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Development Grants PROPOSAL

Document Status: With Council

AHRC Reference: AH/W004437/1

COP 26 10 June 2021

Organisation where the Grant would be held

Organisation	University of Cambridge	Research Organisation Reference:	G112755
Division or Department	History		

Project Title [up to 150 chars]

The cinema as "time-capsule": using film to capture vanishing worlds

Start Date and Duration

a. Proposed start
date

23 October 2021

b. Duration of the grant
(months)

1

Applicants

Role	Name	Organisation	Division or Department	How many hours a week will the investigator work on the project?
Principal Investigator	Mr Max Long	University of Cambridge	History	8.18

Data Management

Has this proposal been written in line with your organisation's and AHRC's data management policies? See Help for full details. Yes

Plan

Detail and explain the rationale behind the young people you intend to engage with. Explain how this project will benefit and inspire them and how this activity will be accessible and relevant. Detail any difficulties that arise from the Covid-19 pandemic

This is a rare and exciting opportunity to engage a group of young people between the ages of 16 and 18 through watching, discussing and making films about climate change, nature and the environment. Participants will experience a unique programme of activities and workshops that will give them unprecedented and otherwise unpracticable access to equipment, professional support and a range of research-based interdisciplinary resources.

Participants will be selected from Cambridge University's Widening Participation programme for Year 12 and 13 students, Insight+. Insight+ works with schools in Peterborough, West Norfolk and Cambridgeshire which have a high proportion of high-achieving but disadvantaged students, including students who are or have been in care, receiving school meals, live in socio-economically disadvantaged areas or belong to under-represented groups. The Insight+ programme is designed to help disadvantaged students progress to university-level education, with a year-long offering of activities and academic support.

The plan is divided in two parts. The first, which can be conducted with a large class, consists of a film screening and two-way discussion about cinema and climate activism. The second part will give 8-10 young people the opportunity to work with a professional team of filmmakers to make a film that is entirely of their initiative. Their film will respond to a challenge: to create a "time-capsule" that captures their experience of climate or the environment. The project will encourage participants to engage with their local surroundings and includes collaborations with University of Cambridge Widening Participation, [Cambridge University Botanic Garden](#), and 104 Films.

To ensure that all participants feel comfortable engaging with the screening, the film selection will include:

- Places or areas that participants recognise
- Urban spaces as natural environments
- Accurate representation of minority voices and experiences
- Films from the Global South
- Films made by young people
- A TiK ToK

Participants will benefit from three key learning experiences. First, they will learn about the historical foundations of mass-media representations of nature, the environment, and climate change. [Second, they will spend a day learning about what plants can tell us about the current climate crisis, by visiting Cambridge's Botanic Garden.](#) Third, they will acquire exciting new practical skills in film-making and production, learning from an expert team of filmmakers who specialise in working with young people. As part of the workshop, participants will adopt individual roles as producers, consultants, photographers, writers and editors, meanwhile learning about how these collaborations work in practice.

We expect that the project will be as stimulating as it is exciting, touching as it does on topics of current interest including climate change, the communication of science and documentary filmmaking. Participants will not only finish the project having learned about a diverse range of research areas but will also have a professionally produced film to show for it, which they can share widely and even present at film festivals.

In the event of a national lockdown, the screening and discussion will be conducted online. 104 Films have experience delivering workshops under lockdown conditions last year and will have a contingency plan in place for students to take part in the filmmaking workshop remotely.

We have designed this course with a view to removing potential barriers to participation. We have prepared a varied and enriching project in order to cater for a wide range of interests, including practical and academic skills. We have budgeted

for transport costs to alleviate potential economic barriers. We have also chosen to work with 104 Films because of their experience as an industry leader in disability films, meaning that disability will in no way act as a barrier.

Summary

Please outline your project, explain how your research is explored through this project, summarise the project's aims, activities, target audience, project partners (if any) and intended outcomes and potential impact.

At the beginning of the twentieth century, filmmakers and scientists saw in cinema the potential to permanently capture the natural world. Today, global concern for disappearing habitats, landscapes and species owes much to high-profile documentaries. Young people often experience their first encounters with climate change or environmentalism through documentaries, on the news, or on social media. This project, which is informed by Max Long's PhD research into the history of nature films, science communication and environmental history, will offer participants a unique and fun film-based experience exploring the relationship between cinema and climate activism. The project also draws on Dr. Amy Cutler's research into nature films and her extensive public engagement experience.

