1
00:00:00,080 --> 00:00:02,120
-Good afternoon everybody.

2
00:00:02,120 --> 00:00:05,080
Good afternoon everybody
and welcome to today's Insider--

3
00:00:05,080 --> 00:00:06,536
Industry Insider event,

4
00:00:06,560 --> 00:00:08,240
connecting with your audience.

5
00:00:08,560 --> 00:00:10,160
My name is Ken Wilson.

6
00:00:10,160 --> 00:00:13,120
I'm an author of English
language teaching materials.

7
00:00:13,120 --> 00:00:14,816
I've written about 30 titles,

8
00:00:14,840 --> 00:00:17,216

including ten series
of course books.

9
00:00:17,240 --> 00:00:21,600
And I'm a member of the
Educational Writers Group committee.

10
00:00:21,880 --> 00:00:25,353
And I'm delighted to be joined
by the three panellists here,

11
00:00:25,377 --> 00:00:27,067
Dr Amina Douidi,

12
00:00:27,091 --> 00:00:29,920
Paul Naylor, and
Dr James Williams.

13
00:00:29,920 --> 00:00:31,256
And I'm going to say a little

14
00:00:31,280 --> 00:00:33,136
about each of them in a moment.

15
00:00:33,160 --> 00:00:34,573

But first,

16
00:00:34,597 --> 00:00:37,600
I've been asked to give an
audio description of myself,

17
00:00:37,873 --> 00:00:39,616
And that's as far as I'm a...

18
00:00:39,640 --> 00:00:41,856
a white British man.

19
00:00:41,880 --> 00:00:44,349
I've got white hair
and black eyebrows,

20
00:00:44,373 --> 00:00:46,096
which is an interesting
combination.

21
00:00:46,120 --> 00:00:48,256
I'm one meter 85 tall,

22
00:00:48,280 --> 00:00:49,736
which, for those

of you who still

23
00:00:49,760 --> 00:00:52,320
work in feet and inches,
is about six feet tall.

24
00:00:52,760 --> 00:00:55,376
I'm wearing a
dark blue silk shirt,

25
00:00:55,400 --> 00:00:57,480
which was given to
me when I visited Iran.

26
00:00:57,760 --> 00:01:01,766
Black trousers and some South
African socks with a flag on

27
00:01:01,790 --> 00:01:03,576
which were given to me yesterday

28
00:01:03,600 --> 00:01:05,320
by some friends who arrived

29
00:01:05,320 --> 00:01:06,640

from South Africa.

30
00:01:06,640 --> 00:01:09,640
And I'm also wearing
two little bracelets,

31
00:01:09,664 --> 00:01:11,536
one of which is
a pride bracelet,

32
00:01:11,560 --> 00:01:13,656
which I bought in Seville
in the south of Spain,

33
00:01:13,680 --> 00:01:15,960
and the other one I
also bought in Spain.

34
00:01:16,440 --> 00:01:17,936
I'm originally from Salford,

35
00:01:17,960 --> 00:01:21,096
which is a city next to
Manchester, but not Manchester,

36

00:01:21,120 --> 00:01:23,176
so you might hear a
slight northern accent

37
00:01:23,200 --> 00:01:24,513
creep in sometimes.

38
00:01:24,537 --> 00:01:26,416
But I've been living
in West London

39
00:01:26,440 --> 00:01:29,216
for 50 years, so sadly I
don't really have an accent

40
00:01:29,240 --> 00:01:30,467
any more.

41
00:01:30,680 --> 00:01:34,520
So I'd like everybody to introduce
themselves somewhere similar.

42
00:01:34,560 --> 00:01:36,140
Amina, would you like to start?

43

00:01:36,960 --> 00:01:39,296
-Yes. Thank you so much for

44
00:01:39,320 --> 00:01:40,640
having us.

45
00:01:40,700 --> 00:01:44,247
Thank you, Ken, for
the kind introduction.

46
00:01:44,271 --> 00:01:46,480
And also leading by example.

47
00:01:46,480 --> 00:01:49,480
I'm going to do my
audio description as well.

48
00:01:50,200 --> 00:01:52,416
I'm a brown woman

49
00:01:52,440 --> 00:01:54,713
with a light, skin colour.

50
00:01:55,600 --> 00:01:57,240
I also have brown hair.

51
00:01:57,240 --> 00:01:58,456
I'm wearing

52
00:01:58,480 --> 00:02:01,487
glasses with a blue frame.

53
00:02:03,400 --> 00:02:06,456
A polka dot dress,
blue and white,

54
00:02:06,480 --> 00:02:08,927
and also a cardigan
on my shoulders.

55
00:02:08,951 --> 00:02:10,747
My dress is sleeveless.

56
00:02:10,771 --> 00:02:12,896
You might hear some

57
00:02:12,920 --> 00:02:15,480
sounds from my hand movements.

58

00:02:15,480 --> 00:02:17,280
These are my bangles,

59
00:02:17,280 --> 00:02:18,536
gold ones,

60
00:02:18,560 --> 00:02:21,840
that I use as
de-stressors, to be honest.

61
00:02:22,200 --> 00:02:24,680
So, I'm happy to be here.

62
00:02:24,680 --> 00:02:26,447
I am...

63
00:02:26,471 --> 00:02:31,460
also going to introduce myself
very quickly if you want me to, Ken.

64
00:02:31,484 --> 00:02:33,296
I do

65
00:02:33,320 --> 00:02:35,520
work in the education sector

66
00:02:35,520 --> 00:02:39,120
and specifically the English
language teaching industry.

67
00:02:39,120 --> 00:02:40,456
And I've been,

68
00:02:40,480 --> 00:02:42,927
for the past five
years, five, six years

69
00:02:42,951 --> 00:02:46,500
specialising on diversity,
equity and inclusion,

70
00:02:46,524 --> 00:02:49,680
primarily as an editor.

71
00:02:50,080 --> 00:02:51,936
I'm a novice writer

72
00:02:51,960 --> 00:02:53,519
in the educational world,

73
00:02:53,543 --> 00:02:55,536
currently working on

74
00:02:55,560 --> 00:02:57,133
educational projects

75
00:02:57,157 --> 00:02:59,833
and writing projects
in the background.

76
00:02:59,857 --> 00:03:01,656
I'm here to learn

77
00:03:01,680 --> 00:03:04,256
and also to share
some of my experiences.

78
00:03:04,280 --> 00:03:05,280
Thank you.

79
00:03:05,840 --> 00:03:07,320
-Paul.

80
00:03:07,320 --> 00:03:09,120

Hello, everybody.

81
00:03:09,144 --> 00:03:10,320
I'm Paul Naylor.

82
00:03:10,320 --> 00:03:12,640
I'm a white British man.

83
00:03:12,640 --> 00:03:14,200
I'm quite old.

84
00:03:14,200 --> 00:03:15,376
I'm very gray

85
00:03:15,400 --> 00:03:17,200
in beard and hair.

86
00:03:17,920 --> 00:03:20,200
I'm wearing glasses.

87
00:03:20,200 --> 00:03:22,160
And, I've got a...

88
00:03:22,160 --> 00:03:24,576

Yeah, stripy sort of
blue and white shirt on.

89
00:03:24,600 --> 00:03:27,120
And, in terms of jewellery,

90
00:03:27,120 --> 00:03:29,520
the only thing I'm
wearing is a-- is a watch,

91
00:03:29,520 --> 00:03:31,920
which is actually doubles
as a diving computer.

92
00:03:31,920 --> 00:03:33,296
And while I mention that,

93
00:03:33,320 --> 00:03:34,689
it cheers me up greatly

94
00:03:34,713 --> 00:03:38,016
because it says on there how
long since I've last been underwater,

95
00:03:38,040 --> 00:03:39,720

and it says 25 hours.

96
00:03:39,720 --> 00:03:41,336
So it reminds me that

97
00:03:41,360 --> 00:03:44,087
I was underwater having
some wonderful encounters

98
00:03:44,111 --> 00:03:45,856
yesterday lunch time.

99
00:03:45,880 --> 00:03:47,016
That...

100
00:03:47,040 --> 00:03:48,600
I think that's... that's...

101
00:03:48,600 --> 00:03:49,773
-Thank you. James?

102
00:03:50,733 --> 00:03:51,800
-Hello, everybody.

103

00:03:51,800 --> 00:03:53,640
Yes, I'm James. James Williams.

104
00:03:53,640 --> 00:03:55,896
I am a fully retired now

105
00:03:55,920 --> 00:03:57,753
ex-university lecturer,

106
00:03:57,777 --> 00:04:01,200
and I'm a white male.

107
00:04:01,540 --> 00:04:03,776
And like my companions,

108
00:04:03,800 --> 00:04:04,920
I have white hair.

109
00:04:04,944 --> 00:04:06,136
[laughs]

110
00:04:06,160 --> 00:04:07,160
So I'm...

111

00:04:07,160 --> 00:04:08,560
Yes, that old.

112
00:04:08,560 --> 00:04:10,056
And in addition,

113
00:04:10,080 --> 00:04:11,360
I'm wearing a green sweater.

114
00:04:11,360 --> 00:04:12,707
I've got glasses on.

115
00:04:13,273 --> 00:04:16,136
I'm roughly about, I
think, about 5 foot 10.

116
00:04:16,160 --> 00:04:18,760
Something like that, 170... 178.

117
00:04:18,760 --> 00:04:20,136
I think that's about 5 foot 10.

118
00:04:20,160 --> 00:04:21,760
Something like that.

119
00:04:22,200 --> 00:04:24,400
So, that's me and I live

120
00:04:24,400 --> 00:04:26,202
currently on the edge of the...

121
00:04:26,226 --> 00:04:27,400
on the edge of Brighton.

122
00:04:27,520 --> 00:04:29,336
And the picture,

123
00:04:29,360 --> 00:04:31,360
for anybody who
can see it behind me,

124
00:04:31,384 --> 00:04:32,856
is of the South Downs,

125
00:04:32,880 --> 00:04:35,167
which is about a five
minute walk from my house.

126
00:04:35,191 --> 00:04:36,960

So that's lovely.

127
00:04:36,960 --> 00:04:38,816
And the University
of Sussex, of course,

128
00:04:38,840 --> 00:04:40,176
was nestled into

129
00:04:40,200 --> 00:04:41,653
the South Downs.

130
00:04:41,677 --> 00:04:44,462
I'm, despite how I sound,

131
00:04:44,486 --> 00:04:45,687
I'm not English.

132
00:04:45,711 --> 00:04:48,720
I'm actually from Wales.

133
00:04:48,720 --> 00:04:51,600
But when I was
younger, my mother

134
00:04:51,600 --> 00:04:53,416
thought that you
couldn't get a good job

135
00:04:53,440 --> 00:04:55,253
if you had a strong
Welsh accent.

136
00:04:55,277 --> 00:04:57,736
So I had to go through

137
00:04:57,760 --> 00:04:59,536
elocution lessons

138
00:04:59,560 --> 00:05:00,640
or, as I say,

139
00:05:00,640 --> 00:05:02,931
"my mother sent
me to electrocution

140
00:05:02,955 --> 00:05:04,913
"to get rid of the
Welsh accent."

141
00:05:05,600 --> 00:05:08,040
So I can do a very
good Welsh accent.

142
00:05:08,040 --> 00:05:10,056
I'm pretty good
at a lot of accents,

143
00:05:10,080 --> 00:05:11,514
because I've also been an actor

144
00:05:11,538 --> 00:05:14,240
in my... in my youth as well.

145
00:05:14,360 --> 00:05:16,776
So, I guess that's me, really.

146
00:05:17,056 --> 00:05:18,136
-Excellent.

147
00:05:18,160 --> 00:05:20,576
And I was supposed to do
some more housekeeping,

148

00:05:20,600 --> 00:05:22,563
so I'll put the
housekeeping notes in now.

149
00:05:22,587 --> 00:05:23,936
This event

150
00:05:23,960 --> 00:05:26,640
is part of the Society of
Authors Autumn and Winter

151
00:05:26,640 --> 00:05:28,296
2026 programme,

152
00:05:28,320 --> 00:05:30,867
in conjunction with the
Educational Writers Group.

153
00:05:30,891 --> 00:05:32,496
The event is free to all,

154
00:05:32,520 --> 00:05:35,656
but if you can see your way
clear to making a small donation

155

00:05:35,680 --> 00:05:37,980
to the Society of
Authors Access Fund,

156
00:05:38,004 --> 00:05:40,336
which provides grants
so that things like

157
00:05:40,360 --> 00:05:44,256
travel, subsistence, childcare
costs, and access needs

158
00:05:44,280 --> 00:05:45,936
are not barriers to authors

159
00:05:45,960 --> 00:05:48,893
taking part in events,
residencies, and retreats.

160
00:05:49,400 --> 00:05:51,576
We suggest a minimum donation

161
00:05:51,600 --> 00:05:53,493
of £5 or more if you can.

162

00:05:53,920 --> 00:05:56,574
You can also help the
Society of Authors Access Fund

163
00:05:56,598 --> 00:05:57,893
by making a purchase

164
00:05:57,917 --> 00:06:01,136
on the virtual book store
at Bookshop.org,

165
00:06:01,160 --> 00:06:02,536
where you can find books

166
00:06:02,560 --> 00:06:05,296
by writers taking part
in the programmes

167
00:06:05,320 --> 00:06:07,200
in the Society of Authors
events programme.

168
00:06:07,720 --> 00:06:09,960
This session will last 90 minutes.

169

00:06:09,960 --> 00:06:12,376
The first part will be 60
minutes, there will be a break,

170
00:06:12,400 --> 00:06:14,887
and then there'll be questions
and answers afterwards.

171
00:06:14,920 --> 00:06:16,856
If you'd like live subtitles,

172
00:06:16,880 --> 00:06:20,056
please turn on the
closed captions option.

173
00:06:20,080 --> 00:06:22,630
And you can post general
comments in the chat box

174
00:06:22,654 --> 00:06:24,656
which people are
already doing I can see.

175
00:06:24,680 --> 00:06:26,416
And if you have any questions,

176
00:06:26,440 --> 00:06:28,640
put them in the
question and answer box

177
00:06:28,664 --> 00:06:31,640
with your name or
anonymously if you prefer.

178
00:06:31,640 --> 00:06:34,640
And we'll try to deal
with them at the end.

179
00:06:34,800 --> 00:06:36,480
So it's wonderful to
meet the three of you.

180
00:06:36,480 --> 00:06:38,273
I mean, I've got
a little question,

181
00:06:38,297 --> 00:06:40,880
a little pre-question
I'd like to ask all of you.

182
00:06:40,880 --> 00:06:42,376

First of all, James,

183
00:06:42,400 --> 00:06:43,856
you live in Brighton

184
00:06:43,880 --> 00:06:45,480
and you're an academic

185
00:06:45,480 --> 00:06:47,856
who writes a column
in the local newspaper,

186
00:06:47,880 --> 00:06:49,336
the Brighton Argus.

187
00:06:49,360 --> 00:06:50,720
Is that correct?

188
00:06:50,720 --> 00:06:51,800
-That is correct.

189
00:06:51,800 --> 00:06:53,096
-As an academic

190

00:06:53,120 --> 00:06:54,656
writing in a local newspaper,

191
00:06:54,680 --> 00:06:56,096
what do you write about?

192
00:06:56,120 --> 00:06:57,576
Who is your target audience

193
00:06:57,600 --> 00:06:59,327
and how do you access them?

194
00:07:00,000 --> 00:07:01,320
-Right.

195
00:07:01,320 --> 00:07:04,320
Well, my... my official title

196
00:07:04,360 --> 00:07:05,896
since I've left the university

197
00:07:05,920 --> 00:07:08,607
is that I'm an emeritus

198

00:07:08,631 --> 00:07:12,307
Associate Professor and reader in
science, education and communication.

199
00:07:12,331 --> 00:07:14,896
Now, in the early
part of my career,

200
00:07:14,920 --> 00:07:16,767
I studied geology.

201
00:07:16,791 --> 00:07:18,376
I then became a school teacher

202
00:07:18,400 --> 00:07:20,320
and I taught science
in secondary schools,

203
00:07:20,344 --> 00:07:22,256
and then came
into the university

204
00:07:22,280 --> 00:07:23,696
and trained science teachers.

205

00:07:23,720 --> 00:07:26,016
So the communication
of science to me

206
00:07:26,040 --> 00:07:27,520
is central to what I do.

207
00:07:28,080 --> 00:07:31,433
A lot of the newspaper
columns that I write

208
00:07:32,280 --> 00:07:35,080
really are based around
perhaps some science.

209
00:07:35,080 --> 00:07:38,176
So for example, 1 November,

210
00:07:38,200 --> 00:07:40,016
I wrote about the
science of fireworks.

211
00:07:40,040 --> 00:07:41,080
You know, what...

212

00:07:41,080 --> 00:07:43,520
what chemicals make what colours,

213
00:07:43,520 --> 00:07:44,736
how do we-- You know,

214
00:07:44,760 --> 00:07:47,280
who invented gunpowder
and so on and so forth.

215
00:07:47,720 --> 00:07:48,938
But to be honest with you,

216
00:07:48,962 --> 00:07:51,307
I write on a whole
range of things

217
00:07:51,331 --> 00:07:55,533
from, politics through to...

218
00:07:55,557 --> 00:07:58,560
Just things that take my fancy.

219
00:07:58,560 --> 00:08:00,920
Aaron Hendy, who is the editor,

220
00:08:00,920 --> 00:08:02,880
he doesn't impose
anything upon me.

221
00:08:02,880 --> 00:08:05,680
He just says, write whatever
you want to write about.

222
00:08:05,680 --> 00:08:06,816
So...

223
00:08:06,840 --> 00:08:09,147
This week I've written
about Guy Fawkes

224
00:08:09,171 --> 00:08:11,318
and I've written about
the Lewes bonfire,

225
00:08:11,342 --> 00:08:13,673
which is infamous in some ways,

226
00:08:13,697 --> 00:08:16,816
in that it's one of the

biggest bonfire displays

227
00:08:16,840 --> 00:08:18,880
in... in the country.

228
00:08:19,920 --> 00:08:21,687
And the key for me,

229
00:08:21,711 --> 00:08:26,240
and this is why my column is called
this, it's called Making Sense of It.

230
00:08:26,800 --> 00:08:29,133
So in other words,
what I'm trying to do

231
00:08:29,157 --> 00:08:30,896
is to communicate

232
00:08:30,920 --> 00:08:32,696
complex ideas,

233
00:08:32,720 --> 00:08:34,660
complex things

234
00:08:34,684 --> 00:08:37,496
in an easily understandable way

235
00:08:37,520 --> 00:08:39,120
for the general reader.

236
00:08:39,560 --> 00:08:41,936
So my target
audience is, obviously,

237
00:08:41,960 --> 00:08:44,360
anybody who reads...
who reads The Argus.

238
00:08:45,120 --> 00:08:46,935
Now, in addition,
I've also written

239
00:08:46,959 --> 00:08:49,173
textbooks for
children on science.

240
00:08:49,197 --> 00:08:52,536
They were incredibly
successful in the early 2000s.

241
00:08:52,560 --> 00:08:53,560
We sold...

242
00:08:53,584 --> 00:08:54,960
There were three authors.

243
00:08:54,960 --> 00:08:56,496
I did the biology.

244
00:08:56,520 --> 00:08:59,240
And we sold over a million
copies of our textbooks.

245
00:08:59,240 --> 00:09:01,656
And it was in 40% of schools

246
00:09:01,680 --> 00:09:04,240
in England and Wales.

247
00:09:04,760 --> 00:09:07,840
And I've... I also write books

248
00:09:07,840 --> 00:09:10,296

for undergraduates
and postgraduates

249
00:09:10,320 --> 00:09:11,880
on research methods.

250
00:09:11,904 --> 00:09:14,280
So how to conduct research,

251
00:09:14,280 --> 00:09:17,840
what's the difference between
ontology, epistemology and etcetera?

252
00:09:17,864 --> 00:09:19,434
All these sort of
words where people go,

253
00:09:19,458 --> 00:09:21,280
"What? What? I've
never heard of it."

254
00:09:21,840 --> 00:09:24,600
But of course, if you're an academic
or you're studying

255

00:09:24,600 --> 00:09:27,360
to be a researcher, you need
to understand these terms.

256
00:09:27,360 --> 00:09:29,056
So, in effect,

257
00:09:29,080 --> 00:09:31,766
what I did was I wrote the book
that I would have liked to have read

258
00:09:31,790 --> 00:09:33,753
before I did my PhD

259
00:09:34,680 --> 00:09:36,400
that would explain to me

260
00:09:36,400 --> 00:09:39,200
how to do research and
what all of these things mean.

261
00:09:39,200 --> 00:09:41,880
So I've written
across a whole range

262

00:09:41,880 --> 00:09:43,656
of things, but

263
00:09:43,680 --> 00:09:45,216
the essence of it

264
00:09:45,240 --> 00:09:46,280
is literally

265
00:09:46,280 --> 00:09:47,896
to connect with your audience

266
00:09:47,920 --> 00:09:50,600
and to make your explanations

267
00:09:50,624 --> 00:09:53,256
so clear that people
go away and they say,

268
00:09:53,280 --> 00:09:55,440
"oh, alright. I get that now.

269
00:09:55,440 --> 00:09:57,800
"I didn't really
understand that before."

270
00:09:57,800 --> 00:09:59,080
-Wonderful. Accessible.

271
00:09:59,080 --> 00:10:00,640
I love the word emeritus.

272
00:10:00,640 --> 00:10:04,760
The first time I heard anybody
describe themselves as emeritus was

273
00:10:04,784 --> 00:10:08,456
a long time ago, when I went to
a lecture by Dr Desmond Tutu

274
00:10:08,480 --> 00:10:10,160
in London here.

275
00:10:10,200 --> 00:10:13,360
And I'm sure people
remember Dr Desmond Tutu.

276
00:10:13,360 --> 00:10:16,176
He was a South African
human rights activist,

277
00:10:16,200 --> 00:10:17,336
a very brave man

278
00:10:17,360 --> 00:10:19,176
who got a Nobel Peace Prize

279
00:10:19,200 --> 00:10:22,920
and became the first black
Anglican archbishop of Cape Town.

280
00:10:22,944 --> 00:10:24,826
But when he-- when he
went to introduce himself,

281
00:10:24,850 --> 00:10:26,536
he said, I am the "emeritus

282
00:10:26,560 --> 00:10:28,560
"archbishop of Cape Town."

