such as snorting paracetamol) were not included in the risk assessment by the production manager and the director surmised it would be harmless. This reminds us that risk assessment is biased, subjective, culturally situated and socially constructed, according to the student's worldview (Bourdieu 1977; Lupton 2013), where snorting paracetamol is not perceived as dangerous. 'Knowledge of danger is necessarily partial and limited: judgements of risk and safety must be selected as much on the basis of what is valued as on the basis of what is known' (Douglas and Wildavsky 1983, p.80). The director, someone who describes himself as excited all the time, unintentionally devalued the actor's health in lieu of the creative endeavour since his opinion is that snorting paracetamol is not dangerous. This unintentional devaluing of health brings us back to the regulatory points of neglect, which is defined as an 'unawareness of risk' (Findlay 2016, p.142), which can lead to 'unintentional rule breaking', as

it did for migrant workers, in Lingard et al.'s ethnographic studies of health and safety on construction sites (2015, p.461).

In that study, rule breaking was due to pressures at the bottom of the supply chain. In my study there are differences in organisational structure in HE compared to a traditional business (Hill and Finster 2013). Students are not employees so the accountability within the conventional university structure becomes muddied. Compounding this unawareness of risk (or unintentional devaluing of the actor's health), this research sees accountability to be perceived as something that is not the student-participant's responsibility. It belongs to the faceless institution, as Jeff reminds us of when he assumes the university is covered by insurance or by an individual who authors the risk assessment document (in this case, Adele). The finding here is that the student-participants are not reckless (Findlay 2016), instead the finding is that they are, at times, neglectful.

This finding is compounded by the insight that there is a bureaucratic fixation with the risk management process that creates a displacement of foci. This displacement of foci is underpinned in the literature that suggests there has been a rules inflation trajectory in the UK since 1999, a time when additional health and safety regulations were introduced in the UK (Crown 1999; Dekker 2001; Beck 2005; Borys 2009; Borys 2012; Hale and Borys 2013; Dekker 2014, 2015). With rules inflation comes additional bureaucracy and additional oversight. Partnering that with the reductive subjectivity of 'what gets recorded' (Adams 1995, pp.73-74), we have a situation that looks further away from the reality of what happens on the film shoot. This is the risk as performed or as done compared to risk as imagined (Dekker 2003; Hale and Borys 2013).

Further conditions for neglect can be found in valuing static objects as safe. The belief in the safety of objects and substances creates conditions for neglect and the human interaction with the object is not considered a hazard. There is an unawareness of risk which maintains the conditions for neglect on the film shoot. The finding here is that there is a discourse of rationalising. We see neglect emerging since the student is unaware that the human factor presents the risk, rather than the properties of objects or substances alone. Students discuss the film shoot environment and the objects (for example the ladder or crushed paracetamol) in a way that rationalises their behaviour and interaction with it. This rationalising discourse is described in a later section. This finding surfaces rather than 'hides the differences of interpretation and competence' in the bottom up, dialogical model of safety rules and procedures examined by Hale and Borys (2013, p.223). That model which was implicitly

referred to by Kerrigan et al. Oughton (2011) when they called for a more holistic set of participatory practices for student filmmaking, also suggested that it lacked a transparency for novices to follow in contrast to model 1 which was more rules based. Here we see the gap between work as imagined (WAI) and work as performed (WAP) (Dekker 2003; Hale and Borys 2013) is narrowed in my research through this finding.

The research participants discuss taking on multiple crew roles on their film shoot, which I have identified created conditions for neglect when compounded with the multifarious considerations of carrying out the skills of each role and the lack of experience a student group may have. For example, the director had, incrementally, taken on three roles: director, safety spotter and lighting operator, which created conditions for neglect. This stealth incremental expansion of roles created conditions for a creeping neglect in the face of benign helpfulness to keep the shoot going. On the commercial shoot 'Rust' (Anon. 2024), starring Alec Baldwin, where the fatal shooting of a cinematographer occurred, the armourer, Hannah Gutierrez-Reed was found to have undertaken additional roles too, such as props assistant, which contributed to the conditions for the fatal shooting (Maez 2022; State of New Mexico Environment Department 2022). In addition to this, her age, 24 at the time of the tragedy, is described as a contributing factor to being inexperienced to manage 'the weapons on the gun-heavy movie set in addition to fulfilling her role as a props assistant' (Morrisey and Lewis 2024, p.3). The New Mexico health and safety report findings also highlight this duality of performing two roles where her 'Armorer duties and Props Assistant duties created a gap wherein actors or stuntmen put down a firearm and step away, leaving it unattended' (State of New Mexico Environment Department 2022, p.8).

We can draw comparisons found in Rust, which is a commercial production, with the non-commerical low-to-no budget production that the student participants experienced in my study. Both productions doubled up job roles and both worked with inexperienced personnel. 'Rust' (Anon. 2024) appears to have missed the opportunity for master and apprentice roles in favour of budgetary decisions that resulted in dual role-taking for an inexperienced person. A key difference between the two productions was that 'Rust' appeared to have a reckless approach to risk culture resulting in 'plain indifference to the recognized hazards associated with the use of firearms on set' (State of New Mexico Environment Department 2022, p.11) whilst I have observed a creeping neglect infused the production approaches in the research study film shoot, not a culture of recklessness. I therefore argue that multiple crew roles on a film set can affect the focus across the performance of each role, particularly for inexperienced practitioners.

The implication of the finding of neglect on pedagogy of media production is that the incremental erosion of safety is not seen or known by HE educators and not understood by students. There is not evidence of recklessness through known risk-taking (Findlay 2016) in my research study but there is a creeping neglect that is unnoticed. By utilising a reflective tool, like VR elicitation, the experiential learning cycle (Kolb 2014) can be more fully realised and consolidated along with peripheral participation (Lave and Wenger 1991) of a more experienced filmmaker or tutor to discuss learning outcomes. By doing this, the impact of the reductive nature of the risk assessment content is transformed from a bureaucratic process and the value of health and safety is added elsewhere within pedagogy.

The discourses outlined in the sections below are varied and overlapping. They echo the acknowledgement in the literature around the plurality of risk discourses (Douglas and Wildavsky 1983; Dean 1999). We will first look at the discourse of rationalising and justifying. Those discourses will overlap with the hierarchy where creativity is favoured over the mundane.

Discourse of Rationalising and Justifying Leads to a Unique Student Risk Culture

The discourse of rationalising through pragmatism emerged as an insight from how students discuss and make meaning of health and safety approaches (RQ1). From this, a unique student risk culture is revealed. The UK Health and Safety Executive define culture as 'the way we do things around here' and that it 'forms the context within, which people judge the appropriateness of their behaviour' (HSE 2024b). In commerce grey literature (Richardson and Fenech 2012), risk culture is a term 'describing the values, beliefs, knowledge and understanding about risk shared by a group of people with a common purpose, in particular the employees of an organisation or teams and groups within an organisation'. Schein and Schein define organisational culture as accumulated shared learning by a group. 'This accumulated learning is a pattern or system of beliefs, values, and behavioural norms that come to be taken for granted as basic assumptions and eventually drop out of awareness.' (Schein and Schein 2016, p.6). The unique student risk culture articulated in my study could be considered what Lash would call 'non-institutional' or 'anti-institutional' (Adam et al. 2000, p.53), where the institution represents the place where legal processes are followed. The uniqueness here can be articulated as a microsystem (Schein 2010, p.2) producing a student risk culture, which sits on the edges of the organisation (the university) that the student-participants inhabit. An example of a discourse of rationalising that contributes to this culture

is the suggestion that snorting powdered paracetamol is rationalised as safe (when it isn't) employing an absolutist, deontic ethical stance of such an act (Kant et al. 2019).

There was a rationalising of responsibility through declaring helplessness with completing paperwork (Jonny), being more interested in the creative endeavour than health and safety (Josh and Honza) and using displacement mechanisms, identifying, for example, 'the person responsible' for risk assessment (Jeff). This emergence of a unique student risk culture has what Lash calls a horizontal disordering that leaks beyond the confines of the institution (Lash 2000). This horizontal disordering is like the way we think of a flat organisation (as opposed to a hierarchical one) except that it is less structured. The student-participant's film shoot and its unique risk culture is not a vertical hierarchy. It is 'horizontally disordered' (Lash 2000, p.53); it's a bit chaotic and challenging to grasp due to the fluidity of the identities and roles in the students' life world. It leaks beyond the confines of the institution because students' life worlds interact with the film shoot, creating a fluid structure.

Student-participants take institutional risk assessment processes and adapt or rationalise them into their version of safe practice. They resisted the traditional power structures to be pragmatic. This pragmatism echoes the behaviours of the migrant workers in Pink's study. Those workers also worked with their own unique risk culture, unbeknownst to the management. The management took nodding to confirm they had understood a safety briefing (Pink et al. 2010). Using their own communication culture, migrant workers enacted safe working, which did not necessarily align with management's expectations. In my study, student-participants move between appearing to control risk pragmatically with being unaware of risk, or, taking what Lupton would call the 'fatalistic approach' (Lupton 2013, p.165) such as walking backwards whilst filming forwards. An example of a pragmatic approach to safety, where students 'enact safe working' (Pink et al. 2010, p.657), is where Gavin observes the director 'got rid of whatever that was so he didn't trip up'. The director, Honza, appears to enact reflection 'in action' (Schön 1983, p.62) when he removes the trip hazard. Gavin's observation of Honza's precautionary action during elicitation is evidence of reflection 'on action' (Schön 1983, pp.61-62). The insight here is that I can see an emerged unique risk culture articulated by student-participants through a discourse of rationalising. This discourse is grounded in self-preservation, or maintaining face (Goffman 2005) when subjected to perceived scrutiny.

This finding suggests that the student-participants used their own unique risk culture within risk management, and this is both hidden and different from the way higher education

institutions work with risk management. The gap that Hale and Borys highlight, and Pink investigates, of work as imagined (through risk assessment) to work as performed (working safely) is examined further in this research (Pink et al. 2010; Hale and Borys 2013) by exploring the hierarchy of discourse, where creativity is valued over the mundane.

Hierarchy of Discourse: Creativity vs. the Mundane

The risk culture that emerges above aligns with the subjectivities of bias and through choices of what is recorded on a risk assessment. Risk analysis, evaluation, assessment and management through the use of a risk matrix is a semi-quantitative application (Rausand 2011). This process lends itself easily to the hierarchy of discourse, where creative endeavours are favoured over more mundane activity (RQ1). I argue that working with risk matrices is mundane when competing with the activity linked to the risk assessment, which is filmmaking. Linearity of process, where the risk assessment is completed before the shoot day, coupled with an intensity of practice, which favours the creative over the mundane, means that there is not room for dynamic risk assessment to emerge. For example, Gavin articulates how the group focuses on the shots and framing without considering their wider surroundings and environment. Jonny and Jeff follow related threads by observing that no one was really thinking about the actors.

The intensity of practice (thinking about shots, for example) clouds the ability to consider the environment around them. Once students are in creative flow (Csikszentmihalyi 2002; Nakamura and Csikszentmihalyi 2003), other considerations are not thought about as much. The implication is that the filmmaking environment is not considered at the time of occupation, during the shoot itself, only beforehand, in pre-production. Other production processes, such as the repetitive iterative nature of student filmmaking, where they ‘constantly keep filming’ or add ‘another light and another light’ (Josh), contribute to the mundanity of the production process. This example shows intense practice requiring repetitive, iterative action because students are inexperienced filmmakers.

Crew roles, such as the director, can be seen as a creative maverick, imitating industry perceptions of the role and working with charismatic power (Weber et al. 1978), reinforcing the hierarchy of discourse. An example of this is the flamboyant gesture by Honza, who hands over a credit card to buy props, supported by his self-description of being excited all the time and reinforced, in elicitation, by the clicking of his fingers to indicate his sense of intense excitement on the shoot. If the hierarchy of discourse, supported by charismatic power (ibid), is such that creativity is valued over the mundane, then conditions for neglect emerge. This hierarchy of discourse also contributes to the outcomes Dekker describes, where the data

reporting on health and safety becomes 'devoid of much meaning and actionable content' (Dekker 2014, p.83). The risk management process holds some meaning for these participants in that it is a process to go through to start filming. It is not a primary activity. The actions taken when on the film shoot suggest the sociocultural context is that the student-participants value the present over the future (Douglas and Wildavsky 1983) through not engaging with risk management during the shoot (only before, which is in the past). The temporality of this suggests that completion of the risk management process before the film shoot holds no value once it competes against the dominance of the creative endeavour, the shoot itself (in the present). This has implications for what Douglas and Wildavsky (1983) would call the social judgement of valuing the present (here, it is the dominant creative endeavour) versus that of the future; the implications to health if risk management is positioned below creative endeavour in the hierarchy.

The implication of this hierarchy of discourse between the creative and the mundane is that student-participants do not have the opportunity to participate more holistically in health and safety risk management (Oughton 2005; Kerrigan et al. 2011; Oughton 2013) due to the rigid linearity of the perceived process that is also shrouded in bureaucracy. The linearity of the process that they undertake underpins a perceived sense of safety has been achieved and that filmmaking is the next step in that process. The insight here is that the meaning and value of risk management is lower than that of the filmmaking activity and not equal to or part of it. The hierarchy serves to widen the gap between imagined and performed (Borys 2009; Hale and Borys 2013) and a process of dynamic, on the spot risk assessment is not evident in the production because the tutor sign-off, as required by the institution, is not available at that moment. There is no link between creative endeavour and risk management. Health and safety is not their 'primary thinking' (Gavin). If risk management became socioculturally equal to that of creative endeavour, it would move closer to creative action on student film shoots.

Discourse of Hierarchy: Concealed Power

The discourse of hierarchy is where concealed power creates the other voice in the room. The interpretation chapter explored instances where concealed power is enacted. It found that the power of the legal system, voiced through the HE institution, creates nervousness and fear in the student-participants (RQ1). It created behaviour that feared reprisal (as we saw with Gavin and Adele). Fear of reprisal is the discipline and punishment (Parsons 1967; Foucault 1991) part of the power enforced by the legal system through the university processes. The distancing of law enforcement through concealment within university processes means this is partially concealed power. It was also the source of ways student-participants created distance

between themselves and the legal system. This distancing was seen through learnt helplessness with compliance paperwork (Jonny's protestations), through creating distance from the illegal subject matter (Honza discussing the use of vitamin C) and through a distancing from liability either by deflection of liability onto another person (Jeff and Jonny deflecting onto Adele) or deflection of liability back onto the institution (Jeff assumes the institution is covered by insurance).

If we consider Foucault's theoretical focus on power and biopower, where power is everywhere (and can exist through everyone) then the capillary effect of biopower can lead to self-regulation and regulation of others (Foucault 1980). This is as opposed to a top-down regulation from a select number of persons. This capillary effect of biopower is partially the case for student film production in my research study. The student participant's experience of the power of the legal system is to engage with it in an unstructured way. My interpretation of the student participant experience of the film shoot is that they don't self-regulate because of the legal implications. The finding is that student-participants self-regulate when under scrutiny to avoid being liable to the legal system or self-regulate in ways that do not follow the institutional processes. The three modes I observed for group and individual self-regulation in this research are 1. Deflection, 2. Distancing, and 3. Fear. The implication is that the student participants experience of risk management is predominantly negative, which impacts how much they value or care about that process.

The meaning that student participants hold of the process of risk management is affected by the discourse of hierarchy. This partial engagement with compliance creates a gap of collective or individual responsibility, which, regardless of its mundane nature, negates the possibility for students to pause, reflect and consider any new risks emerging as they work. The fear of reprisal and the distancing from responsibility created systemic gaps that this research has uncovered.

This outlining of the hierarchy of discourse contributes to the suggestion that student-participants do not value the risk management process and that their experience of it can be negative. The fear of reprisal compounds behaviours to keep risk management as a secondary consideration. The implication of the fear of reprisal and distancing on pedagogy of media production is that risk management maintains its mundane place in production. It creates conditions where transparency is not apparent and stifles the voice of the student who fears reprisal or feels the need to create distance from responsibility. This could foster irresponsible attitudes in student-participants, which could reinforce a perception of student

filmmakers as inexperienced and reckless, creating a vicious circle of mistrust. The institutional process of risk management is adapted and rationalised by student-participants. The student-participants resist the traditional power structures of the law and are enacting a biopower, which is embodied through the capillary effect of power (Foucault 1980, 2019). This kind of power is repressive through enacting traditional hierarchical roles on the film set but conversely is also an enabling power where students have ownership over the discourse of hierarchy. This hierarchy is the creative over the mundane. One example is where students are in flow states due to the intensity of their roles (Csikszentmihalyi 2002; Nakamura and Csikszentmihalyi 2003).

Theme 2 - Discourse of a Morality of Practice

This section explores an emerging discourse on the morality of student film practice. It considers the intensity of practice or vital engagement (Csikszentmihalyi 2002; Nakamura and Csikszentmihalyi 2003) on set in relation to wellbeing; it then explores how perceptions of productivity affect a sense of responsibility linked to wellbeing. The concept of the wellbeing of others and the responsibility towards individuals is explored further by considering ways student-participants use support networks. This section finishes by considering an intersection with the discourse of concealed power through a discussion on situational coercion.

Wellbeing: Intensity of Practice and Emergence of Empathy

The issues of wellbeing and empathy in the research findings are a subtle discovery that emerge as an affordance of VR elicitation (RQ2). Adele, Gavin, Jonny and Jeff all exhibited empathy in the VR elicitation, either for the female actor or the male supporting actor, who was seen sitting on the couch. Student-participants commented on observing themselves being consumed by the intensity of their practice, which I have interpreted as having created a by-product of neglect for the wellbeing of the actor and supporting actor. The immersion, with the head-mounted display (HMD) and watching the video footage, appeared to have created an emotional response in student-participants. This was the perception of others being left alone in the room (the male supporting actor) or being ignored whilst other work is continuing (the female actor). The utilitarian ethics of Mill (2011), where students consider the consequences of their actions, is relatively straightforward and could be tracked through risk assessment and performance of the risk assessment. Due to its subtlety, the intensity of practice masks a creeping neglect.

The exploratory grey literature of Peres (2015, 2019) in healthcare settings suggests similar outcomes where healthcare workers, such as doctors, can take the virtual place of the patient, on a hospital bed being wheeled to the operating theatre. This immersion triggers empathetic responses in the staff caring for their patients, centring the patient experience in clinical practice. Drawing parallels with immersive journalism, the research participants witness an immersive snapshot of their film shoot. This research creates a co-constructed story that starts with the decision of where and when to capture footage (researcher choice), where a participant looks when they watch that footage (participant choice) and then the associated dialogue. Like immersive journalism studies with VR, there is some amplification evident in the immersion that triggers an emotional, empathetic response in the viewer (Jones and Dawkins 2018; Kim et al. 2018; Han et al. 2022). The immersion experience that enables walking in someone else's shoes (Archer 2018; Jones and Dawkins 2018) is aligned with the theoretical stance of this research drawing on Gadamer 'If we put ourselves in someone else's shoes, for example, then we will understand him, i.e. become aware of the otherness, the indissoluble individuality of the other person - by putting *ourselves* in his position' (Gadamer 2004, p.304 author italics).

VR elicitation is not standing in someone else's shoes but standing alongside them, interpreting, as closely as possible, their experience of them reviewing their film shoot. It is a complex and subtle difference. In the elicitation, student-participants saw busy filmmaking activity taking place in a room. The crew members leave the room, leaving a supporting actor alone. This visual representation of solitude triggers empathy for the actor, regardless of whether the actor is upset by this act. Journalists may choose to present their immersive stories to elicit empathy and Jones and Dawkins reminds us that immersive journalism, like traditional journalism, can also be reductive in terms of choosing what is being reported, and working with the knowledge of the amplified emotional triggers that comes with immersion (Jones and Dawkins 2018; Jones 2021). A certain kind of manipulation can be achieved.

Jones also suggests framing our experiences as 'storyliving' (Maschio 2017; Jones 2021, p.91), which could be a useful term here to ensure the VR elicitation experience is not construed as a verbatim factual representation. VR elicitation can be reflective in its elicitation of empathy. It creates a space from which participants can direct their actions with the HMD to become actors in re-living their own stories. This approach, in the future, could assist student filmmakers in becoming more self-aware in their practice and like in clinical practice (Peres 2015), improve the user (or in this case, actor) experience. By allowing more subjective

social situatedness (Jones 2021) to shine through, VR elicitation could become a powerful tool in advancing media production pedagogy.

The affordance is that a morality of practice can be surfaced easier with VR elicitation through 'storyliving' (ibid) with inexperienced or novice practitioners, in this case, student-participants. These student-participants can take the time to view others around them in their story using the HMD and in dialogue with the researcher-educator. This reflexivity could enhance student group work. The benefits of this to the pedagogy of media production are that student film sets could become more inclusive and students could become more aware of how their intensity of practice affects others.

Wellbeing: Responsibility and Productivity

The absence of a morality of practice is also linked to student perceptions of productivity and responsibility. Here, it is the low level of trust or faith from Adele and Jonny that their peers would continue to be productive if they were not in the room. This is an example of a perception of the 'capacity-communication-power' that Foucault refers to that sees differing ways institutions and students experience power (1982, p.787). Different types of relations intersect for example, power relations, relations in communication and relations that pertain to objective capacity. Adele and Jonny perceive that their peers are not undertaking the production work (the capacity) when they are not there to oversee it. Through our interaction, it appears that Adele and Jonny believe that the power lies with themselves in motivating student crews to achieve their filmmaking objectives. The capacity is the filmmaking project and communication power is considered absent because they are not present to communicate motivating directives. Other capacity-communication-power lies in the meta narrative of my observation that Adele and Jonny's perception that their bodily presence influences whether work will be undertaken by their peers on an activity or not.

This Foucauldian framing considers these blocks of power, stemming from the university institution, have a bearing on wellbeing since it is an initial preconceived negative perception that prompts Adele and Jonny to be positively surprised at productivity when viewing their peers in action during VR elicitation. In Gadamerian terms they have expanded their 'breadth of vision' by observing from 'within a larger whole (Gadamer 2004). Conversely, this panopticon effect has the result of students judging each other. In this case, the judging is positive and wellbeing is increased. The panopticon, in Bentham's conception, is one where those in the panopticon-style institution (students at university, inmates of a prison, patients in a hospital, for example) could always be observed but would not know when they were being observed (Foucault 1991; Bentham 2008). In this VR elicitation, participants know the period

they are being recorded with the 360-degree camera. The period was fifteen minutes at a time, at three different points in the shoot day. This knowledge of when the recording takes place seeks to reduce the power relation, but as stated in the methodology, it does not remove it entirely. Honza's happiness of how they 'transformed the room', Josh seeing himself on his 'A game, Gavin observing Honza's directing prowess along with Adele and Jonny's satisfied surprise at the productivity are all examples of the panopticon effect for good. The good being increased wellbeing, increased awareness of productivity and a reflexive awareness of themselves.

Productivity, as an outcome of a mode of behaviour, does, however, fit with the Foucauldian approach to power where observations of workers and their productivity are a power relation. This research surfaces this power relation as student-participants are observing, or perhaps inspecting people working on the film set during VR elicitation. This kind of observation can be compared to the viewing parapet of the panopticon. Bentham calls it, 'the inspector's lodge'. (Bentham 2008, p.3). The implication of VR elicitation in the interpretation of the lived experience of the film shoot (RQ2) is that it is the responsibility of researchers to foreground this consideration when selecting clips and when undertaking the VR elicitation with students.

The Contra Deal: Support Networks and Responsibility

This section looks at power and the contra deal where services are exchanged for non-financial reward. The interpretation chapter surfaces instances where a person's role in a production is as an unspoken friendship and moral support for the director or is acting in exchange for beers (instead of financial reward). The role of friendship with the director is veiled by their official role of being a supporting cast member (also known as an extra). Blurring the boundaries in this way creates conditions that can lead to neglect. The literature has already identified the economic power of health and safety fines for production companies that reduce their safety measures through budget reduction (Sass 1999; BBC 2016; State of New Mexico Environment Department 2022). This is a Weberian approach to power, using regulatory 'legal rational' authority (Weber et al. 1978, p.53). With contra deals, we are considering low-to-no-budget student filmmaking where volunteers become involved to gain experience (or, in this case, to provide friendship and support). The power here is more concealed.

A contra deal, where someone is given lunch or a few beers in lieu of their services or support, is part of the capacity communication power where power is everywhere (Foucault 1982). In this research, we see the friend playing the extra, being left alone while filming work is

happening elsewhere in the house. While we do not know how he felt about this we can consider this a condition of neglect. By conflating friendship with undertaking the role of supporting actor in a professionalised student production, we see a grey area emerging where that person is neither fully one nor the other. This conflation is another example of 'horizontal disordering' (Lash 2000, p.53), where students work within their own risk culture. The implication here is that the comfort taken when working with friends via a contra deal can lower awareness of each other. This pragmatic approach means there is one less person to think about or to treat professionally. By doing this a further gap is created away from the risk management process (and any meaning attached to it) to a space of concealed power due to a perceived lessening of professionalised rigour required.

A relaxed approach, however, can lead to other conditions emerging. An example of this can be found in the grey literature. In 2011 a volunteer costume assistant incurred life changing injuries when working on the set of a National Film and Television School (NFTS) student production (Civil Society News 2011). When contracts are not exchanged, and people are learning in a student environment, there is perhaps a reduced sense of need for rigour. Falling from a staircase without a rail, created as part of a film set, resulted in permanent paralysis for the volunteer in the case of the NFTS. Actions taken by the NFTS involved tightening up on the rigour of risk assessment (regulatory power) (Weber et al. 1978) and rewarding students for good health and safety approaches (reward power) (French 1959; IOSH 2021). Rewarding students for good practice is of interest in my research since it moves students away from the tick box exercise of form filling towards a more meaningful engagement with health and safety that Oughton calls for (Kerrigan et al. 2011; Oughton 2013). It is noted, however, that this reward for students was introduced as a yearly event after 2011, when the accident occurred, indicating a more regulatory power response to controlling risk and reputation from within the institution of the National Film and Television School.

The student film, in my research, did not result in a physical accident but it did reveal some ethical issues around contra deals and situational coercion, which are explored in the next section.

Situational Coercion

Through the lens of morality of practice, an emerging condition for neglect came through the interpretation, which surfaced situational coercion (French 1959; Kim 2010). The contra deal was an example, initially, of reward power and referent power. The reward was an offer of beer in exchange for the female actor to 'just be in it' (Jonny). The referent power is through the identification, by the female actor, with the group making the film and the 'membership'

that the relationship can offer (French 1959, p.154). In this case, the identifying element was a student helping other students by acting in their film.

French's findings on coercive power and reward power see that coercion 'results in decreased attraction of P towards O and high resistance; reward power results in increased attraction and low resistance' (1959, p.156). Where P is subject to coercion and O is the social agent, such as Harvey Weinstein in the #MeToo cases (MeToo 2022).

The situational coercion, where the female actor is committed to the shoot with the small reward of beers, perhaps pales in value as the stakes become higher; the shoot is extended, props are borrowed from her, she is hungry, and she is possibly required to perform scenes 'making out'. Through interpreting student-participant accounts, it appears that the attractiveness of the shoot and its fair reward have become less attractive for the actor. The accounts from Jeff and Jonny detail the female actor showing low resistance at first before progressing into resistance, concurring with French's summary findings for coercion. Jonny observes diva-like qualities, suggesting that the actor is creating some resistance to the environment. Food is offered by the crew and refused by the actor. The crew eats and the actor then requests food. Jeff observes the actor is uncomfortable and suggests this could be to do with performing sexualised content. Resistance emerges as the actor is perceived by student-participants in the elicitation as being uncomfortable. Her observed diva-like qualities are perhaps displaying a behaviour that suggests a decrease in attraction to the student shoot as the situation unfolds. The #MeToo (MeToo 2022) examples of Harvey Weinstein's abuse of power (and use of coercive power) see women being given a decision to make, which is to comply with sexual abuse or suffer consequences. Whilst this coercion in the #MeToo example is one of choosing the lesser of two evils (Kim 2010), the situation in this research suggests something less abusive but coercive nevertheless. The implications of this suggest that situational coercion could fly under the radar of the risk management process. If there is no awareness of it then students cannot make meaning of something that does not exist to them due to their 'historically effected consciousness' (Gadamer 2004, p.75), personal bias and prejudice, along with their inexperience of filmmaking and the intensity of practice that contributes to that.

Since student-participants can observe the resistance, one could argue that the coercion is no longer hidden. It is an observable power, as articulated by Lukes (2004). However, the elicitation does not suggest this is the case since the student-participants reflectively observe the conditions and behaviours of the female actor but do not make reflexive connections that the male-dominated group contributes to a coercive environment. The diva-like qualities that

are attached to the actor put this into a gendered situation. It does not occur to the student-participants that she is outnumbered in the ratio of females to males. Couple this with the requirement to perform intimate content in front of a group of young men (because Adele is away working) and we have a situation that looks like coercion. The risk to the integrity of the production is unseen. As a result, power is hidden within the student group. This unseen power is problematic as it can lead to gendered assumptions (the 'diva') from a male-dominated group who are unable to see the results of the power struggle since it is likely to be concealed to them through their habitus (Bourdieu 1977).

There is evidence of a broadening of horizon from Jonny who reflectivity observes the wellbeing issues of the female actor, during elicitation, but this stops short of the horizon I have gained through my interpretation of the combined elicitations. There is an absence of reflexivity-in action, from the student-participants, whilst on the film shoot, that may have allowed an awareness of the crew's impact on the actor.

BECTU union guidance, published in 2022, for shooting intimacy suggests coordinators are trained in 'power dynamics in the filming industry' (BECTU 2022a, p.9). This guidance reminds us that power dynamics are essential to consider when filming. This recent guidance from October 2022, is in response to #MeToo (2022) and the 2017 Harvey Weinstein case (Farrow 2017; BBC News 2021b) and may take some time to gain traction within the industry and beyond into Higher Education. The guidance suggests, the 'artist or their representative may see an action as sexual whereas the producer or director may not, and vice versa. Early communication and clarity between all parties is advised' (BECTU 2022a). This difference of perception can exist in industry and such variations can also exist in HE filmmaking practice. This is particularly so in that HE often mimics industry practice. The BECTU guidelines mention the 'artist' and the guidance defines them as being hired, likely with a contract. This research, with student filmmaking, relies on contra deals, without a formal contract and is low-to-no-budget filmmaking, which the guidance does not cover. In practice, the issues that surface in this research are difficult to identify and are abstruse within media production pedagogy.

