

Institution: University of York		
Unit of Assessment: 17 - Business and Management		
Title of case study: Enhancing Public Awareness and Remembrance of Industrial Disasters through Documentary Film		
Period when the underpinning research was undertaken: 2012-2017		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Stephen Linstead	Role(s) (e.g. job title): Professor of Management Humanities	Period(s) employed by submitting HEI: 2005-present
Period when the claimed impact occurred: September 2015 - December 2020		
Is this case study continued from a case study submitted in 2014? No		
1. Summary of the impact (indicative maximum 100 words) <p>Stephen Linstead's ground-breaking theoretical work on organisational aesthetics and the use of 'critically affective performative texts' underpins the innovative documentary film, <i>Black Snow</i>, directed by Linstead, in collaboration with the National Union of Mineworkers and the charity People and Mining. The film brings industrial history to life, increasing public awareness and understanding of a largely forgotten mining disaster involving 361 deaths. International reach is over 8.7million views. Local community impact includes a successful appeal and permanent memorial in South Yorkshire. The application of Linstead's research also inspired a successful campaign for the annual UK National Workplace Day of Remembrance and over 150 primary schools now use <i>Black Snow</i> educational resources.</p>		
2. Underpinning research (indicative maximum 500 words) <p>In recent years, an increasing awareness of the importance of human feelings, intuition, emotions and thoughts in organisational life has stimulated scholarly interest in organisational aesthetics (OA). Research in OA, much of it pioneered by Linstead at the University of York (UoY) [A], has focused on the use of arts-based methods, the influence of art forms on feelings and practices, and theoretical accounts of aesthetic phenomena in organisations. This field has attracted a growing community of critical management scholars with dedicated sub themes focusing on OA in major international conferences (for example, the <i>European Group for Organizational Studies</i> (EGOS)).</p> <p>In an article published in <i>Organization Studies</i> [B], Linstead noted that while interest in researching OA had grown, less attention had been given to using artistic forms, such as film, in the practice, presentation and analysis of management research. Linstead explained the potential these artistic forms have to capture and communicate the felt experience (and tacit non-cognitive knowledge) of people in organisations and set out a number of theoretical principles for how to use art forms in research settings - what he terms the "<i>critically affective performative text</i>" (CAPT). The CAPT framework draws on insights from anthropology, organisational communication and performance studies. It highlights how art forms, such as documentary films (as performative texts) can be employed to move audiences and stimulate new sensitivities, awareness and learning. This is achieved through the interplay of four '<i>moments</i>' which mediate how audiences respond to texts: the aesthetic (relating to sensual experiences of how things appear); the poetic, (concerned with new discovery and insight); the ethical (how texts appeal to values and morality); and political (highlighting disparities, competing interests and the need for change).</p> <p>Linstead applied and developed these theoretical insights (relating to CAPT) alongside his expertise in historical analysis, to create documentary films. The aim was to use films as a form of performative art in practice, to move audiences and stimulate new sensitivities, awareness and learning. After appearing in the pioneering award-winning documentary <i>Lines of Flight</i> (Brown and Wood 2009), Linstead experimented with his own films [C][D]. Linstead's first documentary, <i>These Fragments</i> [C], applied some of the principles of CAPT to a treatment of the impact of mine closures and clearances on the South Yorkshire landscape. In <i>These Fragments</i>, Linstead created the form of a "video ballad" - developed from his earlier work on</p>		

"radio ballads" - that dispensed with a narrative voice and instead gave priority to the voices of respondents ("actuality"), sounds and music to heighten affect and immediacy.

Following the success of [C], Linstead was invited by the National Union of Mineworkers (NUM) and the charity People and Mining to undertake a historical study in order to create an educational film about the 1866 Oaks Colliery Disaster. This disaster resulted in the deaths of at least 361 men and boys on 12th and 13th December, but had largely receded from public consciousness, even in South Yorkshire. Primary historical research in the NUM archives alongside secondary data and a meta-analysis of source lists of victims provided the material to develop the film *Black Snow* [D]. A Heritage Lottery grant enabled the involvement of anthropological filmmaker Andy Lawrence. Working together to script and produce the film, Linstead and Lawrence used this work as an opportunity to further develop and refine the CAPT method. A major conference paper 'Forgotten Heroes, Remembering Our Industrial Legacy and Reconstructing Marginalized Regions' [E] based on the film won a Best Paper award from the *British Academy of Management* (2018) – the first time such an award has been given to a film. A further paper extending the arguments of [B] more specifically into the practice of organisation studies, was presented at the *EGOS* annual conference in 2019 [F]. Work continues with showing [D] to a range of academic, professional and public audiences, as a 'live experiment' to further refine CAPT as an innovative and potentially game-changing approach to researching organisational aesthetics.