283
00:10:28,560 --> 00:10:31,080
So when he-- when he
finished his wonderful speech,

284
00:10:31,080 --> 00:10:32,576
some of the first question was,

285
00:10:32,600 --> 00:10:34,280
"Please, Dr Tutu,

286
00:10:34,400 --> 00:10:37,656
"What does it mean that you are the
emeritus Archbishop of Cape Town?"

287
00:10:37,680 --> 00:10:39,816
He said, "I have
no responsibility,

288
00:10:39,840 --> 00:10:42,656
"but I got invited to lots of
interesting events like this one,"

289
00:10:42,680 --> 00:10:44,336
which I thought was
a rather sweet idea.

290
00:10:44,360 --> 00:10:46,576
So I hope-- I'm sure you
have lots of responsibility,

291
00:10:46,600 --> 00:10:48,000
but I hope you're
glad to be here.

292
00:10:48,560 --> 00:10:49,760
-I certainly am.

293
00:10:49,760 --> 00:10:53,400
-Paul, I mean, I just think the idea
of being an underwater photographer

294
00:10:53,400 --> 00:10:55,520
sounds like the
best job in the world.

295
00:10:55,520 --> 00:10:57,700
But you're based in
Plymouth. Is that right?

296
00:10:57,807 --> 00:10:59,160
-Yes. That's right. Yeah.

297
00:10:59,160 --> 00:11:00,776
Plymouth is on

-the English Channel,

298
00:11:00,800 --> 00:11:02,656
which I would have thought
would be quite murky

299
00:11:02,680 --> 00:11:04,160
to take photographs underwater.

300
00:11:04,160 --> 00:11:06,496
So I imagine you don't
do a lot of underwater

301
00:11:06,520 --> 00:11:07,853
photography in Plymouth.

302
00:11:07,877 --> 00:11:11,000
Where is your favourite place
to do underwater photography?

303
00:11:11,024 --> 00:11:13,976
-Ah! Well, believe it or
not, it is around Plymouth

304
00:11:14,000 --> 00:11:15,167

because...

305
00:11:16,320 --> 00:11:19,000
it's amazing what marine
life we have on our doorstep.

306
00:11:19,000 --> 00:11:20,040
You're right. Often,

307
00:11:20,040 --> 00:11:21,856
people look out at the sea here

308
00:11:21,880 --> 00:11:24,156
and see it sort of
looks rather gray.

309
00:11:24,180 --> 00:11:27,320
And it's cold, relatively,
but it is amazing.

310
00:11:27,320 --> 00:11:28,856
And one of the...

311
00:11:28,880 --> 00:11:32,467
Well, probably the biggest

focus of all the work I do,

312
00:11:32,491 --> 00:11:33,936
writing and photography,

313
00:11:33,960 --> 00:11:36,547
is to share that
world with people,

314
00:11:36,571 --> 00:11:37,925
get them to appreciate

315
00:11:37,949 --> 00:11:39,720
that you don't have
to go to the Caribbean

316
00:11:39,720 --> 00:11:42,800
or Barrier Reef to see
amazing marine life.

317
00:11:42,800 --> 00:11:45,416
And if I can do that

318
00:11:45,440 --> 00:11:47,216
and get them through that

319
00:11:47,240 --> 00:11:49,456
to sort of care more about
their local environment,

320
00:11:49,480 --> 00:11:51,080
that... that's... that's my aim.

321
00:11:51,080 --> 00:11:53,880
And just some
examples, I've been...

322
00:11:53,904 --> 00:11:55,359
I used to very often

323
00:11:55,383 --> 00:11:58,224
put sort of talks
together on... on train.

324
00:11:58,560 --> 00:12:00,880
And you know how it is when
people are bored on trains,

325
00:12:00,880 --> 00:12:02,776
they sort of start leaning over

326
00:12:02,800 --> 00:12:04,873
and looking at what
you've got on your laptop.

327
00:12:04,904 --> 00:12:06,858
And... and people
would say often,

328
00:12:06,882 --> 00:12:09,260
"Oh, what very
colourful fish pictures.

329
00:12:09,284 --> 00:12:11,320
"Where did you take them?"

330
00:12:11,320 --> 00:12:13,760
And I would say, "Where do
you think they were taken?"

331
00:12:13,760 --> 00:12:15,416
And they'd always say,

332
00:12:15,440 --> 00:12:17,773
"Caribbean", you know...

333
00:12:18,653 --> 00:12:20,896
Somewhere...
Australia, somewhere.

334
00:12:20,920 --> 00:12:21,936
I went, "Oh no, no,

335
00:12:21,960 --> 00:12:24,016
"that one's just
taken in Plymouth

336
00:12:24,040 --> 00:12:26,416
"and that one's off
the beach in Torquay."

337
00:12:26,440 --> 00:12:28,680
They would just be staggered.

338
00:12:28,680 --> 00:12:31,440
So that's... that's
what I'm trying to do.

339
00:12:31,440 --> 00:12:34,496
-I just picture the Channel

being a bit murky. Is it...?

340
00:12:34,520 --> 00:12:36,800
-Well, it can be when
it's churned up by storms.

341
00:12:36,800 --> 00:12:39,440
But give it time and...

342
00:12:39,440 --> 00:12:42,280
and, yeah, it can
get very clear.

343
00:12:42,280 --> 00:12:45,280
I mean, it's further-- the
further east you go, the...

344
00:12:46,280 --> 00:12:48,456
the longer it needs to be calm

345
00:12:48,480 --> 00:12:49,496
for it to be clear.

346
00:12:49,520 --> 00:12:50,576
So, Cornwall,

347
00:12:50,600 --> 00:12:52,160
it's clear quite easily.

348
00:12:52,160 --> 00:12:53,336
Just to give an example,

349
00:12:53,360 --> 00:12:55,256
one of my favourite
spots, believe it or not,

350
00:12:55,280 --> 00:12:57,880
a lot further east, is Brighton.

351
00:12:58,120 --> 00:13:00,000
Where it needs to be

352
00:13:00,000 --> 00:13:01,456
calm for a good little while

353
00:13:01,480 --> 00:13:02,640
to get clear water.

354
00:13:02,640 --> 00:13:04,776

But the life under Brighton Pier

355
00:13:04,800 --> 00:13:06,107
is incredible.

356
00:13:06,520 --> 00:13:08,987
Some wonderful characters
under Brighton Pier.

357
00:13:09,480 --> 00:13:11,960
-Amina, I've got a slightly
more serious question for you.

358
00:13:11,960 --> 00:13:13,920
It says about...

359
00:13:13,920 --> 00:13:15,976
I read somewhere that
you wrote that the...

360
00:13:16,000 --> 00:13:17,776
the idea that global citizenship

361
00:13:17,800 --> 00:13:19,217
is often interpreted

362
00:13:19,241 --> 00:13:20,816
in our educational materials

363
00:13:20,840 --> 00:13:22,856
as the universalisation

364
00:13:22,880 --> 00:13:24,455
of the European and the Western,

365
00:13:24,479 --> 00:13:26,406
which I think I understand
what you mean by that,

366
00:13:26,430 --> 00:13:28,856
that these materials
suggest that we're now all

367
00:13:28,880 --> 00:13:30,456
global citizens.

368
00:13:30,480 --> 00:13:31,816
But the template

369

00:13:31,840 --> 00:13:34,520
that is offered is a very
Western and European one.

370
00:13:34,520 --> 00:13:37,000
Am I right in saying
that's what you believe?

371
00:13:37,000 --> 00:13:38,696
-Yes. The same way, Paul,

372
00:13:38,720 --> 00:13:39,920
would be

373
00:13:39,920 --> 00:13:43,056
thinking we'd be
hearing people assuming

374
00:13:43,080 --> 00:13:45,136
that the beautiful
underwater life

375
00:13:45,160 --> 00:13:47,253
is from somewhere else.

376

00:13:47,573 --> 00:13:50,296
In ELC, for example,
where I work,

377
00:13:50,320 --> 00:13:52,056
you would be assuming

378
00:13:52,080 --> 00:13:53,816
in materials writing,

379
00:13:53,840 --> 00:13:56,376
that the global
citizenship values

380
00:13:56,400 --> 00:13:57,976
come from somewhere else.

381
00:13:58,000 --> 00:14:01,073
So the local is often
somewhere else. And...

382
00:14:01,800 --> 00:14:04,936
And it's usually if the
publisher is in the Global North,

383

00:14:04,960 --> 00:14:08,096
in countries like
the UK, for example,

384
00:14:08,120 --> 00:14:10,480
then the... the...

385
00:14:10,520 --> 00:14:13,520
the global becomes

386
00:14:13,544 --> 00:14:16,960
perceived from the
perspective of the...

387
00:14:16,960 --> 00:14:19,800
of the historical inner
circle for... for English.

388
00:14:19,800 --> 00:14:22,976
And that would be
England and the UK,

389
00:14:23,000 --> 00:14:25,360
USA, Australia,
etcetera, etcetera.

390
00:14:25,360 --> 00:14:27,656
So, global citizenship

391
00:14:27,680 --> 00:14:29,216
is a concept that we...

392
00:14:29,240 --> 00:14:31,136
we work with a lot

393
00:14:31,160 --> 00:14:33,313
when we talk about diversity,

394
00:14:33,337 --> 00:14:36,520
when we talk about
the environment as well.

395
00:14:36,520 --> 00:14:39,256
So, my job when I work with

396
00:14:39,280 --> 00:14:40,480
authors, writers

397
00:14:40,480 --> 00:14:42,376
and publishers is just to

398
00:14:42,400 --> 00:14:43,680
challenge

399
00:14:43,680 --> 00:14:46,993
the power dynamics
that we often...

400
00:14:48,000 --> 00:14:49,656
don't... don't think of

401
00:14:49,680 --> 00:14:52,416
when we are writing
about global citizenship.

402
00:14:52,440 --> 00:14:55,136
-Does that mean you think
the expression "global citizen"

403
00:14:55,160 --> 00:14:56,376
shouldn't-- shouldn't be,

404
00:14:56,400 --> 00:14:58,080
because there's
no such thing? Or...?

405
00:14:58,680 --> 00:15:00,320
-Oh, no. No, not necessarily.

406
00:15:00,320 --> 00:15:03,536
I would rather encourage

407
00:15:03,560 --> 00:15:06,056
the... the writers and
editors I work with

408
00:15:06,080 --> 00:15:07,660
is to start local.

409
00:15:08,520 --> 00:15:09,560
And then

410
00:15:09,560 --> 00:15:11,376
that local impact

411
00:15:11,400 --> 00:15:13,533
can have a global...

412
00:15:15,040 --> 00:15:17,936

repercussion-- repercussions,

413
00:15:17,960 --> 00:15:20,520
-Good word, good word.

414
00:15:20,520 --> 00:15:23,416
Okay. So the... the
nexus of this programme

415
00:15:23,440 --> 00:15:25,600
is connecting with our audience.

416
00:15:25,600 --> 00:15:27,160
So this is quite
a wide idea that,

417
00:15:27,160 --> 00:15:30,856
because I think most people involved
in this programme, in this event, sorry.

418
00:15:30,880 --> 00:15:32,536
Not a programme. In this event

419
00:15:32,560 --> 00:15:34,520
are writers of

educational material.

420
00:15:34,560 --> 00:15:35,665
So we're looking at

421
00:15:35,689 --> 00:15:37,600
materials produced
for schools, maybe,

422
00:15:37,600 --> 00:15:40,096
but we're also looking
at a wider audience,

423
00:15:40,120 --> 00:15:41,680
possibly a live audience

424
00:15:41,680 --> 00:15:43,680
when you're giving
talks, things like that.

425
00:15:43,680 --> 00:15:46,136
And I think our three
wonderful guests here,

426
00:15:46,160 --> 00:15:47,616

they've all got some great tips

427
00:15:47,640 --> 00:15:49,280
to how to connect
with their audience.

428
00:15:49,280 --> 00:15:53,136
So, if you'd like to say what you think
of as your audience as well as your tips.

429
00:15:53,160 --> 00:15:54,720
Paul, can I start with you?

430
00:15:54,720 --> 00:15:56,080
What is your audience?

431
00:15:56,080 --> 00:15:57,496
What are you offering them?

432
00:15:57,520 --> 00:15:59,533
And what are your tips
to connect with them?

433
00:16:00,000 --> 00:16:01,688
-Right. Well, thanks, Ken.

434
00:16:01,712 --> 00:16:04,120
It... It's a variety of people.

435
00:16:05,160 --> 00:16:06,240
I think depending on what--

436
00:16:06,240 --> 00:16:08,656
If I'm... if I'm writing a book,

437
00:16:08,680 --> 00:16:10,560
like Great British
Marine Animals,

438
00:16:10,560 --> 00:16:13,560
I'm aiming to connect with
as many people as possible

439
00:16:13,584 --> 00:16:15,120
with as big a variety.

440
00:16:15,120 --> 00:16:16,376
And I think...

441

00:16:16,400 --> 00:16:19,960
most of where I do, even
if it's-- whether it's a talk

442
00:16:19,960 --> 00:16:22,656
in a university
or, as I say, a...

443
00:16:22,680 --> 00:16:25,640
a book or a magazine article,

444
00:16:25,680 --> 00:16:27,016
it's... it's...

445
00:16:27,040 --> 00:16:30,776
that I think I always imagine
there are going to be some people

446
00:16:30,800 --> 00:16:32,536
reading it who

447
00:16:32,560 --> 00:16:34,047
will know an awful lot,

448
00:16:34,071 --> 00:16:36,176

and some who will know

449
00:16:36,200 --> 00:16:37,936
virtually nothing

450
00:16:37,960 --> 00:16:39,600
about that particular subject.

451
00:16:39,600 --> 00:16:42,600
So I think all the
time I'm trying to...

452
00:16:43,800 --> 00:16:45,256
give clear descriptions

453
00:16:45,280 --> 00:16:47,080
that both give a
bit of background

454
00:16:47,080 --> 00:16:48,616
to the basic story

455
00:16:48,640 --> 00:16:50,505
and give little sort of

456
00:16:50,529 --> 00:16:52,216
intriguing details

457
00:16:52,240 --> 00:16:55,040
that hopefully even the
experts will think, "Oh!

458
00:16:55,040 --> 00:16:57,960
"I didn't know that".
But give enough

459
00:16:57,960 --> 00:16:59,376
general perspective

460
00:16:59,400 --> 00:17:01,680
to not bamboozle people
who don't know anything.

461
00:17:01,680 --> 00:17:03,360
So that's one key thing.

462
00:17:04,800 --> 00:17:07,800
Then other things
are, I think, making...

463
00:17:08,280 --> 00:17:10,240
making a story or whatever

464
00:17:10,240 --> 00:17:13,456
as familiar-- Putting
again, familiar

465
00:17:13,480 --> 00:17:14,640
hooks in there,

466
00:17:14,640 --> 00:17:17,976
because I'm trying to get
people into a world where

467
00:17:18,000 --> 00:17:20,880
a lot of... a lot of them
will think is quite alien.

468
00:17:20,880 --> 00:17:22,416
So it's things like

469
00:17:22,440 --> 00:17:24,200
introducing a cuttlefish

470

00:17:24,200 --> 00:17:27,136
by the things you see
washed up on the beach,

471
00:17:27,160 --> 00:17:28,720
cuttle bones or...

472
00:17:29,880 --> 00:17:31,560
or relating

473
00:17:31,560 --> 00:17:33,920
a location like Brighton
Pier or somewhere.

474
00:17:33,920 --> 00:17:34,976
So it's...

475
00:17:35,000 --> 00:17:36,920
it's putting things like...

476
00:17:36,920 --> 00:17:39,920
like that in and... and...

477
00:17:40,440 --> 00:17:43,616
and making people

feel at home with activity.

478
00:17:43,640 --> 00:17:46,416
You know, you know when
you go to walk on a beach,

479
00:17:46,440 --> 00:17:49,160
you find X, Y, Z. Or
look into a rock pool,

480
00:17:49,160 --> 00:17:50,360
you'll find this.

481
00:17:50,360 --> 00:17:53,240
So I'm trying to make it as
familiar to people as possible

482
00:17:53,240 --> 00:17:55,176
rather than saying,
"Oh, you know, if you go,

483
00:17:55,200 --> 00:17:56,800
"you know, ten miles off shore

484
00:17:56,800 --> 00:17:58,896

"and go down to some great depth

485
00:17:58,920 --> 00:18:00,720
"with complex
equipment, you'll see this."

486
00:18:00,720 --> 00:18:01,720
That's not about that.

487
00:18:01,744 --> 00:18:03,150
It's always relating it

488
00:18:03,174 --> 00:18:05,187
to something more accessible.

489
00:18:05,880 --> 00:18:09,160
-Connecting to the the accessible
places that we can all visit.

490
00:18:09,480 --> 00:18:10,480
-Yes. Yeah.

491
00:18:10,480 --> 00:18:13,880
-Near the coastline. Do you want
to show some images now or...?

492
00:18:13,880 --> 00:18:15,120
-Yeah, if that's okay.

493
00:18:15,120 --> 00:18:18,253
I shall share my screen.

494
00:18:19,600 --> 00:18:20,647
Share...

495
00:18:21,640 --> 00:18:23,840
And then if I...

496
00:18:23,840 --> 00:18:26,840
I think it's shared now.

497
00:18:28,653 --> 00:18:29,760
[Ken] Oh, brilliant.

498
00:18:29,760 --> 00:18:31,600
[Paul] Can you see a crab there?

499
00:18:31,624 --> 00:18:33,600
[Ken] Yes. We see--

We see a lovely crab.

500
00:18:33,600 --> 00:18:35,840
Where does he or she live?

501
00:18:35,840 --> 00:18:38,096
[Paul] Well, he
lived in Whitley Bay,

502
00:18:38,120 --> 00:18:40,213
actually, in Newcastle, but,

503
00:18:40,237 --> 00:18:41,896
I just put him up first

504
00:18:41,920 --> 00:18:43,805
because it was, actually,

505
00:18:43,829 --> 00:18:45,320
shore crabs like this one,

506
00:18:45,360 --> 00:18:46,456
they're very common

507

00:18:46,480 --> 00:18:47,856
animals that

508
00:18:47,880 --> 00:18:49,856
when I first, as a teenager,

509
00:18:49,880 --> 00:18:51,856
first put my head
under the water

510
00:18:51,880 --> 00:18:54,687
in some sandy
lagoons in north Norfolk

511
00:18:54,711 --> 00:18:56,616
and saw these
crabs running around

512
00:18:56,640 --> 00:18:57,840
and doing things.

513
00:18:57,840 --> 00:19:00,840
Not just sort of sitting
but doing stuff, whether

514

00:19:00,864 --> 00:19:03,616
hunting or chasing mates or

515
00:19:03,640 --> 00:19:05,080
having arguments.

516
00:19:05,104 --> 00:19:07,016
That's what fascinated me

517
00:19:07,040 --> 00:19:08,593
about marine life.

518
00:19:08,617 --> 00:19:10,960
So I thought I'd
put them up first.

519
00:19:10,960 --> 00:19:13,056
This is a Strawberry
Sea Anemone,

520
00:19:13,080 --> 00:19:15,016
an animal you
can see in... in...

521
00:19:15,040 --> 00:19:16,200

in rock pools.

522
00:19:18,000 --> 00:19:19,696
And this is...

523
00:19:19,720 --> 00:19:21,720
This was an amazing creature.

524
00:19:21,720 --> 00:19:24,720
It looks as though I think it's
been drawn with highlighter pens.

525
00:19:24,960 --> 00:19:26,172
This is

526
00:19:26,196 --> 00:19:27,720
a rainbow sea slug.

527
00:19:27,720 --> 00:19:29,397
And this particular individual

528
00:19:29,421 --> 00:19:30,720
was the first one...

529

00:19:31,880 --> 00:19:34,600
found in Devon.

530
00:19:34,600 --> 00:19:36,256
It's a warm water species

531
00:19:36,280 --> 00:19:38,016
thought to be
coming here with...

532
00:19:38,040 --> 00:19:39,296
with climate change.

533
00:19:39,320 --> 00:19:41,296
And it was actually found
by my granddaughter

534
00:19:41,320 --> 00:19:42,767
who discovered it in a

535
00:19:42,791 --> 00:19:44,040
in a pool.

536
00:19:44,040 --> 00:19:47,320
And, I was actually having a

sleep on the beach after lunch.

537
00:19:47,320 --> 00:19:49,176
And her mum

538
00:19:49,200 --> 00:19:50,880
eventually persuaded her

539
00:19:50,880 --> 00:19:54,360
that she should wake me up because I
would really be quite interested in this.

540
00:19:54,360 --> 00:19:57,576
And... And I was and
it got on BBC News

541
00:19:57,600 --> 00:19:58,680
and all sorts of places.

542
00:19:58,680 --> 00:20:00,327
[Ken] It's like
something that you,

543
00:20:00,351 --> 00:20:02,283
if you ate it, you got a

great sugar rush off it.

544
00:20:02,307 --> 00:20:03,307
It is extraordinary.

545
00:20:03,331 --> 00:20:05,640
[Paul] It looks like that,
doesn't it? It's actually tiny.

546
00:20:05,640 --> 00:20:07,680
It's tiny and...

547
00:20:07,680 --> 00:20:08,807
and it's quite poisonous

548
00:20:08,831 --> 00:20:11,833
because it's... it's an
amazing animal that eats...

549
00:20:14,073 --> 00:20:17,000
an animal-- another
animal with stinging cells.

550
00:20:17,000 --> 00:20:18,656
And it actually not only

551
00:20:18,680 --> 00:20:20,453
passes the-- It...

552
00:20:20,520 --> 00:20:22,616
not only doesn't
trigger the stinging cells.

553
00:20:22,640 --> 00:20:24,960
Sorry. I'll show you
where I'm going with this.

554
00:20:24,960 --> 00:20:26,936
But it passes the stinging cells

555
00:20:26,960 --> 00:20:29,673
through onto those
frills on its back.

556
00:20:30,080 --> 00:20:33,080
And if something comes
and tries to eat the...

557
00:20:33,600 --> 00:20:36,280
slug, it actually gets stung

558
00:20:36,280 --> 00:20:38,016
by those second hand

559
00:20:38,040 --> 00:20:39,776
anemone cells.

560
00:20:39,800 --> 00:20:41,200
And if I give a
talk in a school,

561
00:20:41,200 --> 00:20:42,689
I say, imagine

562
00:20:42,713 --> 00:20:43,816
if you could eat wasps...