The implication for media education is that gendered group dynamics that intersect with a hierarchy of discourse plus inclusion of sexualised content performed by the minority gender actor (in this case, a female actor) creates conditions for neglect and situational coercion that dodges opportunities for reflexive learning. The blinkers caused by the intensity of practice reduces the ability for the student-participants to take notice whilst undertaking their film shoot practice. Working holistically with VR elicitation, alongside drawing on industry best-practice

intimacy guidelines (BECTU 2022a), and using available screen industry training on wellbeing (Screenskills 'Work Well Series'), could be the holistic approach to risk assessment that Kerrigan and Oughton called for (Kerrigan et al. 2011; Oughton 2013). This is an affordance of VR elicitation in exploring the lived experience of a student film shoot.

Theme 3 – Presentation of Self and Role-playing into Process

This section draws out the roleplaying that this research has observed as a finding, grounding it in Lash's concept of hermeneutic aesthetic reflexivity (Lash 2000) of risk cultures along with Goffman's writing on the presentation of self, which considers performance (front stage with backstage) and face work (Goffman 1990, 2005). The section concludes with a self-reflexive consideration of categorisation through a Foucauldian lens.

The implications of partying, professionalism and role-playing in film and TV industry roles to maintain organisational structures are considered within the context of the student-participant film shoot.

Partying and Professionalism

The partying student-self is observed by research participants Honza, Jeff, Gavin, Josh and Jonny. A hermeneutic aesthetic reflexivity (Lash 2000) is evident in participant observations of the senses whilst in situated practice. Examples of this are feeling hungover, tired, smelling of alcohol, playing music (guitar) and snoozing. Lash distinguishes hermeneutic aesthetic reflexivity away from Beck and Gidden's reflective risk society by considering the broader consumer culture (in this research played out through student-participants discussing the effects of alcohol consumption). Lash also suggests that this kind of reflexivity is more about the 'I (desire)' rather than 'I (ego)' (Lash 2002, p.158), where the desire, in my study, is for student-participants to be distracted by sleep, drinking alcohol or playing music. The risk culture emerging is one where students, as described by Jonny, are conflicted because they would rather be down the pub ('Spoons'). It is this display of the partying student identity on their film shoot that creates the horizontal disordering that Lash describes rather than its opposite: hierarchical ordering.

An ordered hierarchy is representative of structure such as the filmmaking process, the risk assessment process or in the accepted traits of being a professional filmmaker. Lash's deconstructionist aesthetic reflexivity (2000) allows the anti-institutional and unstructured traits of the partying student to leak through and take their roots. The contradiction here is that whilst the partying student, working on the film shoot, hungover and surrounded by beer kegs,

appears anti-institutional (the institution of higher education), it is nothing new. The institutions themselves are well known for providing opportunities for students to get drunk by putting on social events that encourage this. One example is Fresher's Week, where new students are encouraged to socialise (The Freshers Guide 2023). This discussion must acknowledge that this is playing to societal expectations (or even stereotypes), and Goffman's theory of the presentation of self is helpful for exploring this further (Goffman 1990).

This work has established that students are presenting themselves in elicitation as partying students, professionalised students or a mixture of both. The vernacular the participants use is carefully chosen to fit with the front stage imagery (Goffman 1990) of a partying student group who have created a slightly chaotic environment; Jonny talks of the 'random guy on my sofa', Jeff wants 'to play guitar the whole time' and Josh is emboldened in his role as an actor by the effects of alcohol and 'proper' goes 'for it.' (meaning Josh has confidence and is disinhibited when acting). According to Goffman (1982) the participants want me to see this presented front stage imagery. The description of the items around them also builds on the imagery; Gavin points out that he is wearing sunglasses indoors (due to tiredness) and Jonny references the mouldy beer kegs left around the place they are filming in. The language and the items pointed out are part of what Goffman would call the maintenance of the 'ritual roles of the self' (1982, p.31). Maintaining the role of the partying student, in discussion with me, is part of the ritual of our interaction, where I represent the institution.

This ritual expectation of roles is like the findings of Whiteside and Kelly (2016) on the classical ballet class where the maintenance of roles in adult ballet education are distinct; the instructor is critical of his wards. His front-stage persona dishes out harsh words to increase performance in a highly competitive environment. This ritual interaction between the tutor and the ballet pupil is expected. When a tutor steps outside of this by showing his vulnerability, this is unnerving for students under his care. The maintenance has slipped, a backstage identity has emerged, and the tutor role appears changed, creating uncertainty. Whilst my research study sees individuals oscillate across multiple front-stage roles, it does not see a slipping of role to 'backstage' (Goffman 1990, p.231). What is interesting is the evident contradiction; the chaos of the partying student is carefully presented to me by participants in elicitation. This is careful chaos. This careful presentation suggests that the role of the partying student is significant in their identity work and that I should take note of it as a vital part of the lived experience. The next juxtaposition to explore is the professionalised student.

The professionalised student I define as one who is attempting to know-in action (Schön 1983) and displays traits such as productivity, attentive to tasks, motivated, a confident-communicator and time aware. The professionalised student is also taking on film crew roles found in the industry. In the case of this research, the professionalised student is one who mimics the film industry roles and behaviours and applies their knowledge of the filmmaking process around those roles and behaviours. Through elicitation, student-participants reflect on their actions and observe productivity in others or are surprised at their productivity. Their 'knowing-in-action' (Schön 1983, p.50) is implicit in their ability to produce a film. The extent to which student-participants can maximise their professional knowing-in-action is hampered by the partying student identity, which ebbs and flows throughout the filmmaking process.

Reflecting on action, some student-participants are surprised at seeing themselves or others as more professional than they had thought. This is perhaps partly due to the *duality* of their professional and partying *identities*. An example of this is productivity. Student-participants describe the oscillation between being productive and efficient in their filmmaking and wanting to go to the pub. Following the 'rules of conduct' of the professional student and that of the partying student with the 'obligations' and 'expectations' (Goffman 1982, p.49) of each that accompany those rules, the two appear in conflict. Pedagogically, my instinct is to fix this conflict. Reflecting on my bias, however, I see that the discourses outlined above have produced categories. Discourses of categorisation are part of an act of biopower (Foucault 2019, p.344). When we categorise what is to be good or healthy, the inverse discourse is produced to frame understanding. Foucault suggests that categories created through the evolving science of medicine establish and maintain the discourse of what it is to be normal and what it is to be deviant (Foucault 1991; Foucault 2019). By categorising a partying student, I am implicitly suggesting deviance with references to music and drinking alcohol. This implicit suggestion is pitched against its inverse, the professionalised student. The professionalised student is endowed with qualities conforming to productivity in business, such as being conscientious, organised, and productive. The discourse itself is producing this contradiction and is therefore an affordance of VR elicitation by surfacing this knowledge of the lived experience of an undergraduate film shoot. To further this consideration of the identities, roles and categories, we turn to Lash.

My previous determinate judgement (Lash 2000) of the partying student being in direct conflict with the professionalised student should be questioned. Through my own experience of hermeneutic phenomenology in research, the two identities presented to me during elicitation are, in fact, inseparable. They are the parts and the whole (Gadamer 2004) of the student-

participant experience. Since mimicry and role-taking resemble industry, this creates a veil that suggests this duality of identity in student work is wrong. It isn't wrong, it is just different from what I, representing the institution, was expecting. My horizon has been broadened. My pre-judging accepted that student filmmaking practice oscillates from a flat organisation where goals and outcomes are equally shared to a hierarchy that attempts to mimic the film industry's roles and procedures. The implications on pedagogy of adding in the partying student with the professionalised student and the flat organisation of the film shoot intersecting with a hierarchical one is that the unique risk culture (RQ2) that emerges is beyond the confines of what the institution is expecting (Lash 2000). It is this leakiness that makes this research finding an institutional risk. Lupton's observation that the precarity of risk knowledges (such as the finding that students oscillate between partying and professional) can create a fatalistic approach throws up the implication that students will continue to be neglectful of health and safety in their practice and, conversely, be able to navigate and control risk at other times (Lupton 2013). This finding, no doubt, will be problematic for those who pursue bureaucratic means as a solution to the risk of neglect. I am suggesting that pedagogy, through holistic means (Kerrigan et al. 2011) utilising VR elicitation, can partly provide a solution. This is explored in the next section, 6b.

Chapter 6b - Discussion on Method

Goffman's face work is helpful as a bridge to the second part of this chapter, which looks at method. The second part of this chapter takes the findings from the three themes outlined in chapter 5b – *The Panopticon Does Have an Effect, The Novel Experience of Time and Space* and *Becoming Reflective and Reflexive* – and relates them to the literature.

This section will draw out implications in relation to research question 2 (RQ2);
What are the affordances and implications of VR elicitation in a shared interpretation of the lived experience of an undergraduate student film shoot and as a new method for future research?

Theme 4 - The Panopticon Effect

Impression Management

The methodology chapter has already identified that elicitation can 'elicit more expressive and emotional responses than would, for example, language-based conventional interviews' (Cousin 2009, p.214). In the interpretation and findings chapter, VR elicitation sees the student-participants managing the impression I have of them whilst they are wearing the HMD (head-mounted display) and discussing the videos we are watching together. Goffman

suggests that impression management (1990) is when someone faced with a disruption to their perceived sense of social interaction will use strategies to save face (and not expose the backstage self). The audience (in this case, me, as researcher) will use their tact to enable those 'Protective Practices' (Goffman 1990, p.222). Their front-stage identity is maintained through the social interplay. An example is when Adele balls her fists to her mouth and exclaims, 'This is so cringeey' when faced with the risk assessment for the shoot. I initially ask why it is cringey. I then go on to undertake a protective practice (ibid) of both my work as a researcher and of her. My tone becomes light-hearted, jokey and self-deprecating, referring to myself in the 3rd person and my oscillating identities as a teacher and early career researcher.

My jokey and embodied response deflects thoughts away from Adele (and her perceived inability to be 'the best' at undertaking risk assessment) over to me, highlighting my role as a researcher and educator. The humour puts Adele at ease. Adele has not had to expose the backstage self to the audience (me). The disruption to her sense of self is temporary due to my use of 'tact' (Goffman 1990, p.222), in the form of humour and self-deprecation, to help her save face and continue the elicitation, underpinned by trust. My response complies with the careful consideration of ethics before the elicitation, where I spoke with the participants, shared the relevant participant forms and kept them updated with plans for the elicitation. On the day of the elicitation, I took time with each participant to talk through the form and structure of the viewing (Appendix H Welcome Protocol). Ethics in action is evidenced in my interaction with Adele through my embodied and paralingual response. Through protective actions, I can maintain the established sense of safety and trust (Laverty 2003).

Other participants also save face by navigating impression management during the early part of elicitation, whether that be concerned that I will hear them swear on screen or want to assure me that their practices (impressions of drug taking) were faked. This concern was considered a limitation in a film elicitation where a Balinese trance séance was observed (Connor et al. 1980). The participant in that study wanted to 'correct any (mistaken) impression that viewers may take away from the earlier film…' (Banks and Zeitlyn 2015, p.95). Where this work differs is that my research reflectively embraces any such concern, and it becomes part of the research itself.

Similarities to that approach can be found in Kvale et al. (2015), whose research into cancer patient experience also reflexively revisits the research setting to consider participant interviews in relation to ways the interviewees appear favourable when talking about the

nurses who treated them. The conclusions drawn by the researchers outline the multi-layering of their social interactions, both in their interaction with a research interviewer and the social interactions at the centre of the study between them and the nurses who treat them. Themes of health plus themes about identity and belonging are highlighted. The role of the researcher in that study is someone from which they 'seek confirmation, support and advice' (2015, p.156).

My research reflexively embraces such identity work, which is held up for observation, giving the work validity and providing hermeneutic phenomenological insight. If Goffman suggests that much of our everyday self, when interacting with others, is a performance on a front stage, then this is considered a part of the interpretation of the lived experience of the student film shoot. The affordance of VR elicitation as a method for future research is that reflexivity is foregrounded as a research approach rather than a by-product of research findings. As a new method, VR elicitation can expect to surface and acknowledge the participant-self at the heart of the research. Working with impression management and protective practices (Goffman 1990) can put participants at ease whilst creating a further safe space from within which to elicit discoveries that go beyond language. This extension, beyond the verbal, includes working with interpretations of embodied experiences, which is discussed in the next section.

Seeing Good Work and Productivity: Surfacing Tacit Knowledge

Embodied experience is one of the three definitions of tacit knowledge that Nonaka and Takeuchi articulate: 'Knowledge of experience (body)' 'simultaneous knowledge (here and now)' and 'analogue knowledge (practice)' (Nonaka 2006, p.67). The starting point for Polanyi to define tacit knowledge is to 'reconsider human knowledge by starting from the fact that *we can know more than we can tell*' (Polanyi 1967, p.4author italics). VR elicitation in my research appears to surface tacit knowledge through the reflexivity of embodied knowledge (Nonaka 2006), through reflective practice about filmmaking practice (ibid) and through reflexive and reflective consideration (ibid) of the VR film clips. Pinder et al. defines tacit knowledge as 'knowledge that is not codified or explicated' (Pinder et al. 2016, p.6). This sensorial, embodied or 'not codified' (ibid) knowledge is like the migrant construction workers observed ethnographically by Pink (2010). Those migrants used nodding to confer an understanding of a health and safety video (to gain access to paid work). In practice, the language was a barrier to understanding the video. The migrants used other sensory methods to stay safe, away from management who thought those workers fully understood the safety briefing video.

Both Molander, citing Josefson 1988 (2015) and Leonard and Sensiper (1998) consider the medical profession with examples of tacit knowledge. For example, nurses who may not be

able to articulate what and how they know things, may intuitively attend to a patient in distress even if a physician has not identified an immediate medical risk. This attentiveness is an example of tacit knowledge, of knowing through experience and practice compared to the objective practice of medical science through drawing on the presentation of data (as would be the case for a physician doing the rounds of patients). 'Propositional knowledge can provide us with an overall orientation but the mastery of seeing is only acquired in practice' (Josefson 1988 cited by Molander 2015, p.37)

The method of VR elicitation affords a bridge to the 'mastery of seeing' (Ibid) or a different type of academic knowing (Pink 2011) that can be used in education or training. In the case of my research, student-participants saw an embodiment of good practice: people being seen to be productive on a film set or people being seen to take actions to create a safe working environment. Seeing good practice could help build foundations of trust in each other within groups that are novice or inexperienced. Adele and Gavin saw the explicit embodied articulation of the written risk assessment through seeing the embodied practice of others who used their tacit knowledge to move obstructions out of the way when the camera person was moving backwards. Student-participants, surfacing this tacit knowledge, were seemingly not aware that they were working to a written risk assessment as this was not their primary thinking and that the moving of any obstruction was articulated as a common-sense action. The new method employed in my research has elicited this articulation of tacit knowledge.

Viewing the clips without structured questions about health and safety has avoided further reductionism and enabled a bottom-up, experiential approach to health and safety that Dekker (2003) recognises and Pink (2010) observed; 'the gap between procedures and practice' (Dekker 2003, p.233). Reviewing the risk assessment after watching and discussing a couple of clips provided steering only after a freer semi-structured dialogue had already occurred. Re-watching the film clip frames, steers and prompts reactions which are weighted by the power in the room (the institution). For example, Gavin says, 'That's quite bad now' (when the camera person tripped up) after having read the risk assessment and then reviewing the footage.

If the literature suggests gaps between procedures and practice, this study, using VR elicitation, has shown opportunities to provide a new method through which to research that gap further, bringing theory and practice closer together. The method could also be used to bridge the gap in training within small businesses that, according to Pinder et al. (2016), do not engage as much with health and safety research (as a result of the time and cost pressure

of profit margins) but might benefit from organisational tacit knowledge of health and safety becoming more explicit.

Theme 5 - The Novel Experience of Time and Space in VR Elicitation

How Orientation to a Liminal Space is Necessary in VR Elicitation.

Savin-Baden (2013) discusses situational learning context in higher education research of virtual worlds. The virtual world that Savin-Baden researched was Second Life (SL), which at the time was novel software. This technology allows students to be immersed in an animated virtual world inhabited by avatars representing the self. More contemporaneously, VR elicitation uses HMDs and 360-degree live-action video for immersion. This view in the HMD is mirrored onto a screen for the researcher-educator to view the experience alongside the student-participant. The research contexts of SL and VR elicitation overlap when considering 'spatial negotiation' (Savin-Baden 2013, p.9). The VR elicitation can be adopted as a new method by other researchers or adapted as an educational tool for future application in training and academic contexts. Posing the issue, that educators tend to think of learning contexts as static environments, Savin-Baden suggests that 'spatial negotiation' (Ibid), whilst immersed in virtual reality, can be potentially challenging for educators to navigate and work with because they are not a traditional static environment, such as a classroom.

Other authors (Snelson and Hsu 2020; Shadiev et al. 2021) suggest learners immersed in VR can experience distraction, poor concentration or motion sickness. These sensory issues could be examples of the challenges that Savin-Baden refers to. Educators in a traditional classroom are unlikely to have to deal with motion sickness. Conventional methods would be used to deal with poor student concentration or distraction. In virtual spaces navigation and communication approaches may make conventional approaches challenging. This challenge can be understood in the context of VR elicitation as a research method, where one of the findings was that all student-participants needed to negotiate the physical and virtual space they were inhabiting before commencing with the conversational part of the elicitation. This negotiation of space appeared to ground them and enable them to settle into the experience. For example, Jeff and Honza needed to locate themselves on screen, through the HMD, before looking elsewhere on the 360-degree video. Honza and Josh used physical gestures, pointing fingers forward, to indicate where they see themselves on screen. Due to the liminality of the virtual and physical, gestures do not achieve the exact communication exchange since gesture belongs in the physical space when immersed in an HMD. Gesture, like pointing, still

communicate, despite often pointing in the wrong direction, because we are so used to working with gesture to punctuate our dialogue.

Orientation to 360-degree moving images is an example of spatial negotiation undertaken by the student-participants. Gavin, however, began his orientation by orientating his body on the chair whilst wearing the HMD. The requirement to sit down during the elicitation was applied in my research to reduce motion sickness as part of the research risk assessment process, picked up in the pilot study.

Student-participants use the sense of touch and feelings of motion from the physical swivel chair they are sitting on to help orient to the virtual space within the HMD. My research findings indicate that in future, researcher-educators using VR elicitation as a method need to be aware of the requirement for spatial negotiation at the start of the elicitation and account for it in their preparations. Allowing the time for spatial negotiation to include the seeking out of themselves in the 360-degree video, will reduce any researcher-educator uncertainty (Savin-Baden 2013) about student-participant distraction or sickness (Snelson and Hsu 2020; Shadiev et al. 2021).

Unlike other research into VR in education and educational research (Snelson and Hsu 2020; Shadiev et al. 2021) the method of VR elicitation allows for distraction rather than seeing distraction as a limitation. Josh was an example of this as he used some of his VR elicitation time to immerse himself in the abstract and 'weird' nature of the experience. This was Josh's lived experience of the VR elicitation. It challenged my bias towards technology enhanced learning that I was introducing as a tool in the research method. On reflection, the abstract VR elicitation experience, that I witnessed alongside Josh, enabled me to understand that some student-participants think and learn different ways. This surfaces again the affordance of VR elicitation in providing alternative perspectives, including my own, as researcher.

A Sense of Travelling Through Time: Immersion as a Purveyor of Alternative Perspectives

By working with VR elicitation, a 'mastery of seeing' (Josefson in Molander 2015, p.37) could be acquired in practice with novices, such as the student-participants in my research. The affordance here is that the researcher-educator, sitting alongside, peripherally participating in the VR elicitation, could help a participant move towards a 'mastery of seeing' (ibid). Here, the word mastery is non-gendered as it describes someone who can expertly gain a skill or ability. Lave and Wenger's work on peripheral participation (1991) can be applied to VR elicitation;

someone more experienced in the activity can view alongside the immersed student-participant.

Learning as social practice (ibid) sees my research link to Lave and Wenger's concept of peripheral participation. On the one hand, learning occurs in practice, located within the student shoot, which is a community of practice (Wenger 1999). On the other hand, learning is also situated within the VR elicitation, which could be considered part of the community of practice of filmmaking or education, or both. As researcher-educator I can peripherally participate in the shoot through witnessing the student-participation immersion. 'The notion of community of practice does not primarily refer to a 'group' of people *per se*. Rather, it refers to a social process of negotiating competence in a domain over time' (Farnsworth et al. 2016, p.143).

As a researcher-educator, I was making discoveries alongside the student participant and I was implicitly allowed into their community of practice where, as students, they were developing their competence in filmmaking, over time. The overlapping community of practice is that of education. I was privileged to peripherally participate (Lave and Wenger 1991) in their film shoot by seeing and observing their view of their shoot and conversing with the participant during the immersive experience. I explored and learned how they undertook practice on location, away from the university campus. I could identify areas where student-participants adapted their learning and practice and either could correct it or use it for dialogic learning. For example, adapted practice is the doubling of roles where the director carries the light, directs the actors and guides the camera operator. As an educator, I identified where their practice differed from what was being taught. For example, the process used when establishing that crushed paracetamol could be snorted to mimic the taking of cocaine. I was also able to see the practice that challenges my expectations such as when actors are seemingly left alone or ignored while other practice takes place. This finding appears to be an extension of peripheral participation where a peer learns from another peer once the intensity of practice has passed.

The affordance of VR elicitation is that the student-participant is gaining from peripheral participation (ibid) of their practice through immersive experiences of seeing through the HMD to observe themselves and other student-participants. They are gaining a different perspective through reflexive conversations with me, the researcher-educator. This reflexive and reflective practice is carried out after the film shoot and away from pressures of time and budget, which

can affect the intensity of practice for a novice filmmaker, who may be consumed by the practice, reducing their ability to achieve ‘reflection in action’ (Schön 1983, p.62).

Reflection in action is when someone can reflect and take action during an activity (Schön 1983). If this kind of reflection is reduced with novice filmmakers, it can affect their decision-making ability. If those decisions are related to health and safety, then there is potential for a double bind leading to unintentional neglect rather than intentional recklessness. ‘The Reflective Practitioner. How Professionals Think In Action’ (ibid) can only somewhat be applied in this context since my research features student-participants who are not yet professionals but who sometimes perform characteristics of a professional as previously discussed in ‘Partying and Professionalism’ under theme 3 in section 6a. Lave and Wenger advocate peripheral participation as a way of analysing apprenticeships: ‘There are strong goals for learning because learners, as peripheral participants, can develop a view of what the whole enterprise is about, and what there is to be learned’ (Lave and Wenger 1991, p.93). In other words, students or apprentices take charge of their learning and are enabled to view the whole enterprise rather than being passive recipients of classroom teaching. This helicopter view aids comprehension in my research because the intensity of filmmaking practice, for a novice, sometimes creates blinkers to understanding the implication of their practice on others. VR elicitation affords additional, novel ‘opportunities for engagement in practice’ (ibid).

Lave and Wenger see peripheral participation as moving towards full participation. Their work considers that of the apprentice and the ‘old timer’ (1991, p.92) and how one moves through from peripheral participation, being alongside the ‘old timer’ (Ibid) whose wisdom and situated practice apprentices can draw on, during their journey to full participation (completing an apprenticeship). Full participation is where one is no longer the apprentice and is on the way to being the old timer in a cyclical development process. Old timers share wisdom. Apprentices achieve full participation. New apprentices join and old timers retire or leave. ‘The physical layout of a work setting is an important dimension of learning since apprentices get a great deal from observing others and being observed’ (1991, p.78). This research doesn’t replicate the approach of the master and apprentice since the roles of apprentice-learner, in my study, oscillate between the researcher-educator being educated on what is occurring on the film set when they aren’t there and the student-participant, who is dialogically drawing on the researcher-educators expertise. One example is Honza, who used the elicitation to interrogate further his understanding of his role as director on a student shoot. It is unlikely that Lave and Wenger, in 1991, could have anticipated this kind of peripheral participation using emerging technologies as tools in which to gain access to an environment. This use of tools, to enable

an alternative way to participate in learning, is an affordance of this research method that could be adapted for education or industry skills training.

The situated practice that Lave and Wenger refer to as the physical layout of the work setting, where apprentices benefit from observing others and being observed, is helpful to consider both in terms of contributing to the research method but also for education of media production. We can consider the student-participant similarly to the apprentice in that they are peripherally participating and observing others in VR elicitation. VR elicitation updates and furthers this away from the expert-apprentice roles by enabling the student-participant to immerse themselves alongside their student-participant-apprentice self in the past (the sense of time travel), through the immersive experience of the 360-degree video capture and reviewing through the HMD. As the elicitation progresses, there is a co-construction of knowledge and 'collaborative sensemaking' (Skjælaaen et al. 2020, p.63) between student-participant and researcher-educator. This 'collaborative sense making' (ibid) becomes the fusion of horizon (Gadamer 2004) where thick descriptions are written up (Geertz 2001). Like film elicitation, VR elicitation 'offers new possibilities for theory development by making tacit, inarticulate, and embodied aspects of organizational phenomena sensible' (Skjælaaen et al. 2020, p.72).

VR Elicitation Creates a Shifting Sense of Time

During his orientation of space, Jeff negotiates time by asking what day of the week he is immersed in. Here he navigates the uncertainty of the spatial negotiation (Savin-Baden 2013) with a need to clarify the temporal field. The shifting sense of time is seen in this study when the student-participants vary the grammatical tenses they use. Varying tenses reminds us of the liminal spaces the VR elicitation occupies, shifting from past to present and from present to past. Savin-Baden and Falconer describe liminality as 'a psychological or metaphysical subjective state of being at the threshold of two existential planes' (2016, p.993). In my research, we see the hermeneutic phenomenology of student film shoots articulated by using different grammatical tenses, which I suggest is a reification of the oscillation between physical and virtual and with past and present. The immersion along with the shifting temporal vernacular gives participants the sense of 'travelling in time' to 'different historical periods' (Ott and Freina 2015, p.7). In my research, the historical period was the previous week's student-participant film shoot. The implications of this as a research method is for future researchers to be aware of this oscillation and to be open to the uncertainty of this negotiation to allow for the lived experience to be somewhat re-lived as opposed to re-viewed.

Savin-Baden acknowledges the power issues of the 'university island' (2013, p.1); the physical learning spaces on campus where academics direct learning. Savin-Baden argues that this power balance is disrupted when learning within a virtual space, creating uncertainty for educators leading this practice. Incorporating this understanding of disruption to the method of VR elicitation and allowing time in the schedule to accommodate it will help reduce the uncertainty for researcher-educators and researchers. We can also draw on Foucault when discussing virtual environments and the navigation of liminal learning spaces. The capillary effect of biopower (Foucault 1980), where power 'is everywhere; not because it embraces everything, but because it comes from everywhere' (Foucault and Hurley 1998, p.93), moves the traditional power away from the researcher-educator and the conventional spaces of the 'university island' (2013, p.1) and shifts it to the uncertain space in VR elicitation. In this uncertain space, the student-participant is at times taking their place in Bentham's parapet of the panopticon (2008) to review themselves and others whilst immersed in the HMD. In VR elicitation, the power ebbs and flows between researcher-educator and student participant depending on who is taking the lead in the dialogue. The uncomfortable knowledge of surveillance is foregrounded in VR elicitation and the embracing of a panopticon (Bentham 2008). The capillary effect of biopower (Foucault 1980) enables researcher-educators to work with this in reflective and reflexive ways during the elicitation process towards discoveries. Spatial and temporal negotiation during VR elicitation makes explicit the opportunity for reification that 'can be realised by virtual objects' (Mikropoulos and Natsis 2011, p.770) in this case, the method of VR elicitation using the tool of the HMD. Bringing the abstract within reach of reality is one of the affordances of VR elicitation as a method.

Theme 6 - Becoming Reflexive and Reflective

Negative Reflectivity and Potential for Positive Reflexivity

Bachrach and Baratz suggest that agenda-setting creates unseen restraints on reflectivity (1975). The suggestion is that reflecting on action is limited to what a person chooses to remember, and this becomes the agenda for reflection. VR elicitation moves away from the reductionism of agenda setting through the method that employs a broad, open dialogue during the immersive elicitation experience. This allows discoveries to be made by student-participants and provides a space for reflection and reflexivity as part of their learning journey. Replaying some clips more than once creates possibilities for closer attention or attention elsewhere in the 360-degree landscape of the HMD. VR elicitation bridges 'reflection on action' with 'reflection in action' (Schön 1983, pp.61-62) due to the nature of immersion and the sense of time travel. Being immersed whilst watching the self on a film shoot, from the

recent past, prompts the memory and ‘reflection on action’. It also creates new memories from the immersion, which could be ‘reflection in action’ (ibid). Perhaps a better way to articulate this bridge is that the new memories are reflections (with)in action, reflections whilst immersed within the action.

One example is Jonny seeing good practice from his peers whilst he is wearing the HMD. This is a reflection (with)in action (ibid) since Jonny was not originally in the room that the good practice was occurring in that he is viewing. He cannot make physical changes to what he is seeing but he can discover new memories for himself and others. During the VR elicitation he changes his mind about his original perception of his peers as just ‘wanting to go to Spoons’. The action he witnesses is part of the immersive experience and he is within it. This immersive experience gives a sense of being live and present; he can see his peers working hard. The immersive experience is underpinned by Jonny swapping present and past tenses, enabling this to be a reflection (with)in action whilst the action is happening within the HMD.

Some of the reflections posited by the student-participants could be described as negative self-reflectivity, sometimes in the form of Goffman’s protective practice (Goffman 1990). Examples of this were Adele being concerned she had made mistakes, Gavin using vernacular implying obligatory practice describing some of their actions as ‘bad’ and they ‘should’ have taken other actions and Honza disliking the sound of his voice, negatively exclaiming on how he needs to go to the gym. As the elicitations unfolded, some of the negative self-reflectivity, supported by protective practice (ibid) by me, the researcher-educator, gave way to positive reflexivity. Josh felt that the whole experience was not as bad as he had initially thought it would be and he appeared chuffed by viewing his actions as part of the crew. Jeff and Gavin’s reflexive views informed them on how they would do things differently next time. Jonny commented on positive ways the method had aided his memory.

The implication of these findings about positive and negative reflectivity is that reflection-on and reflection-(with)in-action (Schön 1983) are reflexive and can occur during VR elicitation. Schön suggests that ‘practitioners can suspend or control some of the everyday impediments to rigorous reflection-in-action’ (Schön 1983, p.162) when working with virtual worlds. In other words, VR elicitation can double down on reflection; both (with)in action and on-action (ibid), and this can be beneficial to an inexperienced filmmaker, such as the student-participants, who may be too caught up in the intensity of their practice to undertake ‘rigorous reflection-in-action’ whilst they are filming (Schön 1983, p.162). The implication here is that VR elicitation of the lived experience of a student film shoot could enhance current reflective HE practices.

Currently students set their own agenda through written or verbal reflective practice based on the memory of their creative endeavours. The implication for future research is that VR elicitation affords discoveries that are triggered by multi-modal responses that can lead to positive reflexivity and surface a reflection (with)in action. This is the affordance of the doubling down on reflection.