The project consists of a series of practice-based research activities, divided into two parts:

1. A film screening and two-way discussion delivered by Max Long and Amy Cutler.
2. A two-day film-making workshop delivered by 104 Films, a session about archival footage, and a visit to Cambridge Botanic Garden.

The screening and discussion will engage young people in a fun activity where they will think about and discuss film's ability to represent, describe and preserve natural and other environments. After watching three or four short films, they will take part in a facilitated, two-way conversation, asking questions like:

- Are films a good way to mobilise people to climate action?
- What kinds of images are more powerful/shocking/emotive?
- Can we learn anything about science by watching films?
- Can a film truly "capture" a place, animal, plant or climate?

At the end of the session, participants will work in small groups to devise an idea for a "time-capsule" film. They will discuss how they would communicate their feelings about their surroundings to someone or something that has never seen them - for example someone from the past, the future, or from another planet. How might this film convince someone to "care" about what is shown?

The project's second part consists of a two-day filmmaking workshop designed for 8-10 young people, selected from Widening Participation's Insight+ programme. Students will bring their ideas for a film "time-capsule" to life, collaborating in the production of a short film.

Deciding the focus, content and style of the film will be entirely up to the participants. The task will be to use cinema's potential to its full extent, thinking carefully about film's capacity to both represent the natural world and to encourage audiences to act in its defence. Participants will be mentored by a team of professional filmmakers and educators. They will guide them through the process of making a film using expert equipment, techniques and software. This workshop has been designed in collaboration with 104 Films, who have extensive experience in working with young people and deliver the BFI's Film Academy workshop in Cambridge.

In addition to the filmmaking workshop, the group will spend an afternoon at Cambridge Botanic Garden. With the help of an expert botanist, they will learn about the impacts of climate change on plants and fungi locally and around the world. The Botanic Garden may also serve as a filming location. While participants will shoot new footage and choose their own storyline and format, they will also be encouraged to use archival images. Max Long and Amy Cutler will lead an activity about archives, what they tell us about historical climates and environments, and how they can be re-used. In this session, participants will be introduced to a series of tools which will enable them to research and discover existing footage which

could be used in their film.

At the end of the project, participants will have made a professionally produced short film which will be viewable online. They will also be supported in submitting the film to festivals like Watersprite, a Cambridge-based festival.

Outputs

The main outputs of the research

Journal article (refereed)
Conference paper
Website
Performance, film or recording
Case Study Material
Teaching Material
Expertise gained through the application of research in a non-academic environment
If Other,

Ethical Information

Are there ethical implications arising from the proposed research ?

Yes

Provide details of what they are and how they would be addressed [up to 1000 characters]

The principal ethical considerations are as follows:

- Ensuring that the project adheres to the relevant safeguarding policies, especially with regard to working with underage participants. Widening Participation are experienced in this area and will always have a member of staff present to ensure that all safeguarding rules are followed.
- Ensuring that adequate permission is sought if and when individuals, including young participants, are being filmed or photographed.
- Ethical considerations arising from making a film, including legal questions relating to copyright or libel. Participants will be made aware of the relevant implications as part of the filmmaking workshop, which will therefore serve as an opportunity to discuss these issues.
- Ethical implications inherent in science communication - ensuring accuracy of facts, checking sources etc. These issues will also be raised as part of the workshop.

Does the institution have a policy on good conduct in research?

Yes

Details of where the policy can be accessed

<https://www.research-integrity.admin.cam.ac.uk/research-integrity/good-research-practice>

Beneficiaries/Impact

Describe how your project will make a change to the young people that it engages with? List clear outcomes and potential for positive long-term impact.

The project is structured in two parts to maximise impact. Because the second part of the project is both time and resource intensive, and involves a relatively small number of participants, the screening and discussion is designed to work also as a standalone format that is easily replicable across locations and class sizes. We are in contact with Into Film (<https://www.intofilm.org/>), an organisation that delivers workshops around the country, to discuss future uses of the same material. This means that the project's potential impact will extend beyond the initial timeline proposed here.

For those taking part in the screening and discussion, this will be a unique opportunity to watch a range of filmic representations about nature and the environment, followed by an in-depth and stimulating participant-led discussion. The intention here is to facilitate a rich and rewarding two-way conversation about climate activism and cinema, asking how and

why film plays such an important role in public understandings about climate. Participants will learn about the history of nature filmmaking, as well as being empowered to think about its future. The discussion will enable attendees to speak confidently about the representation of science in cinema and its effect on society. It will end with participants being asked to imagine their own "time-capsule" film. In this empathetic activity, they will consider what nature and the environment means to them, and why, and how to communicate this to somebody or something with no prior experience or knowledge. In this activity, participants will be encouraged to think about their local area, paying close attention to how cinema as a medium could encourage others to take action towards tackling climate change. This activity will introduce participants to key problems that science communicators face every day, stimulating their curiosity about a subject that they are unlikely to have discussed in detail at school.