563
00:20:43,840 --> 00:20:45,176
You know, don't eat wasps,

564
00:20:45,200 --> 00:20:46,776
but imagine if you could.

565
00:20:46,800 --> 00:20:48,280

You wouldn't get
stung in the mouth,

566
00:20:48,280 --> 00:20:49,576
if you were like the sea slug.

567
00:20:49,600 --> 00:20:52,296
You'd end up with the
stings lodged in your skin.

568
00:20:52,320 --> 00:20:54,091
And if someone came
and tried to grab you,

569
00:20:54,115 --> 00:20:56,416
they'd get stung by the
second hand wasp stings,

570
00:20:56,440 --> 00:20:58,480
which would be
quite a superpower.

571
00:20:58,480 --> 00:21:00,336
So that is an example

572

00:21:00,360 --> 00:21:02,647
of sort of explaining something.

573
00:21:02,671 --> 00:21:04,000
[Ken] So, talk
a bit... Talk a bit

574
00:21:04,000 --> 00:21:05,256
about your audiences

575
00:21:05,280 --> 00:21:07,000
in the schools as well.

576
00:21:07,120 --> 00:21:09,360
[Paul] But in fact,
that really varies.

577
00:21:09,360 --> 00:21:12,056
I do... I do some school talks

578
00:21:12,080 --> 00:21:14,900
for real, you know, to

579
00:21:14,924 --> 00:21:18,496
early reception

year primary schools

580
00:21:18,520 --> 00:21:20,976
and up to sort of
A-level students.

581
00:21:21,000 --> 00:21:22,816
So just focusing on,

582
00:21:22,840 --> 00:21:23,840
you know, whether it be

583
00:21:23,840 --> 00:21:26,816
just very colourful animals

584
00:21:26,840 --> 00:21:28,880
and very simple explanations

585
00:21:28,880 --> 00:21:31,880
for the youngsters or...

586
00:21:32,880 --> 00:21:36,134
introducing sort of topics

587

00:21:36,158 --> 00:21:38,416
for the older kids.

588
00:21:38,440 --> 00:21:41,180
And again, I'm
trying to get over

589
00:21:41,204 --> 00:21:43,136
behaviour. The last
thing I want to do

590
00:21:43,160 --> 00:21:44,280
is put up a picture and say,

591
00:21:44,280 --> 00:21:45,840
this is this species.

592
00:21:45,840 --> 00:21:47,496
And...

593
00:21:47,520 --> 00:21:49,536
I give a Latin name.

594
00:21:49,560 --> 00:21:51,696
I want to say something

about the lifestyle

595
00:21:51,720 --> 00:21:53,193
and hence

596
00:21:53,217 --> 00:21:56,696
introduce a sort of
bigger biological topic

597
00:21:56,720 --> 00:21:58,440
like natural selection,

598
00:21:58,440 --> 00:22:00,496
evolution, habitats,

599
00:22:00,520 --> 00:22:02,680
rather than just
sort of a species.

600
00:22:02,680 --> 00:22:05,040
[Ken] You also said something
earlier about telling stories.

601
00:22:05,064 --> 00:22:06,640
I mean, you're

basically telling stories

602
00:22:06,640 --> 00:22:08,800
about their lives and
what happens to them,

603
00:22:08,800 --> 00:22:11,146
You know, not the Latin name,
but the story of their life,

604
00:22:11,170 --> 00:22:13,600
meaning you're making
into a storytelling thing.

605
00:22:13,600 --> 00:22:16,140
[Paul] Example. Exactly, yeah.

606
00:22:16,164 --> 00:22:17,735
Should I carry on
or do you want to...?

607
00:22:17,759 --> 00:22:19,440
[Ken] Yeah, no, more.
More. Let's see more.

608

00:22:19,440 --> 00:22:20,440
[Paul] Right. Okay.

609
00:22:20,464 --> 00:22:21,596
[Ken] Well, this is a... a..

610
00:22:21,620 --> 00:22:23,496
This is a, well,

611
00:22:23,520 --> 00:22:27,000
[inaudible] fish. This is
a male Corkwing wrasse.

612
00:22:27,000 --> 00:22:28,360
And he's...

613
00:22:28,360 --> 00:22:29,976
If you went snorkelling off

614
00:22:30,000 --> 00:22:32,016
a rocky beach around Devon or

615
00:22:32,040 --> 00:22:33,720
a lot of England,

616
00:22:33,744 --> 00:22:35,216
the British coast,

617
00:22:35,240 --> 00:22:36,880
this would be the
first fish you'd see.

618
00:22:36,880 --> 00:22:38,616
And this is a male in his

619
00:22:38,640 --> 00:22:39,960
bright breeding colours.

620
00:22:39,960 --> 00:22:41,616
And he's actually
building a nest

621
00:22:41,640 --> 00:22:43,947
of different types of seaweed.

622
00:22:44,280 --> 00:22:46,800
And it's quite a
sophisticated nest.

623

00:22:46,800 --> 00:22:48,096
And some of the bits of seaweed

624
00:22:48,120 --> 00:22:50,320
that he uses actually continue

625
00:22:50,320 --> 00:22:51,936
to grow on the nest

626
00:22:51,960 --> 00:22:53,667
and help nip the nest together.

627
00:22:53,691 --> 00:22:56,880
So he builds a sort
of self building nest.

628
00:22:58,040 --> 00:23:01,040
Which I don't think
even birds do that.

629
00:23:01,440 --> 00:23:03,800
And another
little story about...

630
00:23:03,800 --> 00:23:06,840

I showed a video of one of
these guys building his nest

631
00:23:06,840 --> 00:23:09,256
at a local wildlife event,

632
00:23:09,280 --> 00:23:11,533
and a lady very politely said,

633
00:23:11,557 --> 00:23:15,200
"I like the video, but I... I
think this, you know, event

634
00:23:15,200 --> 00:23:16,656
"should be for local wildlife

635
00:23:16,680 --> 00:23:18,787
"and not tropical fish."

636
00:23:19,320 --> 00:23:20,456
I said, "No, no, this was

637
00:23:20,480 --> 00:23:22,320
"taken just down
the road as it was."

638
00:23:22,320 --> 00:23:24,136
And she was utterly astounded

639
00:23:24,167 --> 00:23:26,560
that fish like this live in...

640
00:23:27,433 --> 00:23:28,440
Britain.

641
00:23:28,440 --> 00:23:29,760
So, another one?

642
00:23:29,760 --> 00:23:31,240
[Ken] Yeah.

643
00:23:32,200 --> 00:23:34,656
[Paul] This is a very
special fish, really.

644
00:23:34,680 --> 00:23:37,696
This is called a
Tompot blenny.

645

00:23:37,720 --> 00:23:40,656
And, this individual...

646
00:23:40,680 --> 00:23:41,880
and you'll think I'm mad here,

647
00:23:41,904 --> 00:23:43,376
we call Brett

648
00:23:43,400 --> 00:23:45,013
because what was

649
00:23:45,037 --> 00:23:46,976
fascinating about these

650
00:23:47,000 --> 00:23:48,415
particular fish

651
00:23:48,439 --> 00:23:49,800
is that, like many animals,

652
00:23:49,800 --> 00:23:51,496
the markings on their skin

653

00:23:51,520 --> 00:23:53,280
are unique to individuals.

654
00:23:53,304 --> 00:23:55,920
And you can actually
recognise individuals.

655
00:23:55,920 --> 00:23:58,376
So, and this is a real

656
00:23:58,400 --> 00:24:00,567
passion of mine because, boy,

657
00:24:00,591 --> 00:24:01,960
it sounds rather whimsical,

658
00:24:01,960 --> 00:24:03,736
sort of naming individual fish,

659
00:24:03,760 --> 00:24:06,056
but but when you get to
know an animal individually,

660
00:24:06,080 --> 00:24:08,600
you find out a lot

more about its biology.

661
00:24:09,000 --> 00:24:10,800
And you can do it with fish.

662
00:24:10,800 --> 00:24:12,936
And people tend
to think of fish as

663
00:24:12,960 --> 00:24:15,720
being rather sort
of characterless.

664
00:24:15,720 --> 00:24:17,760
But they aren't, of
course. They're individuals.

665
00:24:17,760 --> 00:24:19,960
And when you could
introduce fish as...

666
00:24:20,680 --> 00:24:22,296
individuals and say,

667
00:24:22,320 --> 00:24:23,856

like, for instance,

668
00:24:23,880 --> 00:24:25,816
there's been one
individual I've been visiting

669
00:24:25,840 --> 00:24:27,216
for ten years,

670
00:24:27,240 --> 00:24:29,256
the same one
guarding a territory.

671
00:24:29,287 --> 00:24:30,623
And when you
say things like that,

672
00:24:30,647 --> 00:24:33,014
people are drawn
into the marine world.

673
00:24:33,038 --> 00:24:35,496
So I think that's
sort of the ultimate,

674

00:24:35,520 --> 00:24:38,016
for me, is start
with a familiar place,

675
00:24:38,040 --> 00:24:40,855
then a.. then... a...

676
00:24:40,880 --> 00:24:42,000
an interesting animal.

677
00:24:42,000 --> 00:24:45,000
And then if you can talk
about a life of an individual,

678
00:24:45,000 --> 00:24:46,776
then that just really

679
00:24:46,800 --> 00:24:48,483
gets... gets us.

680
00:24:48,507 --> 00:24:50,550
[Ken] I think an interesting
the thing you said then

681
00:24:50,574 --> 00:24:51,854

was that so this woman who said

682
00:24:51,878 --> 00:24:54,760
I don't think we should be
talking about these exotic...

683
00:24:55,040 --> 00:24:57,509
And it was from
somewhere locally. Yeah?

684
00:24:57,533 --> 00:25:00,389
[Paul] It was literally down the
road from where we were talking.

685
00:25:00,413 --> 00:25:01,443
This fish.

686
00:25:01,467 --> 00:25:04,016
And by the way,
these other guys who...

687
00:25:04,040 --> 00:25:06,296
There are a lot of these
live on the Brighton Pier,

688

00:25:06,320 --> 00:25:07,547
these Tompot blenny's.

689
00:25:07,587 --> 00:25:10,380
That's the appeal of
Brighton Pier to me.

690
00:25:11,240 --> 00:25:14,440
[Ken] Well, Paul, you're
clearly a very engaging speaker.

691
00:25:14,440 --> 00:25:15,696
So I can see how you connect

692
00:25:15,720 --> 00:25:17,440
with your audiences
when they're live.

693
00:25:17,480 --> 00:25:18,920
How do you put
this in book form?

694
00:25:18,920 --> 00:25:20,960
What... What do you try and...

695

00:25:20,960 --> 00:25:23,160
You know, how can you
bring your enthusiasm

696
00:25:23,160 --> 00:25:24,696
that you're showing
into a book form

697
00:25:24,720 --> 00:25:26,240
if you're writing a
book about these...

698
00:25:26,264 --> 00:25:27,880
these animals, these creatures?

699
00:25:27,880 --> 00:25:29,080
[Paul] I think it's the same.

700
00:25:29,080 --> 00:25:32,640
I try and write like I talk.

701
00:25:32,640 --> 00:25:34,496
If people at the [inaudible].

702
00:25:34,520 --> 00:25:36,613

And use all the
same things, really.

703
00:25:37,800 --> 00:25:39,960
In... In try--

704
00:25:39,960 --> 00:25:41,736
Yeah, making things familiar,

705
00:25:41,760 --> 00:25:43,120
covering the bases

706
00:25:43,120 --> 00:25:45,376
in terms of a
general description

707
00:25:45,400 --> 00:25:47,307
and something more specific.

708
00:25:48,200 --> 00:25:50,880
Introducing
individuals, if I can.

709
00:25:50,880 --> 00:25:53,056
And another thing is putting...

710
00:25:53,080 --> 00:25:55,536
It's not about
anthropomorphisation,

711
00:25:55,560 --> 00:25:57,256
if I could use that term, it...

712
00:25:57,280 --> 00:26:00,147
But it's... it's
putting yourself

713
00:26:00,171 --> 00:26:02,496
in the position of the animal

714
00:26:02,520 --> 00:26:05,096
that I think, and I
generally talk about animals

715
00:26:05,120 --> 00:26:06,840
that I think is powerful.

716
00:26:06,840 --> 00:26:08,809
So even if you're not
talking about an individual,

717
00:26:08,833 --> 00:26:11,153
so you might say...

718
00:26:11,760 --> 00:26:15,129
just an example, sea anemone

719
00:26:15,153 --> 00:26:17,576
you know, captures prey by

720
00:26:17,600 --> 00:26:20,656
things blundering
into it and then it sticks.

721
00:26:20,680 --> 00:26:23,376
But, so, imagine if you
were a sea anemone,

722
00:26:23,400 --> 00:26:25,096
you'd want somewhere busy.

723
00:26:25,120 --> 00:26:26,536
You wouldn't
want a quiet corner,

724
00:26:26,560 --> 00:26:28,080
you'd want like a thoroughfare

725
00:26:28,080 --> 00:26:29,780
where you're going
to get a lot of traffic.

726
00:26:29,804 --> 00:26:33,200
So, it's that. by putting
yourself in that position,

727
00:26:33,200 --> 00:26:35,000
"Oh, imagine if you were a rat,

728
00:26:35,000 --> 00:26:36,416
"where would you
build your nest?"

729
00:26:36,440 --> 00:26:38,120
Things like that.
So that's another.

730
00:26:38,120 --> 00:26:39,760
[Ken] Are sea anemones
able to do that?

731
00:26:39,760 --> 00:26:41,256
Are they able to move into

732
00:26:41,280 --> 00:26:43,056
areas of great traffic or...?

733
00:26:43,080 --> 00:26:45,040
[Paul] They can
move very slowly.

734
00:26:45,040 --> 00:26:46,560
They can move very slowly.

735
00:26:46,560 --> 00:26:48,136
And if they meet another anemone

736
00:26:48,160 --> 00:26:49,936
where they want
to be, they fight,

737
00:26:49,967 --> 00:26:51,224
which is, again,

738

00:26:51,248 --> 00:26:54,087
something that
surprises people greatly.

739
00:26:54,600 --> 00:26:56,416
That sea anemones will fight

740
00:26:56,440 --> 00:26:58,667
to take over the best spot.

741
00:27:00,060 --> 00:27:01,296
[Ken] That's great, really.

742
00:27:01,320 --> 00:27:02,880
I mean, I want to
come to one of your...

743
00:27:02,904 --> 00:27:05,616
I want to be young enough to go
to one of your school things now

744
00:27:05,640 --> 00:27:07,203
and listen to you in the
school as well.

745

00:27:07,227 --> 00:27:10,480
[Paul] Well, this morning, actually,
I was giving a talk to a u3a group

746
00:27:10,504 --> 00:27:11,856
and who

747
00:27:11,880 --> 00:27:14,189
I think generally are
older than you are, Ken.

748
00:27:14,213 --> 00:27:15,216
So...

749
00:27:15,787 --> 00:27:18,000
[Ken] University of
the Third Age, right?

750
00:27:18,000 --> 00:27:19,000
Wonderful. Wonderful.

751
00:27:19,000 --> 00:27:20,880
[Paul] Yeah, they're
lovely groups to talk to.

752

00:27:20,880 --> 00:27:22,080
I enjoy them.

753
00:27:22,080 --> 00:27:24,016
[Ken] Well, I think
we can say that Paul...

754
00:27:24,040 --> 00:27:26,680
Paul has fabulous kind
of stuff to work with.

755
00:27:26,680 --> 00:27:28,416
But I think in addition to that,

756
00:27:28,440 --> 00:27:30,120
you can imagine people talking

757
00:27:30,120 --> 00:27:33,433
about these things and not giving it the
the life and the colour that you've done.

758
00:27:33,457 --> 00:27:35,400
You've made them
into individuals.

759

00:27:35,400 --> 00:27:37,800
You said you visited one
of these... one of these

760
00:27:37,800 --> 00:27:40,200
for ten... you've known
for ten years, if you say.

761
00:27:40,200 --> 00:27:41,400
[Paul] Yes. Yeah.

762
00:27:41,400 --> 00:27:43,520
[Ken] This particular
creature here, that's ten years.

763
00:27:43,544 --> 00:27:45,336
[Paul] Well, one
like this. This is Brett.

764
00:27:45,360 --> 00:27:47,440
[Ken] But, no, but one of those.

765
00:27:47,440 --> 00:27:48,800
Oh, right. Okay.

766

00:27:48,800 --> 00:27:50,480
But you visited-- You
know that it's there

767
00:27:50,480 --> 00:27:52,776
and it's the same one you've
been visiting for ten years.

768
00:27:52,800 --> 00:27:53,800
[Paul] Yes.

769
00:27:53,824 --> 00:27:55,900
[Ken] That's
extraordinary. Wow. Cool.

770
00:27:55,924 --> 00:27:58,320
Well, I think I've. I've learned
a lot from that way, Paul.

771
00:27:58,320 --> 00:28:01,416
I love Paul's enthusiasm
when he's presenting his thing.

772
00:28:01,440 --> 00:28:03,576
And I love the idea of
turning these people...

773
00:28:03,600 --> 00:28:04,600
These people?

774
00:28:04,624 --> 00:28:06,456
these creatures into characters.

775
00:28:06,480 --> 00:28:08,856
As you say,
anthropomorphising is a...

776
00:28:08,880 --> 00:28:10,598
is a thing that might--

777
00:28:10,622 --> 00:28:12,936
some people might
find a bit strange,

778
00:28:12,960 --> 00:28:15,376
but giving them character,
they are characters.

779
00:28:15,400 --> 00:28:16,776
They're individuals

780
00:28:16,800 --> 00:28:18,736
and they have an
individual lifestyle

781
00:28:18,760 --> 00:28:21,096
which you can
describe in story form.

782
00:28:21,120 --> 00:28:22,720
And that's a very
powerful thing.

783
00:28:22,744 --> 00:28:24,644
[Paul] And you couldn't
give the science behind.

784
00:28:24,668 --> 00:28:27,680
You know, make it very clear that
what they're doing is to their advant--

785
00:28:27,680 --> 00:28:30,280
is to an advantage in
terms of natural selection.

786
00:28:30,280 --> 00:28:32,760

So there's always
a scientific basis.

787
00:28:32,760 --> 00:28:35,320
[Ken] Brilliant,
brilliant, excellent.

788
00:28:35,320 --> 00:28:37,213
Is that at the end
of your presentation?

789
00:28:37,237 --> 00:28:39,896
[Paul] I think...
Oh, this was a...

790
00:28:39,920 --> 00:28:42,816
a pretty picture again
showing a starfish.

791
00:28:42,840 --> 00:28:44,036
You know, an amazing...

792
00:28:44,060 --> 00:28:45,160
an amazing creature.

793

00:28:45,160 --> 00:28:46,289
Oh, and...

794
00:28:46,313 --> 00:28:47,856
I think I have.

795
00:28:47,880 --> 00:28:49,067
I thought...

796
00:28:49,800 --> 00:28:51,600
An example here. Starfish.

797
00:28:51,600 --> 00:28:53,056
How they feed, you know, they

798
00:28:53,080 --> 00:28:55,280
invert their stomach and...

799
00:28:56,040 --> 00:28:58,480
and put it inside their prey.

800
00:28:58,480 --> 00:29:00,576
They open up
something like a clam

801
00:29:00,600 --> 00:29:02,553
and they actually
put their stomach

802
00:29:02,577 --> 00:29:04,016
into their prey

803
00:29:04,040 --> 00:29:05,456
and then digest the prey

804
00:29:05,480 --> 00:29:07,476
and then wind the
stomach back in again.

805
00:29:07,500 --> 00:29:08,616
So...

806
00:29:08,640 --> 00:29:10,440
Sometimes-- You know how kids

807
00:29:10,440 --> 00:29:11,656
love sort of

808
00:29:11,680 --> 00:29:13,080

disgusting things like that.

809
00:29:13,080 --> 00:29:15,056
So I say, "Imagine if you could

810
00:29:15,080 --> 00:29:16,953
"stand next to the fridge

811
00:29:16,977 --> 00:29:19,296
"and open it
just a tiny fraction

812
00:29:19,320 --> 00:29:20,736
"and slip your stomach in,

813
00:29:20,760 --> 00:29:21,994
"eat that chocolate cake,

814
00:29:22,018 --> 00:29:23,760
"and then pull your stomach back

815
00:29:23,760 --> 00:29:25,336
without your mother realising."

816

00:29:25,360 --> 00:29:27,000
That would be quite a skill.

817
00:29:27,000 --> 00:29:28,900
So they like that...
They like things like that.

818
00:29:28,924 --> 00:29:30,743
[Ken] So not only
telling stories about the...

819
00:29:30,767 --> 00:29:32,656
the character of the
creatures themselves,

820
00:29:32,680 --> 00:29:36,400
but, you know, imagining the
same behaviour as a human.

821
00:29:36,400 --> 00:29:38,160
[Paul] Yeah.
[Ken] Excellent.

822
00:29:38,184 --> 00:29:40,096
[Paul] And oh, and...

823
00:29:40,120 --> 00:29:42,320
And some incredible creatures,

824
00:29:42,320 --> 00:29:44,296
the cuttlefish and
something that... that...

825
00:29:44,320 --> 00:29:46,200
that related to that,

826
00:29:46,200 --> 00:29:50,240
that's been on the news an
awful lot around the West Country.

827
00:29:50,264 --> 00:29:53,256
This year has been the
octopus bloom

828
00:29:53,280 --> 00:29:55,936
have been large numbers of these

829
00:29:55,960 --> 00:29:58,200
large, more southern octopus,

830

00:29:58,200 --> 00:29:59,336
common octopus,

831
00:29:59,360 --> 00:30:00,856
around the coast and...

832
00:30:00,880 --> 00:30:02,320
And all that has... Well.

833
00:30:02,320 --> 00:30:04,096
A lot of that has focused on the

834
00:30:04,120 --> 00:30:05,976
impact that has on

835
00:30:06,000 --> 00:30:08,113
crab fisheries.

836
00:30:08,960 --> 00:30:11,160
Though a lot of fishers
have made a lot of money

837
00:30:11,160 --> 00:30:12,416
out of the octopus themselves,

838
00:30:12,440 --> 00:30:13,936
but all-- But so,

839
00:30:13,960 --> 00:30:16,000
what I've tried to get over

840
00:30:16,000 --> 00:30:18,136
also is just what amazing
creatures they are,

841
00:30:18,160 --> 00:30:19,920
in terms of their behaviour

842
00:30:19,920 --> 00:30:21,240
and intelligence and so on.

