

# The People and the Austin Seven

To present the current problem facing the existing older generation of the Austin Seven motor car and community.

By

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## Introduction

The purpose of this research project and vodcast series is to investigate ways of encouraging new and younger people to engage with owning vintage and classic cars, focusing on the Austin Seven motorcar. The aim is to support and maintain the car's existence in society as a historical and cultural product.

The investigative project uses primary and secondary methods of research to establish the current ownership climate, to engage with its community and to impact change with the insight of existing models of communication and marketing professionals to forge a strategy for encouraging younger members to engage with the Austin Seven community.

Articles and podcasts have been published, experts in the field have been interviewed, community action 'Tool Kits' for change have been disseminated and new members have been recruited as a direct response of the project.

Theories applied are News values, Immersive and liquid journalism, focusing on the methodology and influence this form of journalism has on communities in the form of impacting change. Submission structure will be two vodcasts, two published articles and a reflective essay.

The Future: A well known insurance company has offered to sponsor the continuation of the project due to its success, this includes the production of five more vodcast episodes for distribution and a series of mainstream and classic magazine publication featured articles in 2020/21.

Practice Project one: Introduction

Copy

The People and the Austin Seven  
Encouraging the Next Generation of Classic Car owners

Introducing the Austin Seven Project

**Broadcast Date May 2020**

**Links:**

Youtube: <https://www.youtube.com/watch?v=MPjxWBUjGs>

Radio Warwickshire Website:

<https://radiowarwickshire.com/the-people-and-the-austin-seven-encouraging-the-next-generation-of-classic-car-owners/>

RW witter: <https://twitter.com/RadioWarks/status/1264892942977769472>

Burt Twitter: [https://twitter.com/burt\\_car/status/1264893439323316231](https://twitter.com/burt_car/status/1264893439323316231)

Facebook:

<https://www.facebook.com/RadioWarks/photos/a.488676687828873/3648160441880466/?type=3&theater>

**Austin Seven Friends Forum on Facebook Forum research responding.**

<https://www.facebook.com/groups/8069487412/permalink/10157038389802413/>

Practice Project Episode one:

The People and the Austin 7

Encouraging the Next Generation of Classic Car owners

Episode 1 The Cars Outliving Their Owners

**Broadcast Date June 2020**

**The People and the Austin 7 Episode 1 The Car's Outliving Their Owners**

**Many thanks to everyone who shared their stories, offered footage and have supported the making of this, the first in the series encouraging younger owners of Austin Sevens .**

**Links:**

**YouTube - Official Film for assessment:**

<https://www.youtube.com/watch?v=k39lyOOfbfA>

**Reach: first five days views:** <https://www.youtube.com/watch?v=Fl3-X4CZpjM>

**Radio Warwickshire:**

<https://radiowarwickshire.com/the-people-and-the-austin-7-episode-1-the-cars-outliving-their-owners/>

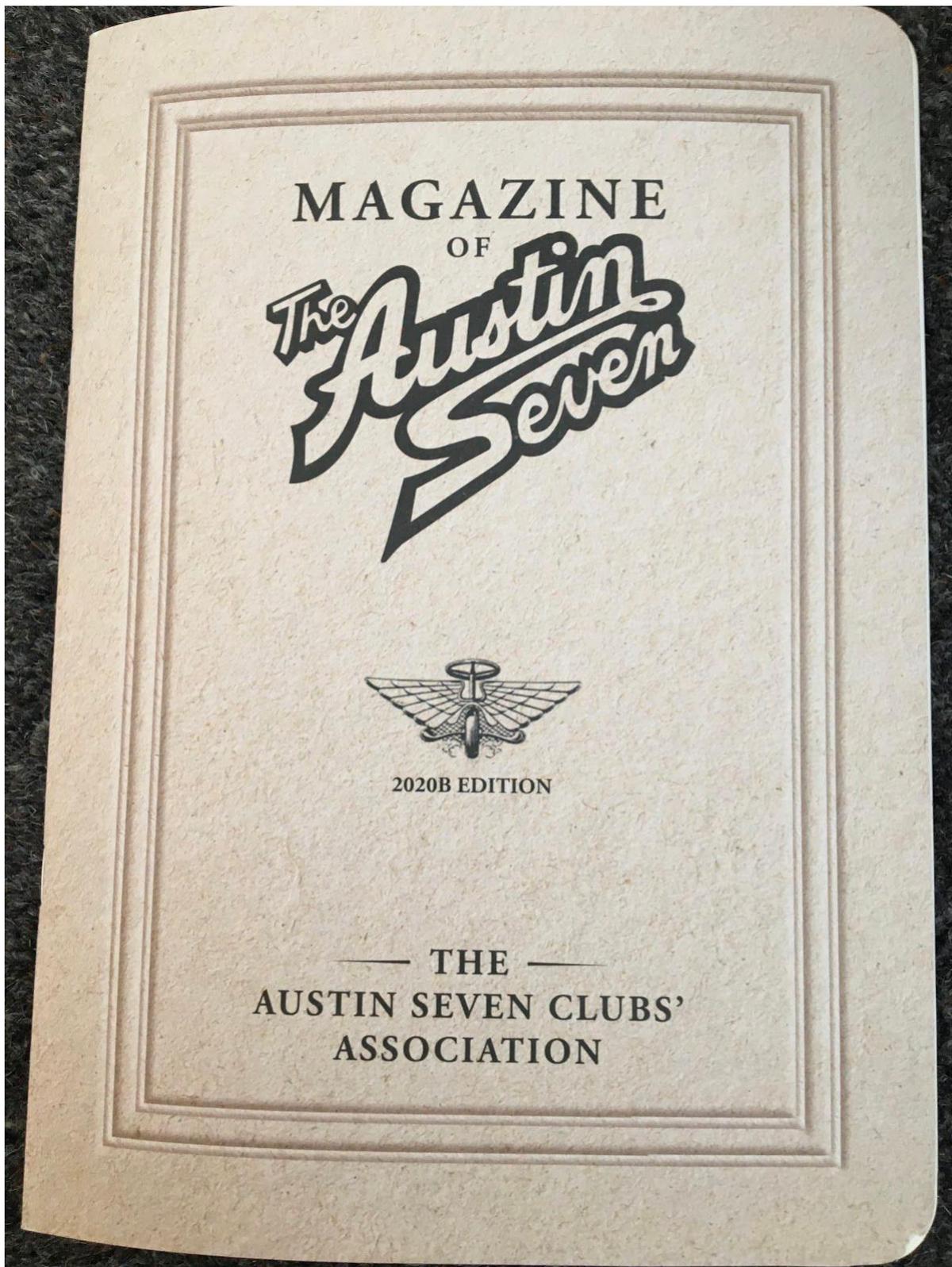
**Twitter:** <https://twitter.com/RadioWarks/status/1271015073688027136>