3. References to the research (indicative maximum 6 references)

[A] (2008) Linstead, S. A. 'Aesthetics' in R. Thorpe and R. Holt eds. *The Sage Dictionary of Qualitative Management Research* London: Sage pp 24-6

[B] (2018) Linstead, S. A. 'Feeling the reel of the real: framing the play of critically affective organisational research between art and the everyday' *Organisation Studies* 39(2-3):319-344
<https://doi.org/10.1177/0170840617717552>

[C] (2015) Linstead, S.A. *These Fragments* (FILM) bellebete productions

[D] (2017) Linstead, S.A. & Lawrence, A. *Black Snow* (FILM) bellebete productions

[E] (2018) Linstead, S. A. 'Forgotten heroes, remembering our industrial legacy and reconstructing marginalized regions' Annual Meeting of the British Academy of Management, University of the West of England, Bristol, September 6-9

[F] (2019) Linstead, S. A. 'Filming the organised human' Sub-theme 26: The Unsettled Humanities, (Anti-)Humanism and the Future Challenges of Organisation 35th EGOS Colloquium "Enlightening the Future: The Challenge for Organizations" Edinburgh, July 4-6

- [B] has been submitted to REF 2021
- [C] has received 17 awards and official selections from international film festivals
- [D] won Best Research Film (top category) in the UKRI / AHRC Research in Film Awards (RIFA) in 2018, and 80 other awards from international film festivals
- [E] won 'Best Paper in Organizational Studies' at the British Academy of Management Conference 2018

4. Details of the impact (indicative maximum 750 words)

The impact of this research arises primarily through the documentary film *Black Snow* [D], co-produced with support from the Heritage Lottery Fund, National Union of Mineworkers (NUM) and People and Mining. Applying the principles of CAPT (see above) [B][F], the film has been successful in moving audiences locally, nationally and internationally, to stimulate new levels of public awareness and understanding of organisational history and its contemporary relevance. Additionally, with support from AHRC and ESRC grants, Linstead's research has benefited communities in South Yorkshire and nationally, specifically through the creation of a permanent memorial, educational resources for schoolchildren and local and national historians, and a new national worker remembrance day.

Public Awareness: A central objective of the CAPT approach is to move audiences and raise awareness and understanding. Linstead's documentary film, *Black Snow* achieved this, changing the understanding of the local community and ultimately the wider public of a forgotten

piece of industrial history. An initial public premiere attracted 400 attendees at the Parkway Cinema in Barnsley (May 2017), followed by a national 'Black Snow Roadshow,' incorporating music and spoken word performances, for a diverse range of venues (13 to date) [1]. Subsequently the film was broadcast on Together TV (The Community Channel – European equivalent of PBS) and received significant media coverage regionally and nationally (newspapers, TV and social media), including interviews on BBC Sheffield Radio and BBC *Look North* [2][3]. Indications of success in changing public awareness nationally and internationally include over 80 international awards and nominations for the film – including awards for Social History, Industrial History, advocacy of Humanitarian Issues and for unearthing unsung International Heroes [1]. Remarking on Linstead's award for Best Research Film of the Year at the Arts and Humanities Research in Films Awards 2018, the Academy of Social Sciences (of which Linstead is a Fellow) noted: *'the film shows how an industrial past can have a tangible, emotionally powerful impact on the present – and even the future.'* [1]. Most recently, *Black Snow* was listed as a British Council Film further cementing its global reach [4].

A formal evaluation conducted by the Institute for Public Understanding of the Past at the University of York, using independent data, calculated a non-broadcast reach of 3,237, a print and digital reach of 3,353,490, and broadcast and Internet reach of 5,372,883 (total 8,726,373, Dec 2020) [4]. The affective impact of live performances/viewings was measured, and it was shown that over 88% of each audience were 'moved', entertained and informed by the film, which are core criteria for measuring impact on audience attitudes [4].

The power of CAPT to move audiences towards new sensitivities, awareness and learning was especially strong for *Black Snow* among audiences with direct experience of coal mining. One local radio presenter, who spent his childhood in a pit village explained: *"The Black Snow Roadshow CD really needs to be played in its entirety to unfold the full story... the thing that immediately struck me was the audience's community reaction to the unfolding tragedy of the Barnsley Oaks Disaster. During those performances I can best describe the atmosphere in the room, as an atmosphere I remembered from many years before... [when] The pit buzzer at Goldthorpe 'Sludge' pit went off when it shouldn't have. Every person in our street turned their heads, craned their necks towards the siren and furrowed their brows as one. It all went very quiet"* [4].

