

What elements of the process do you collaborate on?

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Duration of video clip: 1 minute and 29 seconds

It's, you know - would you share, if the filmmaker works in this way - the storyboarding -, would the storyboards be shared? Clearly the family are involved in shots a lot of the time so they have to consent to you know being the car, for you to be at the party, so if that was all storyboarded and the family were aware of that, that's the kind of before the filming happens. Now the conception of the film can be discussed with the family and I think that's around the interviews as well. How are the participants informed about the kinds of questions that are going to be raised, what they will be asked, what control they'll have over the transcription of the interview, or the editing of the interview, and that's for the researcher to think about, you know, before they do the interview before they gain the consents. Then there's the ongoing collaboration. So what if the family says actually, I don't like that shot, I don't like the way you've set that up, I don't like the way you kept in that particular look.. As a researcher - are you prepared to take that out, or is it more important that the whole of the piece of work that's going out in your name as a researcher, as the author, gives you the right to say well okay - but we've heard what you said, but we're keeping it in, and that - it's that in itself - needs a lot of consideration. The other point I would say in terms of collaboration, is, when does it end, the film's finished, is going out there in the world, what ongoing contact is there with the family? Because for Justine life didn't finish when she's at her 18th birthday party, that's ongoing.