It’s a rap
Smashing stereotypes in African hip-hop

The aerial filming transforming archaeology

How to create an award-winning research film
Welcome to this celebration of the first three years of AHRC’s Research in Film Awards

Since the Research in Film Awards launch in 2015, the Awards have energised the academy and inspired researchers from all over the UK to think more deeply about the ways in which they communicate their work with the public.

The subjects that filmmakers have chosen to cover have been as broad as their ways of exploring them have been varied. We’ve seen some incredible films providing a new slant on topics from climate change, to history and gender politics, by utilising a whole range of creative techniques.

And it’s only just begun. At the AHRC we are hugely excited about the future. We hope this publication gives a sense of what’s possible when you turn the camera on your research – and acts as an invitation to get involved in this pioneering new field.

We look forward to this year’s entrants and hope to see you all in the autumn for the 2018 Awards night.

MAKING HISTORY

Not only does the camera never lie – it also has the power to tell us some profound truths about the world around us. And we need bold filmmakers now more than ever says Jan Dalley, chair of the judging panel.

When cinema was born, not much more than a hundred years ago, people immediately realised its ability not just to tell stories but to tell the truth. Or rather to show us the truth, in a way that words couldn’t. One of the first brilliant proponents of documentary film, the director Dziga Vertov, working during the Russian Revolution, believed that the camera is an instrument just like the human eye, which explores the realities of life around us: his work was central to the “cinema verite” movement of the 1960s.

These days we are a bit more cynical. We’ve come to believe that the camera can lie, and often does. But at the same time, the past century has taught us that images, especially images on film, have an impact that words alone can seldom match.

This belief in the power of film to convey information – and perhaps also the truth, or at least truths – is one of the reasons behind the AHRC’s Research in Film awards. The AHRC’s role is to promote research into the most important issues of our time, across a very wide range of subjects in the arts and humanities. We are also aware that it is vital to showcase that research, and to bring its fascinating findings to the widest possible audience.

From this grew the idea of rewarding the best short films based on research. We decided to open the prizes to documentaries of not more than 30 minutes, on any subject, based – even if loosely – on research.

Research is a slightly off-putting term but it is all around us. We probably conduct research when we buy a car or a lipstick, when we choose a holiday or decide on the best way to cook cabbage. Research needn’t be formal or academic: any good documentary film is based on finding out about a subject in depth and unsparring, with an objective eye and a desire to discover the facts.

For this reason, our awards include an open category: anyone can enter, if they write a couple of paragraphs on the information-gathering behind their film. And the judges can soon see whether or not their claims seem solid.

Equally, we wanted to use the Research in Film Awards to recognise the best new and original ways of using film to present the outcome of more formal studies, so other categories are specially for filmmakers working within academic departments, with or without grants from the AHRC. To make the extraordinary riches of this work available and accessible, through film and then in digital form, is an essential goal. We also award technical innovation, and we are especially keen to find and showcase work from minority groups and from parts of the world that often have less visibility.

The awards are about to celebrate their fourth edition, and even over this short timespan we have been amazed by the richness and variety of the entries. From conventional forms to digitisation, from the testimony of experts to the voices of displaced and homeless people, from an African rapper to an exploding Scottish hillfort, from issues such as immigration and people-trafficking to the question of whether robots should be taught to feel emotion… All these, and many more, have been among our shortlisted documentaries. We look forward to announcing another brilliant set of prizewinners this year.
When I’m dressed to do this I feel powerful, like superman in his costume. I’m superwoman. I feel like I can save the world and fly,” says Zimbabwean rapper, AWA (left), the star of AWA: Zimbabwe’s Rap Queen. I feel like I can do anything.”

The 2016 Inspiration Award winning film transports the viewer to the dusty streets of Africa as seen through the eyes of a local hip hop star as she shares her perspective on music and a community deeply scarred by violence and poverty.

The filmmaker, Max Thurlow, originally travelled to southern Africa to make a film about a music festival being staged by In Place of War, a charity based at The University of Manchester. But as soon as he met AWA he knew he had to change his plans. “She was set to perform at the festival and I met her there,” he says. “As soon as she started talking I could see she was a really gracious, lovely person. I had heard beforehand about some of the topics she rapped about, and so I asked her about her life and immediately felt inspired by her. I knew I had to make my film about her.”