Audience attitudes, captured by qualitative feedback, show them responding to the four 'moments' in Linstead's CAPT framework [B]. Typical comments included: *"It's truly eye-opening. The fiery recreation of the disaster evokes powerful emotions"; "Extremely emotional – left me absolutely in tears – I can't explain how good the film was to me"; "Very informative and emotive – left me shocked and angry"; "It made me want to send donations back in time to help those poor families"; "Powerful and watchable – amazingly moving and poignant"*. Changes in awareness and attitudes were noted by many audience members, with 95% stating they gained new knowledge and comments such as: *"It made me think differently – coal mining is a piece of our history we forget"; "A poignant and impressive tribute to the miners, rescuers and families, and an essential part of our heritage"; "Brought home the reality of mining"; "I had never heard of this disaster and it was explained so clearly and movingly – I will tell everyone back in Scotland"* [4].

Creation of a Permanent Memorial: The increase in public awareness generated by Linstead's documentary film contributed to the establishment of The Oaks Memorial bronze statue in Barnsley town centre. The film is named and images from it feature on the permanent information block on the statue [5]. According to the President of the Yorkshire NUM, *"the film was integral"* to the memorial project *"because people asked about it, its availability etc. when they were making donations, such was the interest it engendered"* [5]. The 'Owd Miners' Heritage Volunteer Group also stated: *'The Oaks Memorial Appeal was by far the biggest undertaken in the UK and has provided a model for subsequent activities.'* [6] The success of *Black Snow* and the Oaks Memorial project has inspired other groups in the region to initiate similar campaigns, including the Thorne and Moorfields Colliery Memorial project, the Secretary of which stated: *"Your [Linstead's] high standard of achievement has set precedent to not only ourselves, but many other like minded memorial groups all working hard and hoping to follow in your [Linstead's] footsteps."* [6]. Volunteers who worked with Linstead on the Oaks Memorial have been inspired to contribute to other projects including the Stanley Memorial ("Archie's

Wheel"), and the Temple Newsam 'Blot on the Landscape' Memorial Project (national winner of the British Museum Volunteers for Museum Learning Award 2019) and several continuing projects at Featherstone, Lupset, Wrenthorpe and the 125th Anniversary of the Peckfield Disaster.

Black Snow and the Oaks Memorial have also changed attitudes of descendants through their restorative value. Descendants testify to how the public recognition of their ancestors' sacrifice helped them to come to terms with their family histories and provided a sense of closure. For example, a descendant of Parkin Jeffcock - the heroic engineer who led the rescuers and perished in the disaster - wrote: *'Tragedy happens much too often and it is human nature to try and forget it, but it is right to remember and to think through visualization about those who died in very hard circumstances'* [7]. Another family member, a descendent of Henry Jackson, killed with his two sons John and William in the first explosion at the Oaks, explained: *'I have always been told some of my ancestors perished in the blast but actually hearing how it happened gave me an insight into the horrors of it that were unimaginable before. It makes me think about my great, great grandma and how she coped afterwards not only financially but emotionally'* [7].

Impact through Educational Resources: A limited edition package (including DVD) of the film *Black Snow*, the book *The Oaks Colliery Disaster 1866* and a CD of related music and poetry was made available free of charge for use in schools nationally and was distributed by the NUM [5][8]. The film is permanently featured on the BBC website [5] and streaming is also possible from a dedicated website. Teachers from over 150 primary schools have requested and used these resources [8]. 100 school children from St Mary's Primary and Burton Road Primary displayed work at the first annual memorial event on 12th December 2018. In the words of one pupil from Burton Road: *'We have learnt so much about the mines and how dangerous it was for the people who work under those conditions...it was great to come today'* [3]. *Black Snow* inspired pupils attending this event to make a wreath out of black snowflakes which they placed on the memorial; some also wrote poems reflecting on what the disaster meant to them [8]. In the opinion of the NUM Education Officer and Archivist, the resources developed by Linstead fit the curriculum well, particularly at Key Stage 2 (primary school) and upwards [8]. *People and Mining* conduct regular workshops in South Yorkshire schools, based on Linstead's work. An example is the 'Mining Day' workshop held at Carlton Primary Academy in October 2018 involving 115 pupils, which received coverage in the local press [3]. The Education Officer remarked how pupils attending this event *'were inspired to research their own family histories and came...with their own stories and artefacts, many of them also in period costume with authentic materials. For them and others the film has brought history to life'* [8]. More generally, regarding the educational impact of Linstead's work, the NUM EO added: *'it must be remembered that all the events, film, website and educational resources have had the aim of bringing the largely forgotten history of England's worst colliery disaster back to prominence in the public consciousness. The outcome has been a massive success with a new generation of learners confidently reciting the stories and historic detail of the Oaks Colliery Disaster of 1866'* [8].