843
00:30:21,240 --> 00:30:22,616
And I've had some wonderful

844
00:30:22,640 --> 00:30:24,473
interactions with octopuses.

845
00:30:24,497 --> 00:30:27,176
[Ken] They're very, very

intelligent creatures, aren't they?

846
00:30:27,200 --> 00:30:28,536
[Paul] Yes. Yeah.

847
00:30:28,560 --> 00:30:31,080
And actually have
some of their brain...

848
00:30:31,104 --> 00:30:33,240
They have a main
brain in their head,

849
00:30:33,240 --> 00:30:34,616
but they also have

850
00:30:34,640 --> 00:30:36,760
a smaller brain in each arm.

851
00:30:36,760 --> 00:30:38,936
So each arm is
sort of autonomous

852
00:30:38,960 --> 00:30:40,233
to some extent.

853
00:30:40,257 --> 00:30:43,440
And when you see some of the ways
they communicate with their arms,

854
00:30:43,464 --> 00:30:44,856
you sort of wonder

855
00:30:44,880 --> 00:30:46,296
quite what on earth is going on.

856
00:30:46,320 --> 00:30:47,336
Trying to...

857
00:30:47,360 --> 00:30:48,787
[Ken] Really cool.

858
00:30:48,811 --> 00:30:49,856
Thank you so much.

859
00:30:49,880 --> 00:30:50,880
[Paul] That is it now.

860
00:30:50,880 --> 00:30:52,656

Oh, and this is just
to show some of the...

861
00:30:52,680 --> 00:30:53,880
some of the places...

862
00:30:53,904 --> 00:30:55,976
So, where... where, I...

863
00:30:56,000 --> 00:30:58,600
where I take photographs.

864
00:30:58,600 --> 00:31:00,216
Obviously a lot out
in the southwest,

865
00:31:00,240 --> 00:31:01,480
but there are some hotspots.

866
00:31:01,480 --> 00:31:03,296
Brighton's in there, Norfolk,

867
00:31:03,320 --> 00:31:05,016
west coast of Scotland is...

868
00:31:05,040 --> 00:31:06,313
is wonderful.

869
00:31:06,337 --> 00:31:08,567
And so is the east as well.

870
00:31:08,920 --> 00:31:10,816
All over. There's... There's...

871
00:31:10,840 --> 00:31:13,333
There are places
you can appreciate marine life.

872
00:31:13,720 --> 00:31:15,134
[Ken] Wonderful. Thank you.

873
00:31:15,158 --> 00:31:16,200
[Paul] That is it.

874
00:31:16,200 --> 00:31:17,200
[Ken] Wonderful.

875
00:31:17,200 --> 00:31:18,260
Amina...

876
00:31:18,840 --> 00:31:20,760
How are you?

877
00:31:20,760 --> 00:31:22,096
So, Amina's role...

878
00:31:22,120 --> 00:31:23,827
Amina has a role which...

879
00:31:23,851 --> 00:31:25,896
which I think is
incredibly important,

880
00:31:25,920 --> 00:31:28,207
which is advising

881
00:31:28,231 --> 00:31:29,976
ELT publishers on

882
00:31:30,000 --> 00:31:32,987
inclusion, equity
and diversity issues.

883

00:31:33,011 --> 00:31:34,011
I think...

884
00:31:34,035 --> 00:31:36,120
I wish you'd been around

885
00:31:36,144 --> 00:31:37,616
30, 40 years ago

886
00:31:37,640 --> 00:31:38,800
when I was writing.

887
00:31:38,800 --> 00:31:41,440
I think we needed somebody
round the table quite often.

888
00:31:41,440 --> 00:31:43,600
I often felt if I could
just put it my own--

889
00:31:43,600 --> 00:31:46,913
When I first started writing
course material in about 1990,

890
00:31:46,937 --> 00:31:48,896

I was kind of constantly
aware of the fact

891
00:31:48,920 --> 00:31:51,040
that we did seem to
have awfully white...

892
00:31:51,040 --> 00:31:52,256
white families and

893
00:31:52,280 --> 00:31:54,280
not just white families,
but white families

894
00:31:54,280 --> 00:31:56,136
with grandparents,
parents and children

895
00:31:56,160 --> 00:31:57,360
who all lived together,

896
00:31:57,360 --> 00:31:58,576
had never divorced,

897
00:31:58,600 --> 00:32:01,267

had never run off and
taken drugs and all that.

898
00:32:01,291 --> 00:32:03,016
I mean, taking drugs...

899
00:32:03,040 --> 00:32:04,840
Look, not so easy
to put in books,

900
00:32:04,840 --> 00:32:06,976
but I felt that the nature

901
00:32:07,000 --> 00:32:08,880
of the images of
the nuclear families

902
00:32:08,880 --> 00:32:11,536
was so... so regular
and unbroken,

903
00:32:11,560 --> 00:32:13,256
that we needed somebody like you

904
00:32:13,280 --> 00:32:14,496

to come in and say, look,

905
00:32:14,520 --> 00:32:16,656
let's... let's try and
be a bit diverse here.

906
00:32:16,680 --> 00:32:18,240
So anyway, off you go.

907
00:32:18,240 --> 00:32:19,656
Tell us about the
work that you do

908
00:32:19,680 --> 00:32:20,976
and your tips.

909
00:32:21,000 --> 00:32:22,000
-Yes...

910
00:32:22,600 --> 00:32:26,040
I found Paul's universe...

911
00:32:26,064 --> 00:32:28,080
fascinating.

912
00:32:28,080 --> 00:32:31,080
Paul, thank you for sharing your pictures
with us

913
00:32:31,080 --> 00:32:32,456
and your experience.

914
00:32:32,480 --> 00:32:34,080
I...

915
00:32:34,440 --> 00:32:35,536
find that

916
00:32:35,560 --> 00:32:38,400
the approaches that
Paul have described

917
00:32:38,400 --> 00:32:41,460
when talking about making

918
00:32:41,484 --> 00:32:43,856
the representation or the image

919
00:32:43,880 --> 00:32:45,847

relatable and approachable,

920
00:32:45,871 --> 00:32:48,216
and having a story
in the background,

921
00:32:48,240 --> 00:32:49,553
or...

922
00:32:49,577 --> 00:32:52,720
or a story to tell to relate to,

923
00:32:52,744 --> 00:32:54,736
regardless of the age group

924
00:32:54,760 --> 00:32:55,938
that you're working with

925
00:32:55,962 --> 00:32:58,096
is as... these are similar

926
00:32:58,120 --> 00:33:00,367
techniques that I use as well

927

00:33:00,391 --> 00:33:02,616
when I write and when I speak

928
00:33:02,640 --> 00:33:05,240
to different audiences,

929
00:33:05,280 --> 00:33:07,416
be it teachers or

930
00:33:07,440 --> 00:33:11,053
publishers and publishing
professionals as well.

931
00:33:11,077 --> 00:33:14,667
So, for example, you
were talking about,

932
00:33:14,691 --> 00:33:16,416
the... the... the...

933
00:33:16,440 --> 00:33:18,160
the nuclear family

934
00:33:18,184 --> 00:33:21,320
and how maybe there

is a mismatch between

935
00:33:21,320 --> 00:33:24,320
the idealised image
that you saw in the books

936
00:33:24,344 --> 00:33:27,336
that you probably
were writing, at the time

937
00:33:27,360 --> 00:33:29,380
or the... the actual...

938
00:33:30,280 --> 00:33:31,960
reality that

939
00:33:31,960 --> 00:33:35,113
the learners experience.

940
00:33:35,137 --> 00:33:37,856
And so to connect to
and to explain those

941
00:33:37,880 --> 00:33:40,120
differences to the writers

942
00:33:40,120 --> 00:33:43,056
that I work with, the authors,
the publishers, etcetera,

943
00:33:43,080 --> 00:33:46,456
I usually refer to the works of

944
00:33:46,480 --> 00:33:49,180
some of the cultural
studies scholars

945
00:33:49,204 --> 00:33:51,656
who use the imagery of

946
00:33:51,680 --> 00:33:54,440
the window and the mirror.

947
00:33:54,464 --> 00:33:56,616
So the idea here

948
00:33:56,640 --> 00:33:59,373
is that for an
educational resource,

949
00:33:59,397 --> 00:34:01,536
what you would expect is to have

950
00:34:01,560 --> 00:34:03,567
a representation
of your reality,

951
00:34:03,591 --> 00:34:05,816
therefore have your reality

952
00:34:05,840 --> 00:34:07,667
mirrored back to you,

953
00:34:07,691 --> 00:34:09,056
through the

954
00:34:09,080 --> 00:34:11,160
concept of mirror.

955
00:34:11,184 --> 00:34:14,400
However, you would
also want to expand

956
00:34:14,400 --> 00:34:16,216

your world-view

957
00:34:16,240 --> 00:34:17,920
and learn about things

958
00:34:17,920 --> 00:34:19,416
that are not necessarily

959
00:34:19,440 --> 00:34:21,720
your personal experience.

960
00:34:21,720 --> 00:34:24,720
And that's where you open
the window to the world.

961
00:34:24,744 --> 00:34:28,240
And the metaphor of
the mirror and the window

962
00:34:28,264 --> 00:34:31,560
are very useful when
we're talking about diversity.

963
00:34:31,933 --> 00:34:35,093
One of the questions

I often get from publishers,

964
00:34:35,117 --> 00:34:38,773
or authors, writers,
and also when I am

965
00:34:38,797 --> 00:34:40,496
the one writing

966
00:34:40,520 --> 00:34:41,960
is...

967
00:34:41,960 --> 00:34:43,856
how much is...

968
00:34:43,880 --> 00:34:46,320
how much diversity
would you expect

969
00:34:46,320 --> 00:34:48,056
in an educational resource

970
00:34:48,080 --> 00:34:51,087
that has a limited
number of pages,

971
00:34:51,111 --> 00:34:55,000
a very structured layout and

972
00:34:55,024 --> 00:34:58,376
a certain number of
images that need to go there.

973
00:34:58,400 --> 00:35:02,893
So what I would
usually suggest is to have

974
00:35:03,920 --> 00:35:06,600
the reality that you would...

975
00:35:06,600 --> 00:35:09,016
you would expect
your learners to

976
00:35:09,040 --> 00:35:12,800
live and therefore equip
them with the language

977
00:35:12,800 --> 00:35:14,056
and the visuals

978
00:35:14,080 --> 00:35:17,040
that would help them
speak about their reality.

979
00:35:17,064 --> 00:35:18,736
But at the same time,

980
00:35:18,760 --> 00:35:20,913
you would want them to expand

981
00:35:20,937 --> 00:35:22,936
their reality beyond

982
00:35:22,960 --> 00:35:24,867
what is within the...

983
00:35:24,891 --> 00:35:27,880
the... the limits
of their... of their

984
00:35:27,880 --> 00:35:32,040
homes and countries or locality.

985

00:35:32,064 --> 00:35:34,136
And that's where the windows...

986
00:35:34,160 --> 00:35:36,120
Our role as writers is to open

987
00:35:36,120 --> 00:35:38,256
the window up wide

988
00:35:38,280 --> 00:35:41,900
and show as much
diversity as we can.

989
00:35:41,924 --> 00:35:44,776
The second issue
that most of the

990
00:35:44,800 --> 00:35:46,160
publishers, writers,

991
00:35:46,160 --> 00:35:49,096
editors and publishing
professionals I work with

992
00:35:49,120 --> 00:35:51,833

face is restrictions

993
00:35:51,857 --> 00:35:55,133
from different
markets or countries.

994
00:35:55,640 --> 00:35:58,176
And those restrictions
would be regarding,

995
00:35:58,200 --> 00:36:01,496
for example, LGBTQ+
representation

996
00:36:01,520 --> 00:36:04,513
and the family unit, which is

997
00:36:04,537 --> 00:36:07,080
hetero normative

998
00:36:07,080 --> 00:36:08,936
and binary

999
00:36:08,960 --> 00:36:11,000
in the representation

of gender as well.

1000
00:36:11,024 --> 00:36:13,016
There is lack of representation

1001
00:36:13,040 --> 00:36:16,027
of a single parent
families or...

1002
00:36:16,051 --> 00:36:17,296
or...

1003
00:36:17,320 --> 00:36:19,600
I'll give you a little example.

1004
00:36:19,600 --> 00:36:22,080
I went to see my friend.

1005
00:36:22,080 --> 00:36:24,240
I'm currently in
Algeria, where I'm from.

1006
00:36:24,240 --> 00:36:27,120
I've been here for
the past two months.

1007
00:36:27,120 --> 00:36:29,040
Originally,

1008
00:36:29,040 --> 00:36:30,696
as I grew up,

1009
00:36:30,720 --> 00:36:32,840
I was born and grew
up here, studied here,

1010
00:36:32,840 --> 00:36:34,496
and I still have
some childhood...

1011
00:36:34,520 --> 00:36:36,960
childhood friends
here that I get to visit.

1012
00:36:36,960 --> 00:36:38,176
And now their children

1013
00:36:38,200 --> 00:36:40,100
are my children's age.

1014
00:36:40,124 --> 00:36:42,616
And when I went to see my friend

1015
00:36:42,640 --> 00:36:44,096
in the capital, Algiers,

1016
00:36:44,120 --> 00:36:45,567
with my daughters,

1017
00:36:45,591 --> 00:36:47,096
her son

1018
00:36:47,120 --> 00:36:49,440
very reluctantly asked her

1019
00:36:49,440 --> 00:36:53,360
where my children's dad was.

1020
00:36:53,384 --> 00:36:56,776
And the question
was so subtle and...

1021
00:36:56,800 --> 00:36:58,960
and delicate,

1022
00:36:58,984 --> 00:37:00,680
that I couldn't hear it.

1023
00:37:00,680 --> 00:37:02,056
And he asked because

1024
00:37:02,080 --> 00:37:04,287
a lot of his classmates have

1025
00:37:04,311 --> 00:37:06,296
parents that are divorced,

1026
00:37:06,320 --> 00:37:08,800
and therefore he
didn't really have

1027
00:37:08,800 --> 00:37:11,216
the language to talk
about the family unit

1028
00:37:11,240 --> 00:37:12,840
because I was travelling alone

1029

00:37:12,840 --> 00:37:14,000
with my children.

1030
00:37:14,000 --> 00:37:17,600
So then we had this whole
conversation about representation

1031
00:37:17,600 --> 00:37:20,684
and how divorced couples

1032
00:37:20,708 --> 00:37:22,256
or... or...

1033
00:37:22,280 --> 00:37:24,256
single parents families

1034
00:37:24,280 --> 00:37:26,673
are not represented
in course books.

1035
00:37:26,697 --> 00:37:29,176
And from primary
school level children,

1036
00:37:29,200 --> 00:37:32,440

can't really talk
about those issues,

1037
00:37:32,440 --> 00:37:35,216
other than whispering
about them.

1038
00:37:35,240 --> 00:37:37,067
And there's, you
know, there's some...

1039
00:37:37,091 --> 00:37:40,856
So the language, regardless
of the language that you have,

1040
00:37:40,880 --> 00:37:43,620
is not something that
is presented to them.

1041
00:37:43,644 --> 00:37:45,256
So this is just a...

1042
00:37:45,280 --> 00:37:47,680
These are just two examples

1043

00:37:47,680 --> 00:37:51,413
of how I would
connect with audiences.

1044
00:37:51,437 --> 00:37:53,456
The first one is

1045
00:37:53,480 --> 00:37:54,936
referring to

1046
00:37:54,960 --> 00:37:57,200
what exists in their reality

1047
00:37:57,240 --> 00:37:59,656
through the concept of mirrors.

1048
00:37:59,680 --> 00:38:03,336
And the second one is
through opening up the window,

1049
00:38:03,360 --> 00:38:05,456
the windows

1050
00:38:05,480 --> 00:38:07,940
to... to the rest of the world.

1051
00:38:08,851 --> 00:38:10,616
-Can I ask you a question?

1052
00:38:10,640 --> 00:38:14,336
If we imagine the
language teaching materials,

1053
00:38:14,360 --> 00:38:15,976
foreign language
teaching materials are

1054
00:38:16,000 --> 00:38:18,213
first use aids
about six or seven,

1055
00:38:18,237 --> 00:38:20,880
when would you
think it was important

1056
00:38:20,880 --> 00:38:22,711
to have a...

1057
00:38:22,735 --> 00:38:25,656
a sense of diversity

1058
00:38:25,680 --> 00:38:26,816
in those materials?

1059
00:38:26,840 --> 00:38:28,453
Right away from age six, seven?

1060
00:38:31,080 --> 00:38:33,400
-I'm... I'm gonna be

1061
00:38:33,400 --> 00:38:35,056
a bit harsh,

1062
00:38:35,080 --> 00:38:37,600
and I'm gonna say that children

1063
00:38:37,600 --> 00:38:39,216
as young as

1064
00:38:39,240 --> 00:38:41,813
three years old experience,

1065
00:38:41,837 --> 00:38:44,776
bullying and racism.

1066
00:38:44,800 --> 00:38:48,007
I have friends whose
children's skin colour

1067
00:38:48,031 --> 00:38:49,656
is commented on and..

1068
00:38:49,680 --> 00:38:52,216
and in a negative way by

1069
00:38:52,240 --> 00:38:54,320
the same

1070
00:38:54,344 --> 00:38:56,040
age group.

1071
00:38:56,040 --> 00:38:57,416
And, you know,

1072
00:38:57,440 --> 00:38:58,736
so the...

1073
00:38:58,760 --> 00:39:01,600

If... If the... the bias
and the discrimination

1074
00:39:01,600 --> 00:39:04,720
is introduced into
our young minds

1075
00:39:04,720 --> 00:39:06,576
as young as

1076
00:39:06,600 --> 00:39:08,700
nursery age level,

1077
00:39:08,724 --> 00:39:10,096
I think the

1078
00:39:10,120 --> 00:39:12,936
equity and justice
approach should be

1079
00:39:12,960 --> 00:39:15,176
introduced as early as that.

1080
00:39:15,200 --> 00:39:16,200
-Okay, right.

1081
00:39:16,224 --> 00:39:17,480
-Yes, yes.

1082
00:39:17,480 --> 00:39:18,576
So...

1083
00:39:18,600 --> 00:39:21,120
And that starts with
working with parents

1084
00:39:21,120 --> 00:39:22,136
and then...

1085
00:39:22,160 --> 00:39:25,496
and having school leaders

1086
00:39:25,520 --> 00:39:27,640
and teachers that represent...

1087
00:39:28,680 --> 00:39:30,240
equitably the... the...

1088
00:39:30,240 --> 00:39:31,976

the demographics of

1089
00:39:32,000 --> 00:39:33,840
the learners they
are working with.

1090
00:39:33,840 --> 00:39:35,216
So...

1091
00:39:35,240 --> 00:39:37,056
So yeah, when we are...

1092
00:39:37,080 --> 00:39:38,920
when I am, for example,
talking to teachers

1093
00:39:38,920 --> 00:39:40,776
or writing for teachers,

1094
00:39:40,800 --> 00:39:44,087
what I often try to do is

1095
00:39:44,111 --> 00:39:46,016
take them back to the class,

1096
00:39:46,040 --> 00:39:47,873
the realities of
their classrooms,

1097
00:39:47,897 --> 00:39:50,136
and then go to the big picture,

1098
00:39:50,160 --> 00:39:53,200
discourse of systems
and discrimination.

1099
00:39:53,200 --> 00:39:55,336
These are big words
and big concepts

1100
00:39:55,360 --> 00:39:59,040
that you-- that can
be very scary to handle.

1101
00:39:59,040 --> 00:40:01,216
And a lot of people
tiptoe around them

1102
00:40:01,240 --> 00:40:05,333
because of how maybe

insecure they would feel

1103
00:40:05,357 --> 00:40:08,056
addressing them,
that maybe they...

1104
00:40:08,080 --> 00:40:09,600
they would be painted

1105
00:40:09,600 --> 00:40:10,600
as a...

1106
00:40:10,624 --> 00:40:13,787
as a bad person if they
don't understand all of it.

1107
00:40:13,811 --> 00:40:16,033
So my job is to

1108
00:40:16,057 --> 00:40:18,909
break that glass
and basically say,

1109
00:40:18,933 --> 00:40:21,600
okay, let's go back to what

happens in the classroom

1110
00:40:21,624 --> 00:40:24,840
and let's see what
happens with your learners.

1111
00:40:25,560 --> 00:40:28,480
And the kind of stories
that they are exposed to,

1112
00:40:28,480 --> 00:40:31,480
if we're talking about
educational materials, for instance,

1113
00:40:31,600 --> 00:40:34,680
or the kind of discourse that
you're using in your language,

1114
00:40:34,680 --> 00:40:37,800
if we're talking about classroom
management, for instance.

1115
00:40:38,120 --> 00:40:42,176
So, once we bring it back
to the classroom reality,

1116
00:40:42,200 --> 00:40:45,600
teachers have a limited number
of hours a day to work with,

1117
00:40:45,624 --> 00:40:48,600
limited numbers of
hours a day as well

1118
00:40:48,600 --> 00:40:50,376
to prepare their lessons,

1119
00:40:50,400 --> 00:40:52,173
resources that are...

1120
00:40:52,760 --> 00:40:54,390
and resources that...

1121
00:40:54,414 --> 00:40:56,993
The internet is
flooded with resources.

1122
00:40:57,017 --> 00:40:59,776
So, my job would be just,

1123

00:40:59,800 --> 00:41:01,560
you know, help them filter

1124
00:41:01,560 --> 00:41:03,256
through the noise and

1125
00:41:03,280 --> 00:41:05,067
identify what helps
them makes sense.

1126
00:41:05,091 --> 00:41:06,991
-There's lots of tuff
available on the internet.

1127
00:41:07,015 --> 00:41:09,456
But in terms of printed--
published material,

1128
00:41:09,480 --> 00:41:11,520
of course, for

1129
00:41:11,520 --> 00:41:14,136
what we might call
elementary, primary level,

1130

00:41:14,160 --> 00:41:15,720
it's very much story based.