Summary

This chapter has built on the findings to tease out a deeper understanding of the phenomena of experience. It has taken each of the six themes and created a connective tissue across the literature. The key findings are that student-participants engaged in a *hierarchy of discourse* where *creativity is favoured over the mundane* which influences the value of the meaning they afford to the risk management process. Student-participants also engaged in a *negative discourse around risk management* and opted for self-preservation and a *discourse of rationalising* in the face of scrutiny of risk management practice. The *intensity of practice* that occurs during creative flow gives rise to creating *conditions for neglect*, which in turn affects the *morality in their filmmaking practice.* With a *dual identity* of partying student and professionalised student surfaced the student-participants engaged in a *unique student risk culture*, which is different from what the institution and process of risk management expect. The method of VR elicitation provided a platform to explore the *power of taking notice*. Extending peripheral participant to include virtual peripheral participation through VR elicitation revealed instances where the *panopticon can be used for good* practice and *reflective and reflexive meaning* can be elicited through a unique to VR elicitation *reflection (with)in practice*.

The next concluding chapter takes this discussion of findings to articulate a contribution to knowledge, answer the research questions, examine any limitations and consider recommendations to take forward.

Chapter 7 - Conclusion

Introduction

This concluding chapter will provide a brief overview of the research and a response to the research questions before outlining a contribution to knowledge. Implications of the research findings are considered along with recommendations for future research and practice. The thesis will finish by evoking my reflections on the process, along with a final summary.

This research topic exploring ways students make meaning of the risk management process on their shoots emerged initially as a hunch through my experiences teaching in higher education. That hunch was that, as educators, we did not know what was happening on independent student-led film shoots regarding health and safety. This ignorance could incrementally widen the gap between what educators think students are doing as they undertake their production practice compared to what is happening as they undertake that practice. The survey of staff who work on 42 different UK media production degree courses framed the insight with which to form the research questions. The survey found a variation in approach to health and safety risk assessment. My research topic narrowed the lens to corroborate the lived experience of risk management on a student film shoot in HE. The literature exploration found limited literature about student filmmaking and health and safety (Kerrigan et al. 2011; Oughton 2013). Hale and Borys' research examined work as imagined (prior to work taking place) and compared it to work as performed (what the work consisted of in practice). They found a persistent gap between the two (2013). Their work concluded by calling for further investigation to explore the gap. Kerrigan and Oughton's findings called for a more holistic approach to risk management, with Oughton stating that risk 'is an asset' (Oughton 2005, p.112).

With this gap in mind, the research sought to interpret, through a hermeneutic phenomenological lens (Friesen et al. 2012; Van Manen 2016b), the unique perspectives of six students working as a crew on a student film shoot to draw out the meaning of risk management to them. In doing this, the research would also uncover the implications of those meanings for media production education.

The research design was Gadamerian (2004) in approach and led to a new method of VR elicitation being developed and that method forms part of the original contribution to knowledge along with a consideration of the affordance of VR elicitation. In this study, VR elicitation is a method that utilises 360-degree camera capture technology, enabling student-

participants to re-immerse themselves in their film shoots. Whilst they watch 360-degree clips of the shoot, they undertake a semi-structured dialogue with me as the researcher. I mirror their self-directed view through the HMD (head-mounted display) over to a 2d screen, enabling me to see the environment they are talking about and the direction they are looking in. This dialogue is recorded. Once all student-participant dialogues are complete, the research is viewed and transcribed. Thereafter the cycle of interpretation begins towards a fusion of horizon account (Gadamer 2004) of each participant.

The fusion of horizon is a narrative interpretive account of each lived experience of re-experiencing the film shoot, which takes account of researcher bias and response. That interpretation starts with initial noting by the researcher-educator after watching footage. The interpretation moves through cycles of noting, developing emergent themes, writing up the fusion of horizon, searching for wider connecting themes and so on. This Gadamerian (ibid) underpinning of the methodology was in response to the perceived method gap in the knowledge, which called for a more holistic and participatory approach to students working with risk (Kerrigan et al. 2011; Oughton 2013). Gadamer's iterative conceptualisation of a fusion of horizon (2004) chimed with this need for a holistic and participatory approach that included me as the researcher, participating in the 'collaborative sensemaking' (Skjælaaen et al. 2020, p.63). The research undertook an inductive and idiographic approach and formed a set of thick descriptions (Geertz 2001) in the form of a fusion of horizon account from each student-participant about their lived experience of the film set. Expanding the method of interpretative phenomenological analysis (IPA) (Smith et al. 2009) to include the multi modalities afforded by a video-recorded semi-structured dialogue, the method allowed me to be reflectively involved in interpreting student-participant lived experience of the student film shoot. The student-participants' reflections on practice were later viewed for findings and themes through a cycle of interpretations. These cycles included viewing the recorded dialogues for non-verbal cues coupled with reading the transcripts for textual meaning and then searching for emergent themes to write up each fusion of horizon (Gadamer 2004). The fusion of horizon (ibid) accounts became materials from which to interpret and discuss connections across each account.

Certain boundaries were set for the research. Firstly, it was decided to research one film shoot with the associated film crew as student-participants. The six student-participants each chose their pseudonyms: Gavin, Josh, Jeff, Honza, Adele and Jonny. Keeping the sample size small and boundaried to one film crew and their shoot enabled a deep dive into the lived experiences of each crew member, which suits the idiographic nature of the research and is similar to other

studies as outlined in the methodology chapter. An idiographic approach allowed me to iteratively see how each student-participant made sense of the same section of a filming day. The viewing of the same clips offered up multiple perspectives of an event to interpret. Retaining one crew on their single shoot speaks directly to the research design, which employs the iterative, cyclical nature of Gadamerian fusion of horizons and displays synergy with the methodology that calls for iterative accounts building on the previous in adapted IPA (2004; Smith et al. 2009). For example, by working with crew members (student-participants) from the same film shoot, I was able to discover meanings and interpretations of student-participant empathy for the wellbeing of the actors. This interpretation led to a broader understanding of how each participant's perspective varies. This variation was sometimes nuanced; empathy was apparent, but it depended on whose perspective it was as to what importance the student-participants placed on each facet of the viewing. For instance, one student-participant felt that the female actor could have been proactively helped by the crew (who were appearing to ignore her) by running through lines with her. Another said they could have let the actor go to another room so she could talk or be on her phone. A third student-participant, describes the female actor as hungry, asking for food and slightly diva-like and another comments on the female actor not being able to concentrate on her lines until she had eaten. The female actor is seen from multiple perspectives, which builds a picture for my interpretation.

The Gap in the Knowledge

The theoretical gap in the knowledge was explored in the literature through the lens of power and responsibility and was explicitly expressed by Borys in the health and safety literature as 'work as imagined' compared to 'work as performed' (Borys 2009, p.8) and by Dekker as 'the gap between procedures and practice' (Dekker 2003, p.233). A call to explore the gap within the HE sector was from a small pool of articles from Kerrigan and Oughton, whose research suggested a more holistic approach could be found to risk management on student film sets (Oughton 2005, 2008; Kerrigan et al. 2011; Oughton 2013). The contribution to knowledge represented in my doctoral research has furthered and fused the possibilities identified by Hale and Borys (2013), Dekker (2003), Kerrigan et al. (2011) and Oughton (2005, 2008).

Response to the Research Questions

Research Question 1: What meaning does the risk management process and practice hold for undergraduate students on a film shoot?

Student-participants worked within their *unique student risk culture*, resisting traditional power structures imposed on them via health and safety law and the university institution. The

meaning they hold of the risk management process is different from what the institution is thinking they are doing. The institution follows the risk management process outlined in the literature review The student-participants adapt and rationalise the principles into their own version of safe practice, thereby creating their unique risk culture. The student-participants engagement with the traditional power structures is not always positive and can be founded on fear of scrutiny, which creates grounds for the *discourse of rationalising*. My interpretation is that negative experience and *negative discourse* devalue their engagement and meaning making with risk management processes and practices (see Figure 45). It is not holistic and appears to remain a 'bureaucratic, legalistic paper game rather than a creative process of optimizing risk control and is likely to inhibit innovation' (Hale et al. 2015).

The traditional bureaucratic means of risk management, legally underpinned by the 1999 addition to the Health and Safety at Work Act 1974 (Crown 1974, 1999), represent the regulatory burden exemplifying rules inflation (Dekker 2014). Rules inflation is where rules are added to rules to articulate compliance processes further. Rules inflation and bureaucracy displace the foci on the student film shoot; there is an emphasis on the risk management process instead of risk management practice. This the aforementioned gap between procedure and practice (Dekker 2003). There is a focus on institutional responsibility. Where there is individual responsibility, there is a passing off the responsibility onto someone else or a declaration of helplessness because it is linked to a legal system. Student-participants appear to be fearful, sarcastic, avoidant or neglectful of the legal underpinning. The subjectivity of 'what gets recorded' (Adams 1995, pp.73-74), along with a discourse of rationalising decisions, creates *conditions for neglect* or sporadic engagement with the process and practice of risk management.

The meaning of the traditional risk management process for student-participants is reduced further through the dominance of focus required to take on multiple crew roles. An *intensity of practice* occurs when working across various roles on a film set. Whilst in their creative flow (Csikszentmihalyi 2002), students are working together in that present moment. This kind of flow or intensity of practice does not always allow for a reflection in action (Schön 1983) that might allow the mundane (health and safety) to surface. Where *creativity trumps the mundane* it is necessary to lift risk management processes away from their bureaucratic mundane roots and address the *creeping neglect* that is observed due to the *intensity of practice*.

Creeping neglect is identified as a series of issues emerging from the research. The implications are that this kind of neglect is hidden from educators. The reductive nature of the

risk assessment process creates a selection process of risks, which are subjective. The hierarchy of discourse during the practice of filmmaking sees the creativity of filmmaking trumping the mundanity of risk management. The multiple role-taking demands focus elsewhere and contribute to the novice's intensity of practice. Focus elsewhere creates systemic gaps that need addressing in media production education. This approach from students cannot continue once this tacit knowledge is articulated, as the reputational risk for an institution would be unacceptable. Is there an implication here for more health and safety training for students before they go on a shoot? I would suggest not. One response might be to introduce dynamic risk assessment (Safety Culture Content Team 2024) where risk is reassessed as situations change. Dynamic risk assessment would still rely on the traditional bureaucratic means of capture and assessment and, whilst relevant, would not solve the systemic gaps revealed by this study.

This research has shown us that a hierarchy of discourse is often brought about by multiple role-taking and bolstered by an intensity of creative practice. The *unique student risk culture* was partially manifested by their student identities. It created a distancing effect to the traditional form of risk management. In addition, the discourse of rationalising grows from *self-preservation in the face of scrutiny* (Goffman 2005) from the institution with its associated requirements for compliance. In other words, the bureaucracy is working against its own goals. The implication is that this could feed into a mutual space of mistrust, student-participants in the process and institutional perceptions of student-participant recklessness due to the *duality of student identities*.

If the student-participants in this study do not value the traditional practice of risk management, once the dominant practice of filmmaking commences, the implication is that the student-participants here make a social judgement to value the present (the dominant creative endeavour) over the future (implications for health if traditional risk management is not practised). I suggest that media production education requires some intervention that could enable educators to close the gaps articulated above and build better relationships and opportunities for feedback and feedforward. This feedforward could be via risk discourses between educator to student and student to educator and student to student. Some possible practical avenues for HE providers to take is outlined in Appendix K.

The interventions include a suggestion of VR elicitation as a pedagogic tool that enhances feedback and feedforward and allows for tacit knowledges to become seen by students and known by educators through *virtual peripheral participati*on.

The following section is the response to research question 2: What are the affordances and implications of VR elicitation in a shared interpretation of the lived experience of an undergraduate student film shoot and as a new method for future research?

By using the method of VR elicitation (East 2020), student-participants re-immersed themselves into their film shoot and re-experienced it. They engaged in story living (Maschio 2017; Jones 2021, p.91). Story living allowed the student-participants to be in the 'present' again, a place they value. The VR elicitation enabled the mundane (in this case, process) to be placed above the usually dominant creative endeavour (in this case, creative media practice). On re-immersion, the *power of taking notice* was foregrounded over creative endeavour. The ability to *take notice* may have previously been obscured by the *intensity of practice* around the creative endeavour. An affordance of VR elicitation is to surface dialogue about practice and process where the mundane has the potential to become less mundane. Themes around the *morality of practice* and power relations emerged linked to student-participant acknowledgements of the wellbeing of others (See Figure 46).

The morality of work practice was once about physical health and safety in the UK (Crown 1948, 1974). Oughton (2013) acknowledge that the means of production is also within the knowledge economy with a suggestion that health and safety needed to catch up with that. Van Raalte et al. (2023) have suggested that psychosocial health and safety, evident in a new industry standard (International Organisation for Standardization 2021), is now surfacing. This is the 'should' power that links to ethics and morals over the 'must' regulation which links to legislation (Dahl 1957, p.45). It is therefore not surprising that wellbeing surfaced as a key finding in this study. It is perhaps not surprising, either, to find that wellbeing is not immediately seen when inexperienced people, such as the student-participants, are in a flow or in an intense state of creativity. Wellbeing, after all, is an internal state. But if Douglas and Wildavsky (1983) are suggesting we stay alert to the complexities of a plurality of risk rationalities then we need to look at the systems and processes for doing that. If the power to take notice is reduced through flow, intensity of practice and inexperience then a peripheral participation through VR elicitation can provide the space to notice, reflect and be reflexive. This could be applied to research or pedagogy. As a researcher I invoke the hermeneutic circle to interpret, notice, review what is said, how it is said, what is looked at or gazed at and how gestures embellish the aesthetic reflexivity (Lash 2000). In doing so I have made the discoveries outlined in this thesis.

The student-participants operate in a unique risk culture which is their set of beliefs and assumptions some of which appear contradictory but align with Lash's suggestion that risk cultures can be 'value disordered, horizontally destructured and communally based' (Lash 2000, p.56). The tension remains that the governance required by institutions around health and safety risk will conflict with student production. Bridging the knowledge gap can somewhat be achieved with the process of VR elicitation – a mediated, liminal space.

With VR elicitation creating conditions for *virtual peripheral participation* (Lave and Wenger 1991) an educator can work to develop students' 'mastery of seeing' (Josefson in Molander 2015, p.37). It is well suited to novice students who can advance through the process of pause, reflect and review. With self-understanding comes the possibility of creating a more holistic approach to risk management. In terms of inclusivity and wellbeing it can widen viewpoints or encourage empathy that may have stayed dormant. VR elicitation can be offered as a contribution to the current health and safety practice for creative work and responds to Kerrigan and Oughton's call to offer a more holistic and participatory approach to student film risk management (Oughton 2005; Kerrigan et al. 2011; Oughton 2013).

As a new method for future research, VR elicitation could enhance the phenomenological research already being carried out in health care (Fernández-Basanta et al. 2021; Ikander et al. 2022; Lian et al. 2022). VR elicitation combines a method that adopts IPA in analysis, write up and discussion (Smith et al. 2009) but adapts it to include visual elements in the process towards analsysis. IPA is already used in healthcare research to understand the lived experience of patients, for example, in various healthcare settings (Cooper et al. 2022; Le Boutillier et al. 2022; Nazam et al. 2023). Extending the reach of VR elicitation into healthcare research will potentially enable novice healthcare providers (junior nurses, junior doctors) to virtually revisit their setting and their patients and then pause, reflect and review their practice. This could surface the value of tacit knowledges in health care and provide alternative perspectives to health care environments. By engaging in story living (Maschio 2017), alongside a research-educator in their field of study, VR elicitation, as a method, can provide deep insights into spaces where *intensity of practice* occurs. Health care settings is one example of the potential for an interdisciplinary method application.

Contribution to Knowledge

The key contribution of significance in this study is that the meaning the risk management process and practice held for student-participants working on their film set revealed a *hierarchy of discourse* when the *creative is valued over the mundane* (RQ1). As a result, a *unique student-participant risk culture* emerged that was previously hidden (RQ1). In this

research, the student-participants engaged in a *negative discourse* characterised by either fear, helplessness, sarcasm, or avoidance when discussing the risk management process and practice (RQ1). This contributed to conditions for neglect and creeping neglect. See Figure 45 on next page.

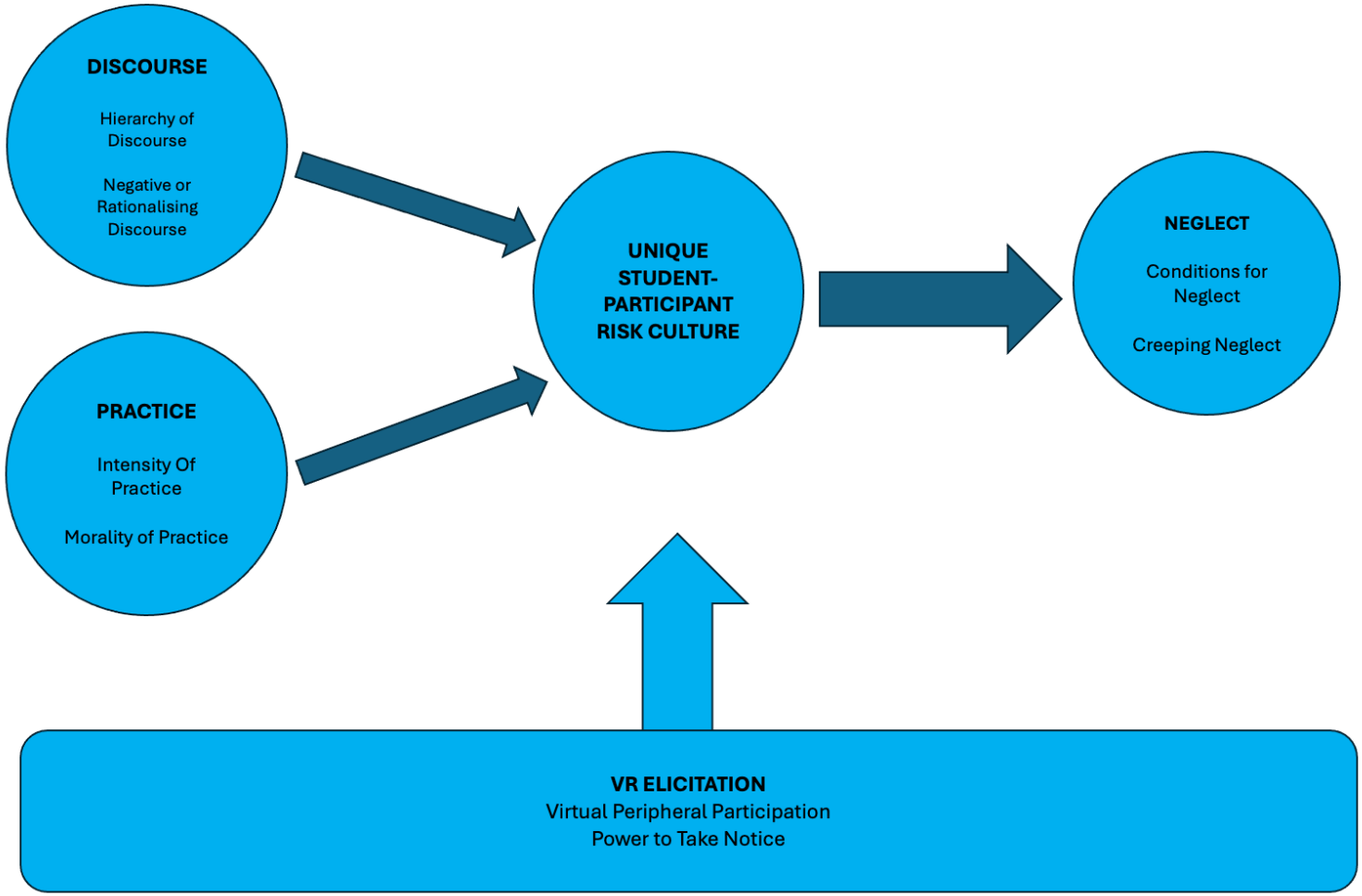


Figure 45: Model of Conceptual Framework.

Other contributions that sit under this is the contribution through the method of VR elicitation itself (RQ2) which enabled the *power of taking notice* to re-examine the mundane over the creative and in doing so surfacing the *morality of practice* linked to wellbeing (RQ2). The method also afforded a contemporary take on peripheral participation which emerged as *virtual peripheral participation* (RQ2). See Figure 46 below.

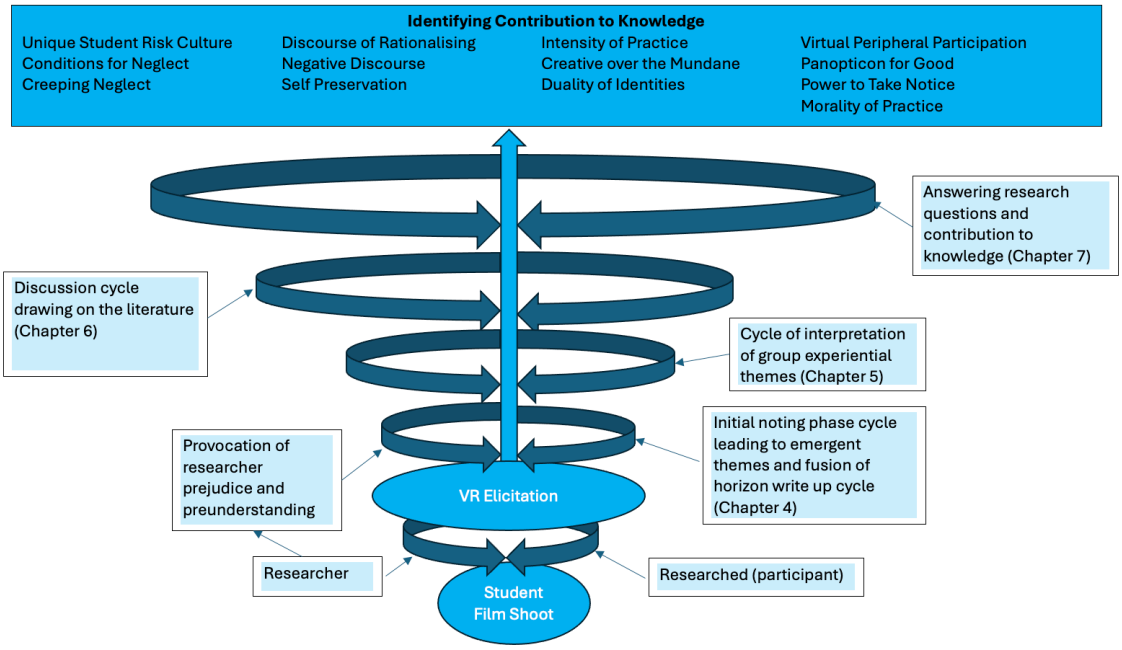


Figure 46: Concluding Outcomes. Adapted from Bissell (2019) and Alsaigh and Coyne (2021).

The Nature of Student-Participant Risk Culture.

This contribution to knowledge is underpinned by the ways in which a discourse rationalises behaviour around health and safety in the face of regulatory requirements and contributes to the nature of the student-participant risk culture. Risk culture is complex and multifaceted. At times the characteristics of this risk culture emerge as fear of the legal system (Adele balls her fists up when I produce the risk assessment). At other times, its characteristics can be defined as neglectful (snorting paracetamol because it is safer than cocaine, according to Honza) or the through portrayal of a characteristic of being avoidant, which is partially hidden due to the inherent nature of avoidance. Avoidance could be seen in the helplessness around some processes (Jonny and the risk assessment) or avoidance of responsibility (Jeff assumes the university is insured for any issues that might arise from their activity), or the reporting that they would all prefer to go to the pub (‘Spoons’ as articulated by Jonny). Gavin articulates that the risk assessment is not as interesting as the creative endeavour, indicating a preference for the creative over the mundane.

This unique student risk culture is underpinned by a *duality of identity* where student-participants oscillate between the professionalised student (working hard, in their roles) to the partying student (surrounded by beer kegs and playing guitar) or both (working hard, whilst hungover or tired). This kind of unique risk culture operates differently from that imposed and understood by institutions, such as the legal system or higher education.

The Complex Nature of 'Hidden'.

The above section elucidates the nature of the unique student-participant risk culture uncovered by this research. I have already mentioned that avoidance creates a partially hidden characteristic. In this section I will further unpack the nature of hidden as it relates to this unique risk culture.

Hidden, in this context, means it has not been seen before since it has been obscured by distraction or avoidance techniques observed in this study. Whilst this appears purposeful (and therefore reckless), on closer observation, this research reveals that the traditional bureaucratic processes of risk management allow this to occur. Traditional bureaucratic processes of risk management, where the risk assessment is the foci of attention before the film shoot commences, create a smoke and mirrors effect of what the legal institution of health and safety law would call compliance (Amodu 2008). Compounded by working independently of tutors on location shoots, the inability to view this unique risk culture is increased. This is the complex nature of hidden since it is not sufficiently surfaced and as we have previously seen, is not adequately valued above or alongside the creative endeavour. The mundanity of the process compounds this complexity.

The outcome of the complex nature of a hidden or unseen risk culture is that this research has revealed that there could be a *creeping neglect* in practice that continues to go unnoticed by HE providers. Conversely, the unique student risk culture that is shown in this research employs the pragmatism of 'doing whatever a normal fucking person would do' (Jonny) towards keeping themselves safe, for example moving a chair so that it does not obstruct the path of the camera operator.

The Novice Filmmaker and the Power to Take Notice

In our contemporary world, with its many distractions, enabling an environment in order *to take notice* is valuable. The research study has provided a method of immersion from within which student-participants, in this case novice film makers, can take notice. The significance of this contributes to the contemporary 'psychosocial and psychodynamic aspects of work' (Oughton 2013, p.48) in contrast to the material production of the 19th century (namely of factories) from

which the current Health And Safety At Work Act 1974 (Crown 1974) originally emerged. This research therefore provides a contribution that takes account of those changes and provides add-ons or enhancements to education practice and research that can surface *morality of practice* and wellbeing. This research method offers up *virtual peripheral participation* as a way to update and apply the master and apprentice paradigm to contemporary practice-led education.

Significance

The significance of the contributions is that it bridges some of the gaps between procedures and practice (industry-facing) and between theory and practice (research- facing) called for by Hale and Borys, Dekker, Kerrigan and Oughton and highlighted by Pink (Dekker 2003; Oughton 2005, 2008; Borys 2009; Pink et al. 2010; Kerrigan et al. 2011; Hale and Borys 2013; Oughton 2013).

1. The gap between the absence of positives, posited by Dekker (Dekker 2003), where if there are zero accidents there are no negatives suggesting that we have nothing more to learn from practice. This study bridged that by enabling the power to take notice which surfaced the conceptual framework (see Figure 46) where the hierarchy of discourse and negative discourse along with the intensity of practice and morality of practice lead to a unique student-participant risk culture. That risk culture led to conditions for neglect and creeping neglect underpinned by virtual peripheral participation.
2. The gap suggested by the title section of ‘when we aren’t looking’ is bridged by enabling a light to be shone, to look collectively at student filmmaking practice.
3. The gap between work as imagined and work as performed (Borys 2009) is bridged by virtually revisiting the work as performed (the VR elicitation of the film shoot) and adds the holistic approach advocated by Kerrigan and Oughton (Oughton 2005; 2011).
4. The gap in our understanding of students’ lived experience of their film shoots is bridged through a more economically viable method than attending a shoot in person thereby enabling an economy of scale.

A Suitable Approach

The surfacing of a student-participant risk culture and the associated exploration as to why it can be hidden creates a new understanding of existing issues, the gap between process and practice. This study is justified as appropriately rigorous through the inductive, idiographic research paradigm and the resulting methodology. That methodology drew on existing theories of Gadamerian hermeneutic phenomenology combined with IPA, ethnomethodology, sensory ethnography, and multimodality (Gadamer 2004; Smith et al. 2009; Pink 2011; Dicks

2013; Jewitt and Leder Mackley 2019) to develop a way to draw out tacit knowledges through VR elicitation (East 2020). Whilst seemingly complex, this methodology and approach needed to be developed due to the infancy of research methodologies that utilised 360-degree video tools (see Chapter 3 methodology). In short, an off-the-shelf method was not available that thoroughly addressed the needs of the conceptual framework that fully addressed the research questions. Developing the process for the cycles of interpretation of the VR elicitation provided the anchor I needed to avoid getting lost in a potentially never-ending spiral of interpretation. This cycle, with initial noting and emergent personal themes and group experiential themes, can be seen in the methodology chapter and is presented for future researchers to follow and apply in appendices D, E, L and M and seen in Figure 46 (P. 223)

The significance of these findings in the field will advance knowledge by providing a student perspective on institutional processes, such as risk management. The findings suggest that holistic approaches, such as a VR elicitation method, are valuable to understanding the meaning of risk management processes for those undertaking them. It can be seen to provide a much-needed lens on student fieldwork risk cultures, such as the student film shoot, recognising that, in the case of my research, the risk management was variable depending on the specific oscillations of student identities coupled with the level of the intensity of their practices.

Implications of the Use of VR Elicitation on Media Education Practice

The implications for media practice and media education are to work with these findings to introduce added value to filmmaking practice degree programmes by working with an adapted VR elicitation method. If the proposition is that student-participants value creative practice over the more mundane practices, then the challenge is to make the mundane more appealing. A holistic practice of reflexive reviews of filmmaking practice, instilling a peripheral practice (Lave and Wenger 1991) with tutors, will not only inform us of what students are doing when we aren't looking but also provide student-participants access to developing a mastery of seeing (Josefson in Molander 2015) and a reflection (with)in action (Schön 1983) away from the intensity of the filmmaking practice itself. The peripheral practice would be students with researcher or students with a tutor or peer on peer. If the understanding is that economies of scale mean that tutors cannot visit every independent student film set, then the peripheral practice, using an adapted VR elicitation method could employ an economy of scale. In the current research format, the scale of 1:1 viewing with a semi-structured dialogue of VR elicitation might not represent 'value for money'. One approach could engage a group of students to view collectively in the theatre with their tutor, with rotations for each in immersion

and the participant talking us through their experience. A pedagogic adaptation could see students creating a group reflective report or checklists for future application to their filmmaking work after their HMD immersion and the semi-structured dialogues.

Implications of the Use of VR Elicitation for Film and TV Industry Practice

The finding that there is a hierarchy of discourse of the creative over the mundane could be applied to film and TV industry creative practice. If that is the case, then this research can expand into the film and TV industry to improve practice and outcomes of working with the risk management process and practice and could inform the currently accepted approach of training courses. It would be interesting to discover whether professionals engage in a discourse of rationalising or whether there is a hierarchy of discourses where creative discourse trumps the mundane. In doing so, the lived experience on the professional film set can be viewed holistically and could incorporate foci on wellbeing that surfaced in my research. The justification for this would be the current drive in both the industry (Film and TV Charity 2022) and the UK's Department of Media Culture and Sport (2023) to consider wellbeing and inclusivity for the creative industries to thrive.