In addition, Linstead's research and documentary film supports higher level education and local historians by making the sources used in his study publicly available as a special collection at Barnsley Archives and Local Studies [9]. Confirming receipt of the collection of documents and digital files relating to *Black Snow* [D], the Archives and Local Studies Manager at Barnsley Metropolitan Borough Council wrote: *"The material donated has huge significance and I envisage it being used greatly for different types of historical research in the future....the collection will be fully catalogued and made accessible to researchers. We will also seek to promote it through our website and our online catalogue. Details of the collection will also be passed to the National Archives on our 2020 Return of Accessions, so will be promoted and highlighted through them too. We receive approximately 100 new collections of archives each year, but this is certainly one of the most significant received during 2020"* [9]. In addition, the film itself is permanently available nationally in the BFI Film Forever Archive and internationally at US based Films for Action *'the largest library for social change online'* [9]. Curator at the BFI National Archive notes: *'The BFI National Archive holds one of the world's most important collections of factual filmmaking, and I am very pleased that Black Snow has been preserved in*

the Archive's Digital Preservation Infrastructure, to be available for both future and current research.' [9]

National Workplace Day of Remembrance: The wider reach of Linstead's work is marked by the contribution to ongoing campaigns aimed at raising the profile of other forgotten communities in the UK. In the *Black Snow* film itself, one interviewee comments that if a big disaster like the Oaks can be forgotten, what hope could there be for the thousands of smaller incidents in which perhaps one or two people died, in any industry, but which were not even reported let alone remembered. Inspired by this insight, at the Labour Party Conference Fringe (2019), Linstead led a panel event that launched the National Workplace Remembrance Day Initiative, with participation and coverage by the *Daily Mirror*, and supported by the Sheffield City Region Mayor (South Yorkshire – Sheffield, Rotherham, Barnsley and Doncaster) [6]. The case was set out in a blog post by Linstead (Workplace Remembrance) for CLASS (Centre for Labour and Social Studies), and in an article by Linstead with historians Hughes, Miller, and Darlow (Reframing History) that featured on the AHRC 'Read, Watch and Listen' website. As a result, in 2019 the 12th December was successfully established as an Awareness Day (annually) and has its own website [10]. The UK National Workplace Day of Remembrance recognises all those who served the UK economy and lost their lives at work, whatever their job, whatever their level, whatever their industry. On 12th December it is celebrated by observing a minute's silence and flying the Union flag at half-mast on public buildings for the whole day.

In 2020, plans to organise a physical ceremony at the Oaks Memorial on the same day (12 December) were disrupted due to the Covid-19 pandemic. However, as the Executive Director of Core Services at Barnsley Metropolitan City Council notes: *'We will be happy to fly our flag at half-mast on the 12th of December 2020 and...in future years we will lead the way on the 1 minute silence remembrance'* [10]. This event was also reported in the *Barnsley Chronicle*, a local newspaper [10]. Since 2017, the Together TV Channel has broadcast *Black Snow* [D] to mark the day, and will continue to do so, having extended its initial 3 year Worldwide Rights Licence until 2022. These developments are testimony to the wider reach of Linstead's work which provided the CAPT framework [B] for how to move audiences towards new sensitivities, awareness and learning and then put it into practice through film, increasing public awareness of industrial history and helping to establish the significance of the Oaks disaster (and other similar historical events) [5]. As the Mayor of the Sheffield City Region stated: *"I am delighted that National Workplace Day of Remembrance is now established in the calendar as an Awareness Day, with its own website, and I hope to see increasing numbers of public buildings and private workspaces flying the union flag at half-mast and observing a minute's silence on the 12th December each year as the tradition becomes firmly established. This is entirely due to the public impact of the film and would not have been possible without it."* [10].

5. Sources to corroborate the impact (indicative maximum of 10 references)

- [1] List of detailed quality indicators: awards, honours and placings.
- [2] Selected Media Coverage (over 40 interviews and reports)
- [3] Press and Media Samples (*Daily Mirror*, *Times*, *Living North*, *BBC*, *Around town*).
- [4] Impact Evaluation (March 2020) and BFI website. <http://film-directory.britishcouncil.org/black-snow>
- [5] Letter from the President of the Yorkshire Region of the National Union of Mineworkers (20 March 2020; includes photograph).
- [6] Letters from the Secretary of the Thorne & Moorends Colliery Monument Committee (5 March 2020) and Owd Miners Volunteers (6 December 2020).
- [7] Statements from Beneficiaries and Descendants of Victims.
- [8] Schools engagement: Letter from the NUM Education Officer and Archivist – includes examples of two poems (3 March 2020).
- [9] Letters from BFI and Barnsley Archives and Local Studies (Nov and Dec 2020) and website <https://www.filmsforaction.org/watch/black-snow-2017/>
- [10] National Workplace Day of Remembrance – letters and emails from Sheffield City Regional Mayor (9 March 2020), the Executive Director of Core Services at Barnsley Metropolitan City Council (1 December 2020) and *Barnsley Chronicle* (11 December 2020).