1131
00:41:15,720 --> 00:41:18,136
I mean, you don't
expect five or six year olds

1132
00:41:18,160 --> 00:41:20,600
maybe to discuss
diversity in the family

1133
00:41:20,600 --> 00:41:22,023
because in their own language,

1134
00:41:22,047 --> 00:41:24,087
never mind in the foreign
language they're learning,

1135
00:41:24,111 --> 00:41:25,616
But certainly in terms of story,

1136
00:41:25,640 --> 00:41:26,800
story base,

1137
00:41:26,800 --> 00:41:28,976

the story... the
stories themselves can

1138
00:41:29,000 --> 00:41:31,107
indicate a level of diversity.

1139
00:41:31,131 --> 00:41:33,056
And would you say,
from your experience,

1140
00:41:33,080 --> 00:41:34,960
it's getting better
or not getting better

1141
00:41:34,960 --> 00:41:36,760
in terms of content?

1142
00:41:36,760 --> 00:41:39,896
Certainly for that age, for
primary level storytelling

1143
00:41:39,920 --> 00:41:41,040
in a foreign language,

1144
00:41:41,040 --> 00:41:43,833

is it getting better?

The diversity?

1145

00:41:47,240 --> 00:41:48,280

Interesting.

1146

00:41:48,280 --> 00:41:49,600

Interesting pause.

1147

00:41:49,600 --> 00:41:53,283

-We talked about silence when

we were rehearsing. If you were...

1148

00:41:53,307 --> 00:41:54,307

[laughs]

1149

00:41:54,331 --> 00:41:56,496

And what would silence mean

1150

00:41:56,520 --> 00:41:58,313

in different cultures.

1151

00:41:58,880 --> 00:42:00,733

Haven't we? So...

1152
00:42:02,373 --> 00:42:03,480
-There's still...

1153
00:42:03,480 --> 00:42:05,720
There's still work to do
then if you think that that's...

1154
00:42:05,720 --> 00:42:08,160
That's your answer then,
maybe. There's still work to do.

1155
00:42:08,160 --> 00:42:09,200
-Yes.

1156
00:42:09,200 --> 00:42:12,200
The... The...

1157
00:42:12,960 --> 00:42:15,480
The thoughts that is
coming into my mind

1158
00:42:15,480 --> 00:42:18,753
is that how
politicised issues of...

1159
00:42:19,680 --> 00:42:21,096
the existence,

1160
00:42:21,120 --> 00:42:23,016
the acknowledgment
and the existence

1161
00:42:23,040 --> 00:42:24,440
of our diversity

1162
00:42:24,440 --> 00:42:25,936
has been so...

1163
00:42:25,960 --> 00:42:28,379
And how problematic
that has been.

1164
00:42:28,403 --> 00:42:31,696
In the UK, we are protected
with the Equality Act,

1165
00:42:31,720 --> 00:42:34,320
the 2010 Equality Act.

1166

00:42:34,320 --> 00:42:38,320
And... And laws say that
everyone has the right to exist

1167
00:42:38,320 --> 00:42:41,460
in dignity and in
equality as well.

1168
00:42:41,484 --> 00:42:43,520
However, when it comes to...

1169
00:42:44,760 --> 00:42:46,467
representing

1170
00:42:46,491 --> 00:42:49,760
those who the law
has been designed for,

1171
00:42:49,784 --> 00:42:51,576
you come across

1172
00:42:51,600 --> 00:42:55,260
editorial lines and
editorial rooms where

1173

00:42:55,284 --> 00:42:57,136
those people don't exist

1174
00:42:57,160 --> 00:42:58,736
and they are not in...

1175
00:42:58,760 --> 00:43:00,816
in the decision making process

1176
00:43:00,847 --> 00:43:02,161
and therefore--

1177
00:43:02,185 --> 00:43:04,856
-[inaudible]
invisibility. Invisible.

1178
00:43:04,880 --> 00:43:06,456
The invisibilisation.

1179
00:43:06,480 --> 00:43:07,658
What was that word you used?

1180
00:43:07,682 --> 00:43:10,104
Yes, yes, that's the term I use.

1181
00:43:11,520 --> 00:43:15,240
Invisibilised individuals
and communities

1182
00:43:15,240 --> 00:43:18,627
that are not in the
decision making rooms

1183
00:43:18,651 --> 00:43:20,776
and therefore don't end up

1184
00:43:20,800 --> 00:43:23,520
in the... in the different
pages that we...

1185
00:43:23,520 --> 00:43:26,230
we use in our
educational resources,

1186
00:43:26,254 --> 00:43:27,840
regardless of the subject.

1187
00:43:27,840 --> 00:43:28,896
I worked on

1188
00:43:28,920 --> 00:43:30,576
chemistry curriculum,

1189
00:43:30,600 --> 00:43:32,880
science and biology curricula.

1190
00:43:32,880 --> 00:43:34,136
I worked on

1191
00:43:34,160 --> 00:43:35,856
history curricula,

1192
00:43:35,880 --> 00:43:37,200
geography curricula.

1193
00:43:37,200 --> 00:43:40,200
And I've always found ways to

1194
00:43:40,224 --> 00:43:43,560
identify limitations
when it came to

1195
00:43:43,584 --> 00:43:45,736
decolonising the curriculum

1196
00:43:45,760 --> 00:43:47,856
and the different
representations that we

1197
00:43:47,880 --> 00:43:50,140
choose to make... make visible,

1198
00:43:50,164 --> 00:43:52,456
And the ones that we end up

1199
00:43:52,480 --> 00:43:55,120
invisibilise-- invisibilising.

1200
00:43:55,120 --> 00:43:56,616
I was telling you that...

1201
00:43:56,640 --> 00:44:00,080
that terms invisibilise
is heavy on the tongue.

1202
00:44:00,104 --> 00:44:01,256
It doesn't...

1203

00:44:01,280 --> 00:44:04,407
It is difficult to
pronounce and articulate.

1204
00:44:04,431 --> 00:44:05,856
And the experiences of

1205
00:44:05,880 --> 00:44:09,080
invisibilisations are
also heavy on the person

1206
00:44:09,080 --> 00:44:10,816
who is being made invisible.

1207
00:44:10,840 --> 00:44:14,627
And therefore I purposefully
try to... to make it...

1208
00:44:14,651 --> 00:44:18,560
Put it in a sentence
whenever I can.

1209
00:44:18,584 --> 00:44:20,296
I'm happy to share with you

1210

00:44:20,320 --> 00:44:22,720
a few pictures to
illustrate what I mean.

1211
00:44:23,040 --> 00:44:24,760
-Okay. Quickly.

1212
00:44:24,760 --> 00:44:27,400
Because we're we're running
out of time for... for James.

1213
00:44:27,400 --> 00:44:29,176
Do please show us a quick image.

1214
00:44:30,600 --> 00:44:31,920
-I'm sure, James...

1215
00:44:31,920 --> 00:44:34,336
-Sorry, James. We'll be
there with you in a second.

1216
00:44:36,160 --> 00:44:37,800
-All right, so..

1217
00:44:37,800 --> 00:44:39,256

Let me just make sure

1218
00:44:39,280 --> 00:44:41,760
I have the right slide.

1219
00:44:41,760 --> 00:44:42,760
Here we go.

1220
00:44:48,480 --> 00:44:50,233
Slideshow...

1221
00:44:51,000 --> 00:44:52,880
And the first slide.

1222
00:44:52,880 --> 00:44:53,880
Can you see?

1223
00:44:53,904 --> 00:44:55,400
-Yeah. Mmhmm.

1224
00:44:55,400 --> 00:44:57,720
-This is a worksheet

1225
00:44:57,720 --> 00:44:59,656

that I use in most of my

1226
00:44:59,680 --> 00:45:03,176
training sessions with
publishing professionals

1227
00:45:03,200 --> 00:45:05,176
where the topic is about

1228
00:45:05,200 --> 00:45:06,640
volunteering.

1229
00:45:07,560 --> 00:45:10,576
It's very common
in global publishers

1230
00:45:10,600 --> 00:45:13,040
textbooks where you would have

1231
00:45:13,040 --> 00:45:14,616
a unit about travel

1232
00:45:14,640 --> 00:45:16,440
or volunteering and doing

1233
00:45:16,440 --> 00:45:18,367
good in the sense of...

1234
00:45:19,720 --> 00:45:21,776
In terms of global citizenship

1235
00:45:21,800 --> 00:45:23,780
and being a good global citizen

1236
00:45:23,804 --> 00:45:26,856
might require you to
volunteer your time,

1237
00:45:26,880 --> 00:45:28,493
especially during your youth.

1238
00:45:29,280 --> 00:45:31,760
So, here the...

1239
00:45:31,760 --> 00:45:34,296
this worksheet that I recreated

1240
00:45:34,320 --> 00:45:36,813
is based on a

published material

1241
00:45:36,837 --> 00:45:40,200
from 2019.

1242
00:45:40,200 --> 00:45:43,680
I tried to mimic
as much the codes

1243
00:45:43,680 --> 00:45:46,680
of the original textbook
as much as possible

1244
00:45:46,704 --> 00:45:49,736
to allow me to retain
the copyright of this

1245
00:45:49,760 --> 00:45:51,576
version that you see here.

1246
00:45:51,600 --> 00:45:54,327
And the story is
about a young white

1247
00:45:54,351 --> 00:45:59,080

British man who
goes to Nigeria.

1248
00:45:59,080 --> 00:46:01,096
Originally, it wasn't Nigeria,

1249
00:46:01,120 --> 00:46:03,480
but it was an African country.

1250
00:46:04,560 --> 00:46:06,720
And he hopes to build schools

1251
00:46:06,720 --> 00:46:08,736
and wells

1252
00:46:08,760 --> 00:46:10,200
and volunteers

1253
00:46:10,200 --> 00:46:11,696
his time with

1254
00:46:11,720 --> 00:46:13,200
school children.

1255

00:46:13,200 --> 00:46:16,200
And we don't see
any of the local people.

1256
00:46:16,200 --> 00:46:17,320
They don't have a name.

1257
00:46:17,320 --> 00:46:19,680
They don't have
an important role.

1258
00:46:19,680 --> 00:46:22,360
He's the main
character of the story.

1259
00:46:22,360 --> 00:46:25,647
And we, in these
worksheets, usually are

1260
00:46:25,671 --> 00:46:27,616
accompanied with images

1261
00:46:27,640 --> 00:46:30,696
where this white individual,

1262

00:46:30,720 --> 00:46:34,040
benevolent individual
who's given his time,

1263
00:46:34,040 --> 00:46:37,400
of course, we're
not denying that is

1264
00:46:37,424 --> 00:46:40,160
saving the day, basically.

1265
00:46:40,160 --> 00:46:42,336
And this is how I bring

1266
00:46:42,360 --> 00:46:45,040
concept of white
saviourism and how it's

1267
00:46:45,040 --> 00:46:47,816
translated in
educational materials

1268
00:46:47,840 --> 00:46:50,473
through texts like these.

1269

00:46:50,497 --> 00:46:52,096
And the other image about

1270
00:46:52,120 --> 00:46:53,440
young children

1271
00:46:53,440 --> 00:46:55,416
that you... you mentioned,

1272
00:46:55,440 --> 00:46:57,627
this is a children's book

1273
00:46:57,651 --> 00:46:59,736
that was published with a--

1274
00:46:59,760 --> 00:47:01,136
by a global publisher.

1275
00:47:01,160 --> 00:47:02,660
I hired...

1276
00:47:03,320 --> 00:47:06,016
I commissioned an illustrator

1277

00:47:06,040 --> 00:47:08,416
to reproduce the same codes,

1278
00:47:08,440 --> 00:47:11,313
discursive codes that
were in the original version.

1279
00:47:11,337 --> 00:47:14,336
Again, for me to be
able to retain copyright

1280
00:47:14,360 --> 00:47:16,033
and also to be

1281
00:47:16,057 --> 00:47:18,336
calling in instead
of calling out

1282
00:47:18,360 --> 00:47:21,000
and shaming and
naming the publishers.

1283
00:47:21,000 --> 00:47:23,180
That's... That's not
necessarily the goal,

1284
00:47:23,204 --> 00:47:25,360
because what you could see here

1285
00:47:25,360 --> 00:47:29,080
is clearly an invisibilisation
of the black child

1286
00:47:29,104 --> 00:47:31,176
who doesn't have a name,

1287
00:47:31,200 --> 00:47:33,753
and the two white
children have names.

1288
00:47:34,480 --> 00:47:37,480
And the black child
doesn't know how to draw.

1289
00:47:37,504 --> 00:47:39,576
I was made aware of

1290
00:47:39,600 --> 00:47:42,056
this children's book

1291

00:47:42,080 --> 00:47:44,573
by a friend who was

1292
00:47:44,597 --> 00:47:46,216
preparing her child

1293
00:47:46,240 --> 00:47:48,560
to go to school and
borrow this book

1294
00:47:48,560 --> 00:47:51,496
because a very
popular one in the UK,

1295
00:47:51,520 --> 00:47:53,160
from the library.

1296
00:47:53,160 --> 00:47:54,576
And her child,

1297
00:47:54,600 --> 00:47:56,400
who is black, asked

1298
00:47:56,400 --> 00:48:00,213
why is the black child

in the picture sad?

1299
00:48:00,237 --> 00:48:04,000
And why is the
black child confused?

1300
00:48:04,000 --> 00:48:06,576
And her holding
the pen upside down

1301
00:48:06,600 --> 00:48:08,407
and not knowing how to draw.

1302
00:48:08,431 --> 00:48:11,096
And this child was five
years old,

1303
00:48:11,120 --> 00:48:13,616
five years old at the
time of their presentation,

1304
00:48:13,640 --> 00:48:15,240
and they could
see through the bias

1305

00:48:15,240 --> 00:48:19,240
of how invisibilisation
and bias could be...

1306
00:48:21,280 --> 00:48:24,147
translated into
educational materials.

1307
00:48:24,171 --> 00:48:26,460
That's amazing. Amina, I'm
going to ask you to stop there.

1308
00:48:26,484 --> 00:48:29,856
It's fascinating. Because James
has been waiting patiently.

1309
00:48:29,880 --> 00:48:31,440
James...

1310
00:48:31,440 --> 00:48:33,736
Bit of background of the
stuff you've been writing

1311
00:48:33,760 --> 00:48:35,087
and your top tips.

1312
00:48:35,113 --> 00:48:36,360
-Okay.

1313
00:48:38,760 --> 00:48:41,016
There's one thread that
connects all three of us here.

1314
00:48:41,040 --> 00:48:43,096
And in fact, you as
well, Ken, I'm sure,

1315
00:48:43,120 --> 00:48:44,336
because you've mentioned it.

1316
00:48:44,360 --> 00:48:45,687
And that's story.

1317
00:48:46,067 --> 00:48:48,856
And that's the way that
you connect with people,

1318
00:48:48,880 --> 00:48:52,240
is you tell the people a story.

1319

00:48:52,280 --> 00:48:55,616
Now, when I was
supervising PhDs,

1320
00:48:55,640 --> 00:48:58,960
people thought, you know, oh,
I've got to write in a particular way.

1321
00:48:58,960 --> 00:49:00,840
It's got to be very academic.

1322
00:49:00,840 --> 00:49:03,480
I can't use I or me or we or

1323
00:49:03,480 --> 00:49:06,400
anything else like that,
especially if it's scientific.

1324
00:49:06,400 --> 00:49:09,080
And I would say, no,
throw that out the window.

1325
00:49:09,080 --> 00:49:12,696
What I want to see
in a PhD is your story.

1326
00:49:12,720 --> 00:49:14,696
The story of your research.

1327
00:49:14,720 --> 00:49:17,256
What you did, what
you were finding out.

1328
00:49:17,280 --> 00:49:19,407
What's the evidence
that you've got.

1329
00:49:19,431 --> 00:49:22,200
And I'll just tell you a
very quick anecdote.

1330
00:49:22,200 --> 00:49:23,616
When I was doing my PhD,

1331
00:49:23,640 --> 00:49:25,760
my granddaughter was asking me

1332
00:49:25,784 --> 00:49:28,576
when I was doing some
corrections on my thesis,

1333
00:49:28,600 --> 00:49:31,400
she said, "Granddad,
what are you doing?"

1334
00:49:31,880 --> 00:49:33,456
And I said, well, I said,

1335
00:49:33,480 --> 00:49:35,800
"I'm writing some
corrections for my story."

1336
00:49:35,800 --> 00:49:37,560
She said, "Oh, what's
the story about?"

1337
00:49:37,584 --> 00:49:38,776
Now, of course,

1338
00:49:38,800 --> 00:49:39,840
it's a PhD.

1339
00:49:39,840 --> 00:49:40,840
How do you explain?

1340

00:49:40,864 --> 00:49:43,360
She was five, six years
of age at that point.

1341
00:49:43,360 --> 00:49:46,360
How do you explain to a
six year old what a PhD is?

1342
00:49:46,384 --> 00:49:47,936
But I told her the story

1343
00:49:47,960 --> 00:49:49,520
and I said it was about

1344
00:49:49,520 --> 00:49:51,656
how we teach science and

1345
00:49:51,680 --> 00:49:54,120
what's... what's the
history of science.

1346
00:49:54,120 --> 00:49:56,153
And how does science work

1347
00:49:56,177 --> 00:49:57,496

and things like that.

1348
00:49:57,520 --> 00:49:58,576
She said, "Oh, right.

1349
00:49:58,600 --> 00:50:00,120
"So why are you
writing that book?"

1350
00:50:00,120 --> 00:50:01,120
I said, "Well",

1351
00:50:01,144 --> 00:50:03,553
I said, "People ask
me questions about it."

1352
00:50:03,577 --> 00:50:05,056
And when...

1353
00:50:05,080 --> 00:50:06,656
And I said, "And
if they're happy,

1354
00:50:06,680 --> 00:50:09,240
"I then get to be

called a doctor."

1355
00:50:09,240 --> 00:50:11,126
She said, "Oh, so you'll
be a doctor, Granddad?"

1356
00:50:11,150 --> 00:50:12,313
I said, "Yes."

1357
00:50:12,337 --> 00:50:13,337
Right?

1358
00:50:13,361 --> 00:50:15,280
And she said, "Ah..."

1359
00:50:15,280 --> 00:50:17,296
She said, "So if
I get sick then,

1360
00:50:17,320 --> 00:50:20,600
"Mummy can phone you up and you
can tell her how to make me better."

1361
00:50:20,600 --> 00:50:23,820
Oh, no, I'm getting myself

into a right mess here because...

1362
00:50:24,400 --> 00:50:27,400
And then, of course,
I had to try and explain to her that,

1363
00:50:27,424 --> 00:50:29,138
my doctorate

1364
00:50:29,162 --> 00:50:30,696
was not about that

1365
00:50:30,720 --> 00:50:32,959
and that you have to do
a special type of training

1366
00:50:32,983 --> 00:50:35,040
to be a medical doctor
and so on and so forth.

1367
00:50:35,080 --> 00:50:37,800
And she just looked
me straight in the eye.

1368
00:50:37,800 --> 00:50:40,440

She said, "Well, what's
the point of that then?"

1369
00:50:40,440 --> 00:50:41,816
And you sort of
think to yourself,

1370
00:50:41,840 --> 00:50:43,440
yeah...

1371
00:50:43,464 --> 00:50:44,736
[laughter]

1372
00:50:44,760 --> 00:50:47,216
What is the point
of what I'm doing

1373
00:50:47,240 --> 00:50:48,920
and what's the story?

1374
00:50:48,920 --> 00:50:50,496
So those are the two key things.

1375
00:50:50,520 --> 00:50:52,887
And actually I've

used those questions

1376
00:50:52,911 --> 00:50:54,816
on PhDs that I have examined.

1377
00:50:54,840 --> 00:50:56,736
They're usually my
first two questions.

1378
00:50:56,760 --> 00:50:59,040
I'll tell them about the story
about my granddaughter.

1379
00:50:59,040 --> 00:51:01,680
And then I say, "So
what's your story?"

1380
00:51:02,380 --> 00:51:04,233
"And why is it important?"

1381
00:51:04,257 --> 00:51:06,920
"Why is what you've
done important?"

1382
00:51:06,920 --> 00:51:08,880

"Why should anyone care?"

1383
00:51:08,880 --> 00:51:11,400
And I put that also

1384
00:51:11,400 --> 00:51:13,056
into my everyday writing

1385
00:51:13,080 --> 00:51:14,816
because I think, you know,

1386
00:51:14,840 --> 00:51:17,520
people want to hear a story.

1387
00:51:17,880 --> 00:51:20,160
If you just write
an academic paper,

1388
00:51:20,160 --> 00:51:21,813
my god are they boring.

1389
00:51:21,837 --> 00:51:23,636
And I've read loads and loads,

1390

00:51:23,660 --> 00:51:25,703
and I'm sure Amina has as well.

1391
00:51:25,727 --> 00:51:27,089
And people

1392
00:51:27,113 --> 00:51:30,860
tend to think that you have
to write in this very turgid way.

1393
00:51:31,520 --> 00:51:33,896
But actually, the best papers

1394
00:51:33,920 --> 00:51:35,976
and the best books and theses

1395
00:51:36,000 --> 00:51:37,380
are stories.

1396
00:51:37,760 --> 00:51:40,576
And at the centre of
the story has got to be

1397
00:51:40,600 --> 00:51:42,753
a person or people.

1398
00:51:43,400 --> 00:51:46,400
If you have a book
that's devoid of people,

1399
00:51:46,424 --> 00:51:49,300
if you have writing
that's devoid of people,

1400
00:51:49,324 --> 00:51:52,373
why should anybody
care to read about it?

1401
00:51:53,000 --> 00:51:56,000
So I always try and find the...

1402
00:51:56,000 --> 00:51:59,043
the person for
whatever it is I'm writing.

1403
00:51:59,067 --> 00:52:02,240
Now, I said before that I've
written a book on research methods.

1404
00:52:02,240 --> 00:52:03,240

And you think, "Oh, yeah.

1405
00:52:03,240 --> 00:52:07,187
"So how did you get people
into a book on research methods?"

1406
00:52:07,211 --> 00:52:10,096
Well, there are three
things that you have

1407
00:52:10,120 --> 00:52:12,133
in... in academia.

1408
00:52:12,157 --> 00:52:14,456
One's called
epistemology, which is

1409
00:52:14,480 --> 00:52:16,347
how do I know what I know?

1410
00:52:16,371 --> 00:52:18,713
So where does my
knowledge come from?

1411
00:52:19,280 --> 00:52:20,760

There's ontology,

1412
00:52:20,760 --> 00:52:23,760
which is how do I
investigate what I know?