Implications of the use of VR elicitation for future research

The implication for future research is twofold. Firstly, to follow opportunities to take the findings and work with VR elicitation on risk management practice across disciplines. For instance, bringing it into health care education or other practice based HE education that involves field trip work. The affordances of looking at health care would be to further the understanding of the patient and healthcare practitioner experience with an outcome focused on improving the end-user experience. Secondly, to continue working in media production education to develop research linked to production practices. Additional research could scale up and produce a research focus that contributes to creating a blueprint for higher education in the UK. This blueprint would encourage a more holistic and participatory approach to risk management and feedback into pedagogy. This would be like the work I undertook with BAFTA Albert to create a blueprint for education in sustainable production that launched in 2018 with six higher education institutions (HEIs) and is now numbering in excess of forty HEIs (Albert 2019)

Dissemination

Dissemination plans for my research are to share these findings at conferences such as the Global Media Education Summit (MES) and the International Conference on Education Media Design and Technology and disseminate key findings for the Media Education Research Journal (2024) and Media Practice and Education Journal (2024).

Contributing to Health and Safety conferences such as the EHS congress (International Institute of Leadership & Safety Culture 2024) to network in the health and safety sector will further my connections to disseminate findings. In terms of the film and television industry, The Mark Milsome Foundation (2024), a foundation set up after a cinematographer died because of poor health and safety practices on a British film set, has asked me to disseminate my findings with them to improve film and TV industry safety practices further.

Limitations

This section outlines limitations of the study.

Using the Panopticon for Good

It is necessary to hold up the concept of panopticon, once again, for study. It is perhaps a bold statement to use the panopticon for good. Foucault's (1991) take on Jeremy Bentham's panopticon is that this is an architectural representation of discipline and the power that underpins the capillary effect of power, releasing it from an individual by making it integral to a system that has physical foundations. The 360-degree camera use and VR elicitation enable a similar kind of viewing experience to Bentham's panopticon; a student-participant is in the 'parapet' (by wearing the HMD) and can see themselves and their peers on the film shoot (by viewing back the 360-degree footage). Through the direction they move the HMD, their view provides the researcher with a view too. The power relation needs to be recognised here. The subject matter draws on concepts of discipline in that a regulatory context sits across the research: the Health and Safety at Work Act 1974 (Crown) and the Risk Management Regulations 1999 (Crown).

Discipline is a recognised power relation in this work. Foucault suggests that the panopticon can be used for 'correcting the abnormal' (Foucault 1991, p.199) and that we need to be aware of the binaries of categorisation such as 'normal/abnormal' and 'dangerous/harmless'. In considering that, this work has taken care, through the methodological approach of hermeneutic phenomenology, to interpret the lived experience of student-participants and their film shoot through the VR elicitation method and tools. Where possible, it has held up for investigation assumptions that student-participants are reckless (whereas they can be neglectful, if the conditions are right). It has acknowledged a sociocultural risk culture and a set of identities at play that move away from the binaries of categorisation. The power relation in the method of VR elicitation is acknowledged but not removed. Whoever is in the parapet (looking through the HMD) exerts their power insomuch as, for a temporary amount of time, they have 'axial visibility' (ibid p. 200) over people on the recording of the film shoot during the VR elicitation.

Temporary is the term that sets this aside from the analysis that Foucault gives Bentham's panopticon. The VR elicitation method does not have 'permanent visibility' of the film shoot through the 360-degree capture (ibid p 200). In Foucault's account, he brings to the fore the power relation that the permanency of visibility has, coupled with the absence of being able to verify for oneself when you are being observed (ibid). VR elicitation verifies for the participants the point and duration of when the 360-degree camera is recording. The recording is temporary; in the case of my research, recording for approximately 15 minutes, 3-4 times in a 6-hour shoot day. Then, each student participant reviews the videos in the VR elicitation with me. Embracing the temporality and awareness by the individuals of the 360-degree capture is essential to keep the method ethical.

The fusion of horizon accounts brought to the fore themes around wellbeing and coercion regarding the female actor. In future iterations of the research, I would include all persons captured on the 360-degree camera as relevant participants. The observations of the female actor could have provided an alternative viewpoint. The methodology took a boundaried sample size for the purposes of interpretating the lived experiences of the crew members on their film shoot, so this possible addition is not strictly necessary. Future researchers should be cautious about how VR elicitation could de-individualise power (Foucault 2019). For VR elicitation this means that individual power disperses (and is less visible) and moves into the liminal spaces of observing in the 360-degree HMD. The onus is on the researcher to ensure that ethical considerations are adhered to when carrying out the 360-degree capture and when choosing clips (i.e. if the discreet microphone has caught a private conversation). Ensuring all persons can take their spot in the observation parapet might allow for parity in approach. This method approach could be expanded to include a group VR elicitation experience, where people can take turns wearing the HMD. This would go some way to ensuring an oscillation between individualised experiences of the VR elicitation and a group viewing.

To conclude, *the panopticon for good* acknowledges the disciplinary contexts associated with VR elicitation. It looks to be as transparent as possible with the student-participants to avoid permanent visibility and 'unverifiable' surveillance (Foucault 1991, p.201). Whilst this is not a limitation in this research, the onus is on future researchers to protect this delicate, ethical balance. Therefore, I would suggest that hermeneutic phenomenology is a suitable methodology to accompany VR elicitation as it endeavours to ensure the experience of the individual is foregrounded and researcher bias or assumptions become part of the discovery process.

Keep it Simple, Stupid.

Retrospectively, as I have progressed with this thesis, I have sometimes wondered if I overcomplicated the method by combining Gadamerian hermeneutic phenomenology with techniques of IPA, drawing too, on visual methods. Whilst I have robustly outlined the approach and the ways it provokes a higher-order thinking set, my critique is whether, in its current form, it could be quickly adopted by other researchers and or industry practitioners. I have attempted to facilitate that by designing a step-by-step method. It may not be until another researcher utilises that method design as to whether some adjustments need to be made. I plan to adapt the step-by-step design to be workable as a training tool for industry professionals at the confluences of Health and Safety training, Higher Education teaching and film and TV industry training.

Repetition, Repetition, Repetition

The research design is such that the cycles of interpretations can sometimes feel repetitive. For example, themes emerging from the fusion of horizon of each participant (Chapter 4) are then picked up and iteratively looked at in different ways in the following chapters. Chapter 5 looks collectively at the group experiential themes to interpret and analyse and then Chapter 6 takes those themes and relates them to the literature. Each cycle, in hermeneutic phenomenology, provides a deepening of understanding of the lived experience of the student film shoot. Hermeneutic phenomenology allows a researcher to follow a strand which can have the potential to offer up interpretations that may not have surfaced otherwise such as the power of noticing.

Closing Reflection

Before 2016 I had never imagined that I would be undertaking doctoral research. It has been a deeply emotional journey that started with a closed mindset, that of a reluctant researcher. For ‘reluctant’, read ‘unconfident’. Opening the mindset and taking care of the child within meant adopting a curious outlook, nurturing relationships with my valued supervisors and shaking off the ego that protected me from fear of failure. The journey, since 2016, was punctuated by the COVID-19 pandemic not only in terms of progress, which was challenging during a year of home-schooling a child, but also in terms of subject matter. Whilst pre-2020 health and safety was a worthy subject to investigate, during the pandemic it was propelled into the forefront of all discussions, driven by a dominant government narrative and public health messaging. My expertise in film making and health and safety was drawn on to consult on national HE Covid guidelines for working on HE film and TV courses and consulting for my institution.

My experiences of Covid-19 now shape my worldview. In terms of my research, it has enabled me to feel confident in the subject matter of health and safety in HE and the value that it offers for future research and practice. Regarding the body of work, I look back and recognise that I can articulate the complexity of the problem, which crosses the disciplines of education, health and safety and higher education. That complexity led to appraising methodological approaches that displayed a myriad of overlaps and saw me develop as a researcher-educator. This appraisal resulted in complex and systematic thought processes to draw on to service the research questions. From that the innovation I conceptualised and applied in terms of a VR elicitation approach showed my growing confidence in my ability to experiment with new ideas and techniques. The most significant learning I can take from this journey is my understanding of higher-order thinking and how, thanks to my doctoral supervisors, I was encouraged to reach for it. Having previously prided myself on being practical, proactive, and efficient in my professional life in education and the film and TV industry, this way of thinking was entirely new. To stop, question and think is the most rewarding and most painful aspect of the process.

I look forward to continuing this early career research journey and will assume it is like learning to ride a bike; once you know how to do it, hopefully, you never forget.

Recommendations

My recommendation for film and TV industry producers is to question the efficacy of relying on one mode of delivery of traditional training courses in health and safety. This study found *negative discourses* around risk assessment and that *creativity trumps the mundane*. If this can lead to *creeping neglect* and individuals will opt for *self-preservation in the face of scrutiny*, then the current modus operandi of health and safety training, leading to risk management, could be enhanced by the findings of this research. By identifying where training is occurring and where peripheral practice is actioned through a traditional master and apprentice route, VR peripheral practice could create a holistic reflective intersection between the two.

My recommendation for research is to enhance current method applications with VR elicitation. Advances in healthcare research settings that already work with interpretative phenomenological analysis could surface further tacit understandings of healthcare professionals to inform research on the human side of healthcare provision. My final recommendations for the design of the VR Elicitation Steps are below.

Final Recommendations for VR Elicitation Method Process

Fieldwork Stage 1 Cycle – 360-Degree Video Capture with Research Assistant in Attendance.

1. Capture approximately 2 x 15 minutes 360 video of event in one part of the day
2. Capture approximately 2 x 15 minutes of event in another part of the day
3. Option to capture further segments depending on the ebb and flow of event (prep for the event, event as it happens, de-rig or pack down of event)
4. Ideally place camera away from walls or curtains.
5. Check with representative of the event where the 360-degree camera could go so that it would not interfere with their event/work.
6. At end of each 360-capture event day, research assistant hands camera with clips to researcher to download and back up on encrypted disk/s.

Fieldwork stage 2 Cycle - VR Elicitation of 360-degree Video Clips Taken from Fieldwork Stage 1 with Researcher and Research Assistant in Attendance

7. Test technical set up prior to the VR elicitation days
8. Allow two-hour time slots between each VR elicitation
9. Meet and greet research-participant – follow the welcome protocol
10. Press play on the static camcorder (placed on a tripod) recording the activity of researcher, research participant and big screen.
11. Research-participant to put on HMD (head mounted display), researcher to find clip 1 and play into headset and mirror onto big screen in the room (with sound on speakers).
12. Play clip 1. Semi structured dialogue to occur whilst Research-participant is watching clip 1 with HMD on.
13. On finishing watching the clip, remove HMD and provide water before replacing HMD and moving onto clip 2.
14. Repeat steps 5-7 depending on the number of clips to be viewed
15. Opportunity to give the research-participant a dialogue steering prompt part way through clip viewing. For example, a copy of the risk assessment or a copy of a procedure or document that relates to the event day.
16. Finish and remove HMD. Ask research-participant if they have any further thoughts or comments to make before exiting. Remind them to avoid chatting about the process with their fellow event members until all had been through the VR elicitation process.
17. Repeat for next research-participant.
18. Use research assistant to check battery power on any devices and to provide refreshments.

Cycle of Interpretation Towards a Fusion of Horizon.

19. Read & re-read transcription of speech from VR elicitation of each research participant
20. Watch and re-watch video footage of VR elicitation of each research participant
21. Intial noting for both above steps
22. Developing emergent themes
23. Searching for connection across emergent themes
24. Write up Fusion of Horizon account
25. Repeat steps 1-5 for each research participant

Cycle of Interpretation Towards Analysis

26. Identify linked personal experiential themes from the Fusion of Horizons
27. Identify universal group experiential themes from the personal experiential themes.
28. Being continually mindful of 'Listening to the otherness of oneself'
29. Being continually mindful of 'Listening to others who partake in the study.'
30. Being continually mindful of 'Listening to the 'otherness of the text' (Holzer 2011, pp.120-121)
31. Write up account finding synthesis or contradiction under the themes.

Cycle of Interpretation Towards Discussion

32. Connecting universal themes to the literature.
33. Being continually mindful of 'Listening to the otherness of oneself'
34. Being continually mindful of 'Listening to others who partake in the study.'
35. Being continually mindful of 'Listening to the 'otherness of the text' (Holzer 2011, pp.120-121)
36. Write up discoveries, discussion and recommendations.

My recommendation for pedagogic practice is to adapt the research method above into a class-based activity that adds to current reflective practice in HE. This will work particularly well for courses with a practical industry element, such as nursing or filmmaking. It will work in higher education where the education practice element involves an *intensity of practice* for novice students. By creating a *pause, reflect and review* through immersion in an HMD, educators can surface in students the *power of taking notice,* leading to deeper reflexive learning. It could make headway into understanding any resistance to institutional processes (such as risk management) and move towards a more *positive discourse*. Pedagogy of risk management can also benefit from a VR elicitation method by seeing what students are doing

when we aren't looking. It can surface holistic dialogues that allow for a *morality of practice* to emerge, thereby *reducing creeping neglect*.

Final Summary

This research aimed to discover what students are doing when we aren't looking. It uncovered meanings held by students about the risk management process. It sought to unpack those meanings in relation to pedagogy of media production within higher education. By developing the VR elicitation method, it sought to evaluate the affordance of this new method for the research and practice and for other research and practice in the future. It found the method of VR elicitation provided a bridge to a different type of academic knowing (Pink 2011) and new possibilities for theory development that bridges procedures and practice by surfacing tacit and embodied knowledge and experiencing a shifting sense of space and time. It furthered the understanding of the gap between risk as imagined and risk as performed by uncovering the hierarchy of discourse and the creative being valued over the mundane on student-participant film shoots. It was found that the gap between work as imagined and work as performed, as identified by Dekker (2003) and re-articulated by Borys (2009) and Hale and Borys (2013), cannot be bridged by increased bureaucracy and additional rules. The reason for this was the discovery of how student-participants interact with the hierarchy of discourse through their studies and practice. The research found that student-participants articulated their unique student risk culture by working with a duality of identity. That identity was of the partying student with the professionalised student. This *unique student risk culture* operated differently from those imposed by institutions like higher education institutions, which set requirements to undertake processes that align with health and safety law.

This research affords us glimpses of a 'person's current subjective mode of engagement' (Smith et al. 2009, p.195), engagement with the risk management process and practice as student-participants review themselves and others on a film shoot during VR elicitation. In doing so, my research proposes, through the surfaced tacit knowledges, that student-participants concentrate on creative practice rather than engage fully with risk management practice; this is the hierarchy of discourse. This hierarchy of discourse provides a barrier to engagement with compliance requirements associated with risk management practice. In other words, increasing rules and regulations may not affect practical compliance and meaning making.

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Appendices

Appendix A

Student Film Shoot and Risk Assessment Survey

SPSS Data Presentation

Frequency Table

2. Do students on this undergraduate degree undertake practical filmmaking projects as part of their assessed work?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	42	100.0	100.0	100.0

3. If you answered yes to the above question then are students able to: (Please tick all that apply)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Film independently, off campus	3	7.1	7.1	7.1
	Film independently, off campus,Film independently, on campus	6	14.3	14.3	21.4
	Film independently, off campus,Film independently, on campus,Film on campus, with staff present	9	21.4	21.4	42.9
	Film independently, off campus,Film off campus, with staff present,Film independently, on campus,Film on campus, with staff present	23	54.8	54.8	97.6
	Film independently, off campus,Film off campus, with staff present,Film on campus, with staff present	1	2.4	2.4	100.0
	Total	42	100.0	100.0	

4. Is a risk assessment required before a student shoot can go ahead?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	1	2.4	2.4	2.4
	Yes	41	97.6	97.6	100.0
	Total	42	100.0	100.0	

5. If a risk assessment is required then who approves it? (Please tick those that apply)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		1	2.4	2.4	2.4
	None of the above	1	2.4	2.4	4.8
	Staff and students	13	31.0	31.0	35.7
	Staff only	26	61.9	61.9	97.6
	Students only	1	2.4	2.4	100.0
	Total	42	100.0	100.0	

6. At what level in the degree is a risk assessment required to be completed for a shoot? (Please tick those that apply)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		1	2.4	2.4	2.4
	All levels	30	71.4	71.4	73.8
	Level 4 (First year)	1	2.4	2.4	76.2
	Level 4 (First year),Level 5 (Second year),Level 6 (Third year),All levels	5	11.9	11.9	88.1
	Level 5 (Second year),Level 6 (Third year)	4	9.5	9.5	97.6
	Level 6 (Third year)	1	2.4	2.4	100.0
	Total	42	100.0	100.0	

7. What happens to the risk assessment after sign off? (Please tick all those that apply)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		1	2.4	2.4	2.4
	It is filed in departmental records.	1	2.4	2.4	4.8
	It is filed in departmental records.,It is distributed to cast/contributors and crew to read.,It is submitted as part of the assessment by the student.	2	4.8	4.8	9.5
	It is filed in departmental records.,It is submitted as part of the assessment by the student.	5	11.9	11.9	21.4
	It is filed in departmental records.,It is taken on the shoot by the student.	2	4.8	4.8	26.2
	It is filed in departmental records.,It is taken on the shoot by the student.,It is distributed to cast/contributors and crew to read.,It is submitted as part of the assessment by the student.	14	33.3	33.3	59.5
	It is filed in departmental records.,It is taken on the shoot by the student.,It is submitted as part of the assessment by the student.	6	14.3	14.3	73.8
	It is filed in departmental records.,None of the above	1	2.4	2.4	76.2
	It is submitted as part of the assessment by the student.	2	4.8	4.8	81.0
	It is taken on the shoot by the student.,It is distributed to cast/contributors and crew to read.,It is submitted as part of the assessment by the student.	6	14.3	14.3	95.2
	It is taken on the shoot by the student.,It is submitted as part of the assessment by the student.	1	2.4	2.4	97.6
	None of the above	1	2.4	2.4	100.0
	Total	42	100.0	100.0	

8. I am confident that students are working safely on their film shoots. (1 = strongly agree, 5 = strongly disagree)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 Strongly agree	10	23.8	23.8	23.8
	2 Agree	25	59.5	59.5	83.3
	3 Neither agree nor disagree	6	14.3	14.3	97.6
	5 Strongly disagree	1	2.4	2.4	100.0
	Total	42	100.0	100.0	

9. I am confident that students are working as per the risk assessment on their film shoots (1 = strongly agree, 5 = strongly disagree)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 Strongly agree	5	11.9	11.9	11.9
	2 Agree	25	59.5	59.5	71.4
	3 Neither agree nor disagree	10	23.8	23.8	95.2
	4 Disagree	1	2.4	2.4	97.6
	5 Strongly disagree	1	2.4	2.4	100.0
	Total	42	100.0	100.0	

10. Is there anything else you would like to add or explain about the risk management process on assessed student film shoots within this degree programme?
We have a process that insures students can only hire and shoot once an RA is completed
No risk management process of this nature is perfect in my experience, but the students are given adequate guidance and are informed of the importance of safe working and risk through their course. Trust is just as important as mitigating against risk when students work independently – which they have to do if the degree has any value!
The 1st AD is responsible for health and safety on set. We offer tuition and direct assistance with method statements, and work with students to find safe solutions.
The nature of changes in production over the last few years (smaller crews, more solo production, more students with their own kit, etc.) has lead to flexible processes (pre-agreed [by staff] generic risk assessments, remote filming)
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Given the nature of journalistic production, these students often 'run and gun' without the detailed planning of the other programmes in our department. Therefore, they use a lot of pre-agreed generic risk assessments that cover city centre locations. Where production becomes more complex (group-production documentaries) the process of risk assessing becomes more complex and therefore more detailed scrutiny is required.
We use an online system for booking out production equipment, which requires students to submit a risk assessment in order to finalise the booking. We also provide students with a suggested template and examples of a range of industry based risk assessments for various types of productions. All production documention submitted for assessment MUST have a risk assessment in it. We also outline the need and importance of through risk assessments and public liability insurance for any students who are engaging in independent external productions and client based projects.
Personally, I believe that students usually don't report back if anything was to go wrong.
no
Students risk assesment is sent to the loans department where it is filed and once it has been approved by staff kit is signed out.
'High level' risks (prop weapons, stunts, hazardous locations etc) come under additional scrutiny.
Staff undergo risk assessment training at regular intervals. Year 1s are not allowed to shoot off-campus. No shooting in vehicles is allowed.
It is hard to confirm the use of RA on location. Its use is stressed and the government guidelines are followed i.e. H&S [Health and Safety] is as important as creative decision making. With campus shoots all RAs are viewed by the House management.
There are undoubtedly some students who do not film safely, and some students fill out risk assessments after the shoot, which obviously defeats the object. We are trying to tighten up on the use of risk assessments and carry out spot checks before students use the studios and go filming on location
Teaching and talking through risks of a particular shoot with students seems to be a lot mor effective than risk assessment forms for us. The firm's are generic ones the university require but don't get the students to fully reflect on what might be an issue on a shoot. They are a good exercise in real world planning, but as in the real world, they are more time consuming than effective. Teaching students to be careful and highlights pitfalls is more important for us
Students engage with health and safety at different levels. Some students submit RAs to be signed off by staff and some don't. All students are provided with H&S taught sessions from Level 4 and again at Level 6 and 7 and we have a H&S Moodle page. In an ideal world

all RAs should be signed off by staff but given the extremely high numbers of shoots and our encouragement for students to work independently, this is simply not possible. Increasingly on modules, students are asked to submit a production pack of which the RA is a crucial part. We are also beginning to introduce spot checks on student shoots. When this has happened it has really reinforced the importance of a robust RA for students.
Special attention is given to working with weapons, with appropriate conditions in place including police awareness.
Agreed and approved risk assessment is needed for all shoots before equipment can be collected from the Loan Store. H&S training is given for location shooting and additionally for studio projects.
Risk assessments are done both as Filming Making Activities (Usually by the Students) but also as part of the H&S of the department to cover Insurances for the Company
We do not allow kit to be taken out without supplying a signed risk assessment
They form an integral part of learning around the practicalities of public space/private space requirements during pre-production processes
It can be a problematic process. We have spent many years trying to find solutions and an appropriate process so the students and staff are fully informed and engaged in the RA / H&S guidelines.
Risk assessments are done online and are then available to the student and staff. This is part of module requirements as well as being required before a student can loan equipment
We don't know for sure if they are adhering to the risk assessment as we are not on location with them. But we stress the improryance, teach the subject and reject many
The equipment hatch require students to fill in a risk assessment even though the students are not trained to do this nor are the qualified to do so. The form is then signed by a member of staff who is not trained or qualified to undertake risk assessment let alone sign them off. In some cases these staff members have no practical production experience. At no point is anyone who would be deemed competent is involved with the process. Once the form is signed the students give it to the operative in the equipment hatch who files it often without checking it. Not that they are competent to authorise the risk assessment any way. Its a broken system that serves no purpose.
Students fill out risk assessment as a tick-boxing exercise, they don't fully understand how important it is even though this is explained to them. I feel on the whole students these days do not take a lot of responsibility and this is reflected in how they use risk assessments. I'd also like to mention that if a risk assessment poses concern then it is further taken up to the ethics committee.

Appendix B

Fusion Of Horizon: An Interpretation of the Lived Experience of the Student Film Set Between Jonny and Annie

Context

On wearing the VR visor Jonny quickly orientates himself and checks in with me in terms of the set up; 'Can I swivel on the chair completely or…?'. Once the viewing starts he orientates himself, looking around the virtual space and starts to describe to me the scene in front of us which takes in the designer and the design assistant cutting out pictures to go on the wall.

Throughout the elicitation Jonny paints a picture of student life and presents himself in this context. Watching the first clip it's revealed that this film location is Jonny's house and thereafter he enhances my understanding of the environment by dropping snippets of information which shows the overlapping of environmental boundaries; student house life and student project work. The following transcriptions tell us about mouldy beer kegs, random people sleeping on sofas and the rearranging of furniture.

> That keg on the table has been, I think that was from fresher's week this year, just fun fact, that's half full of mouldy beer. That wasn't a prop that we brought with, that was just already in the flat, we just left that there. Yeah.

Soon after he sees and points out one of the actors sat on the sofa who stayed at Jonny's house:

> But actually we went out for some food and I left him the keys and he just slept on the sofa because he came from like London or something. I think my housemates were a bit confused that we just left this random guy on my sofa but um yeah.

For Jonny the film location is also his student house and he reinforces his student identity by pointing out mouldy beer kegs, confused housemates and claiming to have been 'pretty lazy in terms of rearranging' the room back together. As a professional this fluidity of environment and laidback attitude would never happen on a professional film shoot. I am provoked into considering Jonny's experience of consistent overlapping identities and overlapping roles as

unprofessional, however, on reflection it is perhaps unwise to be judgemental and comparative in this way. Professional shoots have a clear hierarchy and a clear motivating structure; you turn up for work, do the job and get paid. From Jonny's account I see something that looks like a professional film shoot but has unique properties that make it a Higher Education film shoot.



What I witness on the VR-mirrored screen is professional Jonny emerging; one that has leadership qualities and is using those to 'be enthusiastic' on set because there is 'Very like low energy because it's you know, four days deep and..' and what I am presented with in the room, with Jonny in front of me, is a deep belly laugh and mimicking himself clapping. The two Jonny identities are clashing here and the presentation of student-self impulse is initially winning over the professional exclaiming 'why the fuck would I clap?'. Before he goes onto explain the weariness of being four days deep into a shoot and the need to be encouraging to others.

The student risk taking self persists throughout our interaction with the theme of alcohol and its associated kudos, with references to other students bringing in six empty Lambrini bottles from the night before as props and bringing alive the jokes and japes of on-set humour about said Lambrini bottles being filled with urine (they weren't). The theme of carefree student social life and how it crashes into the professionalised student shoot is further explored through the theme of groupwork where roles and responsibilities merge with an avoidance culture. The breakdown of efficient production processes with the group work creates fertile ground to examine misplaced and depleted energies as a result of student party culture.

Group work

Avoidance culture

Avoidance culture of student work is a new perspective for me. Jonny explains that 'no one seemed stressed out' by the news that an actor had dropped out on the first day of the shoot. He perceived that people would see that as a silver lining because 'we can just go to Spoons (Wetherspoons) and get pissed and not have to do anything which is obviously not the case because everyone is still working quite hard and doing their stuff.' I hadn't considered this organisational problem as being one that carried hope of avoiding having to do work. My new understanding then gives way to a contradictory reality opening up for Jonny who then goes onto to say

> But when I was upstairs as far as it was going in my head I think I was running around thinking "oh god I wish I was sat downstairs not doing anything", but obviously that's not the case. I mean when I came downstairs, obviously things had been cut out, you know, people had got changed and stuff had been more organised but you don't really see the process until you watch it back from this I guess.

Through the elicitation method Jonny gains a changed perspective of his production group by witnessing what they were doing whilst he wasn't present. It opens up his mindset where he sees he wasn't the only one performing project tasks and he describes to me his negative reflexivity on the shoot day 'as far as it was going in my head I think I was running around thinking "Oh god I wish I was sat downstairs not doing anything" '. The student context of being keen to dump off work and go to the pub or just laze around is encroaching on his perceptions of others and is clashing up against his own can-do attitude to professionalised group work. It appears to me that he is straddling two identities; the professionalised student and the party-student and it makes him 'feel happier in terms of the team' when witnessing this. He goes onto explain how he found the main actress, further highlighting the avoidance culture of social media group chat.

> **Jonny:** Yeah I mean it makes me feel happier in terms of the team that I know that even though… it was first thing in the morning, I don't know, people… I found the actress, the main one, it was very last minute, people kind of just, it was kind of like a waiting game, like a standoff, like "ooh we've got no actress, who's going to find one?" You know, "someone please find one, oh my god", everyone's like yeah, but everyone puts all efforts into getting other people to find one whereas

> it's just as easy to go out and get one yourself so that was… it's just the way I feel.
>
> **Annie:** That's quite an interesting way of think, is that how it kind of goes, it's like everyone's, it's almost like a paralysis?
>
> **Jonny:** Always. Yeah it's weird like on set everyone is, you know, all hands on deck, everyone does their part, no one wants to be sat around doing nothing. But beforehand it is" oh my god, you know, I didn't read the chat that's not my problem, someone else can fix it". I'm just as bad as everyone else.

Whilst feeling happier about the team on set, Jonny's description of finding the actress, during the pre-production phase, is accompanied by closing his body language by folding his arms and tapping his fingers on his folded arms perhaps mirroring the challenge of finding an actor. He imitates an anonymous hysteria of the group chat bringing it to life "someone please find one, oh my god" and acting out for me the effort of students on social media getting other people to do tasks for you. His professionalised-self steps up in this account since he was the one to find the actress and it was 'just as easy to go out and get one yourself.' Referring to actors slightly as commodities. This exchange highlights my own experience of group projects when I was at university and reminds me of the curse and the blessing of being an efficient group member; high input and engagement is both tiring and rewarding. His final comment however creates a distinction in how I understand it.

> Always. Yeah it's weird like on set everyone is, you know, all hands on deck, everyone does their part, no one wants to be sat around doing nothing. But beforehand it is" oh my god, you know, I didn't read the chat that's not my problem, someone else can fix it". I'm just as bad as everyone else.

The distinction I see is between the 'all hands-on-deck' approach when the shoot is occurring with the reverse attitude in pre-production that suggests the opposite is true where team spirit is wrapped up in someone else's problem or responsibility. Where a student is more visible on a film shoot, they step up. Where communication technology provides the cover, in pre-production, there is a convenient avoidance of taking on additional work. This deliberate helplessness involves students who would 'wake up in the morning knowing full well that we didn't have an actress' and contributes collectively to the organisational chaos that ensued on day one of the shoot and continued beyond.

Normalised chaos, depleted energies and misplaced energies

The chaotic and fragile state of the student shoot is painted for me by Jonny on describing what he's seeing and remembering on the final shoot day. Since this was an extra unexpected shoot day Jonny and other students had been out drinking the night before. The images we look at on screen show students wearing sunglasses inside and gesturing with his right hand and laughing tells me 'Jeff is falling asleep in addition Jonny says 'I think I propped myself against the wall, like I can have a little snooze' whilst operating the camera. He further creates the student context by explaining 'I'm pretty sure I hadn't got changed at this point either, I was still…I probably stunk'. These descriptions on committing to text appear hazardous and chaotic but they are normalised within the student context. Identities have been carefully drawn for me in this elicitation. With energies depleted on the final day, Jonny takes his gaze to Honza who is 'doing his nervous pacing'. Jonny reveals his awareness of others around him by picking up on the frenetic energy coming from the director, gesturing forward with his hand to punctuate Honza's actions that we witness on screen.