The resulting film mixes interviews and reportage to follow AWA through her creative processes and daily life as she prepares for Shoko Festival, the biggest hip hop concert in Zimbabwe. The film explores the intriguing contrast between AWA’s quiet, thoughtful off-stage persona and her intense live performances; a juxtaposition reinforced by the way that the gentle tinkling of the film’s Kalimba soundtrack is suddenly punched through by AWA’s fiery performances.

“She’s got a great presence and a really infectious enthusiasm, which I was really inspired and excited by,” says Max. “I thought that, if I could just capture some of her personality on film that would be amazing.”

For her part, AWA was delighted to be involved. “I liked having Max follow me around like a bodyguard!” she jokes. “But seriously, I enjoyed the realness that was in the film. Most people don’t publicise how difficult it is to be an artist, especially from Zimbabwe. They cover up the struggles we go through and the videos only show people in fancy cars looking like superstars. Some kids even end up quitting school so they can rap and live large not knowing the sweat that will be necessary to become successful.

“Max and I were showing people the darker side of the moon; the humble beginnings, the challenges.”

At the heart of AWA’s art is her community, Makokoba, on the outskirts of Bulawayo. “I’ve never seen anything like it,” says Max. “By lunchtime a lot of people are really quite blackout drunk; passing out and falling over. They drink a strong homebrew. Everyone seems to be drinking it, young and old. I really got the sense that it was a place with very little hope. A lot of people who live nearby would not go into the area because it was just too dangerous.”

It’s Max’s ambition that the film not only celebrates AWA’s talent but also helps lift the wider community. “I do hope people watch the film and just enjoy seeing an amazing person doing amazing things,” he says. “But I also believe that she has a lot to say that should be listened to.”

In particular Max felt it was important to give a platform to a woman challenging the misogynistic norms of American gangster rap, which is the main influence on African hip hop. “Most of my songs are story songs,” says AWA. “I talk about social issues that mostly affect women, like domestic violence, rape. I felt that, as one of the few women in hip hop I should speak out for women; that I could be the voice of many women.”

Says Max: “The things that AWA raps about; about making the right choices, about standing up for your community, that message is important. I really hope the next generation pick up on that. I hope we all do.”

Filmmaker Max Thurlow originally went to southern Africa for a project about a music festival – and then he met the rapper AWA, and knew he had to make an entirely different film focusing on her incredible life and music.

CROWNING THE ‘GHETTO QUEEN’ OF ZIMBABWE
While visual media is obviously ideally suited to showing an audience what a place looks like. Could it also bring us something of what it feels like to stand at a particular place we’ve never been to? Not just now, but thousands of years ago as well?

AHRC-award winning film The Caterthuns set out to answer these questions. This majestic study of two prehistoric hillforts perched on the periphery of the Grampian Mountains in Angus, Scotland, combines sweeping aerial shots and state-of-art visual technology to recreate what these sites look like now and thousands of years ago, as well as locating them within an unchanging, enduring mountain landscape.

“I picked the sites primarily because they were incredible places in amazing locations. But also because their challenging scale leant itself to an aerial perspective,” says director Kieran Baxter, Duncan of Jordanstone College of Art and Design, University Of Dundee, who produced the film during his PhD research.

“I wanted somewhere close enough that I would be able to visit it easily. But also somewhere that meant something to me as a place. It wasn’t just about the cold, hard data.”

Although not an archaeologist by training, the ancient sites and landscapes of Scotland had long fascinated Kieran and he had been interested in using his expertise in visual media and animation to celebrate them. The reconstruction element in The Caterthuns was provided by an archaeologist colleague, Dr Alice Watterson.

“I wanted to apply what I knew to archaeological sites and quickly realised that they offered a way to focus on conveying a sense of place and atmosphere. My Masters degree was based on fieldwork and it has always been an interest of mine to take photography and animation out into the environment.

“Scotland obviously has some amazing archaeological sites and locations. I wanted to use the available technology to communicate this archaeology better, that was where my academic interest came from.”

From the start Kieran wanted to take a creative approach to standard technology and use it in a new way. “The methods I use are fairly commonly used by filmmakers,” he says. “What was different was taking them and applying them to heritage recreation.”

There was also an interesting overlap with archaeological survey methods. For example, photography is used by archaeologists all the time. “Our slant was that we combined this with visual reconstruction technology,” says Kieran. “Plus, we were interested in telling a story, rather than investigating the material to find out new information.”