The filmmaking workshop is expected to be an exciting and impactful experience for the young participants. The film is intended as a practice-led research activity, with participants in charge of all decision-making. The range of specialists they will interact with - historians, artists, botanists and filmmakers - will offer them a well-rounded assortment of concrete information, skills and experience which they can carry forward in their academic and extra-curricular lives. The project caters for a range of interests and expectations. Participants will learn, for instance, about the history of nature films, spending time researching archival footage to use in their film. They will also learn about the impact of climate change on a range of plant species and how to use professional film editing software. Moreover, making the film will open their eyes to the range of specialists involved in nature filmmaking, from consultant scientists and producers, to scriptwriters, freelance photographers and editors. Broadening their understanding of what nature films are and how they are produced will introduce participants to a range of career paths, role models and creative opportunities that they may have never considered.

The "time capsule" film is the major output of this project, and one which is likely to have a lasting and far-reaching impact. Participants be able to share this film with friends and family online or use it as evidence in future university or job applications. They will also be supported in presenting the film at youth festivals. The UK's largest international student-run film festival, Watersprite, is organised every year in Cambridge and will next take place in March 2022. Participants will be supported in submitting their film to this and other film festivals, therefore meaning that they will have the opportunity develop a lasting partnership beyond the project's initial remit, while providing further opportunities for participants to learn about the film industry.

Summary of Resources Required for Project

Financial resources

Summary fund heading	Fund heading	Full economic Cost	AHRC contribution	% AHRC contribution
Directly Incurred	Staff	0.00	0.00	80
	Travel & Subsistence	1350.00	1080.00	80
	Other Costs	6183.07	4946.46	80
	Sub-total	7533.07	6026.46	
Directly Allocated	Investigators	0.00	0.00	80
	Estates Costs	0.00	0.00	80
	Other Directly Allocated	0.00	0.00	80
	Sub-total	0.00	0.00	
Indirect Costs	Indirect Costs	0.00	0.00	80
Exceptions	Other Costs	0.00	0.00	100
	Sub-total	0.00	0.00	
	Total	7533.07	6026.46	

Summary of staff effort requested

	Months
Investigator	0
Researcher	0
Technician	0
Other	0
Visiting Researcher	0
Student	0
Total	0

Other Support

Details of support sought or received from any other source for this or other research in the same field.

Other support is not relevant to this application.

Staff**Applicants**

Role	Name	Post will outlast project (Y/N)	Contracted working week as a % of full time work	Total number of hours to be charged to the grant over the duration of the grant	Average number of hours per week charged to the grant	Rate of Salary pool/banding	Cost estimate
Principal Investigator	Mr Max Long	Y	0	0	0	0	0
						Total	0

Travel and Subsistence

Destination and purpose		Total £
Within UK	Participant attendance	500
Within UK	104 Films Crew Travel	250
Within UK	104 Films Crew Accommodation, Cambridge	500
Within UK	104 Films Crew Lunches	100
Total £		1350

Other Directly Incurred Costs

Description	Total £
Project Management by 104 Films, for the design, planning and delivery of a two-day filmmaking workshop	1800
Insurance	300
Props	240
Dr. Amy Cutler: planning, co-presenting, delivering sessions	803.07
104 Films - Shooting Crew - 2 days (2 people, including equipment - eg camera, lights, microphones, gimble, tripods, slider, lenses etc).	1320
104 Films - script editor.	480
104 Films - Film Editor, two days at 420/day	840
Film Festivals: submission and application costs	400
Total £	6183.07

Proposal Classifications

Research Area:

Research Areas are the subject areas in which the research proposal may fall and you should select at least one of these. Once you have selected the relevant Research Area(s), please ensure that you set one as primary.

To add or remove Research Areas use the relevant link below. To set a primary area, click in the corresponding checkbox and then the Set Primary Area button that will appear.

Subject	Topic	Keyword
Climate and climate change	Climate & Climate Change	
History	Cultural History	
Science and Technology Studies	Science and Technology Studies	Communication Technologies
Science and Technology Studies	Science and Technology Studies	
Sociology	Environment	
Visual arts	Film-based media (History, Theory & Practice) [Primary]	

Qualifier:

Qualifiers are terms that further describe the area of your research and cover aspects such as approach, time period, and geographical focus. Please ensure you complete this section if relevant.