1413
00:52:23,784 --> 00:52:25,296
How do I find out

1414
00:52:25,320 --> 00:52:27,440
that what I know
is correct or not?

1415
00:52:27,720 --> 00:52:30,440
And then there's a
thing called axiology.

1416
00:52:30,440 --> 00:52:33,440
And axiology is about
the values that you have.

1417
00:52:33,464 --> 00:52:35,016
And I'm thinking to myself,

1418
00:52:35,040 --> 00:52:37,136

how do I get over
these three

1419
00:52:37,160 --> 00:52:39,976
cumbersome, horrible terms

1420
00:52:40,000 --> 00:52:42,576
in such a way that
people will remember

1421
00:52:42,600 --> 00:52:44,140
what they're all about?

1422
00:52:44,164 --> 00:52:47,016
So I came up with the analogy of

1423
00:52:47,040 --> 00:52:48,520
a car crash.

1424
00:52:48,800 --> 00:52:51,176
So at a roundabout,

1425
00:52:51,200 --> 00:52:53,096
you've got, say, three or four

1426
00:52:53,120 --> 00:52:55,160
lanes coming in.

1427
00:52:55,184 --> 00:52:56,997
A white van comes around,

1428
00:52:57,021 --> 00:52:59,873
a BMW smacks into
the side of the van.

1429
00:53:00,133 --> 00:53:01,640
So the police are called.

1430
00:53:01,640 --> 00:53:03,400
The police have arrived.

1431
00:53:03,400 --> 00:53:04,400
So...

1432
00:53:04,424 --> 00:53:05,713
Epistemology.

1433
00:53:05,737 --> 00:53:06,856
How do I know what I know?

1434
00:53:06,880 --> 00:53:08,856
Well, the police come.
They write everything down.

1435
00:53:08,880 --> 00:53:10,141
They take photographs.

1436
00:53:10,165 --> 00:53:12,353
They don't move anything.

1437
00:53:12,377 --> 00:53:13,879
They...

1438
00:53:13,903 --> 00:53:15,656
And then they
have to investigate.

1439
00:53:15,680 --> 00:53:17,800
Who did what, when
and how, and why.

1440
00:53:17,800 --> 00:53:19,360
They talk to witnesses.

1441
00:53:19,384 --> 00:53:21,136
And they'll find out, very soon,

1442
00:53:21,160 --> 00:53:23,820
that no two witnesses
saw exactly the same thing.

1443
00:53:23,844 --> 00:53:26,480
Witnesses see things
from different perspectives.

1444
00:53:26,480 --> 00:53:28,200
They have different biases.

1445
00:53:28,200 --> 00:53:30,000
So they have to
investigate all of this.

1446
00:53:30,024 --> 00:53:33,696
And they do measurements and they look
for tire tracks and so on and so forth.

1447
00:53:33,720 --> 00:53:35,336
And then there's
values side of it,

1448
00:53:35,360 --> 00:53:36,720
the axiology.

1449
00:53:36,744 --> 00:53:39,480
Some people say, "Well, it's
clearly the white van drivers fault

1450
00:53:39,480 --> 00:53:42,087
"because all white van drivers
are like that. Aren't they?"

1451
00:53:42,873 --> 00:53:44,456
So there's a bias there.

1452
00:53:44,480 --> 00:53:47,016
And there's... And there's
that sort of thing that goes on.

1453
00:53:47,040 --> 00:53:49,440
So putting things in like that

1454
00:53:49,440 --> 00:53:51,936
to something that's
quite complex and difficult

1455
00:53:51,960 --> 00:53:53,520
makes it much easier

1456
00:53:53,520 --> 00:53:55,056
and much more understandable

1457
00:53:55,080 --> 00:53:56,520
for students.

1458
00:53:56,544 --> 00:53:59,520
So I do the same thing
with anything else I do.

1459
00:53:59,520 --> 00:54:01,520
I do talks in schools as well.

1460
00:54:01,520 --> 00:54:04,993
I've got a collection of
rocks and fossils and minerals,

1461
00:54:05,017 --> 00:54:06,920
and I take them
into primary schools.

1462
00:54:06,920 --> 00:54:08,096
And I talk about

1463
00:54:08,120 --> 00:54:09,856
famous scientists

1464
00:54:09,880 --> 00:54:11,447
who were palaeontologists

1465
00:54:11,471 --> 00:54:13,391
Mary Anning, for example,

1466
00:54:13,415 --> 00:54:15,256
from the south coast in Dorset.

1467
00:54:15,280 --> 00:54:17,256
So I show the children ammonites

1468
00:54:17,280 --> 00:54:19,040
and we... I let them touch them,

1469
00:54:19,040 --> 00:54:20,936
feel them, draw them.

1470
00:54:20,960 --> 00:54:22,587
And I ask them to look.

1471
00:54:22,611 --> 00:54:23,656
Look at them.

1472
00:54:23,680 --> 00:54:24,800
Look carefully.

1473
00:54:24,800 --> 00:54:27,240
What do you see? Where
could this have lived?

1474
00:54:27,240 --> 00:54:28,880
It's a little bit like
Paul, you know.

1475
00:54:28,880 --> 00:54:31,193
And because a lot
of the sea creatures,

1476
00:54:31,217 --> 00:54:32,936
that were fossilised

1477

00:54:32,960 --> 00:54:34,833
are amazing. Ammonites...

1478
00:54:35,040 --> 00:54:36,736
You know, those
lovely curly things

1479
00:54:36,760 --> 00:54:38,376
that you find all
over the place.

1480
00:54:38,400 --> 00:54:40,376
They would have had,
at the front end of them,

1481
00:54:40,400 --> 00:54:42,413
something that
looked a little bit like...

1482
00:54:42,437 --> 00:54:43,760
like a cuttlefish.

1483
00:54:44,760 --> 00:54:46,800
With tentacles that
were coming out.

1484
00:54:46,800 --> 00:54:48,816
And they act like submarines

1485
00:54:48,840 --> 00:54:51,226
because they would fill
with water and they'd sink,

1486
00:54:51,250 --> 00:54:54,773
and they blow water
out and they move across,

1487
00:54:54,797 --> 00:54:56,176
and then if they

1488
00:54:56,200 --> 00:54:59,136
blow all the water,
they float up.

1489
00:54:59,160 --> 00:55:01,580
So literally, like a submarine,

1490
00:55:01,604 --> 00:55:04,520
working like that,
and jet propulsion.

1491
00:55:04,520 --> 00:55:05,696
So...

1492
00:55:05,720 --> 00:55:07,896
I have to tell stories.

1493
00:55:07,920 --> 00:55:10,216
Now, I'm going to share with you,

1494
00:55:10,240 --> 00:55:13,800
something which I
hope you will find useful.

1495
00:55:16,360 --> 00:55:18,056
You may know, or
you may not know,

1496
00:55:18,080 --> 00:55:21,360
of a poem called The Elephant's
Child by Rudyard Kipling.

1497
00:55:21,360 --> 00:55:22,896
It's a story whereby

1498

00:55:22,920 --> 00:55:24,576
he discovers

1499
00:55:24,600 --> 00:55:25,760
or we discover how

1500
00:55:25,760 --> 00:55:27,456
the elephant got its long trunk.

1501
00:55:27,480 --> 00:55:30,120
And it's through a
small elephant being...

1502
00:55:30,144 --> 00:55:33,240
running away from the herd
and going down to the river.

1503
00:55:33,264 --> 00:55:34,336
And at the river,

1504
00:55:34,360 --> 00:55:36,280
he sees a crocodile.

1505
00:55:36,280 --> 00:55:38,913
And the crocodile says, "Oh,

come here. Come here. Come here.

1506
00:55:38,937 --> 00:55:41,400
"I need to tell you something.
I need to talk to you."

1507
00:55:41,400 --> 00:55:43,993
And the crocodile grabs
the nose of the elephant.

1508
00:55:44,017 --> 00:55:45,840
Now, the the other
elephants see that.

1509
00:55:45,840 --> 00:55:48,840
And they rush down and they
grab the back end of the elephant.

1510
00:55:48,920 --> 00:55:50,736
And there's a tug of war between

1511
00:55:50,760 --> 00:55:53,080
the crocodile and the elephant.

1512
00:55:53,104 --> 00:55:55,096

And, eventually,
the nose got longer

1513
00:55:55,120 --> 00:55:57,207
and longer and longer until...

1514
00:55:57,853 --> 00:56:00,120
they got the trunk
that they have today.

1515
00:56:00,120 --> 00:56:02,296
But there's a
lovely poem in here,

1516
00:56:02,320 --> 00:56:04,100
which I think every writer

1517
00:56:04,124 --> 00:56:06,180
should always keep in mind.

1518
00:56:09,520 --> 00:56:11,967
I keep six honest serving men.

1519
00:56:12,480 --> 00:56:14,007
They taught me all I knew.

1520
00:56:14,280 --> 00:56:18,220
Their names are What and Why and
When and How and Where and Who.

1521
00:56:18,960 --> 00:56:20,600
I send them over land and sea,

1522
00:56:20,600 --> 00:56:23,040
I send them east and west.

1523
00:56:23,040 --> 00:56:24,616
And after they
have worked for me,

1524
00:56:24,640 --> 00:56:26,040
I give them all a rest.

1525
00:56:27,040 --> 00:56:29,080
Now, I was introduced to this

1526
00:56:29,080 --> 00:56:31,696
by journalists in the 1990s.

1527

00:56:31,720 --> 00:56:33,720
And she said, this is
one of the first things

1528
00:56:33,720 --> 00:56:36,720
you would learn at
journalists-- journalism school.

1529
00:56:37,200 --> 00:56:40,280
The what, the why, the when,
the how, the where, etcetera.

1530
00:56:40,840 --> 00:56:44,960
And of course, what that does
then is it generates questions.

1531
00:56:46,040 --> 00:56:49,600
So what questions can we
generate from those stems?

1532
00:56:50,480 --> 00:56:52,207
You can consider place.

1533
00:56:52,440 --> 00:56:53,680
Where is it done?

1534

00:56:53,680 --> 00:56:54,856

Why is it done there?

1535

00:56:54,880 --> 00:56:56,320

Where else might it be done?

1536

00:56:56,320 --> 00:56:57,520

Where should it be done?

1537

00:56:58,300 --> 00:56:59,400

Sequence.

1538

00:56:59,400 --> 00:57:00,747

When is it done?

1539

00:57:01,480 --> 00:57:02,880

Why is it done then?

1540

00:57:02,880 --> 00:57:04,440

When might it be done?

1541

00:57:04,440 --> 00:57:05,840

When should it be done?

1542
00:57:06,560 --> 00:57:08,245
You can also talk
about the person.

1543
00:57:08,269 --> 00:57:09,276
Who does it?

1544
00:57:09,300 --> 00:57:10,800
Why does that person do it?

1545
00:57:10,800 --> 00:57:12,056
Who else might do it?

1546
00:57:12,080 --> 00:57:13,120
Who should do it?

1547
00:57:13,760 --> 00:57:14,896
And then means.

1548
00:57:14,920 --> 00:57:15,960
How is it done?

1549
00:57:15,960 --> 00:57:17,280
Why is it done that way?

1550
00:57:17,280 --> 00:57:18,760
How else might it be done?

1551
00:57:18,760 --> 00:57:20,347
And how should it be done?

1552
00:57:21,120 --> 00:57:23,280
So all of these questions

1553
00:57:23,280 --> 00:57:26,280
can be used in the sense of

1554
00:57:27,200 --> 00:57:28,715
putting it into your writing

1555
00:57:28,739 --> 00:57:30,933
to create the story.

1556
00:57:31,200 --> 00:57:35,213
And of course, very often you need
to have a good character in your story.

1557
00:57:35,237 --> 00:57:38,400

Now, in science, we've
got amazing characters.

1558
00:57:38,520 --> 00:57:39,856
We've got Charles Darwin,

1559
00:57:39,880 --> 00:57:41,456
Alfred Russel Wallace,

1560
00:57:41,480 --> 00:57:43,296
who very few people know about,

1561
00:57:43,320 --> 00:57:45,216
but he was actually
the co-discoverer

1562
00:57:45,240 --> 00:57:46,536
of the Theory of Evolution.

1563
00:57:46,560 --> 00:57:49,827
And we're back now to Paul and,
natural selection and evolution.

1564
00:57:50,640 --> 00:57:53,893
Did Darwin steal

ideas from Wallace?

1565
00:57:54,320 --> 00:57:56,800
I have... I have a
hunch that he didn't.

1566
00:57:56,800 --> 00:57:59,416
And at the moment I'm
working on a book to show that

1567
00:57:59,440 --> 00:58:00,720
Darwin didn't steal

1568
00:58:00,720 --> 00:58:02,040
any ideas from Wallace.

1569
00:58:02,040 --> 00:58:03,056
I'm not going to tell you

1570
00:58:03,080 --> 00:58:05,296
how I know that, because
that's giving away--

1571
00:58:05,320 --> 00:58:07,600
That's giving away

my secret of my book.

1572
00:58:07,624 --> 00:58:10,520
But we've got lots
of other. Mary Anning,

1573
00:58:10,520 --> 00:58:13,296
William Buckland was
an amazing palaeontologist

1574
00:58:13,320 --> 00:58:15,060
and a complete and utter...

1575
00:58:15,084 --> 00:58:17,687
I don't know what. He
was... He was just mad.

1576
00:58:17,711 --> 00:58:22,307
He was a palaeontologist
in the late...

1577
00:58:23,320 --> 00:58:25,456
17th, 18th century. I...

1578
00:58:25,480 --> 00:58:28,480

I'm sorry, 18th to
19th, late 18th century.

1579
00:58:28,480 --> 00:58:29,680
Sorry.

1580
00:58:29,680 --> 00:58:32,280
And he was the... the...

1581
00:58:32,280 --> 00:58:34,607
He was a professor of
geology at Cambridge.

1582
00:58:34,631 --> 00:58:37,840
And he used to eat animals.

1583
00:58:37,864 --> 00:58:38,936
Any animal.

1584
00:58:38,960 --> 00:58:40,256
He wanted to taste

1585
00:58:40,280 --> 00:58:41,900
any animal that he could find.

1586
00:58:41,924 --> 00:58:43,627
He had a bear as a pet.

1587
00:58:43,651 --> 00:58:45,056
And once,

1588
00:58:45,080 --> 00:58:46,216
apparently,

1589
00:58:46,240 --> 00:58:47,827
I don't know if
this is true or not,

1590
00:58:47,851 --> 00:58:50,720
somebody said, "Oh, I've got
something very precious here.

1591
00:58:50,720 --> 00:58:52,336
"This is the heart of...

1592
00:58:52,360 --> 00:58:54,160
"one of the king's of France."

1593
00:58:54,160 --> 00:58:55,296

And they opened up the box

1594
00:58:55,320 --> 00:58:57,320
and he snatched the heart
and put it in his mouth,

1595
00:58:57,320 --> 00:58:58,687
and tried to eat it.

1596
00:58:59,720 --> 00:59:00,860
Now, you know,

1597
00:59:00,884 --> 00:59:02,376
how can you not be

1598
00:59:02,400 --> 00:59:04,887
absolutely riveted
by a story like that?

1599
00:59:04,911 --> 00:59:06,936
Well, on that story

1600
00:59:06,960 --> 00:59:08,856
and on these people,

1601
00:59:08,880 --> 00:59:10,136
you hang

1602
00:59:10,160 --> 00:59:11,600
all of the facts

1603
00:59:11,600 --> 00:59:14,336
and the things that
you may say are boring

1604
00:59:14,360 --> 00:59:17,127
that people can then get.

1605
00:59:17,560 --> 00:59:18,756
So...

1606
00:59:18,780 --> 00:59:20,400
Thomas Henry
Huxley put it like that.

1607
00:59:20,400 --> 00:59:22,536
He said, you know, you
need to have a hook.

1608

00:59:22,560 --> 00:59:24,336
You need to hook people in.

1609
00:59:24,360 --> 00:59:25,736
And when they're on the hook,

1610
00:59:25,760 --> 00:59:29,120
then you can feed them.

1611
00:59:29,120 --> 00:59:31,320
You can feed them what you want.

1612
00:59:31,320 --> 00:59:34,320
So I also use...

1613
00:59:34,920 --> 00:59:36,920
The... The allegory of...

1614
00:59:36,920 --> 00:59:39,720
of the Cave by Plato,
if you know that.

1615
00:59:39,720 --> 00:59:41,067
Plato's cave.

1616
00:59:41,091 --> 00:59:44,273
Basically Plato said, imagine being

1617
00:59:44,297 --> 00:59:46,016
in a dark cave,

1618
00:59:46,040 --> 00:59:47,280
chained up.

1619
00:59:47,280 --> 00:59:49,160
There are four people.
They're all chained.

1620
00:59:49,160 --> 00:59:50,893
They can't see each other.

1621
00:59:51,393 --> 00:59:54,600
And behind them there is a fire.

1622
00:59:54,624 --> 00:59:56,536
And the only thing they can see

1623
00:59:56,560 --> 00:59:58,567
are shadows on

the wall in front.

1624
00:59:59,320 --> 01:00:00,336
So for them,

1625
01:00:00,360 --> 01:00:01,736
their reality

1626
01:00:01,760 --> 01:00:03,136
are the shadows.

1627
01:00:03,160 --> 01:00:04,776
That's real. Shadows are real.

1628
01:00:04,800 --> 01:00:06,200
That's all they know.

1629
01:00:06,760 --> 01:00:08,336
Then he said, imagine

1630
01:00:08,360 --> 01:00:10,427
taking the chains off one

1631
01:00:10,451 --> 01:00:13,333

and allowing that
person to turn around.

1632
01:00:14,040 --> 01:00:17,360
Would they believe that the
shadows were made by the fire?

1633
01:00:17,384 --> 01:00:18,416
No.

1634
01:00:18,440 --> 01:00:20,480
They would still say
the shadows are real

1635
01:00:20,480 --> 01:00:21,816
and I don't know what that is,

1636
01:00:21,840 --> 01:00:22,947
but it's not real.

1637
01:00:23,520 --> 01:00:24,873
The fire is not real.

1638
01:00:25,680 --> 01:00:27,976
And only then

when they go outside

1639
01:00:28,000 --> 01:00:29,613
and they see the bright light,

1640
01:00:29,637 --> 01:00:31,776
they suddenly are
blinded for a while

1641
01:00:31,800 --> 01:00:33,600
and they see other shadows.

1642
01:00:34,400 --> 01:00:37,280
And it's only then that
they begin to realise

1643
01:00:37,280 --> 01:00:38,816
that there are actually

1644
01:00:38,840 --> 01:00:40,800
different realities for people.

1645
01:00:40,824 --> 01:00:41,976
So...

1646
01:00:42,000 --> 01:00:43,680
that... that allegory

1647
01:00:43,680 --> 01:00:47,320
of the of the cave is another one
that I used in my research book as well.

1648
01:00:47,344 --> 01:00:49,576
But for... for children,

1649
01:00:49,600 --> 01:00:51,240
it's got to be the story.

1650
01:00:51,240 --> 01:00:53,256
It's got to have an
interesting person in it,

1651
01:00:53,280 --> 01:00:54,733
and you've got to then

1652
01:00:54,757 --> 01:00:55,896
come on to the...

1653
01:00:55,920 --> 01:00:58,087

to the hook,
everything you want.

1654
01:00:58,111 --> 01:00:59,560
So who could you write for?

1655
01:00:59,560 --> 01:01:01,840
Well, I write for newspapers,
I've done magazines.

1656
01:01:01,840 --> 01:01:03,936
I've done podcasts, blogs.

1657
01:01:03,960 --> 01:01:06,536
I've written for the
professional magazines,

1658
01:01:06,560 --> 01:01:10,687
publications by learned
societies, book chapters, a book.

1659
01:01:10,711 --> 01:01:13,720
And I do a lot of contribution
to television and radio as well,

1660

01:01:13,720 --> 01:01:15,216
including a film

1661
01:01:15,240 --> 01:01:16,696
about Mary Anning,

1662
01:01:16,720 --> 01:01:18,336
which was produced for children.

1663
01:01:18,360 --> 01:01:20,767
I was the consultant
on the back of that.

1664
01:01:21,240 --> 01:01:23,507
So I'll finish off
now with my...

1665
01:01:23,531 --> 01:01:25,717
with my top ten, if you like.

1666
01:01:25,741 --> 01:01:28,453
Have someone else
proofread your work.

1667
01:01:29,200 --> 01:01:31,440

You cannot always
spot your own mistakes.

1668
01:01:31,440 --> 01:01:33,367
Your brain just
doesn't work like that.

1669
01:01:33,391 --> 01:01:35,576
Better still, if you can
put your work away

1670
01:01:35,600 --> 01:01:37,240
for six weeks and not read it,

1671
01:01:37,264 --> 01:01:40,440
and you go back to it,
you will find mistakes.

1672
01:01:40,847 --> 01:01:42,047
Now, use quotes.

1673
01:01:42,071 --> 01:01:45,360
It's powerful to convey
important throats--

1674

01:01:45,361 --> 01:01:46,535
Throats?

1675
01:01:46,560 --> 01:01:49,560
Thoughts, with some words.

1676
01:01:49,640 --> 01:01:51,360
Oops, sorry,

1677
01:01:51,360 --> 01:01:52,416
Went the wrong way, then.

1678
01:01:52,440 --> 01:01:54,400
Keep it real.

1679
01:01:54,400 --> 01:01:56,953
As I say, you have
to be based in reality.

1680
01:01:57,560 --> 01:02:00,520
Write acronyms out in
full at the first preference.

1681
01:02:00,520 --> 01:02:04,940
That's a must, especially if you're doing

something and you're sharing jargon.

1682
01:02:04,964 --> 01:02:07,360
And if you have got
jargon, try and avoid it.

1683
01:02:07,360 --> 01:02:08,536
Every industry,

1684
01:02:08,560 --> 01:02:10,540
even publishing,
has its own language.

1685
01:02:10,564 --> 01:02:13,136
And your reader may
not know the jargon,

1686
01:02:13,160 --> 01:02:15,273
so don't assume that they do.

1687
01:02:15,767 --> 01:02:16,920
[Ken] Very good.

1688
01:02:16,920 --> 01:02:18,105
Number five,

1689
01:02:18,129 --> 01:02:20,160
communicate what's
new or different.

1690
01:02:20,160 --> 01:02:23,040
Why would the reader care
about what you have to say?

1691
01:02:23,040 --> 01:02:25,140
Why is it relevant to them?