> I think he tries to be quite enthusiastic, but he has a very specific vision and yeah it's almost like he wants to jump in and just do it himself, you can see he's like constantly walking back…



Health and Safety and the Risk Assessment

The not-so-safe practice of walking backwards and looking forwards

Clip two is a clip where Jonny is walking backwards with the camera and he initially discusses with me the action of walking backwards in terms of aesthetics, rather than risk.

> The reason I had Honza behind me originally was so he could like, because basically I was walking backwards but I kept walking backwards in a straight line, it's very difficult to gauge a curve without looking over your shoulder.

In the VR headset Jonny emphasises the difficulty of executing an aesthetic through pointing his arm forward on 'gauge' and turning his head, as if looking over his shoulder. Through this embodiment he is aiding the verbal communication of a complex filming action which he has previously described to me as 'extremely difficult'. The solution to this difficulty was to have the director double up as the guide. In filmmaking this guide would be known as the spotter, spotting for hazards. I am heartened when a little later Jonny articulates this as safe practice by saying 'I was trying to get a focus so yeah, so Honza was holding me so I don't fall over' and he goes on to expand on the technical difficulties of achieving a certain aesthetic when their feet were shuffling into each other and creating jerky camera moves which were unwanted combining that description by banging his fists together to indicate feet 'shuffling into each other' and how that 'shakes the camera' holding his arms out as if holding a camera and jerking hands down to drive home the importance of steady camera shots. Jonny and Honza appear to be intuitively embodying safe practice and he is able to communicate this, making tacit knowledge visible and articulated. What I go onto witness in this part of the elicitation is that aesthetics of this student shoot stealthily trumps over the hazards, despite this articulation.

Moving onto an absence of awareness that creates conditions for neglect. The progression of rehearsal towards filming has meant that not only has the director become a spotter for Jonny but in the final version of walking backwards he is also holding a light. When I point this out by saying 'Then he, but he is also holding a light' Jonny picks up the conversation by talking about someone else, Jeff, who had provided the lights. There is an absence or avoidance of being able to articulate this creeping complexity. In tripling the roles, Honza has gone from spotting hazards as they walk backwards to putting himself at equal risk as Jonny; they are both walking backwards holding a piece of equipment but looking forward. Since we already know that the director is someone who is 'very let's just do this' it is likely that in the moment, no one has considered the emergent situation to reconsider risk.

On revisiting this interaction, I am reminded of the pilot study, a year earlier, that displayed a similar moment where a student cameraperson and spotter were both running backwards but looking forwards. In doing so performing an accepted safe practice which falls short of actually

being safe. I am keen to reflect on the next interaction with Jonny after he has read his shoot risk assessment as this may shed light on this anomaly in practice.

Disengagement through creation of 'paperwork'

> **Annie**: You've just read the risk assessment, and at the time you said something like "Oh shit" or something to me (Jonny laughs at this), what was it made you say that?
> **Jonny**: So Adele being the producer was hands on with the risk assessment. I am extremely unconfident and paperwork really annoys me so I'm not very, it's kind of a poor excuse but yeah I'm just really, really not one to get along with doing that kind of stuff.

As a professional I am provoked by any person who refers to essential film shoot documentation communication as paperwork. It belittles its function to a bureaucratic process that is hard to move away from. In the past I have been told I'm good at paperwork and this effectively reduces all of my experience of co-ordinating huge film crews of seventy persons moving across the country filming from place to place to mere administration. I see the documentation as the underpinning of an unseen detailed process of negotiation, co-operation and managing of people into a cohesive creative unit. It is like a military operation; the organisation allows for the operation to take place with enough room for unforeseen circumstances within the planning. When it comes to risk assessment on this film shoot it appears that an unconfidence with paperwork reveals a disengagement with the process that separates it's completion away from its function.

This suggests that the teaching and learning has not bridged that gap and that the risk assessment is seen as acting in a linear fashion, in isolation, upon the shoot and not an integral circular function of filmmaking. This disengagement is increased by the perception that risk is role based and that the person taken the role of producer 'might take a bit more of the heat if something like that were to go wrong because obviously she, in the title of being the producer she's a bit more responsible for doing the risk assessment than myself as the cameraman'. This reveals mislearning of how film crew departments feed into the risk assessment to provide a coherent whole picture of risk on a shoot and responsibility is left as a legal concern for the person most likely to get the 'heat'. It also reveals a gendered difference through the use of the word 'the cameraman', which in conjunction of the caring role of health

and safety undertaken, in this instance, by a woman, the cameraman role through Jonny's use of vernacular excludes women.

Disconnection between tasks with processes

> **Annie** : So and did you rehearse, apparently from what I hear there was a rehearsal on the Sunday as well, was that part of your recce?
> **Jonny** : Yes, so as we recced then we also, it wasn't with the equipment as such it was just with my phone and I think it was Honza walking.

This indicates that the risk assessment was completed before the recce-rehearsal day that tested the camera moves with a phone camera on the Sunday before the shoot. Since the activity of walking backwards with a camera was not detailed in the risk assessment, beyond the generic articulation of a slip or a trip, it appears that responsibility for areas of work (in this case the camera team) has been avoided. There has been no circling back of communication with the new knowledge that has been generated as a result of the rehearsal process from which to adjust and update the risk assessment. The task of the recce appears not to fully embrace the process of the production (which includes risk assessment). This example has reinforced my view that there is a linear approach to risk assessment that is perhaps not even on the same line as the linear process of filmmaking. It is sitting parallel on a line marked 'bureaucracy' rather than filmmaking safety.

Attitude to RA

> **Annie:** So you've… let's go back to what you were saying about oh you know, it's paperwork, but actually you know, how do you think you embody safety or managing risk?
> **Jonny:** I think that risk assessments in my personal opinion really don't do much or anything at all, taking aside the legal side of things if an injury were to happen, no one that I know would religiously read a risk assessment before shooting somewhere unless we were going to somewhere like Mount Everest or something and need to know about oxygen tanks and whatnot. But in terms of everyday filming, having read that bit of paper does not make you any more of a competent person than anyone else and it is… I mean Honza for example, see he's just there, he just tapped his foot on that stool or whatever that was and then in the next couple of minutes he goes over and moves that because that's just what a normal fucking person would do. I mean you wouldn't, just because a bit

> of paper goes" don't trip over", go "oh shit yeah I better not trip over", you know, like I would not put myself or anyone else on the set in harm's way and yeah.

It is suggested by Jonny that no-one 'would religiously read a risk assessment before shooting somewhere…'. Religously here, meaning applying a consistent and conscientious approach. Jonny is placing this action in a less than dynamic, perhaps mundane, category when put alongside the more exciting 'shoot'. By suggesting that obvious risky environments, such as Mount Everest, would require specialised equipment, then the risk assessment would need to be read beforehand. This sets up the next statement which brings back the spectre of random bits of paper that in themselves do not protect people. I agree with Jonny on this, that reading a risk assessment is not the same as competency. The cultural attitude I'm observing to the process and associated behaviours sits in the passivity of reading and that any application is either by chance or is inherent because 'that's what a normal fucking person would do'. Ultimately Jonny feels that 'risk assessments in the sense of doing small uni projects like this is really not, not helpful'.

Friendships and Wellbeing

The overlapping student social context with student project work is seen also in friendships where Jonny observes friends that are making themselves available to be in the shoot but also 'there for moral support I guess' suggesting that the fragile nature of obtaining actors can be underpinned by a wider support network who can pick up the slack should actors fall through.

I am surprised when Jonny independently mentions wellbeing of actors and he goes onto discuss roles and responsibility in relation to actor wellbeing.

> Something else I realised as well, not many people, when everyone is doing their thing, no one feels as, I don't' know if anyone feels responsible for like, I mean it's only a 4 day shoot, but like the wellbeing of the actors and actresses.

And a little later:

> **Jonny**: But she (the actress) essentially, I can't really describe it, like I think she didn't really know what she was getting into and when everyone is doing their job no one is just sat like chatting to her and I kind of felt the…
> **Annie**: And is that something you're noticing now or you're just remembering?

> **Jonny**: I'm remembering, yeah not, when they call cut and it's like I'm trying to put myself in her shoes in that if she, you know, you turned up, you literally don't know anyone. I messaged her the night before we started filming going please to god be in our film, I will buy you 3 pints and she was like ok cool, whatever.

Jonny gestures the inverted commas with his right hand when he says "wellbeing" of the actors and actresses. This is interesting to me in that using gesture in this way sets the word apart from the rest of the sentence. The embodiment of emphasis of a word into gesture allows it to hang in the air. My interpretation of this interaction is that 'wellbeing' is perhaps an overused term which Jonny acknowledges by the addition of the inverted commas but he vocalises the word in a serious tone, indicating that he is genuinely interested in their wellbeing. The elicitation method goes onto help him remember that he has put himself in her shoes and that when everyone is doing their job no-one is talking to her. He shows an awareness of the effect that might have on people who 'literally don't know anyone' and who is surrounded by students absorbed in their film crew roles. Jonny suggests that the actor's wellbeing and I interpret that the mood is affected by the actor not knowing what they are getting into and the original deal of being bought three pints starts to look less attractive as the shoot progresses. By the final day, Jonny goes onto explain, the actor who had, on previous shoot days, declined drinks and food started to speak up. 'she was like "Ooh I'm a bit hungry" and we were like "Oh we'll get you some food", you know, a little bit like that.'. I go onto probe further what he might have taken from that.

> **Annie:** So quite nuanced in what she wanted doing?
> **Jonny**: Almost like a bit of, I don't want to say she was a diva, to no extent was she a diva but she was more of a diva on these…
> **Annie:** So a little bit more demanding?
> **Jonny:** Yeah.

From Jonny's account I have interpreted that the additional shoot day and the multiple role taking by crew members may have had an effect on the mood of the actor leaving crew members, like Jonny, with an impression that the actor was needy or had diva-like qualities. The use of the word diva here is not gender neutral and if we consider the meaning of 'diva' in this context as being related to a demanding temperament (rather than an outstanding singer) it becomes clear to me that the chaotic and fragile state of a student film shoot, is not a context that Jonny understands as being an environment that might create this kind of temperament; hence the actor being 'more of a diva on these (days)'.

Method

Jonny compares the VR immersion like the film ‘Inception’ which is about dream within dreams and then goes onto to say that the immersion stops other distracting habits; like ‘swiping on Tinder’ and the instinctive phone checking. He also indicates that he would check his commentary a little more if he was in the elicitation with his peers.

At the end of the elicitation he claims that the method hasn’t given him a new perspective and that it just aids memory however did give him a new understanding of what his peers were doing when he was working on the camera upstairs and they were downstairs.

Summary

As we close Jonny talks about seeing this shoot again, in particular the final day of the shoot and its associated anxieties. He distinguishes his memory of the shoot; one that has been completed which creates a sense of closure which he likes with an anxiety of the feelings he had on the last day, when he was tired and the sense of ‘just wanting to get it done’. I can relate to this with a shoot I produced during lockdown in Spring 2020 where due to the restrictions I could not be with an actor in the room and that actor was struggling with lines. I remember the anxiety of listening to each line and hoping that she wouldn’t trip up over the script which I was carefully following as I listened.

In this elicitation we can see overlapping environmental boundaries. Student project work clashing into the student social life.

Appendix C

Jonny Transcript

Line Number	Jonny Part 1
1.	Researcher: This happened before sorry. So what does that mean? This happened last time. Sorry.
2.	Jonny : That's alright.
3.	Researcher : Yeah it just needed to flip around. Google cardboard, there we go. Sorry.
4.	Jonny : That's alright. Can I swivel on the chair completely or…?
5.	Researcher : You can, yes, there is nothing stopping you.
6.	Jonny : There we go, there is Gavin and we are on my kitchen table.
7.	Researcher : Oh this is your house is it?
8.	Jonny : This is my house yes.
9.	Researcher : Ah.
10.	Jonny: This is my front room, before it's been completely decorated, then, yeah… this is interesting. Alright they are cutting out, oh yeah this is the decoration so this, my front room is supposed to be a green room so they're decorating the wall because it looks very bland otherwise.
11.	Researcher : Yeah.
12.	Jonny : I can say their names can't I? Is that alright?
13.	Researcher Yeah, yeah, yeah, because I'll anonymise it.
14.	Jonny : And in the back is that?
15.	Researcher : But you can… so you can just spend time watching if you want to and listening, it's up to you. [Pause 2.52-3.03]
16.	Jonny : I wonder if he knows it's recording. It doesn't look like he knows. Oh my god.
17.	Researcher : So where are you at this point do you think?
18.	Jonny : Umm at this point I believe I was upstairs with the actress, so they were decorating this room as we were shooting in… well probably not then because Honza is there, ooh maybe. Do we have a time of day what this was or…?
19.	Researcher : No.
20.	Jonny : No idea. Well…

21.	Researcher : What's making you laugh?
22.	Jonny :Honza, I'm just having flashbacks of his, he was the director, he's a very good director but he's… he gets stressed out sometimes and yeah, he's very like let's solve it and…
23.	Researcher : What are you laughing at?
24.	Researcher : Ok so what was the, you know, being back in this space, this is your house but it's a film crew in your house and it's your shoot and you were mentioning the actress, is the shoot at this point around an actress?
25.	Jonny : I believe yeah upstairs I think I was either talking to the actress, the hallway is just outside that door so we are either she had just arrived and we were talking to her through the script and that stuff, but before we filmed in this room we filmed in the bathroom upstairs and my bedroom upstairs so I believe we were probably doing like walk throughs of lines and run throughs of lines and stuff.
26.	Researcher : Right.
27.	Jonny : Umm yeah I can't… that's a Chinese New Year calendar that I got from my brother for Christmas which is not a valid Christmas present because he got it free with a Chinese take away on Christmas Eve, so that was genuinely I think the only present he got me, and he's 22.
28.	Researcher : And Honza's wanting to…
29.	Jonny : Yeah so it did, I walked back downstairs and I did find I was like what's that doing there, what's that you know, like… I did kind of say just, you know, go crazy and do what… because my housemates are very relaxed so they don't really care what you do but I don't know if they bring anymore posters down but there were some posters from upstairs that were from my bedroom and I came downstairs and I'm like what are they doing here? But that poster, what Honza is holding there now that actually falls down rather dramatically, I don't know if it falls down in this video or later on but… did I just see a hand down there?
30.	Researcher : Yes you did.
31.	Jonny : Who's hand is that? Is someone on the floor?
32.	Researcher : Yes.
33.	Jonny : Oh god. Is it me on the floor?
34.	Researcher : No.

35.	Jonny : I don't think I was on the floor.
36.	Researcher : It's Simone.
37.	Jonny : Oh right ok, oh ok.
38.	Researcher : She's hiding from the camera.
39.	Jonny : There we go. Oh yeah.
40.	Researcher : Do you hear what they're talking about?
41.	Jonny : No, something about the camera I guess. What did they say?
42.	Researcher : I think Mike was about to get changed.
43.	Jonny : Oh, and then just in front of… funny. That keg on the table has been, I think that was from fresher's week this year, just fun fact, that's half full of mouldy beer. That wasn't a prop that we brought with, that was just already in the flat, we just left that there. Yeah.
44.	Researcher : So nothing happening right now, but yeah you can have a… ooh.
45.	Jonny : Ooh there's Josh, what's he doing? Oh Jesus Christ. Is that, oh that's Zak, that's, oh he's by himself.
46.	Researcher : So you are saying he's by himself, tell me about that.
47.	Jonny : Well obviously I forget Simone is there but he was, he's a friend of Honza's who came down to be one of the band members.
48.	Researcher : Yeah.
49.	Jonny : And so did, I think so did Mike or, I don't know, oh no Mike did end up actually being in it in the end, but just there for moral support I guess, but yeah I don't know, it's weird seeing him…
50.	Researcher : On his own.
51.	Jonny : On his own yeah, I don't know, I didn't expect him to like nick anything, but yeah I don't know.
52.	Researcher : No just that he'd been left there.
53.	Jonny : Left there. Yeah.
54.	Researcher : Rather than… yeah steal the mouldy keg of beer.
55.	Jonny : There you go. But actually we went out for some food and I left him the keys and he just slept on the sofa because he came from like London or something. I think my housemates were a bit confused that we just left this random guy on my sofa but umm yeah. No it's weird seeing that this is what was going on when I was upstairs.

56.	Researcher : Is it?
57.	Jonny : Not that I was expecting them to be, you know, chatting shit or anything like that but you know, it's nice that they didn't say anything bad.
58.	Researcher : No, so it's… yeah do you get this sense that if you can think back to you were upstairs sorting out various things, in fact I've seen the video of when you were doing stuff upstairs…
59.	Jonny : Oh really?
60.	Researcher : Yeah, yeah, yeah. And, what was I going to say? What's it like then watching this? Does it make you think, because you're so focused on your job, are you actually even aware of what everyone else is doing?
61.	Jonny : It makes me… so I think this was the first day of shooting, I think, and I had the sense that I was the only one that was kind of… I do pride myself in the fact that I don't panic that much about much at all, but this was something…
62.	Researcher : Oh look is that…
63.	Jonny :There we go.
64.	Researcher : Is that you?
65.	Jonny : Is it? Maybe. Oh and there you go, little cameo there for me. But no I was very aware that no one seemed stressed out, people seemed to be in the mind-set that if we just go oh we can't do it, you know, we've not got an actress then we can just go to Spoons and get pissed and not have to do anything, which is obviously not the case because everyone is still working quite hard and doing their stuff. But when I was upstairs as far as it was going in my head I think I was running around thinking oh god I wish I sat downstairs not doing anything, but obviously that's not the case. I mean when I came downstairs obviously things had been cut out, you know, people had got changed and stuff had been more organised but you don't really see the process until you watch it back from this I guess.
66.	Researcher : No.
67.	Jonny : But yeah. It's cool.
68.	Researcher : So actually you're, so almost you're feeling…
69.	Jonny : Yeah I mean it makes me feel happier in terms of the team that I know that even though… it was first thing in the morning, I don't know, people… I found the actress, the main one, it was very last minute, people

	kind of just, it was kind of like a waiting game, like a standoff, like ooh we've got no actress, who's going to find one? You know, someone please find one, oh my god, everyone's like yeah, but everyone puts all efforts into getting other people to find one whereas it's just as easy to go out and get one yourself so that was… it's just the way I feel.
70.	Researcher : That's quite an interesting way of think, is that how it kind of goes, it's like everyone's, it's almost like a paralysis?
71.	Jonny : Always. Yeah it's weird like on set everyone is, you know, all hands on deck, everyone does their part, no one wants to be sat around doing nothing. But beforehand it is oh my god, you know, I didn't read the chat that's not my problem, someone else can fix it. I'm just as bad as everyone else.
72.	Researcher : So what you're saying, just to clarify then is that some people sometimes say I didn't read the chat?
73.	Jonny : Correct yeah, that is…
74.	Researcher : It's not my fault.
75.	Jonny : Yeah I mean usually if someone is wanting a specific response from someone else, on Facebook Messenger anyway you can @ someone, you can tag their name and it will pop up on their phone saying blah, blah, blah is trying to talk to you kind of thing.
76.	Researcher : So was it on Facebook Messenger or was it on WhatsApp that you were having a chat?
77.	Jonny : Facebook Messenger was our one group chat and it was I would say probably about 11.50 the night before I was sat in my bed and that's when we got the actress, because everyone would have gone to sleep and woke up in the morning knowing full well that we didn't have an actress.
78.	Researcher : Ooh I think it's started again, that's at the beginning.
79.	Jonny : Ok.
80.	Researcher : So what we've got here is those guys off to G&Ts.
81.	Jonny : Yeah that's where, yeah that makes sense now. I wondered where they went off to.
82.	Researcher : So this is the beginning because…
83.	Jonny : Yeah this has looped back now.
84.	Researcher : Yeah loops back. We'll just watch a minute or so until they…
85.	Jonny : Yeah that's cool, that's cool. Yeah.

86.	Researcher : So many he's saying.
87.	Jonny : Yeah, still got the photos. They did…
88.	Researcher : Yeah you've still got the photos. What are you laughing at now?
89.	Jonny : Just how they're going on about so many and I guess that's, yeah that's (inaudible, 12.57) printing that they have. And yes so all of them, all of those photos are still on my wall. It does look pretty arty and pretty funky actually.
90.	Researcher : Yeah.
91.	Jonny : It's actually, we've changed the layout of the front room now because of the way it was set out. We've always had, where this is, where I'm sitting now would have been where one of those sofas are and then the other one is against that back wall where the lights are and then the TV is obviously still where, well it's hidden behind this chair here. But we, yeah since we changed it, my flatmates came back, I'm pretty lazy in terms of like rearranging it and I told everyone oh you know, the shoot's over go home, I'll sort it out and then all my flatmates came back like ooh it's quite nice, we've never had it like this before so we kind of just left it like that. Yeah it's more of a social kind of layout.
92.	Researcher : Excellent. So unless you want to carry on watching more I was going to stop this particular video.
93.	Jonny : No that's cool, yeah you can stop it.
94.	Researcher : Ok. The video recording and the audio recording is still going. Yeah.
95.	Jonny : That is blinding.
96.	Researcher : Do you want to take the headset off? Blinding? Is it the light?
97.	Jonny : It's the, it's because that's quite dark…
98.	Researcher : Oh is it when I open this out?
99.	Jonny : So when you take that off that's like magnifying glasses and then it's much brighter in here than it is on that, so yeah. Because every time you change, yeah…
100.	Researcher : Ok so just kind of reacclimatise yourself, go and get a drink. I'm just going to… I'll leave that, actually I'll put it, where shall I put it?
101.	Jonny : Put it on the chair if you want.

102.	Researcher : I'll just put it on the chair. I shall just pause that for a second.
103.	Jonny : I'm interested to see what the other clip is.
Line Number	Jonny Part 2
1.	Researcher: Ok so we are now going to be looking at the 2nd clip, which is 3 minutes. Where's my thingy that tells me?
2.	Jonny : And this is in Theatre Space?
3.	Researcher : This is in the Theatre Space.
4.	Jonny : Ooh this could be an interesting one. This is where I, well I don't know, I don't know where the camera was actually for that one.
5.	Researcher : Ok well I think it probably moved around a bit.
6.	Jonny : It did move. Is there going to be more than one camera angle in this clip or was it just the one?
7.	Researcher : Just the one.
8.	Jonny : This is like a weird torture chair or something.
9.	Researcher : Yeah I know, it's kind of weird isn't it? 360fly. Yeah I've had really interesting workflow issues because the 360fly streams 360 live like it's doing, whereas so many of the other ones you have to stitch it in an edit package first.
10.	Jonny :Yeah ok, is that when, so when you watch it it's technically like a square video but it's warped and you can see the whole thing and then you've got (inaudible, 01.00).
11.	Researcher Yeah, yeah, yeah.
12.	Jonny : That's cool.
13.	Researcher : But this one does it automatically which is, for our purpose, you know, it's what I need because I'm just not very tech, you know, and I was like I need this.
14.	Jonny : My dad, he's kind of like a technical person but he only about 3 or 4 weeks ago discovered what a 360 camera was and he's very like an impulse kind of guy in the fact that he came down to Bournemouth with a gigantic monopod and a 360 camera, and we went out, where did we go, you know Mr Mulligan's, there's a mini golf place and I'm not shitting you we were just like in the middle of playing mini golf and he's like give me one second, whacks out this like monopod from nowhere, I don't even know where he was carrying it on him and was just like let me take this. He's also now…

15.	Researcher : That's hilarious.
16.	Jonny : Yeah, he's got this mind-set that he wants to start a mini golf course as well. A very strange guy, but…
17.	Researcher : He is impulsive.
18.	Jonny : Very, very impulsive yeah he was like, he wanted to take a photo of the whole thing so he could like map the layout and see…
19.	Researcher : I'll just try and get this around the right way. Yeah so it's dark right.
20.	Jonny : Yeah I remember it being quite dark.
21.	Researcher : So when you…
22.	Jonny : I can imagine where this is, it's behind the curtain.
23.	Researcher : Yes, yeah so there's, so it's going to be quite a bit of audio.
24.	Jonny : That's alright.
25.	Researcher : And then… right so where is the headset, there. Ok you are going back in, it's a short one. Google cardboard mode. Ok shall I open this?
26.	Jonny : Yeah go for it.
27.	Researcher : Ok. (Inaudible, 02.32)
28.	Researcher : It's in the middle at the top. That's the only thing we could get better. Is that alright? Are you the right way up?
29.	Jonny : That is all good yeah. That's me. This was an interesting… there you go that's me, this is when we were attempting the, it was one of the final shots but we, I think this is the one that we had, me and Honza when we talked about the shot list, had it most in our mind of what we wanted it to be like.
30.	Researcher : So watching it back what are you thinking? What are you drawn to really?
31.	Jonny : I'm drawn to, I liked, there was lots of emotion in this one and it was supposed to be like a, what I'd call a one take wonder in that it was just one really long shot. This was after several attempts, so originally we had, we didn't have Honza doing the lighting there, he's just moving some stuff out the way so he doesn't trip over, but yeah so it was me walking backwards with the stabiliser and then it's supposed to be…
32.	Researcher : What's a stabiliser?

33.	Jonny : Stabiliser, well this one…
34.	Researcher : It's for the camera?
35.	Jonny : Stabiliser for the camera yeah so it's not shaky when I'm walking. It's actually my gimbal so I've had a fair bit of practice with it but it's still extremely difficult to walk backwards. The reason I had Honza behind me originally was so he could like, because basically I was walking backwards but I kept walking backwards just in a straight line, it's very difficult to gage a curve without looking over your shoulder.
36.	Researcher : Did you want a curve?
37.	Jonny : We had to follow the ark of the curtain.
38.	Researcher : Oh I see.
39.	Jonny : But yeah so we had to follow that, otherwise I would have just wandered back into this camera or the wall and then it was to go around the curtain and then me… sorry is there something stopping my head? Oh is it the cable.
40.	Researcher : That's all good.
41.	Jonny : And then me walking backwards through that gap in the curtain there, but yeah that's the reason Honza was originally behind me.
42.	Researcher : Then he, but he's also holding the light.
43.	Jonny : Yeah so we decided that we wanted, it was too dark in this hallway just with the natural light. So we ended up getting him carrying one of the LED panels, which actually is kind of annoying because, I'm not @-ing Jeff at all but he has a tendency to forget to charge things sometimes, in which I don't know if you see it in this clip but basically in the end, not at all when we're walking back, it worked fine when we were actually filming but all the time I was trying to get a focus so yeah, so Honza was holding me so I don't fall over.
44.	Researcher : What was that like then when he was holding you?
45.	Researcher : Is this the beginning again?
46.	Jonny : Yeah. That's cool. Is that Simone?
47.	Researcher : Ok. So let's… if I just pause it there. I'm just going to stop for a second.
48.	Jonny : That's alright.
49.	Researcher : Ok are you alright?
50.	Jonny : Yeah. Do I take these off or do I…?

51.	Researcher : You can take those off for a sec. Ok let's put that there. Right so still recording here, still recording there. So what we are going to do… do you want another drink? Do you want your drink? Where is it?
52.	Jonny : That's the one. That one yeah.
53.	Researcher : Ok.
54.	Jonny : Thank you.
55.	Researcher : So now I'm just going to, we'll be watching that again but actually first of all I would like you just to spend… I'm going to kind of wander out and go and probably go to the toilet and stuff. Just sit and read the risk assessment.
56.	Jonny : Oh Christ. This is our risk assessment that we did for our…
57.	Researcher : Yeah, yeah, yeah, yeah.
58.	Jonny : I've seen this loads of times so it's fine.
59.	Researcher : Good.
60.	Jonny : Yep. Christ.
61.	Researcher : So if you just read that.
62.	Jonny : Ok.
63.	Researcher : This is not a test. This is not a test.
64.	Jonny : This sounds like a test.
65.	Researcher : It's not, it's not a test. It's a contextual thing.
66.	Jonny : Ok.
67.	Researcher : So what I'll do is I'm going to… I don't think we need to record you reading that because I'm going to go out the room.
68.	Jonny : Ok.
69.	Pause and we'll pause this.

Line Number	Jonny Part 3
1.	Researcher: Ok so we've watched the 3 minute once, just read the risk assessment. So yeah just read the risk assessment and we're going to watch that 2nd one again. HDMI back in. Are you seeing Sam today?
2.	Jonny : Yes.
3.	Researcher : Yeah so have you got an edit to show her or something?
4.	Jonny : Well I've got, we've obviously got the 2 short films. M is the original one which I'm actually editor for, which I have nearly completed which is essentially what I'm going to go and do after this and then Jeff is in charge of editing the, what do you call it, (inaudible, 08.35), so that's on him.

5.	Researcher : Cool. Right so I've got that on the screen, I have… right. Is that all good? Yeah. Oh. Excuse me.
6.	Researcher : Ok.
7.	Jonny : It's a bit wonky, I can see the charging cable.
8.	Researcher : Oh can you?
9.	Jonny : Like push it more that way.
10.	Researcher Oh yes.
11.	Jonny : Yeah.
12.	Researcher : Is that ok?
13.	Jonny : Yeah thank you. [Pause 09.44-09.59]
14.	Researcher : So what are you thinking and feeling? You've just read the risk assessment, and at the time you said something like oh shit or something to me, what was it that made you say that?
15.	Jonny : So Adele being the producer was hands on with the risk assessment. I am extremely unconfident and paperwork really annoys me so I'm not very, it's kind of a poor excuse but yeah I'm just really, really not one to get along with doing that kind of stuff. Although after reading it I have every faith that the risk assessment is still valid in the sense of very low lighting, walking, tripping, all that kind of stuff. But before you showed it to me, I'll be honest with you that the risk assessment was not necessarily read in full by myself before every time we shot somewhere.
16.	Researcher : No.
17.	Jonny : So if I were to have done a risk assessment for this personally then I probably would have overlooked this, because this was a very… we did the risk assessment and then we did a, what do you call it when you go on location? A recce.
18.	Researcher : Recce mmm-hmm.
19.	Jonny : For this, I think that's the way around we did it, unless Adele changed it after we did that recce but I don't think she would have. Then we discussed how we wanted it to be filmed and then we talked about coming from behind the curtain and whatnot, so props to Adele for having that already in her mind that we, you know, trip hazards, low lighting, all that kind of stuff. But yeah that was not…
20.	Researcher : So and did you rehearse, apparently from what I hear there was a rehearsal on the Sunday as well, was that part of your recce?