During the making of the film, Kieran experienced an interesting shift in his perspective of how work like this is produced. “When I began, I imagined I would go out into the field, gather material and data and then go back to the lab – and that would be where stuff happened,” he says. “But I quickly realised that the most important element in the project was what happened on site, out in the field. I needed to be out there in all seasons many times to get the effect that we wanted.”

“While I was out there doing daily flights I became quite interested in the contradiction in what I was doing. I had chosen a site that leant itself to interpretation in visual media. But what I was actually trying to put across was what it is like to be there. To be in that place.”

“Since we’ve been showing the film it’s been very pleasing to hear people say that they really do get the emotional impact of being in that landscape from the film.”

Film can bring the world to us, but can it take us there? Kieran Baxter’s incredible sweeping aerial footage was perfect for capturing the majesty of Iron Age hillforts in the Scottish Highlands – and Dr Alice Watterson’s digital reconstructions brought them back to life.
It's been my great pleasure to be a judge on the Arts & Humanities Research Council's Research in Film Awards. Here are my secrets for making a successful film; tips that I hope will make your movie better and the audience happier.

1. Who are the audience?
The first question for any film is who are you making it for? Once you know your audience, ask yourself: what do they want and expect from you? Then you can plan to satisfy and surprise your viewers. The temptation is to treat your film like an academic publication aimed at your peers but the judges are looking for a film that will appeal to a general audience. That doesn't mean dumbing down your research – people like to be challenged. But you have to hook them in to take them on a journey that pays off the promise of your film's opening. That's where the story comes in.

2. What's the story?
Ask any child and they'll say they want a story with a beginning, middle and end. We've all grown up to expect those three key elements – it seems so obvious – the so-called 'three act structure'. But I've seen many bad films that have forgotten this golden rule of successful story-telling. A useful way to think of the three acts are: set-up, struggle and resolution.

   Set-up: What's the minimum I need to know to hook me in and pose a big question your film will answer.

   Struggle: Take the viewers on a journey of understanding, a satisfying 'struggle' to resolve the problem identified in the set-up.

   Resolution: The initial big question has been answered. But what are the consequences of that answer? Often this is an emotional response that resolves the story in a way that satisfies both head and heart.

3. Who's the character?
People like stories about people. Your research maybe conceptual, ideas based, but I'd urge you to look for a character that will draw the audience into the issues you want to explore. Popular stories have a character who wants something (set-up), but someone or something stands in their way (struggle), will they get what they seek (resolution)? This character on a journey can be you – don't be shy about putting yourself in the story – or someone you've discovered in your work, alive or dead. Perhaps even an invented character, or a community. This character takes us through the film. Their struggle to understand something, achieve something, or find something, is our motivation to watch. Through their experience we explore the concepts you want to share from your research.

4. What's the tone?
Do you have a favourite film you can watch again and again? Long after you know the plot inside out what draws you back is the world the film creates. This world is a rich mix of characters, visuals, music and editing. Concentrate on the world you are creating, consider setting the tone with your shooting style, music, variation between scenes, and variation of pace. Use films you admire for inspiration. To paraphrase Apple founder Steve Jobs: we all steal, the trick is to steal from the best.

5. What can I cut?
The quality of your film depends just as much on what you leave out as what you put in. Watch the first edit of your film with a ruthless eye. Is that sequence, interview, or commentary absolutely necessary to advance your story? If not cut it. Don't try to be clever by leaving in baggy indulgent moments. Your job as a filmmaker is to make the viewer feel clever. Help them to work out where the story is going with clear signposting. Make them feel they are one step ahead of you, that makes any surprises all the more satisfying. If you are working with an editor, rely on them to help you shape the story. They won't have the same emotional involvement with the shots, so it's easier for them to weed out material – no matter how nice – that might be holding up the story. Shorter is always better, for a general audience, and of course the judges who have many other films to watch.

Good luck, and be bold, but please tell a story.
THE AWARDS
From the lives of people in communities around the world to exploring the frontiers of philosophy and ethics, entrants to the AHRC Research in Film Awards have constantly surprised and delighted the judges. Now in its fourth year, the 2018 awards return with two new categories.

**Best Research Film**
For films that are produced by a researcher or research team.

**Doctoral Award or Early Career Film**
Best film by an AHRC-funded doctoral student or early career researcher.

**Inspiration Award**
Public category for films inspired by arts and humanities research.

**People on the Move Award**
Titled ‘Stories of New Beginnings’ this special award for 2018 commemorates the 70 years since the Empire Windrush docked at Tilbury carrying almost 500 passengers from the West Indies to the UK. This was an iconic moment in migration history, and this category provides an opportunity to showcase the untold stories of people who have moved from one place to another, as well as the impact and contribution of migration at a transnational, national and/or local level.