1692
01:02:25,560 --> 01:02:28,480
So you need to show them
that there is a relevance here.

1693
01:02:29,760 --> 01:02:31,720
Use the active sense-- tense.

1694
01:02:31,720 --> 01:02:33,560
It's faster and uses fewer words.

1695
01:02:33,560 --> 01:02:34,560
So for example,

1696
01:02:34,584 --> 01:02:35,896
you know...

1697
01:02:35,920 --> 01:02:39,816
England was beaten by Spain
in last Sunday's Euro Cup final

1698
01:02:39,840 --> 01:02:42,427
takes longer than Spain
beat England last Sunday.

1699
01:02:42,451 --> 01:02:43,456
You know, you can--

1700
01:02:43,480 --> 01:02:46,667
I always say to my
students, I can always cut...

1701
01:02:46,691 --> 01:02:48,776
I can always cut down

1702
01:02:48,800 --> 01:02:50,340
on what you've had to say.

1703

01:02:50,640 --> 01:02:53,747
Number three, make your
text thorough but succinct.

1704
01:02:53,771 --> 01:02:55,976
And the first few sentences

1705
01:02:56,000 --> 01:02:57,000
need to indicate

1706
01:02:57,000 --> 01:03:00,000
that who, what, where,
when, why and how.

1707
01:03:00,024 --> 01:03:01,200
That's the hooks that you're

1708
01:03:01,200 --> 01:03:02,496
trying to grab them on.

1709
01:03:02,520 --> 01:03:04,620
And then you
develop on top of that.

1710
01:03:05,320 --> 01:03:07,787

Number two, begin with
the most important facts.

1711
01:03:08,293 --> 01:03:10,800
The intro to any article,
the reader's attention,

1712
01:03:10,800 --> 01:03:13,800
you've got to grab it in
that first 25 to 30 words.

1713
01:03:13,824 --> 01:03:14,896
If you haven't,

1714
01:03:14,920 --> 01:03:16,333
they're gonna...

1715
01:03:16,960 --> 01:03:18,936
go away, they're gonna
read something else,

1716
01:03:18,960 --> 01:03:20,656
or they're going
to say, it's too long

1717

01:03:20,680 --> 01:03:23,053
and it doesn't, you know,
and I don't want to read it.

1718
01:03:23,077 --> 01:03:26,200
And focus on human interest.

1719
01:03:26,200 --> 01:03:28,256
Why should we as human beings

1720
01:03:28,280 --> 01:03:29,620
be interested

1721
01:03:29,644 --> 01:03:32,240
in what it is I'm writing about?

1722
01:03:32,240 --> 01:03:34,000
So why should we be
interested in gravity?

1723
01:03:34,000 --> 01:03:35,616
Why should we be interested

1724
01:03:35,640 --> 01:03:38,040
in the Large Hadron Collider?

1725
01:03:38,040 --> 01:03:41,040
Where's the human
interest in that?

1726
01:03:42,193 --> 01:03:44,687
I think that's...
that's my top ten.

1727
01:03:44,711 --> 01:03:45,760
-That's wonderful.

1728
01:03:45,760 --> 01:03:47,987
And that's a wonderful place

1729
01:03:48,011 --> 01:03:49,936
because we're going to
have some questions later,

1730
01:03:49,960 --> 01:03:53,176
but it's now UK time 15:06.

1731
01:03:53,200 --> 01:03:55,587
I don't know where
everybody else is, but it's "06".

1732
01:03:55,611 --> 01:03:58,274
If we can take a short break and

1733
01:03:58,298 --> 01:04:01,353
reconvene at 15 past the
hour, wherever you are.

1734
01:04:01,377 --> 01:04:02,927
So a little ten minute break.

1735
01:04:02,951 --> 01:04:05,160
I haven't had a look on
the question and answers,

1736
01:04:05,160 --> 01:04:07,920
but there were a couple of
questions in the... in the chat.

1737
01:04:07,920 --> 01:04:10,527
So we'll compile those
in the next ten minutes

1738
01:04:10,551 --> 01:04:11,640
and come back.

1739
01:04:11,640 --> 01:04:13,720
Thank you so much,
all three of you all.

1740
01:04:13,720 --> 01:04:14,920
It's been great.

1741
01:04:14,920 --> 01:04:17,640
What a fantastic sort
of array of information

1742
01:04:17,640 --> 01:04:20,816
and... and different
scenarios in your working lives.

1743
01:04:20,840 --> 01:04:24,720
So it's a goodbye
temporarily, cup of tea time,

1744
01:04:24,760 --> 01:04:26,496
and back at

1745
01:04:26,520 --> 01:04:28,613
15 minutes past the hour.

1746
01:04:29,800 --> 01:04:32,267
Well, I personally like to say,
well, I hope people are back

1747
01:04:32,291 --> 01:04:33,640
from their comfort breaks.

1748
01:04:33,640 --> 01:04:35,640
I love the expression
"comfort break".

1749
01:04:35,640 --> 01:04:36,920
It makes me think of the

1750
01:04:36,920 --> 01:04:39,920
Comfort Inn hotel, which I
stayed in once and was rather nice.

1751
01:04:40,773 --> 01:04:41,880
But we're back again.

1752
01:04:41,880 --> 01:04:44,040
There aren't any questions
in the question and answers.

1753
01:04:44,040 --> 01:04:47,240
I thought what we've just
heard is absolutely fascinating.

1754
01:04:47,264 --> 01:04:48,320
Tilly suggested...

1755
01:04:48,320 --> 01:04:51,527
Oh, what I want to
write about is incest,

1756
01:04:51,551 --> 01:04:52,551
which is...

1757
01:04:52,575 --> 01:04:53,640
Hmm...

1758
01:04:54,415 --> 01:04:55,576
[laughs]

1759
01:04:55,600 --> 01:04:56,880
Right. I'm not sure...

1760

01:04:56,880 --> 01:04:57,880
Yes. Right.

1761
01:04:57,904 --> 01:04:59,856
We might leave
that one till later.

1762
01:05:00,833 --> 01:05:02,120
Route into publishing.

1763
01:05:02,120 --> 01:05:03,493
How did you get started?

1764
01:05:04,120 --> 01:05:05,767
Paul, would you like to start?

1765
01:05:06,620 --> 01:05:08,280
-Thanks, Ken. Yeah.

1766
01:05:08,280 --> 01:05:11,280
I started with
magazine articles.

1767
01:05:12,680 --> 01:05:14,976
And my first books

were, in a way,

1768
01:05:15,000 --> 01:05:16,276
a collection of what I had done

1769
01:05:16,300 --> 01:05:18,416
for... for magazines.

1770
01:05:18,440 --> 01:05:20,040
Started with a...

1771
01:05:22,073 --> 01:05:23,120
with a...

1772
01:05:23,120 --> 01:05:24,576
with a small

1773
01:05:24,600 --> 01:05:26,320
publisher, a very
small publisher

1774
01:05:26,400 --> 01:05:27,802
who eventually became

1775

01:05:27,826 --> 01:05:30,267
sort of like a silent partner.

1776
01:05:30,291 --> 01:05:32,547
So it was sort of
self-published. And then...

1777
01:05:32,571 --> 01:05:35,493
But then my latest book was with

1778
01:05:36,033 --> 01:05:37,080
Bloomsbury.

1779
01:05:37,080 --> 01:05:39,456
And that was actually a...

1780
01:05:39,480 --> 01:05:41,787
It was actually
co-authored book.

1781
01:05:43,200 --> 01:05:46,427
And the author had been
approached by Bloomsbury.

1782
01:05:46,451 --> 01:05:48,640

She didn't want to do
the whole thing herself.

1783
01:05:48,640 --> 01:05:50,920
So she got me on as a co-author.

1784
01:05:50,920 --> 01:05:51,943
So...

1785
01:05:51,967 --> 01:05:54,136
I suppose, so it's
a transition, really,

1786
01:05:54,160 --> 01:05:56,220
from... from magazines

1787
01:05:56,244 --> 01:05:58,613
to small publisher to then

1788
01:05:58,637 --> 01:06:01,813
getting a reputation,
getting a bigger publisher.

1789
01:06:01,837 --> 01:06:02,920
-Yeah.

1790
01:06:02,920 --> 01:06:03,936
James...

1791
01:06:03,960 --> 01:06:05,620
-Right...

1792
01:06:06,160 --> 01:06:07,320
It's quite interesting.

1793
01:06:07,320 --> 01:06:08,816
I got into

1794
01:06:08,840 --> 01:06:10,507
publishing

1795
01:06:10,531 --> 01:06:14,160
whilst I was doing my teacher
training in the mid-eighties.

1796
01:06:14,960 --> 01:06:17,380
I had a tutor,

1797
01:06:17,404 --> 01:06:19,416

called Bob, Bob Fairbrother.

1798
01:06:19,440 --> 01:06:21,440
Dr Bob Fairbrother, and...

1799
01:06:23,520 --> 01:06:25,320
He... He wanted,

1800
01:06:25,320 --> 01:06:27,056
you know, he... he was marking

1801
01:06:27,080 --> 01:06:29,907
basically the assignments
that we were writing.

1802
01:06:29,931 --> 01:06:31,896
And he just wrote in pencil

1803
01:06:31,920 --> 01:06:33,600
on one of these assignments,

1804
01:06:33,624 --> 01:06:35,040
"This is really quite good.

1805

01:06:35,040 --> 01:06:37,353
"You should think about
getting it published."

1806
01:06:37,893 --> 01:06:39,096
And I thought,

1807
01:06:39,120 --> 01:06:40,620
"Yeah, but where?"

1808
01:06:41,616 --> 01:06:43,616
How do you publish an essay?

1809
01:06:43,640 --> 01:06:44,676
You know where...?

1810
01:06:44,700 --> 01:06:46,496
But it turned out that he...

1811
01:06:46,520 --> 01:06:50,456
he was a member of the
Association for Science Education,

1812
01:06:50,480 --> 01:06:53,700
and they had a journal called

1813
01:06:53,724 --> 01:06:56,560
SSR, School Science Review.

1814
01:06:56,560 --> 01:06:58,587
And they also had a magazine,

1815
01:06:58,611 --> 01:07:01,600
EIS, Education in Science.

1816
01:07:01,600 --> 01:07:03,576
So I

1817
01:07:03,600 --> 01:07:05,840
worked it up a
little bit with his help

1818
01:07:05,840 --> 01:07:07,456
and I sent it in,

1819
01:07:07,480 --> 01:07:08,896
and it was published.

1820
01:07:08,920 --> 01:07:12,133

And I sort of
caught the bug then.

1821
01:07:12,157 --> 01:07:14,096
So I did a lot of work

1822
01:07:14,120 --> 01:07:16,587
with the ASE,

1823
01:07:16,611 --> 01:07:20,413
and eventually I joined
the publications committee.

1824
01:07:20,437 --> 01:07:23,113
I became the chair of the
publications committee.

1825
01:07:23,137 --> 01:07:25,456
And after that,

1826
01:07:25,480 --> 01:07:26,640
I was then approached

1827
01:07:26,640 --> 01:07:29,960
by Hodder & Stoughton about,

1828
01:07:29,984 --> 01:07:31,336
you know,

1829
01:07:31,360 --> 01:07:32,856
the possibility of writing

1830
01:07:32,880 --> 01:07:34,633
a textbook for children.

1831
01:07:34,657 --> 01:07:37,176
So they contacted probably about

1832
01:07:37,200 --> 01:07:38,776
ten or 12 people,

1833
01:07:38,800 --> 01:07:41,896
and eventually it whittled
down to just three people.

1834
01:07:41,920 --> 01:07:46,133
Myself and my two co-authors.

1835
01:07:46,157 --> 01:07:47,576

And we...

1836
01:07:47,600 --> 01:07:49,176
we worked on the book,

1837
01:07:49,200 --> 01:07:50,900
and it was...

1838
01:07:50,924 --> 01:07:53,800
it was for Key Stage
Three with science.

1839
01:07:53,800 --> 01:07:55,056
At that time,

1840
01:07:55,080 --> 01:07:57,136
I was sitting on the

1841
01:07:57,160 --> 01:07:59,840
National Curriculum board

1842
01:07:59,840 --> 01:08:03,794
that was deciding the Key
Stage Three science content.

1843
01:08:03,818 --> 01:08:06,480
So I knew exactly what we had
to write about,

1844
01:08:06,480 --> 01:08:08,656
because I already
had the content

1845
01:08:08,680 --> 01:08:10,593
before it'd been made public.

1846
01:08:10,617 --> 01:08:13,776
So I remember that we had
this amazing meeting

1847
01:08:13,800 --> 01:08:15,136
halfway up the M1

1848
01:08:15,160 --> 01:08:17,656
in a service station, the
three of us as authors,

1849
01:08:17,680 --> 01:08:20,207
and say, "Should we ditch
what we've already done

1850
01:08:20,231 --> 01:08:22,016
and just write to

1851
01:08:22,040 --> 01:08:23,256
this specification",

1852
01:08:23,280 --> 01:08:24,713
which we did,

1853
01:08:25,053 --> 01:08:26,096
And...

1854
01:08:26,120 --> 01:08:27,780
The... The publishers,

1855
01:08:27,804 --> 01:08:29,176
they said, "Okay,
well, you know,

1856
01:08:29,200 --> 01:08:31,580
"we're going to do
an initial print run

1857

01:08:31,604 --> 01:08:34,760
"of 5000 for the books."

1858
01:08:35,240 --> 01:08:37,136
And we thought,
oh, that's quite good.

1859
01:08:37,173 --> 01:08:38,296
You know, 5000.

1860
01:08:38,320 --> 01:08:39,456
How long...? You know,

1861
01:08:39,480 --> 01:08:41,880
"Oh, that... that's normally
what we would do for a year."

1862
01:08:42,560 --> 01:08:44,245
Two weeks later they
came back and said,

1863
01:08:44,269 --> 01:08:45,960
"Okay, all 5000 have sold out.

1864
01:08:45,960 --> 01:08:48,516

"We're going to do
a 10,000 print run."

1865
01:08:48,540 --> 01:08:51,040
And then it went
to a 20,000 print run

1866
01:08:51,080 --> 01:08:52,176
and

1867
01:08:52,200 --> 01:08:54,507
we then got to a second edition.

1868
01:08:54,531 --> 01:08:56,496
We also had...

1869
01:08:56,520 --> 01:08:58,160
a...

1870
01:08:58,200 --> 01:08:59,907
one for the...

1871
01:08:59,931 --> 01:09:01,656
for children who were

1872
01:09:01,680 --> 01:09:03,020
more advanced,

1873
01:09:03,044 --> 01:09:05,456
and one that was
helping children that

1874
01:09:05,480 --> 01:09:07,656
were not as well advanced.

1875
01:09:07,680 --> 01:09:09,736
So in the end, we
ended up publishing

1876
01:09:09,760 --> 01:09:12,280
something like about
20 different books.

1877
01:09:12,720 --> 01:09:14,096
And,

1878
01:09:14,120 --> 01:09:16,080
yeah, that's so...
That... That's it really.

1879
01:09:16,080 --> 01:09:17,856
But the newspaper writing

1880
01:09:17,880 --> 01:09:21,080
came initially from, again,

1881
01:09:21,080 --> 01:09:23,616
from the Times Educational
Supplement, which was the

1882
01:09:23,640 --> 01:09:25,549
newspaper for teachers.

1883
01:09:25,573 --> 01:09:27,776
And I had a lovely sort of

1884
01:09:27,800 --> 01:09:29,440
person there called Joyce

1885
01:09:29,464 --> 01:09:31,456
who contacted me
and said, you know,

1886
01:09:31,480 --> 01:09:33,696

"Could you write me
an article about X?"

1887
01:09:33,720 --> 01:09:35,040
I can't even
remember what it was.

1888
01:09:35,040 --> 01:09:36,536
This is in the early 90s.

1889
01:09:36,560 --> 01:09:38,500
And I have been publishing

1890
01:09:38,524 --> 01:09:41,560
newspaper articles ever since.

1891
01:09:41,560 --> 01:09:45,296
So textbooks,
newspaper articles,

1892
01:09:45,320 --> 01:09:47,247
research books.

1893
01:09:47,271 --> 01:09:48,856
I'm now working on

1894
01:09:48,880 --> 01:09:50,667
a book about,

1895
01:09:50,691 --> 01:09:53,656
Darwin and Wallace in Wales,

1896
01:09:53,680 --> 01:09:56,127
because Wales
was a very important

1897
01:09:56,151 --> 01:09:58,136
place where they learned their

1898
01:09:58,160 --> 01:10:00,296
geology and the natural history.

1899
01:10:00,320 --> 01:10:02,993
So I'm trying to put together a book

1900
01:10:03,017 --> 01:10:04,696
about Darwin and Wallace

1901
01:10:04,720 --> 01:10:07,113

because they have
similarities in their lives.

1902
01:10:07,137 --> 01:10:08,192
[clears throat]

1903
01:10:08,216 --> 01:10:11,696
And even though they didn't necessarily
know each other before evolution,

1904
01:10:11,720 --> 01:10:13,453
they had a lot of similarities.

1905
01:10:13,477 --> 01:10:15,285
Was that the man who
wanted to eat the heart?

1906
01:10:15,309 --> 01:10:16,349
What was it-- Was that...?

1907
01:10:16,373 --> 01:10:18,120
-No, no, no, that
was William Buckland.

1908
01:10:18,120 --> 01:10:20,480

-Buck... Buckland?

1909
01:10:20,480 --> 01:10:22,054
-Yes, Buckland. Yes.

1910
01:10:22,078 --> 01:10:23,079
Yes.

1911
01:10:23,103 --> 01:10:24,120
He's...

1912
01:10:24,120 --> 01:10:27,633
Yeah, he's-- I hadn't written
about him for a long time, actually.

1913
01:10:27,657 --> 01:10:29,976
I should get-- I should-- I
should do something about him.

1914
01:10:30,000 --> 01:10:32,286
-Deserves his own biography,
if he hasn't had one already.

1915
01:10:32,310 --> 01:10:33,310
Yeah, for sure.

1916
01:10:33,334 --> 01:10:35,353
-Oh, there are biographies
out there already.

1917
01:10:35,377 --> 01:10:36,400
Definitely.

1918
01:10:36,400 --> 01:10:39,533
But Wallace... Wallace
is a fascinating man.

1919
01:10:40,560 --> 01:10:42,216
Because he...

1920
01:10:42,240 --> 01:10:45,067
he never took
credit from Darwin.

1921
01:10:45,104 --> 01:10:47,598
He always bowed down and
said, "Well, look, you know,

1922
01:10:47,622 --> 01:10:49,973
"Darwin was... I

looked up to him",

1923
01:10:49,997 --> 01:10:54,296
but he sent in his essay on
evolution, and Darwin was absolutely...

1924
01:10:54,320 --> 01:10:56,220
Oh, he didn't know what to do.

1925
01:10:56,244 --> 01:10:57,336
He said, "That's it.

1926
01:10:57,360 --> 01:10:59,056
"All my work has
not been for nothing,

1927
01:10:59,080 --> 01:11:00,580
"because this man's
beaten me to it."

1928
01:11:01,287 --> 01:11:03,696
But he was then persuaded
by two other people,

1929
01:11:03,720 --> 01:11:05,640

a geologist and a botanist,

1930
01:11:05,640 --> 01:11:07,456
Henslow and Lyell,

1931
01:11:07,480 --> 01:11:09,376
to publish his work

1932
01:11:09,400 --> 01:11:11,856
alongside Wallace's work.

1933
01:11:11,880 --> 01:11:12,960
So, officially,

1934
01:11:12,960 --> 01:11:17,136
it should be the Darwin-Wallace
Theory of Evolution by natural selection.

1935
01:11:17,160 --> 01:11:18,160
-Right.

1936
01:11:18,184 --> 01:11:20,840
-But everybody just
credits it to... to Darwin.

1937
01:11:22,240 --> 01:11:24,960
-Amina, how did you get
into this wonderful role?

1938
01:11:24,960 --> 01:11:26,936
Looking at, you
know, advising the...

1939
01:11:26,960 --> 01:11:28,473
the publishers to start with.

1940
01:11:31,047 --> 01:11:32,656
-John Hughes,

1941
01:11:32,680 --> 01:11:33,993
who is in the chat,

1942
01:11:34,017 --> 01:11:36,336
who is attending the...

1943
01:11:36,360 --> 01:11:38,456
the session today with us,

1944
01:11:38,480 --> 01:11:40,456

is one of the people who...

1945
01:11:40,480 --> 01:11:43,896
who opened the door
of the publishing world

1946
01:11:43,920 --> 01:11:45,576
in the Global North for me.

1947
01:11:45,600 --> 01:11:48,576
And I took a course on
how to write ELT materials

1948
01:11:48,600 --> 01:11:49,780
as we were

1949
01:11:49,804 --> 01:11:52,560
coming out of lockdown.

1950
01:11:52,560 --> 01:11:54,696
It was with John
Hughes and with the

1951
01:11:54,720 --> 01:11:57,176
Oxford Teachers

Academy, I think,

1952
01:11:57,200 --> 01:11:58,736
if I recall.

1953
01:11:58,760 --> 01:12:01,433
And one of his first advice was

1954
01:12:01,457 --> 01:12:03,844
write worksheets

1955
01:12:03,868 --> 01:12:05,096
and publish them

1956
01:12:05,120 --> 01:12:06,576
wherever you can.

1957
01:12:06,600 --> 01:12:08,880
So what we... what...

1958
01:12:08,880 --> 01:12:10,400
That's what we did.

1959
01:12:10,400 --> 01:12:13,296

So, he gave us the

1960
01:12:13,320 --> 01:12:16,880
technical tools of how to write,

1961
01:12:16,904 --> 01:12:19,496
educational worksheets,

1962
01:12:19,520 --> 01:12:21,936
in the field of English
language teaching.

1963
01:12:21,960 --> 01:12:23,320
And I took it from there.

1964
01:12:24,000 --> 01:12:26,216
I started working

1965
01:12:26,240 --> 01:12:28,680
with different packagers,

1966
01:12:28,680 --> 01:12:31,456
writing item-- item tests and

1967

01:12:31,480 --> 01:12:33,096
assessment items.

1968
01:12:33,120 --> 01:12:34,656
And then I found that

1969
01:12:34,680 --> 01:12:38,127
it was very, very hard to

1970
01:12:38,151 --> 01:12:39,520
represent

1971
01:12:39,520 --> 01:12:42,600
people who were not
mainstream people

1972
01:12:42,624 --> 01:12:44,936
and tell stories who were not

1973
01:12:44,960 --> 01:12:47,560
often told in ELT.