To add or remove Qualifiers use the links below.

Type	Name
Approach	Experimental
Approach	Practice Based
Approach	Training oriented
Geographic Area	UK & Ireland
Project Engagement by Sector	General Public
Project Engagement by Sector	Press and Media
Time Period	20th Century

Free-text Keywords:

Free-text keywords may be used to describe the subject area of the proposal in more detail. It is particularly important that you provide these where the Research Area(s) you have selected are only defined to two levels.

To add or remove those previously added use the links below.

Classification

Is your research multidisciplinary (i.e. involves researchers from two or more different disciplines)?

Yes ☒ No

Is your research interdisciplinary (i.e. applies methods and approaches of several disciplines)?

☒ Yes No

Case for Support

Personal eligibility

Max Long is a PhD candidate at the University of Cambridge, where he will complete his dissertation at the end of the academic year 2021-2022. He is a cultural and environmental historian of modern Britain and is interested in the relationship between modern mass media and the environment, the history of the life sciences, and environmental and climate histories more broadly. His research into science and natural history films and broadcasts in interwar Britain is funded by the Wolfson Foundation, and he is supervised by Prof. Peter Mandler. He curates an online resource about natural history films in interwar Britain, <http://www.secrets-of-nature.co.uk>, which is aimed at teachers, students and the general public, amplifying public awareness about the history of nature documentary, public science and the environment. Max is also a trained volunteer facilitator for Beyond Equality (<https://www.beyondequality.org/>), delivering workshops focussed on gender equality and the prevention of gender-based violence, aimed at boys in secondary schools. Max is the Principal Investigator for the project. He is in charge of the project's delivery, including organisation and data management. He will co-present the screening and discussion and archives sessions, and will be present for the duration of the filmmaking workshop and the visit to Cambridge Botanic Garden, offering guidance and advice based on his PhD research.

This project features collaborations with the following people and institutions:

Dr Amy Cutler is a geographer, academic, and filmmaker who specialises in the social legacies of nature documentary. After completing her Leverhulme Early Career Fellowship in the GeoHumanities she has built a career in live cinema, focused on the overlaps between public science and public spectacle. In particular, she founded and curates the international touring Live Cinema show NATURE'S NICKELODEONS, which most recently took place at The Exploratorium, San Francisco. Her writing and research activism underpins all of her public work with festivals and museums, exploring ideas of multi-species storytelling, extinction grief, and the personal and public concerns which are bound into the social practice of nature screenings. Her unusual cross-disciplinary background is vital to her work, which explores experimental pedagogy and new forms of collective action in the gaps and borders between cinema and environmental science. She is currently an Associate Lecturer at Goldsmiths University, where she teaches audio-visual composition and philosophies of the nonhuman, but she is also committed to the creative development of strategies for masterclasses, fieldtrips, and other forms of workshop beyond the reach of traditional institutions (www.amyCutler.net). Amy will co-present the screening and discussion part of the project and will act as a consultant artist during the filmmaking workshop. She will also co-present the session on film archives.

Widening Participation is the University of Cambridge's outreach project, which is part of the Admissions Office. Widening Participation are in charge of **Insight+**, a programme aimed at A-Level students from schools with a significant proportion of high-achieving but disadvantaged students. In supporting this project, Michelle Tang, Deputy Head of Widening Participation, writes as follows:

The Insight+ programme is underpinned by a Theory of Change and a Progression Framework which outlines our aims and the mechanisms by which we will achieve them. This project is highly relevant and beneficial to our widening participation (WP) work as it aligns closely with our Theory of Change, by offering multiple experiences which will excite young people about an area of research and increase their

understanding of higher education in general. Within Cambridgeshire, Peterborough and West Norfolk, there are a variety of locales to explore and this project provides opportunities to engage with their local area in a thought-provoking way.

Furthermore, the role of mentors and role-models has been well-documented to lead to improved conceptions of possible selves which are pivotal to young people’s decision making around their future. Throughout this project they will come into contact with multiple professionals working in different areas of climate change and research as well as film-making. This exposure to a range of potential careers, as well as the connections and networks they form through this project, will likely increase their confidence and self-conception.

