



Arts & Humanities  
Research Council

**AHRC**  
Whitefriars, Lewins Mead  
Bristol  
United Kingdom BS1 2AE  
**Telephone +44 (0) 117 987 6500**  
**Web <http://www.ahrc.ac.uk/>**

**AHRC and BBC  
Knowledge  
Exchange  
Programme;  
Knowledge  
Infusion**

# Knowledge Infusion FINAL REPORT

Reference: AH/H500030/1

## University Partner

Organisation	University of Leeds
Department	Institute of Communication Studies

## Title of Project [up to 150 chars]

Open Archive: The Miners' Strike: A Case Study in Regional Context

## Start Date and Duration

Start date

02 February 2009

Duration

4 months

## Academic details

Title	Mr
Forename(s)	Simon Edward
Surname	Popple
Date of Birth	11/01/66
Address 1	Institute of Communications Studies
Address 2	The Houldsworth Building
Address 3	The University of Leeds
Town:	Leeds
Country:	UK
Postcode:	LS2 9JT
Telephone:	0113-3437607
E-mail:	<a href="mailto:s.e.popple@leeds.ac.uk">s.e.popple@leeds.ac.uk</a>
Current post:	Faculty Director of EKT

(Please add further boxes, if necessary, to capture details for all project partners.)

## BBC Partner details

Name of contact	Title	
	First name	Helen
	Surname	Thomas
Job Title	Head of Regional and Local Programmes, BBC Yorkshire	
Department	BBC North, Leeds	
Telephone number	0113 224 7102	
Email address	<a href="mailto:helen.thomas-rhu@bbc.co.uk">helen.thomas-rhu@bbc.co.uk</a>	

## Research Assistant details

Title	Ms
Forename(s)	Fiona
Surname	Blair

Date of Birth	
Address 1	Institute of Communications Studies
Address 2	The Houldsworth Building
Address 3	The University of Leeds
Town:	Leeds
Country:	UK
Postcode:	LS2 9JT
Telephone:	(0113) 343 1390
E-mail:	f.blair@leeds.ac.uk
Current post:	Chaplaincy administrator pt / research assistant pt

**(Please add further boxes, if necessary, to capture details for all Research Assistants.)**

**Please outline the activities undertaken. In particular please highlight any changes to the activities as proposed in your application or the personnel involved.**

During the four months of this project we engaged in working with a group of original participants from the Open Archive Project to assess the potential of some of the key findings from that report. Namely to assess, through practice, the range of ways in which public audiences and communities could interact, contextualise and deepen the value of the BBC's Archive. We were keen to investigate this through the creation of a range of web and broadcast materials which were based on their original work with BBC archival materials.

We recruited twelve original members drawn from a representative sample of people involved in the strike- this group included striking miners, union officials, political activists from Women Against Pit Closures, regionally based police officers and the industrial correspondent of the Morning Star. We worked together with these people as a single group over a number of weeks to develop the project and to allow them to take collective ownership for the materials that they wanted to produce. The weekly meetings held at the University began with the difficult process of establishing trust between participants from opposing sides in the strike and the initial meetings were often tense and quite difficult. We began with general discussions around the strike, people's memories and their reflections on the archival materials we had been working with and their views on the media in general. We then began to discuss broad issues of representation and the ways in which the anniversary of the strike was re-presenting difficult and emotional themes. From these preliminary discussions participants collectively decided that they wanted to produce a range of materials, including films, written testimony, poems and to collect ephemera and photographs that would present a more rounded view of the strike and that, crucially for them, would provide depth and context for the BBC's archive.

Once the group had decided that this was the approach they wanted to take we began to help them develop their ideas in terms of the themes or issues they wanted to cover. They were keen to look at the idea of what they felt was absent or misrepresented in the BBC's archive and more generally in a range of media representations. They then began to develop these ideas as individual film projects and we provided help for them to develop treatments and began working with them and a camera crew with whom they were going to work. We also provided some interview and journalism training as part of the sessions. At this stage we also involved Sarah Drummond from the BBC who is responsible for the regional website content. Sarah discussed with them how materials could be hosted and how best to present the range of work they were producing. It was following this phase that many of the participants seemed to become more relaxed about the BBC's involvement in the project and less concerned with how they would be represented. We tried to reinforce this through the way in which we gave them ownership of the film crew and direct engagement in the editing process.