**Social Media Short Award**
This new category will recognise short films that have been created specifically for social platforms. Social media is becoming ever more ingrained in daily life, and a key tool for reaching a wider audience and this new award recognises the value of this medium in telling the powerful story of research.

**Call for entries**
The Awards really are open to all, provided the film has been inspired or is directly linked to the arts and humanities. And, if you have a film to submit, you can find all the details about how to enter, and much more, at [https://ahrc.ukri.org/IFA2018](https://ahrc.ukri.org/IFA2018)
The winners will be announced at an Award’s ceremony at BAFTA on Thursday 8 November, where they will receive a trophy and £2,000 prize money.

Last year’s Best Research Film winner, Dr Beth Singler, has already put the prize money towards creating a second film, titled Friend in the Machine, a follow-on from the 2017 winning film Pain in the Machine. Beth explains: “Winning is fantastic and really exciting … We’re going to continue to ask the big and difficult questions about the future of AI and robotics and how they will relate to aspects that we’ve long thought to be uniquely human, like pain, but also friendship, ethics, and consciousness.”

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**2017 WINNERS**

**Best Research Film**
**Pain in the Machine**
Dr Beth Singler (University of Cambridge)

/Pain in the Machine started with a deceptively simple question: could, and should, robots feel pain? Could experiencing sensation prevent machines from damaging themselves and others? Combining popular culture with academic expertise, the film takes a lucid look at robots, artificial intelligence and the impact this has on human identity.

**Doctrinal Award or Early Career Film**
**Unearthing Elephant**
Sarah Butler (Open University)

/The film documents and questions the imminent demolition and regeneration of the Elephant & Castle shopping centre in South London. The ‘Elephant’ is a hub for the local community and supports many small businesses. Sarah Butler, who worked with local artists on the film, is also a novelist and Creative Writing PhD candidate at the Open University.

**Inspiration Award**
**Whirlpool**
Kate Baxter and Elizabeth Dixon (Five Fifty Five Productions)

/A short drama about the American, deafblind activist Helen Keller and her fight for civil rights. Helen Keller met with 12 US Presidents, and was a prolific writer and campaigner for social equality. World-renowned virtuoso percussionist Dame Evelyn Glennie, who is profoundly deaf, was a collaborator and co-composer on the film. The filmmakers conducted their own in-depth research and also worked on the film’s design with the Dyson School of Design Engineering at Imperial College.

**Innovation Award**
**Shampoo Summit**
Iris Zaki (Royal Holloway, University of London)

/In this uplifting film, Jewish and Arab women find common ground over the washbasin in a hair salon in Haifa. Israeli director, Iris Zaki, chats to the customers whose hair she is shampooing. Filmed by a fixed, unmanned camera, the documentary is an honest and surprising glimpse into contemporary Israel. Zaki has won several awards including the best Student Documentary Grierson prize in 2016.

**International Development Award**
**The Lived Experience of Climate Change: A Story of One Piece of Land in Dhaka**
Dr Joanne Jordan (University of Manchester) and Ehsan Kabir (Green Ink)

/This is a documentary about the impact of climate change on the everyday lives of people living in the slums of Dhaka, Bangladesh and their search for solutions. The film provides a platform for ordinary people on the frontline of climate change to have their voices heard. It has been viewed more than tens of thousands of times online and versions produced with Bengali subtitles have been viewed as many times as those in English.
INSPIRATION AWARD

AWA: Zimbabwe’s Rap Queen
Max Thurlow

This remarkable film tells the story of up-and-coming starlet AWA preparing to perform at Zimbabwe’s biggest hip hop event in the capital, Harare. Despite coming from a very poor background – and facing many challenges – AWA puts her faith in her talent and positivity.

UTOPIA AWARD

Wonderland: The Art of Becoming Human
Amanda Ravetz
(Manchester Metropolitan University)

Wonderland was made as part of a research project about the utopianism of recovery – the idea that recovery requires the daily renewal of hope. It documents artist Cristina Nuñez as she uses self-portraiture to work with a group of recovering addicts.

