Participant Information Sheet  (Face to Face) version 3/APR17

**Study Title:** Not quite an auteur, more than a creative labourer: authorial agency of British women documentarians.

**Researcher:** Ania Ostrowska

**Ethics number:** 18803

Please read this information carefully before deciding to take part in this research. If you are happy to participate you will be asked to sign a consent form. Please ask me if there is anything that is not clear or if you would like more information.

What is the research about and who is the Researcher?

‘Not quite an auteur, more than a creative labourer: authorial agency of British women documentarians’ (“Project”) is a postgraduate research project conducted by Ania Ostrowska (“Researcher”). I am a full-time PhD student in the Film department of the University of Southampton (“University”), funded by Arts and Humanities Research Council (AHRC) as part of a large research project Calling the Shots: Women and Contemporary Film Culture in the UK, researching and reporting the numbers of women working in the UK industry. Dr Shelley Cobb, a principal investigator in Calling the Shots project, is my PhD supervisor.

My research focuses specifically on the work of women involved in documentary filmmaking in the UK since 2000 and I want to interview between 20 and 30 filmmakers to be able to establish an historically specific and grounded analysis of their experience. In doing that, I offer a valuable addition to Calling the Shots project, within which the majority of interviews will be with practitioners working in fiction film production, and more importantly I provide an unprecedented study of a field traditionally, if only anecdotally, portrayed as one with a bigger representation of women than fiction filmmaking.

Based on a sample questionnaire I include, you will be able to see that after introductory questions about how you got into documentary filmmaking, I will want to find about, among other things: whether/how you cross over between film and TV (and possibly other media); how collaborative your work is; how important networking and further skills training are for you; how you normally finance your films; how you balance your work and personal life.
Why have I been chosen?

You have been chosen because you are a woman who is/has been making documentaries in or for the UK exhibition in the period since 2000. We will have discussed this via email or on the phone already, but your name as a possible participant has been given to me either by a mutual friend/colleague or through someone in one of professional organisations partnered with Calling the Shots project (for example, WFTV-UK).

What will happen to me if I take part?

If you agree to take part in the Project, I will interview you. The interview is meant to be an informal discussion, giving you room to tell stories and share insights, and will be based on the sample questions (attached) but my questions may not be limited to those. You can choose not to answer any question, withdraw an answer or end the interview at any time, without explaining why and without negative consequences. I plan for the interview to take about an hour but I think the minimum time to go through the questions would be 45 minutes.

With your permission, I would like to audio record this interview using my smart phone. This will allow me to concentrate on listening to what you say during the interview and to check later that I have understood you correctly. Our conversation, the recording and any notes I take during the interview will remain confidential.

What will be done with the recorded interview?

The recording will be transcribed by myself or by a professional transcription company, following highest confidentiality standards, and will become one of the primary sources for my PhD thesis. This means I may quote you in my thesis but only after your contribution is de-identified and anonymised so a quote is not attributable to you. The audio recording of your interview will be deleted upon transcription.

What are the benefits of participation?

I am not in a position to offer any individual compensation. However, I hope that your interest in my project means that you believe that my researching, recording and sharing the stories of women who work in documentary film will benefit both academic and non-academic audiences in the UK, perhaps contributing to the practitioners’ bigger recognition.

Are there any risks involved?

There are no risks involved beyond those of the everyday kind.

Will my participation be confidential?
Under the Data Protection Act 1998, the University of Southampton is the data controller for this study.

Your participation will be confidential and the professional transcription company is committed to industry leading confidentiality and security standards.

All research data will be stored safely on a password-protected computer and recording of your interview will be deleted upon transcription. I also offer you "linked anonymity": in transcripts, and subsequently in my thesis, your data will be coded and you will not be identified (only I will be able to link you to your data). These transcripts will be available in anonymised form to me and other researchers at the University: we will be able to use the data for future research, but will not be able to identify you.

**What happens if I change my mind?**
You have the right to withdraw your consent at any time before the interview takes place and this will not affect your legal rights. You may withdraw any data/information you have already provided up until it is transcribed for use in my PhD thesis (December 2017).

**What happens if something goes wrong?**
In the unlikely case of concern or complaint, please contact Chair of the Faculty Ethics Committee Prof Chris Janaway (023 80593424, c.janaway@soton.ac.uk).

**Where can I get more information?**
For more information, please contact Ania Ostrowska: ania.ostrowska@soton.ac.uk. You can also contact my supervisor, Dr Shelley Cobb (02380597541, s.cobb@soton.ac.uk).