Lastly, the opportunity to actively produce their own film will promote creativity as well as provide practical hands-on experience in an academic pursuit. The emphasis on shooting their own footage and choosing their own storyline will help empower them on their beliefs, provide them with a voice through film-making and improve their self-esteem through the development of new skills. Furthermore, all of this could be referenced in university applications and provide substantive evidence of ‘supercurricular’ pursuits which top universities are looking for and we will support participants to evidence this. Overall, I am confident that the project will deliver a strong and meaningful long-term impact on the participants.

Cambridge University Botanic Garden boasts a collection of over 8,000 species, which are used in teaching and research. Established in 1762, it has served as a place of study and experimentation for famous scientists including Charles Darwin, and as a pleasant space to roam for Cambridge’s residents and visitors. The Garden runs a wealth of educational and learning experiences throughout the year, from early years through to higher education, run by expert botanists, horticulturalists and science educators. For more information, visit <https://www.botanic.cam.ac.uk/education-learning/>.

104 Films were established in 2004 with the aim of creating a tectonic shift in the representation of disabled people both in front of and behind the camera. We help bring to the screen critically acclaimed award-winning films for an international audience such as the Oscar-shortlisted *Unrest*, BAFTA-winning *I Am Breathing*, BAFTA Best British film nominee *Notes On Blindness*, BAFTA nominated *Sex & Drugs & Rock & Roll* plus the multi award-winning *Special People* which was hailed as a “Milestone in mainstream cinema” by The Guardian for its use of disabled cast. We also run training schemes, short film programmes and initiatives for disabled film talent and are strategic partners of the British Film Institute and ScreenSkills. We work with other organisations such as BAFTA and the DCMS to support their work in disability and film. In 2018 we set up 104 Projects CIC to engage in not for profit projects with a disability focus across the cultural sector including visual arts and heritage. We are powered by Disability. For more information, visit: <http://www.104films.com/>.

Outputs

The principal output of this project will be a short “time capsule” film that participants will make with the help of a team of expert filmmakers and educators. This will be produced as part of a workshop delivered by 104 Films and will be based on discussions and ideas emerging from the initial screening, the subsequent visit to Cambridge Botanic Garden, and the archival film session. The film will be made available online and will be submitted to film

festivals. A project report, including insights learned from the project and incorporating anonymous participant feedback, will be uploaded to Apollo, Cambridge University’s online repository. Other outputs, including articles, blog posts and twitter threads may be based on this report and its findings.

Another potential output based on this project will be the opportunity to repeat the screening and discussion activity on a larger scale, thereby reaching a much wider audience than the initial project. This activity might incorporate the finished “time-capsule” film as part of the screening. We have already consulted with a national organisation, Into Film (<https://www.intofilm.org>), to discuss the possibility of delivering this type of activity as part of their programme.

Dates

October 23 - Film screening and discussion (Estimated cost: £275)

w/c October 25 (half-term) – 1. Visit to Botanic Garden, Cambridge (Estimated cost: £125).
2. Session on archival footage (Estimated cost: £275).

November 6-7 - Filmmaking Workshop (Estimated cost: £6,800)

November 20 – Post-workshop debrief, discussion of film festivals, project conclusion.

Evaluation

One of the advantages of working with the Insight+ programme is that Widening Participation have a clear and rigorous Progression Framework, which will help to plan aspects of the project and will serve to evaluate its outcomes.

Other methods for evaluating the effectiveness of this project will consist of participant feedback, post-project summaries from Widening Participation, 104 Films and the Botanic Garden, and a written report at the conclusion of the project. Participants will be invited to fill in a short anonymous questionnaire following the screening and discussion, and at the end of the filmmaking workshop. These will ask participants to rate their experience, as well as offering space for comments. Collaborators will also be asked to contribute a short summary of their involvement in the project and provide feedback and reflections. This feedback will be used to write a final report, with a view to publishing a reflective article in an open access academic journal. A summary and evaluation of the project could also be shared in public blog posts or podcasts.

Because this project involves the creation of a finished and professionally produced film, by the end of the project we will have a tangible piece of creative work that reflects the project’s outcomes. The young people who participate in the project will be supported in submitting the finished piece to film festivals, meaning that the final product of their efforts will have a potential impact, and audience, stretching far beyond the original timeframe.

Justification of Resources

This project will enable a group of young people to work with state-of-the-art equipment under the expert supervision of 104 Films to make a film “time-capsule” based entirely on their own priorities, ideas and creative energy. The kind of access to expert researchers and educators from different disciplines that this project will offer is currently unparalleled in the UK, making it a unique opportunity to fund an exciting project with a significant and long-term impact. The necessary resources for this project to go ahead, alongside their justification, are as follows:

Directly Incurred – Travel and Subsistence (£1,350)

The travel budget includes £500 for participant attendance to cover any transport costs that would otherwise inhibit the young people from participating in the project.