1974
01:12:47,584 --> 01:12:48,960
And I thought, you know what?

1975
01:12:48,960 --> 01:12:50,576
That's what I'm gonna focus on,

1976
01:12:50,600 --> 01:12:52,800
diverse stories

1977
01:12:52,800 --> 01:12:55,576
and more equitable
representation

1978
01:12:55,600 --> 01:12:58,200
in... in educational materials.

1979
01:12:58,200 --> 01:13:00,376
And that's what I'm
currently working on

1980
01:13:00,400 --> 01:13:02,016
in my own writing.

1981
01:13:02,040 --> 01:13:04,176
And so one of the...

1982
01:13:04,200 --> 01:13:05,440

the things that worked

1983
01:13:05,440 --> 01:13:06,728
for me is

1984
01:13:06,752 --> 01:13:08,440
publishing on LinkedIn,

1985
01:13:08,464 --> 01:13:11,000
blogs and just

1986
01:13:11,000 --> 01:13:13,680
thoughts and and
worksheets, as well.

1987
01:13:13,680 --> 01:13:17,320
And the reason LinkedIn
has democratised,

1988
01:13:17,320 --> 01:13:18,536
I would say,

1989
01:13:18,560 --> 01:13:22,207
the publishing industry
to me is because,

1990
01:13:22,231 --> 01:13:24,536
it didn't gatekeep,

1991
01:13:24,560 --> 01:13:26,360
it didn't have...

1992
01:13:26,440 --> 01:13:29,440
It didn't need people
to recommend me over

1993
01:13:29,464 --> 01:13:32,480
to other people with...

1994
01:13:33,160 --> 01:13:36,216
with some decision
making powers, I would say.

1995
01:13:36,240 --> 01:13:41,113
So my first job was as a
result of a blog that I wrote

1996
01:13:41,137 --> 01:13:44,176
on anti-racism in the classroom,

1997
01:13:44,200 --> 01:13:47,040
and how teachers
could be anti-racist

1998
01:13:47,040 --> 01:13:48,736
with their materials choice,

1999
01:13:48,760 --> 01:13:50,760
or with the
activities and the text

2000
01:13:50,800 --> 01:13:52,440
that they choose
in the classroom.

2001
01:13:52,440 --> 01:13:54,616
And that led to

2002
01:13:54,640 --> 01:13:57,400
a project where I
worked as a researcher

2003
01:13:57,424 --> 01:13:58,976
for Pearson

2004
01:13:59,000 --> 01:14:01,720
on reviewing their item tests.

2005
01:14:01,720 --> 01:14:04,416
A huge bank of item tests from

2006
01:14:04,440 --> 01:14:07,353
an equity, diversity and equality

2007
01:14:07,377 --> 01:14:08,880
perspective.

2008
01:14:08,880 --> 01:14:10,614
And that pilot

2009
01:14:10,638 --> 01:14:12,240
secured more budget

2010
01:14:12,240 --> 01:14:13,696
for a bigger project.

2011
01:14:13,720 --> 01:14:15,240
And...

2012
01:14:15,520 --> 01:14:17,336
publishing my work

2013
01:14:17,360 --> 01:14:19,376
and also presenting my work

2014
01:14:19,400 --> 01:14:21,480
in different conferences

2015
01:14:21,520 --> 01:14:23,376
has also led me to

2016
01:14:23,400 --> 01:14:25,507
being approached by

2017
01:14:25,531 --> 01:14:27,216
different publishers,

2018
01:14:27,240 --> 01:14:30,480
whether for either working
on the internal project

2019
01:14:30,480 --> 01:14:32,656
that they had or

2020
01:14:32,680 --> 01:14:35,560
collaborating with them
in different trainings

2021
01:14:35,560 --> 01:14:36,640
that they were delivering

2022
01:14:36,640 --> 01:14:38,711
to their teachers and
writers and editors,

2023
01:14:38,735 --> 01:14:39,860
and so on and so forth.

2024
01:14:39,884 --> 01:14:42,287
So I would say that...

2025
01:14:43,600 --> 01:14:46,073
when I came across

2026
01:14:46,097 --> 01:14:48,360
this industry...

2027

01:14:48,360 --> 01:14:51,360
Not came across the
industry, when I wanted to

2028
01:14:51,384 --> 01:14:54,240
be part of this industry,

2029
01:14:54,240 --> 01:14:56,136
I had to understand,

2030
01:14:56,160 --> 01:14:58,243
try to understand its codes

2031
01:14:58,267 --> 01:15:01,456
and the key players and
how

2032
01:15:01,480 --> 01:15:03,416
it took me a minute
to understand that

2033
01:15:03,440 --> 01:15:05,387
now they don't
have in-house writers.

2034

01:15:05,411 --> 01:15:06,816
And if you want to be a writer,

2035
01:15:06,840 --> 01:15:08,520
you needed to be a freelance.

2036
01:15:08,520 --> 01:15:10,736
And that led me to applying

2037
01:15:10,760 --> 01:15:12,336
to an appropriate visa

2038
01:15:12,360 --> 01:15:14,047
and... and work

2039
01:15:14,071 --> 01:15:17,300
permissions to be
able to be a freelance

2040
01:15:17,324 --> 01:15:20,680
writer/editor, and
so on and so forth,

2041
01:15:20,680 --> 01:15:23,680
for me to be able to work

in the publishing industry.

2042
01:15:23,704 --> 01:15:25,736
The other thing that I did

2043
01:15:25,760 --> 01:15:27,520
that allowed me to

2044
01:15:27,544 --> 01:15:29,736
get started was just

2045
01:15:29,760 --> 01:15:31,336
creating relationships

2046
01:15:31,360 --> 01:15:32,608
with...

2047
01:15:32,632 --> 01:15:34,840
with the people who were curious

2048
01:15:34,840 --> 01:15:36,216
about the work that I do,

2049
01:15:36,240 --> 01:15:38,096

who are also

2050
01:15:38,120 --> 01:15:39,893
"bienveillant",

2051
01:15:39,917 --> 01:15:41,896
which...

2052
01:15:41,920 --> 01:15:44,016
would translate to...

2053
01:15:44,040 --> 01:15:45,520
Hmm, kind,

2054
01:15:45,520 --> 01:15:46,816
I would say.

2055
01:15:46,840 --> 01:15:49,993
And curious enough
to learn about my...

2056
01:15:50,017 --> 01:15:53,040
my world and my universe.

2057

01:15:53,040 --> 01:15:56,120
And I also try to be as open

2058
01:15:56,120 --> 01:15:57,856
and articulate as I can

2059
01:15:57,880 --> 01:15:59,136
with my...

2060
01:15:59,160 --> 01:16:00,536
with my

2061
01:16:00,560 --> 01:16:03,880
perspective on the publishing
industry as well. Yeah.

2062
01:16:03,880 --> 01:16:05,816
-I think a lot of what will
come out of this is

2063
01:16:05,840 --> 01:16:09,640
a lot of things are almost
accidental sliding door moments,

2064
01:16:09,687 --> 01:16:12,376

that we've all bumped
into somebody

2065
01:16:12,400 --> 01:16:14,376
or found ourselves
in a situation

2066
01:16:14,400 --> 01:16:16,336
where we were
offered an opportunity.

2067
01:16:16,360 --> 01:16:18,520
As you said, talking
at a conference

2068
01:16:18,520 --> 01:16:19,976
and somebody
coming up and saying,

2069
01:16:20,000 --> 01:16:21,680
"I remember giving a
talk with some of my

2070
01:16:21,680 --> 01:16:23,256
"drama ideas and
some of them said,

2071
01:16:23,280 --> 01:16:26,040
"where's the book
that goes with this talk?"

2072
01:16:26,040 --> 01:16:27,086
I said, "There isn't one."

2073
01:16:27,110 --> 01:16:29,476
They said, "Well, you better
write it and we'll publish it."

2074
01:16:29,500 --> 01:16:31,240
So that was a a
nice way to do that.

2075
01:16:31,240 --> 01:16:32,936
And so John Hughes,

2076
01:16:32,960 --> 01:16:35,240
who is attending the-- I
hope he's still there out there.

2077
01:16:35,240 --> 01:16:36,240
John, if you're there.

2078
01:16:36,240 --> 01:16:37,736
So we have to thank John Hughes

2079
01:16:37,760 --> 01:16:39,320
for bringing you into our world.

2080
01:16:39,320 --> 01:16:40,496
And John Hughes

2081
01:16:40,520 --> 01:16:43,680
is the new member of the
Education Writers Group committee.

2082
01:16:43,680 --> 01:16:46,380
So that's a nice little
rounded up thing there.

2083
01:16:47,320 --> 01:16:49,000
Amina, there's a
question from Rhona.

2084
01:16:49,000 --> 01:16:51,920
Do you want to add any
more about the images that we...

2085
01:16:51,920 --> 01:16:53,296
We didn't let you
show some images

2086
01:16:53,320 --> 01:16:54,920
because they were
copyright images.

2087
01:16:55,560 --> 01:16:58,080
Anything else you want to
say about images in general

2088
01:16:58,080 --> 01:16:59,856
that you would have
liked to have shown

2089
01:16:59,880 --> 01:17:01,080
for...?

2090
01:17:01,160 --> 01:17:03,096
I can talk about imageries

2091
01:17:03,120 --> 01:17:05,280
and I can borrow Paul's...

2092
01:17:05,304 --> 01:17:07,640
I think it was
James. Sorry, Paul.

2093
01:17:07,640 --> 01:17:08,960
It was James'

2094
01:17:08,960 --> 01:17:12,653
Elephant's Child metaphor,

2095
01:17:12,677 --> 01:17:15,160
and the different questions
and different characters.

2096
01:17:15,160 --> 01:17:17,256
The who, the how, the where,

2097
01:17:17,280 --> 01:17:19,893
the what, and how.

2098
01:17:19,917 --> 01:17:23,920
And... Who, what--
And where, and when.

2099
01:17:23,944 --> 01:17:26,376
So, I also use this framework

2100
01:17:26,400 --> 01:17:28,256
when I'm talking

2101
01:17:28,280 --> 01:17:30,600
and writing about

2102
01:17:30,600 --> 01:17:32,936
individuals who
are not often visible

2103
01:17:32,960 --> 01:17:35,160
in mainstream
educational resources.

2104
01:17:35,160 --> 01:17:38,840
And the main
questions that I try to

2105
01:17:38,864 --> 01:17:40,616
put forward is

2106

01:17:40,640 --> 01:17:42,927
who is at the
centre of the story,

2107
01:17:42,951 --> 01:17:45,840
who is given a space,

2108
01:17:45,840 --> 01:17:48,416
who is visible,

2109
01:17:48,440 --> 01:17:49,789
and then who is not.

2110
01:17:49,813 --> 01:17:51,576
Who is in the background

2111
01:17:51,600 --> 01:17:53,496
and who is in the foreground.

2112
01:17:53,520 --> 01:17:56,800
Who has textual space

2113
01:17:56,800 --> 01:17:58,416
in terms of word count,

2114
01:17:58,440 --> 01:18:00,696
if we want to be technical,

2115
01:18:00,720 --> 01:18:03,520
and who has-- who has also

2116
01:18:03,520 --> 01:18:06,480
a discursive space
in terms of story.

2117
01:18:06,480 --> 01:18:08,136
And then we talk about

2118
01:18:08,160 --> 01:18:10,760
from which
perspective is story--

2119
01:18:10,760 --> 01:18:12,456
this story is being told.

2120
01:18:12,480 --> 01:18:14,393
So who is...

2121
01:18:15,840 --> 01:18:17,920

holding the power of this

2122
01:18:17,920 --> 01:18:20,340
experience and
who's narrating it

2123
01:18:20,364 --> 01:18:22,456
and from which perspectives.

2124
01:18:22,480 --> 01:18:23,920
I... I...

2125
01:18:23,944 --> 01:18:27,336
James has... has used a few

2126
01:18:27,360 --> 01:18:29,856
historical examples of how

2127
01:18:29,880 --> 01:18:31,467
certain...

2128
01:18:32,160 --> 01:18:34,072
how certain stories get told

2129

01:18:34,096 --> 01:18:35,760
and others don't.

2130
01:18:36,320 --> 01:18:38,880
And sometimes in
the educational sector,

2131
01:18:38,880 --> 01:18:39,936
when you're writing,

2132
01:18:39,960 --> 01:18:41,880
you think oh, certainly there is

2133
01:18:41,880 --> 01:18:43,256
somebody else who had...

2134
01:18:43,280 --> 01:18:45,680
who has written
about this or that.

2135
01:18:45,680 --> 01:18:48,096
So, I'll take the example of...

2136
01:18:48,120 --> 01:18:52,416
of an analysis that an Algerian

post-colonial writer has...

2137
01:18:52,440 --> 01:18:54,720
has done about
Albert Camus work.

2138
01:18:54,744 --> 01:18:56,589
So the writer is called

2139
01:18:56,613 --> 01:18:58,296
Kateb Yacine.

2140
01:18:58,320 --> 01:19:01,480
And Kateb Yacine is very
popular here in Algeria

2141
01:19:01,520 --> 01:19:04,096
and in the Francophone
world as well,

2142
01:19:04,120 --> 01:19:05,880
because he writes

2143
01:19:05,880 --> 01:19:08,213
as an Algerian...

2144
01:19:09,533 --> 01:19:12,480
under the French colonisation.

2145
01:19:12,480 --> 01:19:14,416
And he talks about independence

2146
01:19:14,440 --> 01:19:16,787
and the struggle for liberation.

2147
01:19:16,811 --> 01:19:20,096
And when he looks at
the works of Albert Camus,

2148
01:19:20,120 --> 01:19:21,980
who's from the same generation

2149
01:19:22,004 --> 01:19:23,576
as a Pied-Noir,

2150
01:19:23,600 --> 01:19:25,200
a French...

2151
01:19:25,224 --> 01:19:27,944

from a colonial perspective,

2152
01:19:27,968 --> 01:19:29,940
a Pied-Noir from...

2153
01:19:29,964 --> 01:19:32,816
and colon, as well, who...

2154
01:19:32,840 --> 01:19:34,616
A settler who...

2155
01:19:34,640 --> 01:19:37,056
who was born and
raised in Algeria.

2156
01:19:37,080 --> 01:19:38,496
And he talks about

2157
01:19:38,520 --> 01:19:40,440
his novel, L'Étranger,

2158
01:19:40,440 --> 01:19:42,616
The Foreigner, the other.

2159

01:19:42,640 --> 01:19:45,656
The stranger, I think
it would translate to

2160
01:19:45,680 --> 01:19:47,047
in English.

2161
01:19:47,071 --> 01:19:49,456
He talks about his
beautiful writing

2162
01:19:49,480 --> 01:19:51,480
and the best beautiful pages

2163
01:19:51,480 --> 01:19:55,013
that Albert Camus has
written is about Algerian...

2164
01:19:55,037 --> 01:19:58,280
Mediterranean cities

2165
01:19:58,280 --> 01:19:59,736
and the...

2166
01:19:59,760 --> 01:20:01,280

the different

2167
01:20:01,320 --> 01:20:04,320
paysage and... and... and...

2168
01:20:05,720 --> 01:20:09,207
imageries that Albert
Camus uses. And

2169
01:20:09,231 --> 01:20:11,736
Kateb Yacine highlights that

2170
01:20:11,760 --> 01:20:14,160
in those imageries,
in those cities,

2171
01:20:14,160 --> 01:20:17,416
and in those beaches
that Albert Camus describes

2172
01:20:17,440 --> 01:20:22,016
with this Nobel Prize
worthy language,

2173
01:20:22,040 --> 01:20:24,256

Arabs are not visible.

2174
01:20:24,280 --> 01:20:26,176
The Algerians are not...

2175
01:20:26,200 --> 01:20:28,336
And the only visible one

2176
01:20:28,360 --> 01:20:30,700
is the Arab who gets killed.

2177
01:20:30,724 --> 01:20:32,736
And the whole story is about

2178
01:20:32,760 --> 01:20:34,213
this Arab getting killed.

2179
01:20:34,237 --> 01:20:37,816
So, reclaiming that centre,

2180
01:20:37,840 --> 01:20:40,136
reclaiming that
centre has come from

2181

01:20:40,160 --> 01:20:42,767
local authors like Kamel Daoud,

2182
01:20:42,791 --> 01:20:44,216
who has written

2183
01:20:44,240 --> 01:20:48,856
a response, for those who do
comparative literature studies,

2184
01:20:48,880 --> 01:20:50,856
a response to Albert Camus,

2185
01:20:50,880 --> 01:20:53,176
where the story
is about this Arab

2186
01:20:53,200 --> 01:20:56,816
who has a name,
a brother, a family

2187
01:20:56,840 --> 01:20:59,400
who was somewhere
before being killed.

2188

01:20:59,400 --> 01:21:02,056
And the whole sceneries around

2189
01:21:02,080 --> 01:21:03,216
a mirror.

2190
01:21:03,240 --> 01:21:04,733
Albert Camus

2191
01:21:04,757 --> 01:21:08,720
images where Algerian
people are present.

2192
01:21:08,720 --> 01:21:11,296
So I would say that

2193
01:21:11,320 --> 01:21:14,320
we can find a lot of
inspiration from literature

2194
01:21:14,320 --> 01:21:15,416
and from history,

2195
01:21:15,440 --> 01:21:16,856
just like James has...

2196
01:21:16,880 --> 01:21:19,227
has shared a few
examples with us.

2197
01:21:19,251 --> 01:21:23,080
And we can bring them to
the educational writing world

2198
01:21:23,104 --> 01:21:25,216
and reuse them,

2199
01:21:25,240 --> 01:21:28,120
reuse these tools that
have taken years to develop.

2200
01:21:28,120 --> 01:21:29,416
And it's a craft, I guess,

2201
01:21:29,440 --> 01:21:32,613
that we can all harness.

2202
01:21:33,160 --> 01:21:34,176
-Wonderful.

2203
01:21:35,640 --> 01:21:38,736
I have had the most wonderful time
this afternoon listening to you three,

2204
01:21:38,760 --> 01:21:40,440
really.

2205
01:21:40,440 --> 01:21:43,400
I hope everybody who's
been attending has to.

2206
01:21:43,400 --> 01:21:45,783
I just want to say a huge
thank you to all three of you.

2207
01:21:45,807 --> 01:21:48,569
The input has
been so, so varied.

2208
01:21:48,593 --> 01:21:49,976
And, you know, there's three...

2209
01:21:50,000 --> 01:21:52,856
three kind of white
guys with white hair.

2210
01:21:52,880 --> 01:21:55,440
But we were quite diverse
in what we presented.

2211
01:21:55,440 --> 01:21:56,587
That was nice.

2212
01:21:56,611 --> 01:21:58,560
And then, Amina, you there,

2213
01:21:58,560 --> 01:22:00,496
sort of balancing
it out, hopefully,

2214
01:22:00,520 --> 01:22:02,896
from a presentational
point of view.

2215
01:22:02,920 --> 01:22:04,000
And I want to thank Tilly,

2216
01:22:04,000 --> 01:22:05,696
who is invisible,

2217
01:22:05,720 --> 01:22:07,593
but who's been
coordinating everything.

2218
01:22:07,617 --> 01:22:10,096
And just to say
that the recording

2219
01:22:10,120 --> 01:22:11,976
for this event will be available

2220
01:22:12,000 --> 01:22:13,741
on the Society of
Authors website,

2221
01:22:13,765 --> 01:22:15,336
located on the resources page.

2222
01:22:15,360 --> 01:22:16,360
And the resource...

2223
01:22:16,400 --> 01:22:18,305
The recording will
also be emailed

2224
01:22:18,329 --> 01:22:20,136
to all registered attendees

2225
01:22:20,160 --> 01:22:21,616
shortly after it finishes,

2226
01:22:21,640 --> 01:22:23,616
along with the captions.

2227
01:22:23,640 --> 01:22:25,456
And to say quickly
that there's another

2228
01:22:25,480 --> 01:22:28,616
Society of Authors
online event this evening,

2229
01:22:28,640 --> 01:22:31,856
Industry Insider – Imagining
new funding futures.

2230
01:22:31,880 --> 01:22:36,336
For more, head to
SocietyofAuthors.org/events

2231
01:22:36,360 --> 01:22:38,200
to book or check things out.

2232
01:22:39,087 --> 01:22:40,480
Wonderful, thank you.

2233
01:22:40,480 --> 01:22:41,496
I'm... I'm...

2234
01:22:41,520 --> 01:22:43,360
I've never ended one
of these things before.

2235
01:22:43,360 --> 01:22:44,560
I hope I can end it now.

2236
01:22:44,560 --> 01:22:46,260
Thank you to the
people who attended.

2237
01:22:46,284 --> 01:22:47,320
Thank you so much.

2238
01:22:47,320 --> 01:22:49,296

I wish we would be able
to see your faces as well,

2239
01:22:49,320 --> 01:22:50,893
but that's not been an option.

2240
01:22:50,917 --> 01:22:52,560
And thank you so
much to the three of you.

2241
01:22:52,560 --> 01:22:54,416
It has been an absolute pleasure

2242
01:22:54,440 --> 01:22:56,860
meeting you and
talking to you some more,

2243
01:22:56,884 --> 01:22:59,456
and I'm really, really
pleased we were able to do it.

2244
01:22:59,480 --> 01:23:00,800
Thank you for coming.

2245
01:23:00,824 --> 01:23:02,120

-Thanks for your enthusiasm.

2246
01:23:02,120 --> 01:23:05,753
-Thank you, Ken. And
thank you, Paul and Amina.

2247
01:23:05,777 --> 01:23:08,760
I was fascinated by both of your,
you know, talks.

2248
01:23:08,760 --> 01:23:10,280
Absolutely. Yes.

2249
01:23:10,280 --> 01:23:12,280
-And you two as
well, James and Amina.

2250
01:23:12,280 --> 01:23:13,280
Yeah. Yeah.

2251
01:23:13,280 --> 01:23:14,720
Lovely to be involved.

2252
01:23:14,720 --> 01:23:15,920
[crosschatter]

2253

01:23:16,280 --> 01:23:17,760

-Okay, gang.

2254

01:23:17,760 --> 01:23:18,880

Take care.

2255

01:23:18,880 --> 01:23:20,367

-Bye, everybody.

-See you soon.