21.	Jonny : Yes, so as we recced then we also, it wasn't with the equipment as such it was just with my phone and I think it was Honza walking.
22.	Researcher : So it was like a test.
23.	Jonny : It was just a complete test to see what it would look like on camera because Honza was very much I want this shot, and I was like yeah we can do it like this that would work well, so yeah.
24.	Researcher : And does it make you feel, I'm interested to know how people feel about the risk assessment actually. So you've… let's go back to what you were saying about oh you know, it's paperwork, but actually you know, how do you think you embody safety or managing risk?
25.	Jonny : I think that risk assessments in my personal opinion really don't do much or anything at all, taking aside the legal side of things if an injury were to happen, no one that I know would religiously read a risk assessment before shooting somewhere unless we were going to somewhere like Mount Everest or something and need to know about oxygen tanks and whatnot. But in terms of everyday filming, having read that bit of paper does not make you any more of a competent person than anyone else and it is… I mean Honza for example, see he's just there, he just tapped his foot on that stool or whatever that was and then in the next couple of minutes he goes over and moves that because that's just what a normal fucking person would do. I mean you wouldn't, just because a bit of paper goes don't trip over, go oh shit yeah I better not trip over, you know, like I would not put myself or anyone else on the set in harm's way and yeah.
26.	Researcher : So you're embodying safety practices, is that what you're saying, inherently?
27.	Jonny : Inherently because of your natural instinct to want to not harm yourself or the people around you. I'm not a psychopath I wouldn't want anyone to get hurt like that, I think it's umm, I understand the legal side of it in that if something were to go wrong and you didn't tell someone don't go too close to that cliff edge, oh I didn't, you know, they've fallen off, you know, that's your fault isn't it? But I mean logically unless it involved big stunts or cars or something like that where you need someone that's trained specifically for something, I think risk assessments in the sense of doing small uni projects like this is really not, not helpful.

28.	Researcher : Yeah what about, what do you think about the subjectivity of risk actually? So what I think is a risk, you may not.
29.	Jonny : What do I think about it? Umm.
30.	Researcher : Do you ever think about it?
31.	Jonny : I umm, I do yeah.
32.	Researcher : Or shall we just get on and do stuff?
33.	Jonny : Yeah like it annoys me when people are hanging around not doing stuff. I'd rather, if someone's like ooh that's a bit risky, you know, but I'm like oh we need to do it then I personally, something like that doesn't really bother me too much. I know it depends on what role you are, so for example, I feel like Adele, she might take a bit more of the heat if something like that were to go wrong because obviously she, in the title of being the producer she's a bit more responsible for doing the risk assessment than myself as the cameraman. But having said that if someone were to fall over and like hurt themselves and hurt their leg, even if it was the actor or actress I obviously would do everything I could to be sympathetic and help them and whatnot, but I wouldn't go ah shit, you know, the risk… you know, it's not going to be something that's on my mind or come to my mind at all. Yeah.
34.	Researcher : Ok so we've seen that now through so that's cool, we can… so this audio is still recording and still recording but I'm going to take this off, you can have another break before you do the 15 minuter. Ok so if you take your thingy off. Yeah I know, intense, intenseness. Yeah so just have a little break, but that is still recording so if there's anything you want to… do you want another drink?
35.	Researcher : Ok. I don't need another drink. Right, yeah just kind of gather yourself before you go under 15 minutes.
36.	Jonny : 15, oh my, I'll get lost in that world.
37.	Researcher : I know.
38.	Jonny : It will be like Inception, I'll be like what's going on. I won't be able to come back out.
39.	Researcher : What's it like for you going from in this to…?
40.	Jonny : It's very much, everything is, you don't get distracted by anything else. Normally if I'm in a lecture and they're like oh watch this back, I'll be like you know, I can be swiping on Tinder at the same time, like it really doesn't matter what I'm doing, I could be doing the same…

41.	Researcher : Right so if you were in here watching back just a normal video camera, it would be different because you would try and multi task.
42.	Jonny : It wouldn't, just distractions would be much easier to come in, so for example like if I'm with, say if I was with everyone else in the crew then I would probably be bouncing off, you know, jokes and stuff with everyone else about oh yeah you did that or whatever, and you can interact with other people. But that's like you're in a cinema by yourself isn't it? You're not, you can't be doing that.
43.	Researcher : Yeah and you're directing it, you're directing your vision, what way you're seeing.
44.	Jonny : I can't take out my phone and look at it, which I think is good, better to do it that way I'd say.
45.	Researcher : I hadn't really thought about that because obviously I'm from a different generation to you, so my need to be connected is potentially less maybe, I don't know, and so that's quite interesting, I hadn't thought about that that you're so immersed that you can't look at your phone, because it's my phone!
46.	Jonny : Yeah well I, I don't, you know, I check my phone instinctively even if my phone doesn't buzz I would pull it out every, I mean…
47.	Researcher : It's almost comforting yeah.
48.	Jonny : Yeah I…
49.	Researcher : So this is stopping you from doing that and you're not missing it because you're in there.
50.	Jonny : Yeah I enjoy, I mean it's not like I do this every day so it's… and I've, in this particular moment I've got nowhere to be, you know, I'm not having someone waiting outside for me, I've got no rush to get anywhere, I'm very happy to have my full attention on this.
51.	Researcher : And also, what if, can you imagine what it would be like if you were in the headset and then other people watching you watch, again that would feel…
52.	Jonny : What do you mean? As in…
53.	Researcher : Say it wasn't just me, it was Honza and everyone sitting…
54.	Jonny : So I'm doing the same thing but everyone else is watching me.
55.	Researcher : Yeah.
56.	Jonny : I would, yeah I mean obviously I can't really interact with them as, well I could but they could just ignore me I suppose. I wouldn't, I think I'd

	be a bit more, not careful with what I say, I'm not saying anything bad about anyone but it's not, I don't know, I still know I'm saying, unless like it was a really long video.
57.	Researcher : You might be more aware of them.
58.	Jonny : Aware of them and what I say in terms…
59.	Researcher : And they're your peers.
60.	Jonny : Yeah, in terms of what I say about them in the video. Having said that, like a 15 minute video I could forget that.
61.	Researcher : Yeah. And confidentiality, does that feel important to you?
62.	Jonny : For this yeah, I mean I…
63.	Researcher : Because obviously it is confidential so…
64.	Jonny : It makes me much more open to what I'm saying, I wouldn't mind if you played this in front of 400 people on a conference or something but it's those 6 people that it would be important to be, yeah saying in front of. Like I said I'm not very… yeah.
65.	Researcher : Cool are you ready for 15 minutes?
66.	Jonny : Born ready yeah.
67.	Researcher : Ok. So that's recording. Let me just check that we're alright. Here we go.
68.	Jonny : Thank you. Shall I just…
69.	Researcher : Oh it's just here, flap that open. And it is, let's just check I'm getting the right one. 02601. Can you just lift your feet up? I'll just get this wire, you're getting slightly caught. That's it. That's recording, that's recording. I was trying to do something clever which is, because this is mirroring via QuickTime movie recording and then I was going to record the screen, but it just kept sort of aborting. It just didn't like it at all. What's happening now, is that…? Ok I think I've just got to shut the app.
70.	Jonny : That's alright.
71.	Researcher : And open it up again.
72.	Jonny : Have you got any more short film shoots lined up to do this or is this…?
73.	Researcher : No this is it.
74.	Jonny : This is it, this is the whole shebang?
75.	Researcher : This is the whole shebang because it's the type of research that's, the research is, it's about our shared interpretations of what you're experiencing and your lived experience of this shoot.

76.	Jonny : That's cool. You picked a good shoot to do it on.
77.	Researcher : Yeah I know, but it might be that I have to revisit. I need to go away and look at all of this.
78.	Jonny : Yeah that's fair enough.
79.	Researcher : Several hours of transcription ahead of me.
80.	Jonny : Do you have to, wait do you have to physically write down what I say? So if I talk really fast can I make so much more work for you?
81.	Researcher : I have to transcribe it, and who knows whether I'll get the funding to get someone else to do it for me.
82.	Jonny : Surely you can, is there not like a text to speech kind of, speech to text.
83.	Researcher : Well I tried that, it didn't pick it up.
84.	Jonny : No. I know on some YouTube videos they have that but it's not, you know, it's not 100%.
85.	Researcher : Is that ok?
86.	Jonny : Can you put it slightly more to the right please?
87.	Researcher : Like that?
88.	Jonny : Yeah that's good.
89.	Researcher : Is that ok?
90.	Jonny : That's good.
91.	Researcher : Right.
92.	Jonny : Where am I? Oh. There I am.
93.	Researcher : I'll just turn it up slightly I think.
94.	Jonny : Is this the last day?
95.	Researcher : I believe it is. [Pause 21.50-22.17] Ok day 3.
96.	Jonny : Mmm-hmm.
97.	Researcher : What are you, you are looking at them?
98.	Jonny : I'm looking at them yeah.
99.	Researcher : And you are just kind of taking it in are you?
100.	Jonny : Yeah, yeah I mean I know that, this is on a tripod so there's not much action going on with me. [Pause 22.35-23.11]

	She really had no idea how to say, she had never said comme ci comme ça before, she was comme ci comme ça, she has just obviously never, you know, it wasn't part of her vocab.
101.	Researcher : Are you, where are your eyes now?
102.	Jonny : My eyes are at Honza and me a little bit as well. She has a very distinctive laugh as well, I'm not going to try and do it but…
103.	Researcher : Is that drawing you back then because of the laugh?
104.	Jonny : Yeah it would make me laugh because it's like, to me it sounds like a sarcastic laugh but then after a few days I realised that that just genuinely is her laugh, it's like… [Pause 23.53-24.15] I was… so this was on the Thursday I believe and because we hadn't planned on shooting on Thursday I'd already made arrangements to go out on Wednesday night. This is why I find this quite funny. I'm not going to lie to you I was completely smashed still, I was absolutely… I think this is why I was grateful I was on a tripod.
105.	Researcher : So you were feeling hungover?
106.	Jonny : I don't think I was hungover, I think I was still drunk I'm not going to lie to you. Confidentiality and all that, it's fine, but yeah. [Pause 24.50-25.02] I think I perform pretty well as a cameraman still.
107.	Researcher : So what are you thinking about seeing yourself back now? So if you think that you were still quite, a lot of alcohol in your system.
108.	Jonny : Yeah.
109.	Researcher : Are you saying you're pretty, you appear quite on it?
110.	Jonny : I feel, yeah I feel umm, I think I was still pretty confident, it hadn't quite hit me that I was quite tired, I don't know. Towards the end of this 15 minute section I might be a bit more sleepy because I think I propped myself against the wall, like I can just have a little snooze.
111.	Researcher : Yeah. There you go, up you get.
112.	Jonny : I'm pretty sure I hadn't got changed at this point either, I was still… I probably stunk. Oh yeah he'd told me he'd weed in the I think it's a Lambrini bottle.
113.	Researcher : Is Lambrini still a thing?
114.	Jonny : Lambrini is very much still a thing yeah.
115.	Researcher : Is it?

116.	Jonny : It was actually, was it Josh's, he was in charge of props and stuff and he was like oh I'll bring the Lambrini in and we were like alright sure and he literally brought a black sack of about 6 empty Lambrini bottles, and he was like oh yeah we had a thing at my house the night before, I was like… so yeah. But that is not wee, that is a mixture of like one part bucks fizz, four parts water, so yeah. I did genuinely believe it. [Pause 26.35-26.47]
117.	Researcher : You're not here.
118.	Jonny : Yeah I have no fucking idea where I've gone. Oh yeah.
119.	Researcher : Are they looking for you?
120.	Jonny : No he said he's looking for food.
121.	Researcher : Oh.
122.	Jonny : Yeah so there was, the main actress is the one standing in front of there and we ordered her some food and I think she got a little bit grumpy half way through the first day, and then for the last day I think because obviously she had been told it was a 2 day shoot and then we were just… she was not an actress, she was very good but she was not a trained actress.
123.	Researcher : So just to clarify it was a 2 day shoot and then because of the issues with the other actress…?
124.	Jonny : Yeah so this actress we were very fortunate to have from day one, but the other actress which is I believe standing behind Gavin, the sound guy, we only had on the Wednesday, Wednesday and Thursday so we halved the hours that we filmed on the first 2 days so we could have 2 short days.
125.	Researcher : Yeah. Yeah.
126.	Jonny : There you go, I'm back.
127.	Researcher : Are you looking towards where you are behind Gavin?
128.	Jonny : Yeah, yeah, yeah. Oh god, I'm probably trying to chat her up or something, I'm not going to lie. Jeez. [Pause 27.58-28.14]
129.	Researcher : Does this all feel very familiar? Does it feel like it's a new perspective for you?
130.	Jonny : I'm going to be honest with you I don't remember this.
131.	Researcher : Oh ok.
132.	Jonny : I remember some of the action stuff.

133.	Researcher : I'm just going to turn the sound down.
134.	Jonny : Yeah that's cool.
135.	Researcher : Ok so you don't remember this?
136.	Jonny : Some parts yes, some parts, I think it's, I remember the parts where I'm sitting down and watching, I think it's probably because I'm concentrating quite a lot on what's on the camera, but in terms of the wandering around stuff, not really too much, it's not really in my…
137.	Researcher : No. Are you aware of the other people… sorry, can you remember back that you are aware of what everyone else in the room is doing or is this like new? Are you seeing new things here?
138.	Jonny : No I do have this in my memory and I know that Jeff and Gloria, I think her name was, were the 2, they were sitting on that sofa because it was supposed to set the scene that they were looking at each other and then I know…
139.	Researcher : So they're supposed to be, they're acting?
140.	Jonny : Yes and no.
141.	Researcher : Ok.
142.	Jonny : They are kind of just make the other actor/actress feel aware that there are supposed to be other people in the room, but at the same time they were kind of just sat there, they have no lines, they're not in shot I don't believe. And then Gavin I remember, umm, yeah no I do remember this shot because if you look behind on the wall there's a fat shadow from a boom, so we had to redo this shot. I might come up and say this in a minute, I'm not too sure, but it was a really good, I think it was a good take that Josh got his lines quite well but then I was like oh I'm really sorry but obviously you can see there's quite a fat shadow in the background and then yeah. I don't know why Gavin was wearing sunglasses this day, it looked pretty cool but I don't really get why, he sort of the last day just decided to wear… [Pause 29.58-30.03] Christ. [Pause 30.05-30.16] Those are the scripts on the table by the way if it hasn't been discussed before. But because the camera is such a… [Laughs]
143.	Researcher : What's making you laugh?

144.	Jonny : The fact that I'm, why the fuck would I clap? Good work. No I think I'm just trying to be really enthusiastic and keep…
145.	Researcher : Keep the energies up.
146.	Jonny : Yeah I think, not going to lie you can just tell people are very…
147.	Researcher : Oh tell me, I mean it's not coming across to me so what is it you're saying? People are very what?
148.	Jonny : I was saying if you forget a line just take a breather and keep going, don't…
149.	Researcher : But then what I'm saying is you just stopped half way through a sentence where you said I can tell people are very…
150.	Jonny : Oh sorry, yeah I'm…
151.	Researcher : You're in.
152.	Jonny : Yeah I'm too in depth. Very like low energy because it's, you know, 4 days deep and…
153.	Researcher : Because that doesn't come across to me but it must be… so maybe that you're re-feeling that are you?
154.	Jonny : I would say so.
155.	Researcher : It's so noisy isn't it?
156.	Jonny : Yeah. No, I don't know, you can tell by the way people are, like Jeff's falling asleep, look at him, he's literally…
157.	Researcher : Jeff's asleep in the corner there, right.
158.	Jonny : Yeah. Honza is doing his nervous pacing, and…
159.	Researcher : Ok.
160.	Jonny : Yeah. Gavin, Gavin's just…
161.	Researcher : Because that's interesting for me because it's not something obvious to me.
162.	Jonny : Is it not?
163.	Researcher : No.
164.	Jonny : You can tell…
165.	Researcher : Because I'm just seeing people filming here, so you're actually feeling the tension, is that right?
166.	Jonny : I would say so to an extent yeah.
167.	Researcher : So right now you're slightly feeling the tension or tiredness?
168.	Jonny : Yeah I would say I'm feeling the vibe that everyone is a bit done. Honza, I think Honza's the main focus point of the feeling in the room.

169.	Researcher : Explain that a bit more.
170.	Jonny : I think he was, I remember that he was… just look at him, he's… no he very much, I think he tries to be quite enthusiastic but he has a very specific vision and yeah it's almost like he wants to jump in and just do it himself, you can see he's like constantly walking back, obviously he has to clap for the board but yeah he does…
171.	Researcher : And can you see that he's a bit more stressed here? You were laughing when he was rubbing his face just then.
172.	Jonny : Yeah he does that, he does it like he's, the thinker like he does that umm…
173.	Researcher : And do you think his energies are low then here?
174.	Jonny : I think, well no, I think, so you can tell when he's trying to get stuff done because he's not sitting down anymore, if you see the seat that's where…
175.	Researcher : Oh I see. Yeah.
176.	Jonny : So originally, so I would tell him before you call action sit down because the chair squeaks, and he got to the point where he would just call action whilst standing up because he didn't want to wait the 2 seconds it takes to sit down, which is obviously I suppose good I guess, but…
177.	Researcher : Yeah sure. Ok interesting.
178.	Jonny : But you can see he looks, he's like ready to pounce and like just call cut and tell them to do it differently I guess.
179.	Researcher : And it's quite a long scene isn't it? There's quite a lot of dialogue.
180.	Jonny : It's a lot of dialogue yeah. Yeah. [Pause 33.44-33.54] I can't tell if, it's quite dark, I can't tell if I look like I'm falling asleep or not.
181.	Researcher : Is this where you're leaning against the wall now?
182.	Jonny : This is, yeah.
183.	Researcher : Yeah I think you are, are you?
184.	Jonny : My head's going like… like I'm swaying on a boat or something. [Pause 34.07-35.05] [Laughs]
185.	Researcher : Ok so this is what you were referring to earlier?
186.	Jonny : Yeah, yeah so this is what I was saying about how, I didn't, not that I didn't feel authoritative enough to cut it half way through but I didn't

	want to… so I used to do like acting and stuff before I came to uni and I, I feel like I sympathise quite well with actors in that nothing throws you off more than if you're half through in a sentence trying to be all emotional and then someone's like no, stop and then you're like oh shit. Yeah there we go.
187.	Researcher : You just pointed and said there you go.
188.	Jonny : Yeah because I said what you said is just perfect, just do it again, because I told the actors/actresses don't do anything differently, because otherwise they'll think it's their fault when it's not.
189.	Researcher : Oh I see, so there was an empathy thing going on there.
190.	Jonny : Yeah I'd say so.
191.	Researcher : From your background as having done acting?
192.	Jonny : Yeah to an extent I would say that I'm, yeah. Something else I realised as well, not many people, when everyone is doing their thing, no one feels as, I don't' know if anyone feels responsible for like, I mean it's only a 4 day shoot, but like the wellbeing of the actors and actresses.
193.	Researcher : Ah so what's… right we've come back to the beginning but we can carry on chatting while that's kind of happening. Let's just touch on that point, you've talked about the wellbeing and you've put your fingers up going yeah wellbeing in sort of in inverted commas, what is it that's kind of drawing you to talk about that right now?
194.	Jonny : Mainly because I know that, so the actress that played Imogen, the one in the blue wig.
195.	Researcher : This one?
196.	Jonny : Yeah. She, I don't know if I'm just more of a people person than other people or people didn't give a shit but it was like you could tell like she was, obviously in her acting she had to be a little bit pissed off anyway by the end of the scene but like, you know, it was cut and I was like ok she still looks pissed off like what's going on there then? I don't know, I think it's, I think it's because she didn't know what she was really getting into before she, like I said she had no background in acting and when everyone's doing their thing…
197.	Researcher : Ooh.
198.	Jonny : Blimey.
199.	Researcher : That's a message from my brother, that's hilarious.
200.	Jonny : That's alright. I can't read it anyway, it's too close to my eyes.

201.	Researcher : Oh it's gone now. That's hilarious.
202.	Jonny : But she essentially, I can't really describe it, like I think she didn't really know what she was getting into and when everyone is doing their job no one is just sat like chatting to her and I kind of felt the…
203.	Researcher : And is that something you're noticing now or you're just remembering?
204.	Jonny : I'm remembering, yeah not, when they call cut and it's like I'm trying to put myself in her shoes in that if she, you know, you turned up, you literally don't know anyone. I messaged her the night before we started filming going please to god be in our film, I will buy you 3 pints and she was like ok cool, whatever.
205.	Researcher : Yeah ok, and what about other people acting in it? There's another person here.
206.	Jonny : Yeah so there's Josh who is different because he's part of the crew technically, well he is yeah, and I know him and I know that if he is feeling in a particular, I know Josh in the sense that I know if he's annoyed or if he's whatever, he'll just speak his mind, that's just because that's just Josh, that's not for every actor that comes from the cast, comes from the crew sorry. But I wouldn't…
207.	Researcher : So that's Josh, so who else have we got here?
208.	Jonny : Then you've got the two others, so you've got Jeff in the corner, once again same applies to him in that he knows what's going on with the shoot, he knows the whole situation.
209.	Researcher : Yes.
210.	Jonny : We try to keep it very, in terms of showing it to Imogen or the actress that played Imogen, we were like oh no the whole shoot is going great, you know, all that kind of stuff, not very…
211.	Researcher : What about this other person?
212.	Jonny : This other person, Gloria.
213.	Researcher : Gloria.
214.	Jonny : She straight away from, I think I met her the day before this shoot, before this shoot day and she was very, because she'd done acting before and you can kind of tell straight away, she's very chatty, lively, bubbly.
215.	Researcher : Do you think, are you thinking the same thing though that nobody is really kind of thinking about her much?

216.	Jonny : No. I think, ok there's 2 things, number 1 is the fact that she was from StarNow which is a casting website so she, and she was talking when I met her about how she'd done acting things before so she kind of knows how it goes and like how…
217.	Researcher : Yeah I'm just going to turn it down now.
218.	Jonny : That's alright.
219.	Researcher : Yeah because we've heard it, yeah.
220.	Jonny : Yeah she kind of knows how it goes in terms of, you know, what to expect on a film shoot and if you're waiting around and all that stuff, it's all kind of part of the gig that you sign up for. But I don't know if I should say this, but I'll say it anyway, that this is a very male heavy shoot and there was a sense of when she joined in the 2nd day a lot of attention was drawn off the…
221.	Researcher : Imogen.
222.	Jonny : Imogen and then brought over to Gloria, yeah I don't know, not that, you know…
223.	Researcher : It's worth saying, it's worth saying because it's an observation isn't it?
224.	Jonny : Yeah I mean, like I mean I'm a culprit to that too I guess, but I mean I think Imogen felt on these 2 days of shooting because she wasn't therefore the centre of attention, I think maybe her, she didn't feel as like needed in the shoot so she was a bit less like…
225.	Researcher : Yeah I mean I'm wondering whether you… is this a reflection you're just thinking about right now? As in kind of articulating.
226.	Jonny : Yeah I mean it's nothing I've verbalised before.
227.	Researcher : No but it was something you felt perhaps.
228.	Jonny : Yeah most definitely.
229.	Researcher : I find that quite interesting because how do you think that, yeah so how do you think that might, so she's your lead isn't she, so how do you think that might affect her performance?
230.	Jonny : I think that she, it didn't change her performance as such but she…
231.	Researcher : How do you know?
232.	Jonny : Well I mean yeah, ok when you say… yeah. I don't feel like she, it's a weird combination, I don't feel like she put more effort in because she then had to compete with someone.
233.	Researcher : Yes.

234.	Jonny : But then I don't think, she didn't want to go all shy and be like I can't be bothered to do this because then she's lost all the attention, so I think she kind of became slightly more… so like the first 2 days she wasn't very fussed about, you know, I was like do you want to drink and she's like no it's alright, you know, all that kind of stuff, whereas on this day she was like ooh I'm a bit hungry and we were like oh we'll get you some food, you know, a little bit like that.
235.	Researcher : So quite nuanced in what she wanted doing.
236.	Jonny : Almost like a bit of, I don't want to say she was a diva, to no extent was she a diva but she was more of a diva on these…
237.	Researcher : So a little bit more demanding.
238.	Jonny : Yeah.
239.	Researcher : And actually but what's interesting is you're perhaps pinpointing some reasons why that might be.
240.	Researcher : Yeah 100%.

Line Number	Jonny Part 4
1.	Researcher: And that's really interesting, and actually that idea of wellbeing of, or you know, just thinking about people who are in the shoot.
2.	Jonny : Yeah most definitely.
3.	Researcher : And actually maybe am I right in saying then that what's come out of that is you're all very much zoned into your jobs, your roles?
4.	Jonny : Yes, yeah, yeah most definitely.
5.	Researcher : And that slightly takes the edge off. What would you do in future then? Do you think you need an extra runner or you know, that…?
6.	Jonny : It's weird because I very much, I would be uncomfortable being on the set and not have made like… anyone I'm working with I'd quite like to say I would be friends with and…
7.	Researcher : You can take the headset off now if you like, yeah.
8.	Jonny : Yeah anyone that I'm on the set with I quite like to be like friends with and not, yeah I wouldn't want to be filming someone that I don't even really like know their name or anything like that, but then again… I don't know where that was going, that was going…
9.	Researcher : No it doesn't have to go anywhere.
10.	Jonny : Yeah, well there you go.
11.	Researcher That feeling. Ok. So that was your, you had more than 15 minutes there, and I can see, I reckon you need a drink now don't you?

12.	Jonny : I think I need some eyes, my eyes are…
13.	Researcher : Yeah. Is it apple juice you want?
14.	Jonny : Yes please.
15.	Researcher : That is, you have finished your VR immersion now. So let's finish, kind of wrap up a bit, give you a chance to gather. Look we've got 43 minutes on here.
16.	Jonny : Have fun transcribing that.
17.	Researcher : I know.
18.	Jonny : Sorry I just go off on tangents.
19.	Researcher : Well it's all relevant, it's all good. Yeah just gather your thoughts and then we'll kind of wrap up. What's interesting and very odd is this is my phone but every time it's there it says it's 9.41, it did that the other day, it's not actually 9.41, how weird is that?
20.	Jonny : Can you scroll or not? Is that just frozen?
21.	Researcher : Yeah.
22.	Jonny : Oh.
23.	Researcher : On the 360 it's frozen at 9.41, I don't know why, very bizarre. Anyway so…
24.	Jonny : So was that interesting for you? That was interesting for me.
25.	Researcher : Yeah definitely.
26.	Jonny : Good.
27.	Researcher : And the type of research that I'm doing is about you know, that shared, your experiences, my kind of interpretation of what you're experiencing and things like that so it's really interesting and it's, it doesn't, it's trying not to steer research to try and get a certain outcome so I'll have to go away and transcribe everything and see what comes out, something will kind of come out from the video, from the way you're bodily working within the VR headset as well as what we say and what we're talking about, that's quite interesting. So you wrote on that piece of paper, I don't know what you wrote, about…
28.	Jonny : Do you want me to get it?
29.	Researcher : No, no, well you can probably tell me, about what you were expecting.
30.	Jonny : I can't, I've got such a bad memory I can't even remember.
31.	Researcher : Shall I get it? I have a bad memory too, I have a terrible memory.

32.	Researcher :
33.	Jonny : I'll walk out and I won't even remember what we've…
34.	Researcher And I'm just interested for you to perhaps reflect for a minute or so about what you feel now actually about this experience.
35.	Jonny : Can I read that out?
36.	Researcher : Yeah you can read it out to me if you want.
37.	Jonny : So I put interested to see how I perform in a team and excited to see the shoot again. Yeah I feel like I learnt kind of… I don't feel like… watching it back jogged my memory but it didn't make me see a whole new perspective of how I, I remember how I spoke to people and I remember how I, you know, like interact with everyone else so that kind of just jogged my memory. And in terms of being excited to see the shoot again, umm, yes and no, in my memory I like the idea of the shoot but that's because it's finished and watching it back kind of brought back a little bit of like the anxiety of being there because it's kind of like I just wanted to get it done, umm and I could get the general sense that everyone else was feeling the same way, they were just like…
38.	Researcher : Are you referring to that last clip?
39.	Jonny : I'm talking about the last clip yeah.
40.	Researcher : Yeah.
41.	Jonny : The most…
42.	Researcher : So that brings back the anxiety of wanting to get it done.
43.	Jonny : Yes because it was the last day.
44.	Researcher : The shoot pressures.
45.	Jonny : Yeah and it was just like we're so close to finishing…
46.	Researcher : And is that a feeling you felt when you were…?
47.	Jonny : Yeah watching it back I was kind of like it's interesting to see everyone do it but it's like I was watching the screen watching the actors do their stuff and I was watching it thinking can we just get it done, and that's how I felt watching that back as well
48.	Researcher : Ok.
49.	Jonny : Yeah.
50.	Researcher : Ok cool, and then what do you think about the experience in general?
51.	Jonny : The experience in general, yes it was as… I was excited to do it and I like the fact that it's on record a bit and that it's a bit of a, I can watch

	that in 20 years' time and it be a very interesting experience because it's very immersive. Yeah I don't know, it's what I expected but yeah it was interesting.
52.	Researcher : Good. Good. And any last things you'd like to say?
53.	Jonny : Good job One Star Productions, we did a great job.
54.	Researcher : Good job to One Star.

Appendix D

Sample – Initial Noting Steps: Jonny

Initial Noting Step	Quote
1 Speech	Can I swivel on the chair completely or…?
1 Speech	That keg on the table has been, I think that was from fresher's week this year, just fun fact, that's half full of mouldy beer. …….
3 Gesture	But actually we went out for some food and I left him the keys and he just slept on the sofa because he came from like London or something. I think my housemates were a bit confused that we just left this random guy on my sofa but um yeah.'
1 Speech	pretty lazy in terms of rearranging
1 Speech	be enthusiastic. Very like low energy because it's you know, four days deep and.
1 Speech	why the fuck would I clap?
1 Speech	no one seemed stressed out
1 Speech	we can just go to Spoons (Wetherspoons) and get pissed and not have to do anything which is obviously not the case because everyone is still working quite hard and doing their stuf
1 Speech	But when I was upstairs as far as it was going in my head I think I was running around thinking "oh god I wish I was sat downstairs not doing anything", but obviously that's not the case…….
1 Speech	feel happier in terms of the team.
3 Gesture	Yeah I mean it makes me feel happier in terms of the team that I know that even though… it was first thing in the morning, I don't know, people… I found the actress, the main one, it was very last minute, people kind of just, it was kind of like a waiting game……

7 Paralinguistics	someone please find one, oh my god
1 Speech	just as easy to go out and get one yourself
1 Speech	Always. Yeah it's weird like on set everyone is, you know, all hands on deck, everyone does their part, no one wants to be sat around doing nothing. But beforehand it is"……
1 Speech	wake up in the morning knowing full well that we didn't have an actress
3 Gesture 8 Extra linguistics	Jeff's falling asleep
1 Speech	I think I propped myself against the wall, like I can have a little snooze'
1 Speech	I'm pretty sure I hadn't got changed at this point either, I was still…I probably stunk
5. Gaze	doing his nervous pacing
1 Speech	I think he tries to be quite enthusiastic but he has a very specific vision and yeah it's almost like he wants to jump in and just do it himself, you can see he's like constantly walking back…
Initial Noting Step	Quote
3 Gesture 6 Movement	The reason I had Honza behind me originally was so he could like, because basically I was walking backwards but I kept walking backwards in a straight line, it's very difficult to gauge a curve without looking over your shoulder
1 Speech	extremely difficult
1 Speech	I was trying to get a focus so yeah, so Honza was holding me so I don't fall over
3 Gesture	Summary of action - shuffling into each other. Shakes the camera
1 Speech	Annie: You've just read the risk assessment, and at the time you said something like "Oh shit" or something to me (Jonny laughs at this), what was it made you say that?