The second phase of the project has primarily involved the production and editing of eleven short films which were all shot on location in Manchester and in and around South Yorkshire. (Approx 8 minutes each)

1. *Maggie's Bullyboys?* This film explores the feelings of a group of police officers and how they felt they had been portrayed as supporters of the Thatcher Government. They also discussed how they felt about the strike and their empathy and respect for miners and mining communities.
2. *Police Tactics* – This film provides an overview of how policing was changed as a result to the strike, the tactics which were developed and the longer term impact of the strike on the perception of the police. and
3. *What did you do in the Strike, Daddy?* This film is an interview between a union official and his daughter about the strike, his arrest and her memories of events as a child.
4. *The Year we saw the Light* – this is the personal story of one miner, his community and the effect the strike has had on his life.
5. *Trade unionism and the City of Steel*- This film, made by a female striker, looks at the landscape of trade unionism in Sheffield, the heart of the NUM, and the ways in which it has disappeared from the urban landscape and popular memory.
6. *Women Against Pit Closures*- This is a reflective discussion between a group of women involved in the women Against Pit Closures campaign, their reflections on the strike and how it changed their lives.

7. *Striker's Tactics* – This is an individual miner's account of the tactics they deployed during the strike- particularly in the tracking and targeting of strike breakers.
8. *My Story*- This is one miner's story of the destruction of a former pit community in the wake of the strike.
9. *Arrested on Camera* – This is the story of a miner who was famously arrested on camera and is a reflection of what the original archival footage actually means.
10. *Families* – This is a compilation drawn from all participants where they discuss the effects of the strike on their families and family life.
11. *Interviews and reflections on the Project*- this is a compilation of a series of interviews we conducted with all participants about their memoirs of the strike, reflections on the BBC archive and the project. ( I have included a section of this on DVD with this form)

The films are now in the final post-production phase as the filmmakers approve final versions of their work. We will then be hosting these films on regional sites and at the University of Leeds. A range of written, photographic and ephemeral material will also be posted to provide more context.

There were no major changes to personnel during the conduct of the project but we did place a greater emphasis on the filmmaking process as a consequence of the wishes of the group.

**Please summarise the ways in which the above activities have embedded the research findings of the KEP project through targeted or niche research (this may also produce pilots or prototypes). Please refer to specifically to the target audiences as identified in your KI application.**

We feel that we have clearly demonstrated the potential for direct community engagement in the development of broadcast materials and in the active interpretation of archival materials through working with this group. The key objectives we outlined have or are currently being realised with our public and BBC target audiences to produce a pilot model for working with groups of focused themes. This is now being developed by the team and will be given to the BBC later this year. The key deliverables we identified in the original bid have, we feel, been far exceeded and this is particularly due to the complete commitment of the participants, project team and BBC personnel involved.

In summary we wanted to

- Investigate processes by which BBC audiences can be involved in the use of BBC archival materials to produce new content.

This we feel has been fully realised by the group we worked with and the resulting films really illustrate the potential of members of the BBC's audience to create user-generated content (ugc) based on original BBC materials. In this project, due to time and logistical constraints, we did not explore the possibility in directly incorporating original materials in new works, but instead make reference/ links to the sources people were working with and intend to host them alongside the new content which has been produced.

- To assess their role in its contextualisation including how their own memories are used to provide deeper understanding of events and themes.

This was seen as crucial by the group, and was clearly stated by many to be the key rationale for their involvement in the project. They spoke passionately about the need to preserve memories which were only partially reflected in the original sources and which they felt would, over time, disappear. They regard the materials that they were producing as crucial to that contextual/interpretive process not only form an individual point of view- but for broader constituencies of the BBC's audience and for the BBC itself. In the post filming interviews that we conducted this was a constant theme ( and the accompanying DVD gives a flavour of this) There was a constant concern that this type of material might find its way into the broader archive and could be used to explain specific issues and events. A key example of this is the film *Arrested on Camera*, which actually explains the events that led up to the arrest of this individual, what he was actually protesting about and how it has subsequently affected him. The original news item has become a stock sequence used to illustrate the strike –but provides no context.

- To assess the potential of these materials to offer additionality to the BBC's archive, and by extension other important collections.

The issue of additionality is now one which we are currently developing with the BBC and the first product of this will obviously be the use of content on the BBC websites as originally outlined. We are, however, hopeful that these materials- particularly the films will be used far more widely across the BBC in broadcast contexts. We purposefully produced them on HD to allow for their inclusion. (See partner comments)

We are also providing a full set of materials for the BBC Archive and the next phase of that relationship will be a dialogue about the potential of these materials within broader archival contexts and through ugc facing platforms.

- To assess how involvement can be facilitated and how the public interact with archival sources.

This is now part of the post-project reflection and we will be producing more detailed analysis of these issues through a number of outputs listed below,

- To assess how the BBC can supplement this process and provide an institutional context for their materials.

The BBC has already begun this process, and for example, provides information on how the archive works, how the materials in it were produced and how the institution developed editorial policy. There is obvious room for more targeted approaches relating to individual elements of the archive and we will be suggesting how the BBC might take this forward. In relation to this particular case study participants wanted a much broader framework to be available which included social, cultural and political contexts and particularly the contexts within which original archival items were produced,

This they felt was essential for a broader public understanding of these materials and what they particularly hope to provide through their own reflections and film work. This will be assessed as the materials are published by the BBC and we will be jointly reflecting on the effectiveness of this approach.