Also included in the travel budget: £250 for the 104 Films crew to travel to Cambridge to deliver the filmmaking workshop, £600 for the 104 Films crew’s accommodation and subsistence in Cambridge.

Directly Incurred – Other (£6,183)

104 Films Project Management (£1,800): This includes design, planning and delivery of a two-day filmmaking workshop in Cambridge. The budget covers 6 days for the project manager at £300 per day. The budget also includes £300 for insurance, which is necessary in order to cover potential damage to expensive equipment and £240 for props that participants may require in the course of making their film.

£1,320 is included for the 104 Films shooting crew. This is for a two-person shooting crew for 2 days, at £660/day. This also includes equipment – e.g. camera, lights, microphones, gimble, tripods, slider, lenses etc. £480 is included for a script editor who will help the students develop their idea into a screenplay, or in the case of documentary, an outline. The budget also includes £840 for the 104 Films editor. This is for two days at £420/day, to cover a professional film editor to work with the participants in shaping their film into something that looks professional and can be presented at film festivals.

The project will also draw on Dr Amy Cutler’s expertise. Dr Cutler is a freelance geographer, academic, and filmmaker and is unable to take part in the project if she is not paid for her time. Dr Cutler’s research and her experience in delivering workshops of this kind are indispensable for the project. Dr Cutler’s fees at £803 have been calculated using Artists’ Union England rates of pay.¹ The cost listed here is for 10 hours spent on preparation, the screening + discussion and an archival session, plus a day and a half for the filmmaking workshop.

The budget also includes £400 to cover submission and application costs for film festivals.

¹ Set at £37.62/hour, £284.58/day or £142.29/half day for the category of Lead Artist. See <https://www.artistsunionengland.org.uk/rates-of-pay/>.

Safeguarding Statement

The health, safety and wellbeing of the young participants will be attended to closely during the duration of the project. The project will follow the guidelines, protocols and policies practiced by the University of Cambridge, UKRI and the collaborating institutions taking part in this project, and will ensure that these are adhered to at all times.

The University of Cambridge’s Safeguarding Statement can be found here:

<https://www.governanceandcompliance.admin.cam.ac.uk/governance-and-strategy/university-safeguarding-statement>.

Details of the University of Cambridge’s Children and Adults at Risk Policy can be found here: <https://www.hr.admin.cam.ac.uk/policies-procedures/children-and-adults-risk-safeguarding-policy>.

The Cambridge Admissions Office, of which Widening Participation is a part, has also produced a separate document outlining safeguarding procedures and policy, which can be found here: <https://www.undergraduate.study.cam.ac.uk/find-out-more/widening-participation/safeguarding>.

The Faculty of History also has a Health and Safety Policy, available through the following link: https://www.hist.cam.ac.uk/sites/default/files/inline-files/Health%20and%20Safety%20Policy%20updated%20June%202020_0.pdf.

The University of Cambridge Widening Participation team will provide practical and logistical support throughout the project, including gathering the necessary parental permissions and consents and communicating with parents and school teachers; arranging for transport to and from the activities; organising any necessary catering such as packed lunches; having a member of staff present to supervise; and being contactable throughout the project for any queries or concerns that young people may have. Widening Participation have experience and expertise in running events with young people and will take primary responsibility for safeguarding. They will also ensure that all activities adhere to the University’s safeguarding policies and procedures as well as contribute to and review any risk assessments.

Below is a summary of the most important points relating to safeguarding in this project:

- Any adults delivering all or part of a workshop session will be required to present a recent DBS check.
- Any adults involved in delivering workshops and training will be required to read and comply with the University Children and Adults at Risk Policy, and their attention will be drawn in particular to Appendix B, the Code of Practice.
- We have chosen to work with 104 Films because of their extensive experience in delivering film training workshops for young people. 104 Films have agreed to comply with the safeguarding policies outlined above, and are aware of the procedures regarding reporting and disclosures.
- University policy requires that we complete a full Risk Assessment for this project, which will be approved by the Admissions Office and the Widening Participation team. Risk Assessments and any other relevant documentation will be kept for a minimum of five years after the event has taken place, in accordance with the University’s Master Records Retention Schedule.