	Jonny: So Adele …….I'm just really, really not one to get along with doing that kind of stuff.
1 Speech	might take a bit more of the heat if something like that were to go wrong because obviously she, in the title of…….
1 Speech	Yes, so as we recced then we also, it wasn't with the equipment as such it was just with my phone and I think it was Honza walking.
1 Speech	I think that risk assessments in my personal opinion really don't do much or anything at all, taking aside the legal side of things if an injury were to happen……
1 Speech	risk assessments in the sense of doing small uni projects like this is really not, not helpful
1 Speech	there for moral support I guess
1 Speech 3 Gesture	Something else I realised as well, not many people, when everyone is doing their thing, no one feels as, I don't' know if anyone feels responsible for like, I mean it's only a 4 day shoot, but like the wellbeing of the actors and actresses.
1 Speech	But she (the actress) essentially, I can't really describe it, like I think she didn't really know what she was getting into……..
1 Speech	she was like "Ooh I'm a bit hungry" and we were like "Oh we'll get you some food", you know, a little bit like that.
1 Speech	Annie: So quite nuanced in what she wanted doing? Jonny: Almost like a bit of, I don't want to say she was a diva, to no extent was she a diva but she was more of a diva on these…….
1 Speech	It will be like Inception, I'll be like what's going on. I won't be able to come back out.
1 Speech	swiping on Tinder
1 Speech	Paraphrase : He also indicates that he would check his commentary a little more if he was in the elicitation with his peers

1 Speech	Paraphrase: the method hasn't given him a new perspective and that it just aids memory however did give him a new understanding of what his peers were doing when he was working on the camera upstairs and they were downstairs

Appendix E

Initial Noting Step Form (Adapted From IPA)

2a and 2b Initial Noting Steps

1. Speech as transcribed, written. (IPA provides a process framework which I have adapted to utilise as a process to incorporate audio/visual units in 2-8 below.)
2. Speech as spoken or not spoken (i.e. silence/pauses)
3. Gesture (usually movement of arm, hand, finger)
4. Looking (as observed through direction of eyes or head)
5. Gaze (an interpretive extension of look, to do so with intent).
6. Movement (bodily movements such as head turns, body turns)
7. Paralinguistics (voice inflections – pitch, modulation, accent)
8. Extra linguistics (utterances)

Pseudonym of Participant:	My thoughts/reactions/feelings	Exploratory comments/descriptive comments/linguistic comments
Researcher: Transcription here		
Participant :		
Researcher :		
Participant :		
Researcher :		
Particicpant :		
Researcher :		
Participant :		
Researcher :		
Participant:		
Researcher :		
Participant :		
Researcher :		
Participant :		
Researcher		
Participant :		

Appendix F

Participant Information Sheet

Participant Information Sheet
'Re-experiencing Student Film Shoots'

The title of the research project:
'Re-experiencing Student Location Film Shoots'

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 or not you wish to take part.

The researcher



Annie East is a lecturer at Bournemouth University Media Production Department and a doctoral researcher on the 'Doctorate of Media Education Practice'. Her professional background is in location BBC drama production. This project, 'Re-experiencing Student Film Shoots' is a pilot study that is part of her doctoral project work at Bournemouth University.

What is the purpose of the project?



The purpose of this project is to trial a method with a 360 degree 'behind-the-scenes' camera on a BATV student film shoot. The footage captured will enable you, the student, to then 're-experience' a section of the shoot environment, after the shoot has finished, by wearing a VR headset, viewing back the footage.



The aims of piloting this method is to enable a dialogue between researcher Annie East and you, the student, about the experience of the shoot and the experience of 're-living' the shoot. As Annie East is a lecturer in BATV, as well as the researcher, she is interested to find out if the quality of the direct contact she has with her students pre-shoot and post-shoot could be better informed if she had a sense of how students are experiencing their film shoots when their lecturer is not there.

The data capture, where we capture the behind the scenes footage for this project, will take place over a concentrated period during one of your pre-designated filming weeks in February or March 2018.

Why have I been chosen?

You have been chosen as you are part of a group of second year BATV students who are undertaking location film shoots this semester. This project is interested in capturing some data around student location film shoots. Second year students have been chosen as they have settled into university life, whereas first years are still finding their feet. Third year students have not been chosen as they are under a more intense pressure with their final year studies.

Do I have to take part?

Taking part in the research is entirely voluntary and that refusal to agree to participate will involve no penalty or loss to you and will not affect your further studies on BATV. It is up to you to decide whether or not to take part. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a participant agreement form. You can withdraw at any time, up to the point of when the data are processed and become anonymous, so your identity cannot be determined. You do not have to give a reason. Deciding to take part or not will not impact upon or adversely affect your education or studies at BU (or that of others).

What would taking part involve?

The first part of the project involves a 360-degree camera capturing 'behind-the-scenes' footage of up to 1 hour of your BATV group location film shoot. The camera will be static on a

tripod and will be set up and overseen by a first year BATV student who will ensure that it does not get in the way of your filming activity. Annie East will not be present at this stage. After 1 hour the student will stop recording and the 360-degree camera will be taken away.

The second part of the project involves you, as participant, witnessing and 're-experiencing' the shoot using a VR visor to watch back a section of that footage – it will be unedited raw footage. This will take place either the same day as the shoot or some point soon after the shoot has been completed. Annie East will be in the same room at this point and will have an informal conversation dialogue with you about your experience of being re-immersed back into the shoot. This process will take up to 1 hour and will take place in a room at Bournemouth University Talbot Campus. This interaction between you and Annie East will be captured on a camcorder to enable easier recall when Annie later starts to interpret the data and the interaction that occurred.

VR headsets are safe to wear but we will ensure that you are sitting down and will ask you to let us know if your eyes get tired at any time. There will be plenty of water to drink and we will allow for breaks either when you ask or every 15 minutes.

We will endeavour to work around your availability and in return we hope that you will be prompt and able to stay for the duration we have previously mentioned in order for this research to be thorough and complete.

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 possible that this project will enable a student to be more reflexive in their approach to their future film shoots at university and beyond, when working professionally.

Wearing a VR headset has some health and safety implications that participants and researcher need to be aware of. Participants should be sat down, they should take a break if their eyes get tired and have drinking water available. It is unlikely a participant will feel sick as the footage they are viewing is not a moving image – it is stationery on a tripod. Reports of VR headset wearers feeling motion sickness is the duality of image motion mixed with head movement and standing up. If you feel unwell at any time the viewing will be stopped and the headset removed.

If the participant is photosensitive and suffers from epilepsy, we would ask this is disclosed in advance (or the participant could choose not to take part and not disclose this information).

How will my information be kept?

All the information we collect about you during the course of the research will be kept strictly in accordance with the current Data Protection Regulations. You will not be able to be identified in any reports or publications without your specific consent.

All personal data relating to this study will be held for 5 years from the date of publication of the research 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 where 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. As well as BU staff working on the research project transcribers and doctoral supervisors will also have access to your personal data.

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.

The results of this study will go onto inform the full doctoral study which will be undertaken in 2019 and then published by 2020. At this point you will be able to access a copy of the published results if you so wish.

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?

The information sought from you will be in the form of an informal conversation dialogue about your experiences of being re-immersed into the film shoot using the VR goggles. This information is relevant to achieving the research project objectives as this dialogue will give the researcher insight into independent student film practice.

Will I be recorded, and how will the recorded media be used?

The 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.

Contact for further information

Please feel free to contact me for further information:

Annie East
Lecturer
Dept of Media Production
Faculty of Media and Communication
Room W212 Weymouth House
Bournemouth University
BH12 5BB
aeast@bournemouth.ac.uk
Tel: 01202 962052

In case of complaints

If you have any concerns regarding this study, please contact Professor Iain MacRury by email to researchgovernance@bournemouth.ac.uk.

Finally…

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.

Appendix G

Research Ethics Checklist

Bournemouth University

Research Ethics Checklist

About Your Checklist	
Reference Id	18020
Status	Approved
Date Approved	22/01/2018 13:26:24

Researcher Details	
Name	Annie East
Faculty	Faculty of Media & Communication
Status	Postgraduate Research (MRes, MPhil, PhD, DProf, EngD, EdD)
Course	Postgraduate Research - FMC
Is This External Funding?	No
Please list any persons or institutions that you will be conducting joint research with, both internal to BU as well as external collaborators.	NA

Project Details	
Title	Re-experiencing student film shoots
End Date of Project	31/07/2018
Proposed Start Date of Data Collection	31/01/2018
Original Supervisor	Isabella Rega
Approver	Research Ethics Panel

Summary - no more than 500 words (including detail on background methodology, sample, outcomes, etc.)

This pilot study aims to enlighten the doctoral researcher on a research method which focuses on independent student production activities that take place on a student film shoot at Bournemouth University where a staff member is not usually present. Based in a qualitative, phenomenological methodology it seeks to capture the film shoot and then re-immerse students back into the shoot using 360-degree filming technology so that they can 're-live' the experience. Part 1: A first-year student will be trained by the researcher as a student research assistant (SRA) to set up and record with a 360-degree camera (the research camera). A 360-degree camera enables the capture of a completely immersive view which can then be viewed back using a VR headset. The SRA will then place the 360-degree camera in the field of study and leave it to record 'behind the scenes' for a set period of time – probably 30-60 minutes. The research field is a second-year BA Television Production (Level 5) location film shoot and the research participants are Level 5 BA Television Production students. The location film shoot will comprise of approximately 7 second year students (the research participants) plus those who are featuring in their student film (actors or contributors). After the set period has concluded the SRA will take the camera and leave the research field.All research participants (Level 5 students) and the SRA will be over-18. It is possible that footage captured could include actors and contributors of the student film. It is possible that those people could be under 18. Part 2: 1 or 2 research participants will be invited into a room to view the 360-degree footage using a VR headset viewer. The structure of this invite will be on a one-to-one basis with the researcher and one research participant at a time. The student will be invited to re-immerse themselves back into their film shoot, wearing the VR headset. It is hoped that the technology will enable the researcher to view where the research participant is looking by the 'participant view' being screened onto a projector in the same room. An informal interview dialogue will commence between the researcher and participant. It is hoped that the dialogue will be led by the participant as they 're-experience' the film set. This dialogue and viewing experience will be captured on a static camcorder to assist analysis. A static camcorder has been chosen in lieu of

an audio recorder as the 'lived experience' of the student is both audio and visual in terms of where they are looking when viewing the footage. The duration of this interaction will be up to 60 minutes. The interaction and dialogue will be transcribed and interpreted (informed by visual ethnography and phenomenography) and written up to inform the full study. Five years after completion of the project the footage will be deleted. At this point participants will become anonymous.

External Ethics Review	
Does your research require external review through the NHS National Research Ethics Service (NRES) or through another external Ethics Committee?	No

Research Literature	
Is your research solely literature based?	No

Human Participants	
Does your research specifically involve participants who are considered vulnerable (i.e. children, those with cognitive impairment, those in unequal relationships—such as your own students, prison inmates, etc.)?	Yes
Is a DBS check check required?	Yes
Does the study involve participants age 16 or over who are unable to give informed consent (i.e. people with learning disabilities)? NOTE: All research that falls under the auspices of the Mental Capacity Act 2005 must be reviewed by NHS NRES.	No
Will the study require the co-operation of a gatekeeper for initial access to the groups or individuals to be recruited? (i.e. students at school, members of self-help group, residents of Nursing home?)	No
Will it be necessary for participants to take part in your study without their knowledge and consent at the time (i.e. covert observation of people in non-public places)?	No
Will the study involve discussion of sensitive topics (i.e. sexual activity, drug use, criminal activity)?	No
Are drugs, placebos or other substances (i.e. food substances, vitamins) to be administered to the study participants or will the study involve invasive, intrusive or potentially harmful procedures of any kind?	No
Will tissue samples (including blood) be obtained from participants? Note: If the answer to this question is 'yes' you will need to be aware of obligations under the Human Tissue Act 2004.	No
Could your research induce psychological stress or anxiety, cause harm or have negative consequences for the participant or researcher (beyond the risks encountered in normal life)?	No
Will your research involve prolonged or repetitive testing?	No
Will the research involve the collection of audio materials?	No
Will your research involve the collection of photographic or video materials?	Yes
Will financial or other inducements (other than reasonable expenses and compensation for time) be offered to participants?	No

Please explain below why your research project involves the above mentioned criteria (be sure to explain why the sensitive criterion is essential to your project's success). Give a summary of the ethical issues and any action that will be taken to address these. Explain how you will obtain informed consent (and from whom) and how you will inform the participant(s) about the research project (i.e. participant information sheet). A sample consent form and participant information sheet can be found on the Research Ethics website.
Whilst the main research participants are over 18 their filming activities, which is being captured on a 360 degree camera, could involve working with children. Therefore children could be involved in this project if they are taking part in a student film shoot. The ethical issues in working with children are informed consent, assent from child and parent to ensure they fully understand the scope of the project. Additionally working with children involves issues around child protection. When children are involved on student film shoots at BU they

are part of the risk assessment process whereby a chaperone or parent is required to be with them at all times, a parental consent form is completed and students are trained in child protection awareness. This would be the case here and additionally the child and parent would complete an informed consent and informed assent form. The researcher also has an up-to-date enhanced DBS check and professional experience in working with children.The ethics around collecting video material is around anonymminity and the data protection act. Collected video materials in this project is in two stages. The first is that the audio-visual 360 degree capture is part of the method which enables research participants to 'reimmerse' and 're-live' their experience. This footage will be deleted five years after the project is complete. Footage will be stored on an encrypted laptop. This is in line with the requirements to fulfil the data protection act and in line with the BU Research Ethics Code of Practice: Policy and Procedure. Wearing a VR (virtual reality) helmet has some health and safety implications that participants and researcher need to be aware of. Participants should be sat down (preferably in a swivel chair to enable free movement), they should take a break if their eyes get tired and have drinking water available. It is unlikely a participant will feel sick as the footage they are viewing is not a moving image – it is stationery on a tripod. Reports of VR headset wearers feeling motion sickness is the duality of image motion mixed with head movement. The second is a static camcorder capture of researcher and participant interaction dialogue whilst the student is 're-living' the experience. This will be used solely for the purposes of interpretation and summarising and will be deleted 5 years after the project has finished. Footage will be stored on an encrypted laptop.The methodology and method of this pilot study, which attempts to discover ways students experience film shoots without a staff member present, has lead the researcher to a 360-degree audio-visual capture technology so that students can 're-live' the experience. Placing the researcher directly onto the film shoot puts the research at risk from contamination of a power figure (staff member) directly observing student performance in a space that is normally independent of that power figure. Hence this choice of method.The Participant Agreement Form and the Participant Information Sheet are attached to this checklist.

Final Review

Will you have access to personal data that allows you to identify individuals OR access to confidential corporate or company data (that is not covered by confidentiality terms within an agreement or by a separate confidentiality agreement)?	Yes

Please explain below why your research requires the collection of personal data. Describe how you will anonymize the personal data (if applicable). Describe how you will collect, manage and store the personal data (taking into consideration the Data Protection Act and the 8 Data Protection Principles). Explain how you will obtain informed consent (and from whom) and how you will inform the participant about the research project (i.e. participant information sheet).

Names and phone numbers (personal data) will be available to the researcher and student research assistant as part of the risk assessment process that is undertaken for student film shoots at Bournemouth University. The risk assessment is an essential written document for all those taking part in film shoots to keep them safe from harm. The risk assessment will potentially be used as a point of reference in the 're-experiencing' and reviewing the shoot process but personal data, at this point, can be anonymised by deletion of names and numbers. Please see attached the Participant Agreement form and the Participant information sheet.

Will you have access to personal data that allows you to identify individuals OR access to confidential corporate or company data (that is not covered by confidentiality terms within an agreement or by a separate confidentiality agreement)?	Yes
Will your research involve experimentation on any of the following: animals, animal tissue, genetically modified organisms?	No
Will your research take place outside the UK (including any and all stages of research: collection, storage, analysis, etc.)?	No

Please use the below text box to highlight any other ethical concerns or risks that may arise during your research that have not been covered in this form.

This project aims to consider the ethical issue around the power relations of the researcher, who is a lecturer, and participants, who are students, by working with a method that tries to remove the physical presence of the researcher from part one of the method process by asking a first year student to enter the research field and be responsible for the 360 footage capture. In part two of this method, the re-immersion into the field by second year students, using a VR headset will be a collaborative, participatory and an experiential process with the researcher that will, where possible, be student-led.

Attached documents

BU PI Sheet A East.docx - attached on 23/11/2017 18:29:25

A East Participant-Agreement-Form 17-18.docx - attached on 23/11/2017 18:29:25

FInal BU PI Sheet A East 2019 v1.docx - attached on 12/03/2019 16:04:20

Final Participant Agreement Form aeast 12_03_19 v1.docx - attached on 12/03/2019 16:04:20
Final Summary amendment RESEARCH ETHICS CHECKLIST aeast v1 2019.docx - attached on 12/03/2019 16:04:21
Final Summary amendment v2 2019 APPROVED.docx - attached on 21/03/2019 14:19:57
PAF v2 APPROVED.docx - attached on 21/03/2019 14:19:57
Final BU PI Sheet A East 2019 v2 APPROVED.docx - attached on 21/03/2019 14:19:57

Approved Amendments	
Message	This amendment is outlined in the documents attached. Essentially it is an upscaling of the pilot study on my Educational Doctorate to a full doctoral study with the same design The summary document that was embedded within the original checklist has been updated and added as a word document. The changes within it are highlighted and underlined. The changes reflect the following:1. the move from pilot study to main study2. the move from 1 participant wearing VR headset to 6 or 7 participants wearing a VR headset.3. an additional confirmation on how the video footage will be blurred and used in segments for outputs.Please also note that my supervisor, post-transfer, is now Mark Readman, mreadman@bournemouth.ac.ukMany thanks in advance for your time.Kind regardsAnnie East
Date Submitted	12/03/2019 16:04
Comment	
Date Approved	21/03/2019 14:19
Approved By	Sarah Bell

ETHICS AMENDMENT 2019.

See underlines for amendments after Pilot study. Amendment approval can be seen on final page of ethics checklist above.

TITLE

Re-experiencing student film shoots

SUMMARY (500 wds max)

This doctoral study aims to enlighten the doctoral researcher on a research method which focuses on independent student production activities that take place on a student film shoot at Bournemouth University where a staff member is not usually present. Based in a qualitative, phenomenological methodology it seeks to capture the film shoot and then re-immerse students back into the shoot using 360-degree filming technology so that they can 're-live' the experience.

Part 1

A media production student will be trained by the researcher as a student research assistant (SRA) to set up and record with a 360-degree camera (the research camera). A 360-degree camera enables the capture of a completely immersive view which can then be viewed back using a VR headset. The SRA will then place the 360-degree camera in the field of study and leave it to record 'behind the scenes' for a set period of time – probably 30-60 minutes. The research field is a second-year BA Television Production (Level 5) location film shoot and the research participants are Level 5 BA Television Production students. The location film shoot will comprise of approximately 7 second year students (the research participants) plus those who are featuring in their student film (actors or contributors). After the set period has concluded the SRA will take the camera and leave the research field.

All research participants (Level 5 students) and the SRA will be over-18. It is possible that footage captured could include actors and contributors of the student film. It is possible that those people could be under 18.

Part 2

<u>All student research participants</u> will be invited into a room to view the 360-degree footage using a VR headset viewer. The structure of this invite will be on a one-to-one basis with the researcher and one research participant at a time. The student will be invited to re-immerse themselves back into their film shoot, wearing the VR headset. It is hoped that the technology

will enable the researcher to view where the research participant is looking by the 'participant view' being screened onto a projector in the same room. An informal interview dialogue will commence between the researcher and participant. It is hoped that the dialogue will be led by the participant as they 're-experience' the film set. This dialogue and viewing experience will be captured on a static camcorder to assist decoding and write up. A static camcorder has been chosen as well as an audio recorder as the 'lived experience' of the student is both audio and visual in terms of where they are looking when viewing the 360-camera footage. The duration of each interaction will be up to 60 minutes but is more likely to be 15-30 minutes.

The interaction and dialogue will be transcribed and interpreted (using a dialogic, hermeneutic phenomenology and/or drawing on visual ethnography and phenomenography) and written up as part of the full doctoral study.

HUMAN PARTICIPANTS

This project aims to consider the issue around the power relations of the researcher as lecturer and participants as students by working with a method that tries to remove the physical presence of the researcher from part one by asking a first year student to enter the research field and be responsible for the 360 footage capture. In part two of this method, the re-immersion into the field using VR headset will be a collaborative, participatory and experiential process that where possible is student-led (for they are the one's re-immersed and re-experiencing the field, live in the room.

Whilst the main research participants are over 18 their filming activities, which is being captured on a 360 degree camera, could involve working with children. Therefore children could incidentally be involved in this project by being filmed.

The ethical issues in working with children are informed consent, assent from child and parent to ensure they fully understand the scope of the project. Additionally working with children involves issues around child protection. When children are involved on student film shoots at BU they are part of the risk assessment process whereby a chaperone or parent is required to be with them at all times, a parental consent form is completed and students are trained in child protection awareness. This would be the case here and additionally the child and parent would complete a informed consent and informed assent form. The researcher also has an up-to-date enhanced DBS check (DBS Number: 001377462428) and professional experience in working with children.

The ethics around collecting audio and visual material is around anonyminity and the data protection act. Collected audio visual materials in this project is in two stages.

The first is that the audio visual 360-degree capture is part of the method which enables research participants to ‘reimmerse’ and ‘re-live’ their experience. This footage will be deleted after the transcriptions mentioned below are complete. This is in line with the requirements to fulfil the data protection act. Footage will be stored on an encrypted laptop.

Wearing VR has some health and safety implications that participants and researcher need to be aware of. Participants should be sat down (preferably in a swivel chair to enable free movement), they should take a break if their eyes get tired and have drinking water available. It is unlikely a participant will feel sick as the footage they are viewing is not a moving image – it is stationery on a tripod. Reports of VR headset wearers feeling motion sickness is the duality of image motion mixed with head movement.

The second is a static camcorder will capture researcher and participant interaction and dialogue whilst the student is ‘re-living’ the experience. This will be used for the purposes of transcribing/summarising. Video images, edited to blur faces, will be maintained for the purposes of published outputs such as journal articles or conference papers. Footage will be stored on an encrypted laptop.

The methodology and method of this pilot study, which attempts to discover ways students experience film shoots without a staff member present, has lead the researcher to a 360-degree audio visual capture technology so that students can ‘re-live’ the experience. Placing the researcher directly onto the film shoot puts the research at risk from contamination of a power figure (staff member) directly observing student performance in a space that is normally independent of that power figure. Hence this choice of method.

Attached is the Participant Consent Form and the supporting Participant Information Sheet.

Names and phone numbers will be available to the researcher and student research assistant as part of the risk assessment process that is undertaken for student film shoots to keep them safe from harm. The risk assessment is an essential written document for all those taking part in film shoots. The risk assessment will potentially be used as a point of reference in the ‘re-experiencing’ and reviewing the shoot process but personal data, at this point, can be anonymised by deletion of names and numbers.

Appendix H

Welcome Protocol

Points to cover with participant at the start of the elicitation experience Mar 2019.
Duration Approx 1 hour. Allow for 2-hour time slots in the schedule.

Introduction to the space and activity

1. Welcome into the room.
2. Offer tea/coffee/biscuit/juice/water.
3. Brief informal chat to put at ease.
4. Double check gender preferences and pronouns and discussed any preferred pseudonym for the write up.
5. Point out video camera recording us both as well as audio recorder for close up sound.
6. Introduce HMD and explain how that is mirrored onto the screen that I will watch and how that plays through the speakers.
7. Fitting headset and adjustments.
8. Ask if they have any comments or questions.

Description of the structure of the elicitation to share with participant before commencement:

- Watch video 1 and have semi structured dialogue whilst watching.
- Watch video 2 and have semi structured dialogue whilst watching.
- Stop for a break. Remove HMD. Check on wellbeing.
- Look at documentation whilst having refreshments (I leave room or give space for this activity)
- Rewatch video 2 having looked at the documentation and have semi structured dialogue whilst watching.
- Watch video 3 and have semi structured dialogue whilst watching.
- Remove HMD
- Conclude elicitation and check for any general remarks or additions from the participant.

Appendix J

Stages of Fieldwork

FIELDWORK STAGE 1

360 Degree video capture of an undergraduate student film shoot (can be exterior or interior shoot)

FIELDWORK STAGE 2

VR Elicitation of 360 degree video clips from FIELDWORK STAGE 1





CRITERIA for FIELDWORK STAGE 1

Capture approximately 2 x 15 minutes 360 video of setting up
Capture approximately 2 x 15 minutes of active rehearsal or filming
Ideally place camera away from walls or curtains.
Check with representative of the crew where the 360-degree camera could go so that it would not interfere in their setting up and would not be in their shots.
At end of the day hand camera with clips to researcher to download and back up on encrypted disk/s.

STEPS TO VR ELICITATION STAGE 2

Test technical set up prior to the VR elicitation days
Allow two hour time slots between each VR elicitation
Meet and greet student-participant – following the welcome protocol
Press play on the static camcorder (placed on a tripod) recording the activity of researcher, co-collaborator and big screen.
Student to put on VR headset, researcher to find clip 1 and play into headset and mirror onto big screen in the room (with sound on speakers).
Play clip 1. Semi structured conversation to occur whilst student-participant is watching clip 1 with headset on.
On finishing watching the clip, remove headset and provide water before replacing headset and moving onto clip 2.
Repeat steps 5-7 depending on amount of clips to be viewed
Give student-participant a research steering provocation (such as paper version of their student filmmakers risk assessment to read.) part way through clip viewing
Finish and remove headset. Ask student-participant if they have any further thoughts or comments to make before exiting. Remind them to avoid chatting about the process with their fellow crew members until all had been through the VR elicitation.
Prepare for next student-participant.

Appendix K

Table of practical avenues HE Providers can take – recommendations

The table below outlines the resource cost against the pedagogic benefits and pedagogic negatives. It also maps out some possible practical interventions into pedagogy of media production that could start to address the gaps identified in this research. It presents potential avenues for educators to take and outlines the cost-benefits for each approach.

Activity	**Cost**	**Pedagogic Benefit**	**Pedagogic Negatives**
Staff attend location shoots to observe student filmmaking practice.	High staff time costs for institutions with high numbers of students. Potential high financial cost for travel.	Immediate practice-based feedback between staff and student/s. Immediate opportunities to correct mislearning.	Could create dependence on staff. Could inhibit independence later in their studies.
Behind-the-scenes film (student-authored)	Medium cost to student time on edit thereafter. Low cost to embed into a reflective plenary event.	Could be wrapped up as an additional production role. Could work as reflective practice screening alongside screening of the completed artefact. Enables staff/student feedback conversations to be triggered.	Reliant on student editorial choice. Some issues of practice may continue to remain hidden or unseen.
Reflective writing by the student about the experience	Low time cost to students and staff if part of pedagogic assessment.	Could be part of assessment. Encourages students to undertake practice and then reflect on their practice.	Subjective agenda setting. The student chooses what to reflect on. Reliant on student memory and an individual activity. Some issues of practice may continue to remain hidden or unseen. Only provides feedback/feedforward at the end of the assessment process.
Reflective presentation by the student about the experience	Low time cost to student and staff if part of pedagogic assessment.	Could be part of assessment. Encourages students to undertake practice then verbally reflect on their practice.	Subjective agenda setting. The student chooses what to reflect on. Reliant on student memory and an individual activity.

		Opportunities for staff to ask questions.	Some issues of practice may continue to remain hidden or unseen. Only provides feedback/feedforward at the end of the assessment process.
360-degree-filming with student-tutor immersion after filming event	High-cost initial outlay for equipment and in investigating workflow. Low staff costs if already working 1:1 with students as part of a tutorial-based system or low cost to embed into a group reflective plenary event.	HMD creates autonomy for students in how they review themselves and others. Reduced pressure (on time and budget) allows for reflection (with)in practice to immerse the self in a space where intensity of practice is taking place. Immersion gives a sense of presence at the film shoot. Provides virtual peripheral participation conversational opportunities with staff to correct mislearning. Provides feedback between staff and students about practice.	Ethical issues could occur if clips are not screened by the tutor first before immersion. Requires tutor to be pedagogically confident enough to run the session to ensure positive outcomes for all persons.