- To assess the role of this sort of activity as a means of re-establishing trust between certain audiences and the organisation.

The issue of trust, between participants and beyond that the BBC was a central theme to this work and, as can be evidenced in some of the interview extracts on the DVD, the project allowed very disaffected participants to regain some of the trust they felt had been lost as a consequence of the strike. Many felt that this would also be the case within their constituent communities and that people would see them as examples of the process of allowing 'ordinary' audience members to add their voice to an historic set of sources.

We are now beginning an extended post-project dialogue with the BBC about how to further embed these materials and the findings within aspects of archival, programming and web-based activities ( see partner comments below) This activity is taking place on a number of levels and the project and materials are now being evaluated and the findings will be incorporated into a number of specific outcomes described below.

#### Outcomes beyond the Films and ephemeral ugc:

##### Publications:

Pople, Simon and Bailey, Michael *The Miners' strike: Whose Cultural Heritage?* in *Cultural Heritage and the Working Class* ( MUP, 2010/11)

The Open Archive Project- a chapter in a John Libbey book proposal edited by Helen Thornam  
Provisionally titled '*UGC and the BBC*' with John Libbey.

Access Ethics Case Study: News Footage of the 1984/5 Miners' Strike – A chapter in *The Contemporary Film Archive: Moving Image Archiving in Transition*. Editor Leo Enticknap. Currently in commission with the University of Amsterdam Press.

The project has been discussed in papers delivered at:

ICA Conference- The future is Prologue. University of Chicago May 21st

<http://www.icahdq.org/conferences/2009/future.asp>

*Opening the Archive: The BBC, New Media and Media History.*

Cyfrwng 2009 Welsh Media Conference hosted by BBC Cymru Wales, Cardiff 7-8 May 2009

<http://www.cyfrwng.com/e/>

*Archives as Media of Communication*

#### POOR TEXT/RICH CONTEXT? APPROACHES TO POPULAR FILM AND TELEVISION

Thursday 25 June 2009, Humanities Research Institute, University of Leeds

*Television Coverage of the 1984 Miners' Strike*

The partnership with the BBC/AHRC will be a case study at the AHRC *Funded Strategic Partnerships and Impact Conference* – University of Leeds 22-23<sup>rd</sup> September.

The University of Leeds hosted conference *Digging the Seam: Cultural Reflections and Consequences of the Miners' Strike* will also form a platform for the dissemination of these findings and the project will form a major strand of proceedings.

<http://ics.leeds.ac.uk/sub1.cfm?pbcrumb=29th%20January%202009>

## Public Dissemination

The project has also be invited to contribute the British Film Institute's *King Coal* season and will be screening the films made on this project at the National Film Theatre (September, 2009) and at regional venues tbc. We will also be hosting a public screening of the films and BBC archival sources in Sheffield.

[http://www.bfi.org.uk/whatson/bfi\\_southbank/mediatheque/bfi\\_mediatheques\\_around\\_the\\_uk/bfi\\_mediatheque\\_on\\_tour/king\\_coal](http://www.bfi.org.uk/whatson/bfi_southbank/mediatheque/bfi_mediatheques_around_the_uk/bfi_mediatheque_on_tour/king_coal)

**What specific challenges were raised by the project? How were these challenges overcome?**

**What 'good practice' advice can you provide to others working on collaborative projects of this nature?**

The primary challenge was in working with such a potentially divided group and in developing a mutually respectful environment in which to explore the issues raised by the project and to develop collaborative approaches to the research questions. Through careful discussion and the sharing of memories and experiences, and the joint viewing of BBC materials we overcame these tensions and participants actively collaborated on the project- even requesting a final social event where they could view each other's films.

The key to working in these difficult contexts is patience and honesty about the research and letting participants feel that they have collective ownership of the project. We were very keen to stress this, particularly in the production of materials, and we gave them complete autonomy with the film crew.

The intervention of BBC staff during the project was also key to engendering a sense of trust and through having a direct dialogue with Sarah, many concerns were overcome.

**Did the extension to the collaborative/IP agreement to reflect these new activities have any new impact on the partnership? Please highlight any challenges that this posed.**

After a re-evaluation by the University we were happy to adopt the original IP agreement as it offered both parties An equitable stake in the research findings and the ability to use the materials generated by participants for educational purposes.