- Any adults taking part in this project will be made aware of any participants who are particularly at risk, including those with disabilities, behavioural difficulties, allergies or on medication, in order to mitigate any potential risks.
- Members of the Widening Participation team will be present at all times during the project to ensure that adequate supervision is offered.
- This project will comply with the Data Protection Act 1998 and Human Rights Act 1998 with regards to the collection, holding and disposal of personal information. Because of the nature of the project, permission for images or videos of participants to be taken, written consent will be sought from parents in advance, in order to comply with the Data Protection Act 1998. Further details relating to Data Management can be found in the project’s Data Management Plan.

THE CINEMA AS “TIME-CAPSULE”: USING FILM TO CAPTURE VANISHING WORLDS

A Data Management Plan created using dmponline

Creator: Max Long

Affiliation: University of Cambridge

Funder: Arts and Humanities Research Council (AHRC)

Template: AHRC Data Management Plan

Project abstract:

This project will engage young people in a practice-based research project which will involve watching, discussing and making films about climate change and the environment. It is divided in two parts. The first will involve a film screening and two-way discussion. The second will give 8-10 young people the opportunity to work with a professional team of filmmakers to make a “time-capsule” film that is entirely of their initiative. This short film will capture something about the environment that is relevant and important to them, with a view to communicating this to viewers and inviting them to climate action. The project involves collaborations from University of Cambridge Widening Participation, Cambridge Botanic Garden and 104 Films.

Last modified: 03-06-2021

THE CINEMA AS “TIME-CAPSULE”: USING FILM TO CAPTURE VANISHING WORLDS

DATA SUMMARY

1. Briefly introduce the types of data the research will create. Why did you decide to use these data types?

As the main aim of the project is for participants to learn new skills and take part in a creative filmmaking activity, the data collected will be comparatively small. To encourage reuse and facilitate access, all data will be saved using non-proprietary formats.

The types of data to be created during this project are as follows:

- Participant lists and other administrative information. Administrative data will be created in order to ensure the safe running of the project, and will only be used internally by Widening Participation. Because this will include confidential information, it will not be shared publicly.
- Qualitative data collected by participants and raw footage shot by them as part of the project. Raw footage will be produced by participants as part of their filmmaking workshop and is essential both for the acquisition of skills and for the final film to be put together. Footage will be stored using MPEG-4, a non-proprietary format.
- Answers to feedback collected from participants anonymously at the end of the project. Answers to feedback collected from participants anonymously at the end of the project will be used as part of the project's assessment. This feedback will be saved as a spreadsheet using a non-proprietary format like .csv or .ods.
- This will be accompanied by a project summary with comments from collaborators and an outline of conclusions written by the Principal Investigator, saved as an .odt or .pdf file.

DATA COLLECTION

2. Give details on the proposed methodologies that will be used to create the data. Advise how the project team selected will be suitable for the data/digital aspects of the work, including details of how the institution's data support teams may need to support the project

- Any data collected for the purpose of making the final film, including qualitative data and raw footage, will be used by participants during the filmmaking workshop. They will be supervised by the Principal Investigator and other collaborators including Cambridge University Widening Participation and 104 Films. They will use this data to produce a storyline, develop a shooting plan, and edit the final film. This film will represent the principal output of the project, which will be made available for viewing online and will be presented at youth film festivals.
- Anonymous feedback will be collected from students using feedback forms. These will be issued on two occasions: at the end of the screening and discussion and at the end of the filmmaking workshop. In order to avoid 'survey fatigue', forms will be limited to five short questions and a comments box. These forms will be used to create quantitative data about participant experiences, as well as collecting more general comments from participants. This data will be used in the project's final report, which may be developed into a reflective piece of writing about using filmmaking as a form of pedagogy and a research practice. Cambridge University Widening Participation will oversee this feedback to ensure that it is fully anonymous and complies with their assessment policies.

SHORT-TERM DATA STORAGE

3. How will the data be stored in the short term?

Administrative data relating to participants in the project will be stored by Cambridge University Widening Participation, adhering to Cambridge University's Research Data Policy Framework. Details of the framework can be found here: <https://www.data.cam.ac.uk/university-policy>. This data will also be stored in accordance with relevant data protection laws, including UK GDPR and the Data Protection Act 2018. For more information on the University of Cambridge's Data Protection Policy, see: <https://www.information-compliance.admin.cam.ac.uk/data-protection>. Responses to feedback will be initially recorded on paper and transferred to an Excel spreadsheet by the Principal Investigator, where it will be stored on a personal laptop computer.