Appendix L

Personal experiential themes – Sample - Jonny

Tables of Personal Experiential Themes				
Jonny				
Context	Initial Noting Step	Quote	Page/Line	About Process (P) or about Method (M)
Orientating	1 Speech	Can I swivel on the chair completely or…?	156/4	M
Theme 1: The presentation of the student context	Initial Noting Step	Quote	Page/Line	About Process (P) or about Method (M)
Revealing his partying-self and housemates	1 Speech	That keg on the table has been, I think that was from fresher's week this year, just fun fact, that's half full of mouldy beer. …….	159/44	P
Articulating an offbeat and laissez faire attitude that paints a picture of student life	3 Gesture	But actually we went out for some food and I left him the keys and he just slept on the sofa because he came from like London or something. I think my housemates were a bit confused that we just left this random guy on my sofa but um yeah.'	159/56	P
As above but this time in relation ot a film shoot.	1 Speech	pretty lazy in terms of rearranging	162/92	P
Emerging as a perceptive and motivational leader in the team	1 Speech	be enthusiastic. Very like low energy because it's you know, four days deep and.	179/152	P

Clashing presentation of self as motivational with this more student-like outburst with expletive	1 Speech	why the fuck would I clap?	179/144	P
Theme 2: Group Work; avoidance, misplaced energies	Initial Noting Step	Quote	Page/Line	About Process (P) or about Method (M)
Recounting group attitude to actor pulling out	1 Speech	no one seemed stressed out	160/66	P
Realisation that his perception of the other students is not one of avoidance.	1 Speech	we can just go to Spoons (Wetherspoons) and get pissed and not have to do anything which is obviously not the case because everyone is still working quite hard and doing their stuf	160/66	P & M
He reveals his wish to be doing nothing. And his realisation that some of it was organised	1 Speech	But when I was upstairs as far as it was going in my head I think I was running around thinking “oh god I wish I was sat downstairs not doing anything”, but obviously that’s not the case…….	160/66	P & M
The panopticon changes his perception positively	1 Speech	feel happier in terms of the team.	161/70	M
Reveals an avoidance culture through social media chat	3 Gesture	Yeah I mean it makes me feel happier in terms of the team that I know that even though… it was first thing in the morning, I don’t know, people… I found the actress, the main one, it	161/70	P

		was very last minute, people kind of just, it was kind of like a waiting game……		
Imitating the hysteria of group chat, with the membership of the group providing a group refuge and as a result a deflection of individual responsibility	7 Paralinguistics	someone please find one, oh my god	161/70	P
Seeing actors as commodities. Breaks from the group membership	1 Speech	just as easy to go out and get one yourself	161/70	P
Reveals his attitude can be the same as the group membership when problems need solving	1 Speech	Always. Yeah it's weird like on set everyone is, you know, all hands on deck, everyone does their part, no one wants to be sat around doing nothing. But beforehand it is"……	161/72	P
Learned helplessness of others in the group	1 Speech	wake up in the morning knowing full well that we didn't have an actress	161/78	P
Attention drawn to person not interacting	3 Gesture 8 Extra linguistics	Jeff's falling asleep	179/156	P & M
Revealing more of the partying student	1 Speech	I think I propped myself against the wall, like I can have a little snooze'	176/110	P
As above	1 Speech	I'm pretty sure I hadn't got changed at this point either, I was still…I probably stunk	176/112	P
Explaining the director's energy	5. Gaze	doing his nervous pacing	180/158	P

Awareness shown that the director uses his enthusiasm and is keen to get involved in all areas	1 Speech	I think he tries to be quite enthusiastic but he has a very specific vision and yeah it's almost like he wants to jump in and just do it himself, you can see he's like constantly walking back…	180/170	P
Theme 3: Opinions on Health and Safety and Risk Assessment	Initial Noting Step	Quote	Page/Line	About Process (P) or about Method (M)
Describes the aesthetics of the shot along with safe practice	3 Gesture 6 Movement	The reason I had Honza behind me originally was so he could like, because basically I was walking backwards but I kept walking backwards in a straight line, it's very difficult to gauge a curve without looking over your shoulder	165/36	P
Describes his execution of a complex shot	1 Speech	extremely difficult	165/36	P
Articulating his safe practice	1 Speech	I was trying to get a focus so yeah, so Honza was holding me so I don't fall over	166/44	P
Embodying safe practice	3 Gesture	Summary of action. Shuffling into each other. Shakes the camera	NA	P
Disengages through the process through lack of confidence	1 Speech	Annie: You've just read the risk assessment, and at the time you said something like "Oh shit" or something to me (Jonny laughs at this), what was it	169/5	P

		made you say that?		
		Jonny: So Adele …….I'm just really, really not one to get along with doing that kind of stuff.		
Further disengagement through perceptions of hierarchies of responsibilities and gendered roles	1 Speech	might take a bit more of the heat if something like that were to go wrong because obviously she, in the title of…….	171/33	P
Rehearsals indicate good health and safety practice, but not in RA or carried through to shoot environment	1 Speech	Yes, so as we recced then we also, it wasn't with the equipment as such it was just with my phone and I think it was Honza walking.	169/21	P
Gap in connecting processes (RA with legal system) which means little to him	1 Speech	I think that risk assessments in my personal opinion really don't do much or anything at all, taking aside the legal side of things if an injury were to happen……	170/25	P
Meaning they are an obstruction to the creative process	1 Speech	risk assessments in the sense of doing small uni projects like this is really not, not helpful	170/27	P
Working with friends on student shoots helps with wellbeing	1 Speech	there for moral support I guess	159/50	P
Realisation that crew roles are all consuming leaving no one to think about actors	1 Speech	Something else I realised as well, not many people, when everyone is doing their thing, no one feels as, I don't' know if anyone feels responsible for	182/192	P & M
	3 Gesture			

		like, I mean it's only a 4 day shoot, but like the wellbeing of the actors and actresses.		
Revealing a realisation about the actor linked to wellbeing	1 Speech	But she (the actress) essentially, I can't really describe it, like I think she didn't really know what she was getting into……..	183/202	P & M
Describes actor becoming more vocal	1 Speech	she was like "Ooh I'm a bit hungry" and we were like "Oh we'll get you some food", you know, a little bit like that.	185/234	P
Starts to describe actor as a bit of a diva.	1 Speech	Annie: So quite nuanced in what she wanted doing? Jonny: Almost like a bit of, I don't want to say she was a diva, to no extent was she a diva but she was more of a diva on these…….	185/235& 236	P
Theme 4: Method	Initial Noting Step	Quote	Page/Line	About Process (P) or about Method (M)
Describes VR elicitation like a dream within a dream	1 Speech	It will be like Inception, I'll be like what's going on. I won't be able to come back out.	171/38	M
The complete senses immersion creates increased concentration and less distraction	1 Speech	swiping on Tinder	171/40	M
The knowledge of the panopticon means commentary checked. An	1 Speech	Paraphrase : He also indicates that he would check his commentary a little more if he	173/64	M

ethical consideration		was in the elicitation with his peers		
Panopticon allows for perception shift and aide memoir	1 Speech	Paraphrase: the method hasn't given him a new perspective and that it just aids memory however did give him a new understanding of what his peers were doing when he was working on the camera upstairs and they were downstairs	187/36	M

Appendix M

Group experiential themes

The Lived Experience of The Process		
Group Experiential Theme 1: Mind the Health and Safety Gap		
Subtheme	**Quote**	**Page/Line from fusion of Horizon Booklet**
1a Conditions for Neglect	*doing another risk assessment (Adele)*	65/8
	pretty safe (Honza)	94/18
	that's just what a normal fucking person would do (Jonny)	170/25
	just the same drop down risks that I always see. (Jeff)	259/150
	I mean you wouldn't, just because a bit of paper goes" don't trip over", go "oh shit yeah I better not trip over (Jonny)	170/25
	And I've seen them too many times and I was just like oh ok (Jeff)	259/152
	access and egress and all of that (Jeff)	259/154
	I am extremely unconfident, and paperwork really annoys me…(Jonny)	169/15
	might take a bit more of the heat if something like that were to go wrong because obviously she, in the title of being the producer she's a bit more responsible for doing the risk assessment than myself as the cameraman. (Jonny)	171/33
	In hindsight it feels like were just jumping into it, the production (Gavin)	124/122
	but we tend to think about the actual shot type more and how to shoot that we don't really think about what's around us as much (Gavin)	132/24
	I really do not know. I guess it's because it's not as interesting.	132/26
	This was quite boring…we just had to constantly keep filming this deciding if Honza wanted lights or not…….. light then there's another light and another light	207/87
	Woah. That was me hitting the camera. I kind of walked into it. I was walking in the dark, backwards in the dark, so my bad (Honza)	90/132
	I don't even know why Honza left the room (Gavin)	141/80
Subtheme	**Quote**	**Page/Line**
1.b The other voice in the room – the rationalisation of process	*It's legal I'm guessing. (Adele)*	75/118
	I don't want to say this on camera but I'll say it after. (Prayer hands.) (Adele)	75/122
	Oh she's pretending to snort cocaine. She isn't snorting it I promise you that, and its paracetamol, not c	147/162
	it does nothing to you, it's just vitamin C, I mean it might feel a bit uncomfortable snorting it but that's my	105/152
	I should have put the use of drug use in the risk assessment. (Adele)	74/110
	Is that what you want me to say? (Josh)	206/65
	uni is responsible and I know the uni can cover for anything that happens….I heard there is a ridiculous amount of money backing that up in most scenarios. (Jeff)	261/172
	extremely unconfident and paperwork really annoys me…(Jonny)	169/15
	might take a bit more of the heat if something like that were to go wrong because obviously she, in the title of being the producer she's a bit more responsible for doing the risk assessment than myself as the cameraman. (Jonny)	171/33
Subtheme	**Quote**	**Page/Line**
1.c Disconnect - Linearity, creativity and mundanity	*We did realise we will need someone guiding. (Adele)*	69/30
	another light and another light (Josh)	207/91
	primary thinking (Gavin)	132/32
	back of our minds. (Gavin)	132/32
	Well, it's something that you tend to forget on shoot is the risk assessment, you probably should think of all the risks first when you do, before you shoot a scene. (Gavin)	132/22
	when we see something not right, we get rid of it. (Gavin)	132/32
	So I don't even think it was mostly a safety issue because it was a safe thing (Honza)	95/26
	everyone is responsible, of course, for the risks and all that (Jeff)	260/160
	when it's written down on paper (Jeff)	260/160
	there is the one person that approved this risk, that one person is now I guess the person responsible because they're the ones that approved it. (Jeff)	260/160
	the one person is now, I guess the person responsible (Jeff)	260/160
	normal fucking person (Jonny)	170/25

Group Experiential Theme 2: The Morality Of Practice		
Subtheme	**Quote**	**Page/Line**
2.1 Intensity of student practice and the lack of empathy.	*I'm excited. Like the whole time I'm excited because everything's just duh, duh duh, let's go! (Honza)*	110/200
	I feel like we probably could have shot her scenes first just to make her life easier. (Adele)	77/163
	or just actually engaged in conversation. (Adele)	78/183
	sorry for Gloria (Gavin)	148/166
	It's quite bad probably to leave an actor by himself (Gavin)	*120/85*
	But she (the actress) essentially, I can't really describe it, like I think she didn't really know what she was getting into and when everyone is doing their job no one is just sat like chatting to her it's like I'm trying to put myself in her shoes in that if she, you know, you turned up, you literally don't know anyone. (Jonny)	*183/202*
	poor guy (Jeff)	225/17
	we kind of just got him to be in it (Jeff)	226/23
Subtheme	**Quote**	**Page/Line**
2.2 Responsibility and the student contra deal.	*make out (Jeff)*	241/13
	wellbeing (Jonny)	182/192
	'just got him to be in it (Jeff)	226/23
	diva' (Jonny)	185/236
Subtheme	**Quote**	**Page/Line**
2.3 Responsibility - Working with friends	*got him lunch so…(Honza)*	85/40
	It's quite bad probably to leave an actor by himself. (Gavin)	120/85
	it didn't feel as bad. (Gavin)	125/134
	there for moral support I guess	159/50
Subtheme	**Quote**	**Page/Line**
2.4 Responsibility - where a morality of practice is absent	*to push her but then he didn't want to like push her (Gavin)*	128/166
	at least he got rid of whatever that was so he didn't trip up (Gavin)	127/164
	It looks like I was upset with them (Honza)	109/194
	it was kind of like a waiting game, like a standoff, like "ooh we've got no actress, who's going to find one?" You know, "someone please find one, oh my god", everyone's like yeah, but everyone puts all efforts into getting other people to find one whereas it's just as easy to go out and get one yourself so that was… it's just the way I feel. (Jonny)	161/70
	that this day was chaotic, it was very chaotic and I just didn't remember a lot, it was kind of blurred, especially because I wasn't in the room for a lot of it. (Jeff)	228/53
Subtheme	**Quote**	**Page/Line**
2.5 Responsibility and productivity	*I guess they were a bit productive while me and Jeff were gone, but I think, yeah… they were quite productive like Gavin was doing sound but he was helping with production design. (Adele)*	62/26
	But when I was upstairs as far as it was going in my head I think I was running around thinking "oh god I wish I was sat downstairs not doing anything", but obviously that's not the case. I mean when I came downstairs, obviously things had been cut out, you know, people had got changed and stuff had been more organised but you don't really see the process until you watch it back from this I guess. (Jonny)	160/66
	Something else I realised as well, not many people, when everyone is doing their thing, no one feels as, I don't' know if anyone feels responsible for like, I mean it's only a 4 day shoot, but like the wellbeing of the actors and actresses. (Jonny)	182/192

Group Experiential Theme 3: The presentation of self. Shifting identities and role play on student shoots		
Subtheme	**Quote**	**Page/Line**
	we just got him to be in it (Jeff)	226/23
	I think my housemates were a bit confused that we just left this random guy on my sofa but um yeah. (Jonny)	159/56
	being hungover as well (Josh)	213/173
	proper go for it (Josh)	213/177
	I just wanted to play guitar the whole time (Jeff)	237/180
	Lambrini bottles and mouldy beer kegs (Jonny)	159/44
	swiping on Tinder (Jonny)	171/40
	pretty lazy (Jonny)	162/92
	we can just go to Spoons and get pissed (Jonny)	160/66
	can have a little snooze. (Jonny)	176/110
	stunk (Of alcohol) (Jonny)	71/54
	when I was running around doing something else, it was nice to see that they were being productive (Adele)	71/54
	makes him feel happier in terms of the team (Jonny)	161/70
	'…. on set everyone is, you know, all hands-on deck, everyone does their part, no one wants to be sat around doing nothing. (Jonny)	161/72
	it looks like it took work. (Josh)	215/213
	my 'A game' (Josh)	191/46
	proper going for it (Josh)	143/110
	I like to concentrate on my sound. I like to let them do all the directional work and I just record the sound. (Gavin)	143/110
	I'm like go buy a rug or something (Honza)	84/28
	enthusiastic (Jonny)	179/144
	Very, like, low energy because it's you know, four days deep and..(Jonny)	179/152
	Because Honza, he, he's very, yeah I don't know, the way he like goes around solving problems and stuff, he's very 'let's just do this' (Jonny)	179/152
	'..in my head at first I was a bit, I felt as though they didn't use the time wisely…(Adele)	81/228
	but seeing what they've done now has sort of reassured me that they were trying their hardest to film well but also quickly. (Adele)	81/228
	You guys aren't finished yet?' (Honza)	109/188
	No we're not finished yet. (Honza)	109/188
Subtheme	**Quote**	**Page/Line**
3.2 Crew Roles and Organisational structures	*the last two shoots I've done as producer I've just been running around but I don't know what, like after doing these shoots I'm not really sure what I'm meant to do as a producer or in production. (Adele)*	82/236
	talking into him (Honza)	95/36
	didn't want to make it all about me (Honza)	104/132
	but I guess when you are the director you kind of have the final say. (Honza)	104/132
	So I had to carry the light like this and I was holding ('onto' author addition) Jonny because he was obviously looking at the camera screen. (Honza)	95/36
	I was trying to hear what he was going to say but I can never hear it annoyingly. (Gavin)	123/116
	Honza's directional thing. (Gavin)	139/56
	interested in what his ideas were. (Gavin)	129/182
	Honza is not here and Jonny's giving directional advice, it's not a bad thing at all. (Gavin)	140/70
	there was only 6 of us on this crew, like some of us had to do different role. (Josh)	208/96
	I was just editor, but I had to log and cover board and everything, and I helped with lights (Jeff)	228/55
	At some points I had to start acting and then when that started no one else was logging and then the logging got kind of mixed up and I thought you know what I'm just going to have to wing it in terms of logging because the only days that were logged were this day and I think the next day, I think that was it. (Jeff)	228/59

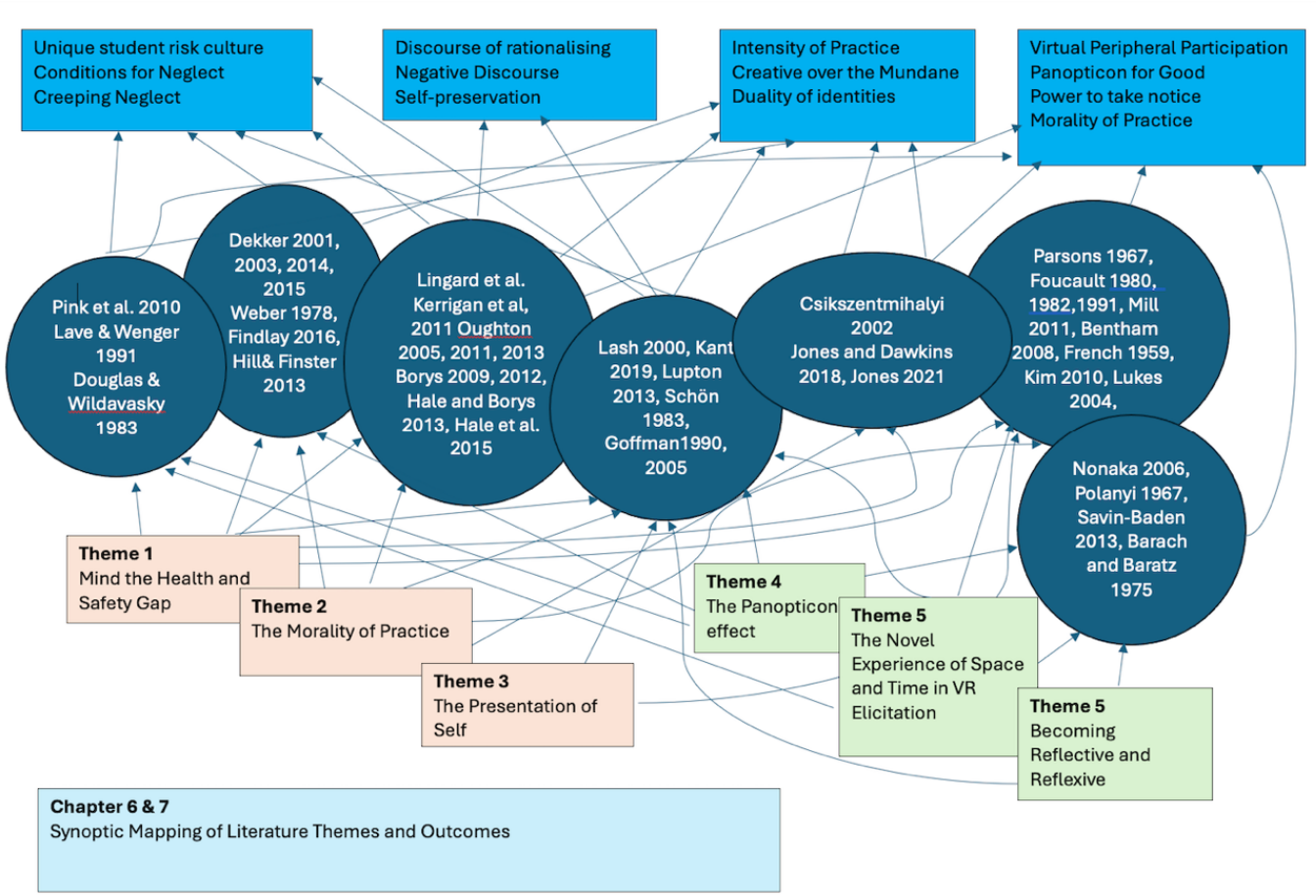
The Lived Experience Of The Method		
Group Experiential Theme 4: The panopticon does have an effect		
Subtheme	**Quote**	**Page/Line**
4.1 Seeing productivity and good work	*I guess they were a bit productive while me and Jeff were gone, but I think, yeah……(Adele)*	62/26
	Ah he moved the chair, OK. (Adele)	69/32
	at least he got rid of whatever that was so he didn't trip up (Gavin)	127/164
	Yeah this is interesting because I wasn't in the room at this point, I was gone. (Jeff)	225/15
	interesting (Jeff)	225/15
	It must be interesting for Adele though. (Gavin) Why's that?(Annie) Because she's not there so it would be interesting seeing what she thinks of us…….(Gavin)	126/146
	It's interesting because I felt like throughout the whole like production I was just running around, so it was interesting to actually see I was like on a camera, and I sort of want to see more of myself to see like what I was actually doing as producer. (Adele)	63/50
	…because obviously usually I'm either on this side….. but now I'm looking at like an actual scene being filmed. (Josh)	209/123
	So like when I was on set in my head it was like this is a student film,….. look like this looks like it took work (Josh)	160/66
	we can just go to Spoons (Wetherspoons) and get pissed and not have to do anything which is obviously not the case because everyone is still working quite hard and doing their stuff (Jonny)	160/66
	But when I was upstairs as far as it was going in my head I think I was running around thinking "oh god I wish I was sat downstairs not doing anything", but obviously that's not the case…….(Jonny)	160/66
	feel happier in terms of the team. (Jonny)	161/70
	It's weird like looking at what we do, this is what I do and , does that make sense? This is what I do at uni. (Josh)	191/34
Subtheme	**Quote**	**Page/Line**
4.2 Experiencing vulnerability	*I hope I don't swear too much (Honza)*	83/12
	Oh she's pretending to snort cocaine. She isn't snorting it I promise you that, and it's paracetamol, not cocaine (Gavin)	147/162
	This is so cringeey (Adele)	66/29
	the director was more aware of his surroundings and actually guiding (Adele)	70/44
	check his own commentary a little more (Jonny - summarised)	173/56
	So that kind of looks like someone is watching me and (Josh)	202/3
	Maybe I like being on edge, I know that sounds weird but like… (Josh)	200/184
	The risk assessment, like how did you want me to apply the risk assessment to this? (Josh)	205/58
Subtheme	**Quote**	**Page/Line**
4.3 Enabling empathy	*It's quite bad probably to leave an actor by himself (Gavin)*	120/85
	Poor Guy. we kind of just got him to be in it. (Jeff)	225/17 & 226/23
	sorry for Gloria (Gavin)	148/166
	Jeff's falling asleep (Jonny)	179/156
	Something else I realised as well, not many people, when everyone is doing their thing, no one feels as, I don't' know if anyone feels responsible for like, I mean it's only a 4 day shoot, but like the wellbeing of the actors and actresses. (Jonny)	182/192
	But she (the actress) essentially, I can't really describe it, like I think she didn't really know what she was getting into……..(Jonny)	183/202
	that fly on the wall thing, like you're just kind of sat back watching somebody (Josh)	197/137

Group Experiential Theme 5: The novel experience of time and space in VR elicitation		
Subtheme	**Quote**	**Page/Line**
5.1 Orientating	*That's me (Honza)*	83/10
	Ah there I am. …….Who is around me. (Jeff)	224/2
	I'm just looking at myself to see if I look good that day. I'm kidding (laughs). I'm kidding (Honza)	83/4
	'Yeah. I just think it's really cool, like the colours and stuff.' (He is looking left and right around the bowl gestures with his hands into the bowl)' (Josh)	211/139
	upside down (Josh)	207/81
	I like it when like camera angles in films like are really weird, like when they're really weird. (Josh)	212/163
	'Like this freaks me out really badly' (Josh)	211/147
	……. Yeah and it's….and it's because that's me as well (Josh)	211/151
	Just seeing where everyone is. (Adele)	77/150
	Can I swivel on the chair completely or…? (Jonny)	156/4
	..be swiping on Tinder (Jonny)	171/40
	was this on the Monday? (Jeff)	226/31
Subtheme	**Quote**	**Page/Line**
5.2 Time travel and surfacing of new knowledge	*Oh wow. It's weird to see this more than twice (Adele)*	69/34
	the director was more aware of his surroundings and actually guiding (Adele)	70/44
	Honza, I'm interested in what his ideas were. (Gavin)	129/182
	(It's) quite bad now (Gavin)	131/8
	Well after reading the risk assessment, trip hazards, go into the 360. Clearly, he tripped over this, we had to go (again) for the noise. And also earlier, well earlier or later when Honza removes, I still don't even know what it is….(Gavin)	131/10
	*I never saw it but he did, so it's interesting seeing what I see and what he sees. (*Gavin*)*	135/14
	In hindsight it feels like were just jumping into it, the production (Gavin)	124/122
	carry on what I'm doing in a way, but have a bit more awareness of what people are doing like mainly…because yeah like the actresses were not getting, like they were just sitting there doing nothing.(Gavin)	153/238
	It's just odd isn't it? Like watching, like I'm watching the whole thing being filmed here and then… this is the thing like this what I'm doing, like this experience, it's weird because now I during this project, I have directed it, acted in it, production designed it, I'm now watching it being filmed, I'm now also going to watch the finished project. So I've literally seen this film from every kind of angle. (Josh)	217/238
Subtheme	**Quote**	**Page/Line**
5.3 Temporal Shifts	*Gesture: Honza waves at the camera.*	
	…so I'm happy we didn't film today because it would have looked really bad. I mean we filmed today but just not here, we didn't film here in this room. (Honza)	84/30
	So we had to, yeah so that's why I was helping him out now, especially yeah the actress wasn't around at the time. (Gavin)	118/55
	we're just trying to like, waste time, pass time as we're waiting for our roles to start (Jeff)	246/81
	when I was running around doing something else, it was nice to see that they were being productive (Adele)	71/54
	'Inception (Jonny)	171/38

Group Experiential Theme 6: Becoming reflective and reflexive		
Subtheme	**Quote**	**Page/Line**
6.1 Negative reflectivity	*I felt as though I made a lot of mistakes (Adele)*	68/10
	Well from the way they were just all sat down it seemed as though they were just like what do we do and because of that I had to change the call sheet multiple times and as well as that, I felt as though we were more, instead of asking the actress who was available to make it… we had to work with her availability rather than her working with ours so that was a bit difficult. (Adele)	64/63
	Bad (Gavin)	120/85, 125/34, 125/140, 131/8
	should (Gavin)	121/97, 128/176, 131/16, 132/22, 149/182, 152/216
	I need to go to the gym again, jeez (Honza)	84/20
	I hate how I sound, that's something I've realised now. The sound of my own voice is really annoying (Honza)	83/10
	I hope I don't swear too much (Honza)	83/12
	I never saw it but he did, so it's interesting seeing what I see and what he sees. (Gavin)	136/14
	I think I've found out I get too into my own role. (Gavin)	151/206
	Especially with Q, sorry I keep bringing up Q when I should be focusing on this but this is kind of bringing it out of me…(Jeff)	238/188
Subtheme	**Quote**	**Page/Line**
6.2 Positive reflexivity	*It must be interesting for Adele though. (Gavin) Why's that?(Annie) Because she's not there so it would be interesting seeing what she thinks of us……..(Gavin)*	126/144-146
	Not going to lie, I thought it would be stressful looking at it back, but actually it's not too bad like. (Josh)	193/73
	Well obviously there's a lot to change, when you look back, but no one can really think in hindsight…" So you kind of just have to re-watch it like now and just take it in for the next project. (Jeff)	263/196

Appendix N

Synoptic Mapping of Literature Themes and Outcomes



Glossary of Key Terms

Meaning-making in this study is my interpretation of the relationship between students on an undergraduate film shoot and the risk management process and practice. Through interpreting their re-immersion into the film shoot and our dialogue about it, the meaning making emerges from the kinds of things that student participants are offering up in VR elicitation and my interpretation of those things in that moment.

Higher Education is sometimes shorted to HE and typically refers to HE within the United Kingdom.

Filmmaking can also be known as **film making**. In this research I have collated the two words together based on my personal view of it being a collective activity. There is a dynamism and verve to the compounded word which also lends itself to the personification in the word filmmaker. Filmmaking is the process and art of making a film. In the case of this research filmmaking is often referred to within a student HE context which tends to be the making of short films as part of a degree module requirement. Filmmaking is also commented on by drawing examples and parallels from the film and TV industry citing feature films or television programmes that might either be viewed on UK streamers (Netflix, Amazon, Disney etc.) or on terrestrial channels (BBC, ITV, Channel 4, Channel 5) or as a theatrical release in a cinema (usually feature length fiction films such as Star Wars or Harry Potter).

Shoot and **film shoot** are interchangeable terms that refer to the time limited process of capturing moving image ready for post-production editing (usually on location or in a studio). Shoot and film shoot do not refer to the process prior to the filming days (known as pre-production) or the process after the film shoot (known as post-production).

Location is the umbrella term used in film and TV vernacular to refer to the place of the film shoot. *On location* is generally used to refer to being temporarily at an existing location and using it for the purposes of filming (for instance, filming in a real school or filming on a real road).

Studio (film studio, TV studio) is the umbrella term to describe a place where the requirement is to build a temporary film location environment in which to undertake filmmaking. Sometimes the build is virtual rather than physical (such as use of a green screen studio or virtual production). My research will refer mainly to location film shoots.

Set and filmset are interchangeable terms that refer to the temporary location or studio build environments. It is the place where the filming activity that is in front of the camera will take place.

Health and safety (sometimes referred to as occupational health and safety OHS) – this is the umbrella term under which risk management sits. Risk management is a term that came later than health and safety and is defined in UK law through the risk management regulations.
HMD (Head Mounted Display) is a tool that is part of the method. It stands for head mounted display. Anecdotally it is also known as a VR visor or VR headset. HMD has been chosen as this is what has been used in other research papers, in particular education research papers. Creating some consistency of technological terminology is useful for future dissemination and comprehension.
VR (Virtual Reality), the term VR is used in articulating the method I have designed drawing on other visual principles. Virtual reality can have multiple meanings, and this is discussed in the methodology chapter. Here it is the umbrella term to describe an elicitation method that is immersive by wearing an HMD and viewing live-action 360-degree footage through the HMD. Virtual reality has other applications that does not use 360-degree live action footage. This research only works with 360-degree live action footage as part of a VR elicitation method.

Key Terms from the Thesis Title

Students – in this study students are the participants. They are 2nd year HE students who are in a group making a film as part of their unit assessment.
When we aren't looking – this part of the title has a variety of playful and provocative meanings. On first read this has the deliberate overtones of infantilising students. The idea that toddlers will get up to no good when you aren't in the room. On second read that infantilisation is supported by the power of 'we' which suggests the institution or HE lecturers being the dominant body in this relationship. On a deeper more conceptual read this suggests that the 'we' potentially aren't looking properly. Perhaps because we are not 'seeing' through our own bias. This gives way to the clarifying second title sentence which indicates a methodological approach to being able to look at a film shoot with the student-participants: **'**A hermeneutic phenomenological exploration of risk management on a student film shoot.'
Hermeneutic phenomenology – is a branch of continental philosophy. Hermeneutic means interpretation and phenomenology is about understanding the lived experience or persons or people. In this study hermeneutic phenomenology is underpinned by the theory of Hans George Gadamer (2004). Hermeneutic phenomenology is the interpretation of the lived experience (Friesen et al. 2012)
Exploration – in this study exploration represents the openness to the participant accounts and invokes with it the cycle of interpretation and finding that being open to exploration can afford. It is the antithesis of the implied infantilisation of the provocative thesis title sentence.

Risk Management – Risk management in this context is not economic risk management. In this study it is a term taken from workplace health and safety and regulations. It's adoption in this interpretative qualitative research is another nod to the institution that sits within the research environment. It provides a bureaucratic and processual framing from which to understand certain areas of the student experience on a film shoot. With risk management being a part of workplace culture, due to its legal requirements, this top-down bureaucratic approach provides a tension and potential conflict to explore where the research approach is from the bottom up: the interpretation of the lived experience of the students.

Student Film Shoot – This is a specific undergraduate film shoot that took place over a few consecutive days within one institution. Students filmed independently of their tutor on location. On completion of production and postproduction this film project would have been submitted as a piece of group work as part of an assessment at L5 (2nd year).