DOCTORAL AWARD

The Caterthuns
Kieran Baxter (University of Dundee)

The Caterthuns are the site of two prehistoric hillforts perched on the periphery of the Grampian Mountains in Angus, Scotland. To witness the full complexity and scale of the site requires a view from the air and this film was created during a PhD exploring how aerial photography and creative visualisation technologies could be used to connect the interpretation of historic monuments to the landscape around them.

INNOVATION AWARD

Village Tales
Sue Sudbury (Bournemouth University)

This film follows a group of young women in rural India as they are trained as video reporters, as part of a government initiative to help give women a voice. The women chose to make their first film about the problems of child marriage and we join them as they turn the cameras on their everyday lives and community around them.

BEST RESEARCH FILM

You Can’t Move History
Pollyanna Ruiz (University of Sussex)

You Can’t Move History is a story about how filmmaker and ex-pro skater Winstan Whitter came together with a not-for-profit arts collective and a team of academics to preserve the South Bank undercroft and its creative community in the face of redevelopment plans.

INSPIRATION AWARD

The Island’s Mine
Myriam Rey

“Shakespeare’s plays can be defined as a poetic exploration of human communication.” What happens when these two worlds meet? This short film examines ‘The Hunter Heartbeat Method’ developed by Kelly Hunter which uses Shakespeare to release the communicative blocks within children with autism. The filming took place only twice during two 40 minute long sessions with the children. The film aims to tell the story of these children in that particular space at that specific moment of time.

DOCTORAL AWARD

Hazel
Jacqueline Donachie (Northumbria University)

Hazel is a short film that looks at families affected by the inherited neuromuscular disorder myotonic dystrophy. A series of interviews made with affected females and their unaffected siblings, the film Hazel reflects on the women’s attitudes to the ongoing effects of myotonic dystrophy on their physical and emotional wellbeing, whilst also looking at the wider effects of ageing.

INNOVATION AWARD

The Adventure of the Girl with the Light Blue Hair
Ronan Deazley and Bartolomeo Meletti
(CREATE, University of Glasgow)

The Adventure of the Girl with the Light Blue Hair is the first episode of The Game is On!, a web series produced as part of the AHRC-funded activities of CopyrightUser.org. Drawing inspiration from numerous well-known copyright and public domain works, as well as recent copyright litigation, the video provides a springboard for exploring key principles and ideas underpinning copyright law and creativity.

BEST RESEARCH FILM

Kanraxël
Anna Sowa (SOAS/Chouette Films, University of London)

There is almost no research, let alone outreach or creative material, on rural African multilingualism. This film therefore represents a unique cultural and creative resource, conveying aspects of diversity and multilingualism in Africa. It paints a portrait of diversity and multilingualism as a daily, hourly linguistic practice, drawing the audience in by telling the story of the village of Agranck Grand preparing for an unforgettable event.

DOCTORAL AWARD

The Voice of Tradition
Lucy Duran (SOAS, University of London)

The Voice of Tradition is a documentary film examining how children acquire musical skills in one of Africa’s most celebrated oral traditions – that of Mali. It focuses on one of Mali’s most iconic singers, Bako Dañon (1953–2015). In this film we hear Bako’s views on song and memory, and see rare footage of young musicians learning and performing songs in the remote countryside of her native village. The Voice of Tradition is part of a larger film-based project, a primary output from the ‘Growing into Music’ project (2009–2012), part of the AHRC’s Beyond Text programme.
On 9 November 2017 the AHRC Research in Film Award in Film Award’s shortlisted filmmakers, judges and guests gathered at the home of British Academy of Film and Television Arts (BAFTA) for the third annual Awards ceremony.

Ronan Deazley and Bartolomeo Meletti
CREATE, University of Glasgow

Innovation Award Winners 2015

We were delighted to win [with The Adventure of the Girl with the Light Blue Hair] and particularly because our category was concerned with the use of innovative techniques and approaches to making research more accessible and engaging to communities beyond academia.

We set out to make a film that would help explain fundamental concepts of copyright in a way that is thought-provoking but also entertaining.

Not only was it a privilege to receive a prestigious award for work that celebrates the possibilities of lawful, creative copying, but it also raised the profile of our initiative and helped us secure funding to transform what was originally designed as a stand-alone film into a series of six episodes.

In fact, after obtaining a grant from the Authors’ Licensing and Collecting Society to produce the second episode - The Adventure of the Six Detectives - we received an AHRC follow-on funding grant to complete the series with four more episodes.