3a What backup will you have in the in-project period to ensure no data is lost?

All data, including raw footage and the answers to feedback collected from participants, will be backed up safely and securely, using multiple types of storage media from different manufacturers, in addition to cloud backup software. During the filmmaking workshops, footage will be backed up periodically by the team delivering the workshops, 104 films. Footage will be transferred to a computer hard drive, backed up using an external hard drive and uploaded to iCloud.

Responses to feedback will be stored on the Principal Investigator's personal computer, which is backed up regularly using an external hard drive and a cloud backup, OneDrive for Business. The data will then be transferred to Widening Participation, who will store the data in the long term.

On the project's completion, all data will be stored by Cambridge University Widening Participation, as outlined below.

LONG-TERM DATA STORAGE

4. How the data will be stored in the long term?

All data will be stored using multiple types of storage media and using cloud backup software. The completed film will be uploaded to an online video platform, to maximise potential impact and re-use.

4a. Where have you decided to store it, why is this appropriate?

The film will be stored using multiple types of media storage. Widening Participation will store the data on a hard drive and on cloud storage, OneDrive for Business. We have chosen this option because the Principal Investigator does not have long-term institutional affiliation to Cambridge. Storing data through Widening Participation will ensure its longevity.

Answers to feedback collected from participants will be collated and included in a final report on the project, to be uploaded to University of Cambridge's online research repository, Apollo. This will ensure that all relevant data is easily accessible, both for participants and other interested audiences. The data will also be kept separately by Widening Participation on a physical hard drive and on OneDrive for Business.

4b. How long will it be stored for and why?

In accordance with the University's Master Records Retention Schedule, all data and documentation relating to this project will be stored safely and securely for a minimum period of five years.

4c. Costs of storage – why are these appropriate? Costs related to long term storage will be permitted providing these are fully justified and relate to the project Full justification must be provided in Justification of Resources (JoR)

No long-term storage costs are expected. It is expected that the total size of data – including questionnaire responses and film footage – will not exceed the 20GB free allowance permitted by Apollo, the University of Cambridge's online repository.

DATA SHARING

5. How the data will be shared and the value it will have to others

The main output, a short film, will be submitted to youth film festivals, and will be made available online at the minimum within one year of the project. This will be useful to audiences interested in young people's perspectives on the environment, for film producers looking to discover young talent, or academics who may be interested in pursuing similar projects.

Answers to feedback collected from participants will be collated and included in a final report on the project, to be uploaded to the University of Cambridge's online research repository, Apollo. These may also be cited in blog posts or academic articles based on the project.

5a. How the data will enhance the area and how it could be used in the future?

The film will show what can be done in a relatively short space of time to engage young people in a research-led creative activity. The Principal Investigator will also use the data to reflect on the value of using film media in research and outreach, sharing findings and experiences with other academics and educators.

5b. Releasing the data – advise when you will be releasing and justify if not releasing in line with AHRC guidelines of a minimum of three years. If the data will have value to different audiences, how these groups will be informed?

Data will be released within the minimum three years stipulated by AHRC. A wide range of audiences will be reached due to the different formats involved – film festivals, online video platforms, blogs, academic articles.

5c. Will the data need to be updated? Include future plans for updating if this is the case.

The data will not need updating.

5d. Will the data be open or will you charge for it? Justify if charging to access the data

The data will be open and available free of charge. If any data is published in an academic journal, it will only be published open access.

5e. Financial requirements of sharing – include full justification in the JoR

The budget and timetable will reflect time spent on preparing the film for submission to film festivals. The proposed budget includes money set aside to cover any fees arising from submissions to film festivals. Participant feedback data will be prepared by the Principal Investigator and will not therefore incur extra costs.

ETHICAL AND LEGAL CONSIDERATIONS

6a. Any legal and ethical considerations of collecting the data

Because this project involves working with minors, legal and ethical considerations emerge surrounding the collection of data. Written consent will be sought from parents with regards to the taking and use of any audio-visual footage. Feedback forms completed by participants will state clearly the intended use of any data collected, underlining their anonymity. These issues are covered more thoroughly in the project's ethics and safeguarding statement and risk assessment.

6b. Legal and ethical considerations around releasing and storing the data – anonymity of any participants, following promises made to participants

The final film produced by participants will remain their intellectual property and will be licensed accordingly. As part of this process, participants will also learn about intellectual property rules and its importance to creators in the film industry.

All data, including the finished film, will be licensed with a CC BY license, to maximise the potential impact of the research while permitting re-use.