**Do the partners have plans for further collaboration?** Yes  No

(If yes, please specify below)

BBC Yorkshire intends to use excerpts (or possibly whole parts) of the videos made by the participants on its websites where geographically appropriate – South Yorkshire, West Yorkshire and North Yorkshire. It is apparent that the participants' home areas will transcend Yorkshire and their films can be offered to other geographical BBC websites, such as BBC Tyne and BBC Manchester.

Each excerpt will be accompanied by explanatory text, plus a link to the whole film which will sit on the University's website. There should be a link to the original BBC archive material whenever possible.

The films from this project will form a valuable and unique content section of the BBC's Miners' Strike sections on its geographical websites.

The work will be considered for use by BBC Local Radio (in its audio form), along with the stories told on radio by the participants themselves, similarly for BBC Regional TV in Yorkshire, possibly for BBC Inside Out in Yorkshire, and possibly for Nation On Film – these latter suggestions are at an early stage of consideration.

The BBC will suggest to its training unit that the participants' videos could be shown to trainee journalists and established journalists, to look at the effect 25 years ago of news-based story-telling on the people at the heart of the story.

I believe the BBC will wish to work further with the university and the participants over the course of the near year-long anniversary of the miners' strike – returning to the participants for research purposes and possibly for further interviews.

**BBC Partner comments (Please provide additional comments on any of the above.)**

The model of this project was an interesting one for the BBC, to work with an external partner and an internal BBC Partner (i.e. BBC Yorkshire – Leeds University – BBC Archive).

In this model the BBC is going to publish extracts from authored content (by the participants) which will show past and present context of the strike they lived through at the time, of the media coverage at the time, and of their views now on the events and the media coverage.

Hearing from the participants has been stimulating for the BBC in considering the ethos of journalism – it is interesting and informative to talk to audiences about their lasting feelings of their portrayal.

The project will exploit the "webbiness" of the internet, with between the BBC's geographical sites, the University site, BBC Archive, and other sites related to the story of the time, to the mining industry as was, - i.e. through historical website links as appropriate.

For this project the BBC met many of the participants and presented to them the web areas where their material will be used.


The BBC designed bespoke "release" forms for the participants to sign, allowing the BBC copyright use of their material.

National interest in the project will also be covered by parts of the BBC as a news story – for example, that the participants films are going to be shown at the National Film Theatre in London, will make a news story for BBC Leeds.

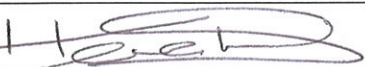
**Declaration**

I declare that the information contained in this report is to the best of my knowledge correct and accurately reflects the conduct and outcomes of the project.

**Academic Partner**

Signature 	Date 18.6.2009
Print name SIMON POPPE	

**BBC Partner**

Signature 	Date 19.6.2009
Print name HELEN THOMAS	

If you would like to provide confidential comments on any aspect of your involvement with this project, please do so by email to: [j.pollock@ahrc.ac.uk](mailto:j.pollock@ahrc.ac.uk)



**Budget Statement**

**(Please explain any variations between actual and forecast expenditure. You should attach a copy of any correspondence authorising significant virements.)**


The costs of filming, editing and sound recording were notably higher than originally anticipated. Therefore, it was necessary to vire from the travel budget to the DI other costs budget. The actual expenditure against the travel budget is lower as many of the participants involved in the Focus Groups didn't claim for their travel. The police venue facilities and catering were also offered free of charge.

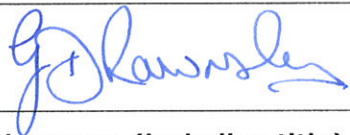
	<b>Paid to Date</b>	<b>Actual Expenditure</b>
DI - Staff	<b>0</b>	<b>0</b>
DI - Travel and Subsistence	<b>2,850</b>	<b>1,323</b>
DI - Other Costs	<b>7,516</b>	<b>9,141</b>
DA - Investigators	<b>3,202</b>	<b>3,202</b>
DA - Estates Costs	<b>272</b>	<b>272</b>
DA - Other Directly Allocated	<b>0</b>	<b>0</b>
IC - Indirect Costs	<b>1,760</b>	<b>1,760</b>
<b>Total</b>	<b>15,600</b>	<b>15,698</b>

**I confirm that the grant has been spent in accordance with the terms and conditions of awards.**

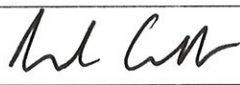

**Award-holder's signature**

**Head of Department signature**

  
**Date:** 18.6.2009.

  
**Print name (including title)**  
 G.D. RAWNSLEY  
**Date:** 25/6/09.

**Institutional authorisation (for example Head of the Research or Finance Office)**

Signature		Institutional stamp: 
Print Name (including title)	PROFESSOR MICK WALLIS	
Position	PRO DEAN FOR RESEARCH	
Date:	29.6.09	

**Please enclose any relevant publicity material that has arisen as part of the Fellowship or its outputs (if not previously supplied).**