We are grateful to the AHRC for giving us the opportunity to develop an innovative educational resource which highlights the crucial role that lawful copying plays in the way in which we all create and present ourselves, artistically and otherwise, to the world.

Anna Sowa
SOAS/Chouette Films, University of London
Best Research Film 2015

Winning (for Konnaxel) was so encouraging. The idea for working in film came from the fact that I felt that all too often research is just lost on the shelves – no one reads it. But film has the power to reach so many more people.

After we won we took the award back to the village featured in the film, which was very important for us in terms of the way we work ethically. They have displayed it in a local school and show it to visitors.

We have also taken our film to festivals all over the world, including the AI Jazeera International Documentary Film Festival, where we were the official selection. The Royal Anthropological Institute has given us a distribution deal, and all sales will be sent back to the village.

We have also been given funding by SOAS to develop teaching resources around the film, which are being used at universities across the UK. We’re also starting to work on other materials for secondary schools, but we are only at the start of our journey there.

For us as filmmakers, Konnaxel has opened up new opportunities. We are currently working on a film project to document disappearing Zoroastrian rituals in India, and another corporate social responsibility project looking at plastic recycling with the Brazilian firm, Brumem.

Pollyanna Ruiz
University of Sussex
Best Research Film 2016

Winning (for You Can’t Move History) was a wonderful validation of our work.

Working in film has been a brilliant way of engaging with the public and presenting some of the theories underlying our work in an interesting and accessible way. Many ordinary people, who wouldn’t necessarily sit down and read a 30-page academic article, will watch a film.

It was also great for our partners, the Long Live campaign and the Brazen Bunch, to be able to get access to a new audience of academics and people they wouldn’t otherwise be talking to. They have been engaged in a long battle for legitimacy, and having people from institutions listen to them through the film has given that legitimacy.

Personally, as an academic, I wanted to do more than write articles for my peers. I wanted to make a difference. It was important to me that my work didn’t just stay in a bubble, and working in a genuinely collaboratively way on this film – a process that is slow and careful and requires real participation rather than direction – was a wonderful way of achieving that.

Since winning the award we’ve all taken the film out to a variety of festivals. And we’ve also got AHRC follow-on funding, partly as a result of winning an award, and we will be using that to set up six screenings outside of London. We’ll be working with the audiences at these events and organising spin-off discussions.

We will also be documenting new work at the undercroft. Since we made the film the Mayor of London has provided £700,000 to improve and extend the facility for young people and we will be there to watch that development.

Winning has really shown us how our research has relevance for all sorts of people working to engage young people around issues connected to heritage and activism.

Dr Beth Singler
University of Cambridge
Best Research Film 2017

Winning (for Pain in the Machine) was fantastic. It was a really useful way of raising the profile of our project and helped maximise the impact of the film. We got a huge amount of attention – the amount of views of the film on YouTube shot up - and we were able to take the award to media outlets and it definitely helped get us coverage. For example, I was on Radio 4’s Start the Week discussing pain as part of a panel.

All of this publicity has been important because the whole purpose of the project has been to get conversation going around the issues raised by robotics – we have not set out to provide answers, as such. So, the more people talking, the better.

We rolled the award money into the next film in the series, Friend in the Machine. And we have been so buoyed by the success of the first film, we are planning a series of four films looking at issues raised by robotics. We are currently in post-production for the third, and the fourth will be released in September.

We have also been able to develop a range of free teaching materials, so that schools can watch the films and discuss the issues raised.

I think film is such a wonderful tool for researchers. As academics we tend to get very focused on the detail of what we are doing, but filmmaking forces you to focus on the story. The discipline of brevity really makes you interrogate exactly what you want to say to the world, and that’s got to be a good thing.
The only awards dedicated to arts and humanities research through film

Through winning in 2017 Beth Singler guested on BBC Radio 4’s Start the Week

The number of judges assessing the submissions

More than 50 news items in print or online covered last year’s awards

The number of entries in 2017 from UK universities

The number of guests attending the awards ceremony in 2017

The number of nominated films 2015–2017

The £ amount awarded in prize money 2015–2017

Facebook posts about the 2017 awards reached over 60,000 people

“The award has extended the reach of the project ... to an audience beyond academics and policymakers [making] the work meaningful to the wider world – and that is a rare and wonderful thing!”

Pollyanna Ruiz (University of Sussex), winner, Best Research Film 2016