**Austin Seven Forum (FaceBook):**

<https://www.facebook.com/groups/8069487412/permalink/10157084080747413/>

## Two global magazine articles - Austin Seven Association Magazine

Article 1: Released November 2019



## My Journey with the Austin 7

Liane Kate

My first encounter with the humble Austin 7 was in June 2018, when Ray, my partner, called me one lunchtime uttering the words "You know how I have always wanted an Austin 7?" To which I swiftly replied "Erm, No". Over the next few days my slightly impulsive and very enthusiastic partner had read all that he needed to know about makes, models, maintenance and more. It was shortly afterwards that this research became critical, as within a week he was in the starting blocks on our drive with a hitched trailer ready to set off to Cirencester that very afternoon to collect a 1938 Austin 7 Ruby from a run-down barn, which, on arrival looked as if it was holding up the adjacent Mill House.

So, the journey had begun for us 40-somethings entering the world of the Austin 7 and its wider community. We joined skittles nights, fish and chip evenings, treasure hunts and much more. The meetings and get-togethers were run by exuberant committee members, warm with their welcome and elated by our interest in their 60's-plus communities. Not many of the members came to the events in their Austins, as it was mid-winter and we were warned by almost every member with whom we engaged that the original lights fitted to the cars failed miserably at



*Ray with the newly bought 'barn find'.*

identifying the presence of the car to other drivers, let alone in helping the operator find their way through the dark.

As well as meeting new and interesting people, what was a delight and rather flattering at first was the overwhelming joy felt by members that 'the young ones' (meaning us) were engaging in their community. I can honestly say that the gravitational pull and 'energy of youth' was a big part of the decision for me to become a teacher, but this time I was the youth!

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It has now been almost a year motoring in Burt (named by my 11 year-old daughter Grace), after a struggle with the DVLA for a registration document, but that's another story... We have attended events and exhibited our little structurally sound, but externally 'barn find' Ruby; Ray even chooses to leave his modern car at home and drive the 40 miles to work each day in him too. So you could say we have fully fallen for this little motor car and the community that surrounds it. It seems that almost everyone we encounter on this journey has a story to tell about the Austin 7. Be it their grandfather who would pile all six of his children into the back to head to the seaside, one child standing with their head peering out of the roof, full of wonderment; or the son whose father taught him everything he



Ray's grandfather ran this Ruby throughout the War as transport for his butchery business.

knows about building a crankshaft working in their lean-to garage; or the memories of pre-war Britain and the envy of the neighbour down the road all rolled up in one sunny day.

The thing that captivates me is the heritage, the culture, the fun that can be had and the welcoming nature of its community. The other emotion that I have encountered is the 'how long' can the guardians of this classic car community maintain its position with an ageing community - this is when I began to look at this with much more interest.

You see I am a journalist by profession, a storyteller and sharer of news. So I decided to form a research project for my postgraduate dissertation on this very subject. 'The People and the Austin 7 - Encouraging the next generation of classic car owners'.

I am merely weeks into my research and have already been inspired by the likes of Bob Wilkinson and Mike Costigan, and many more who have very firm and dedicated plans to encourage the next generation to

take on the Austin 7. I have spoken with Emma Rawlinson at the British Motor Museum about their schemes to encourage the upskilling of potential classic car owners over the age of twenty-one, such as the Classic Virgins (next event April 2020). And I have spoken with manufacturers of Austin 7 parts, supporting the infrastructure and longevity of this little motor car and other classics worthy of preservation.

If you have a story that you would like to share to help support my research and radio programme, or you know of a young person adopting the Austin 7 habit, or have any ideas you would like to share to help raise the profile and 'Keep Austin Alive!', then please contact me on 07989 556398, via [lianekateg@gmail.com](mailto:lianekateg@gmail.com) or listen to some of my work at [www.radiowarwickshire.ac.uk](http://www.radiowarwickshire.ac.uk).

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## My Journey with the Austin 7 Continues...

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**Liane Kate**

In November 2019 I had an article published in the A7CA magazine called *My Journey with the Austin 7* in which I shared my story as a 40-something mum of two becoming an unwitting owner of a 1938 Austin Ruby, swiftly followed by an introduction to the community that surrounded this sweet little car.

(From the November 2019 article):  
“we joined skittles nights, fish and chip evenings, treasure hunts and much more.

The meetings and get-togethers were run by exuberant committee members, warm with their welcome and elated by our interest in their 60’s-plus communities.”

I am by nature an inquisitive person who has a thirst for history and culture, and an interest in sociology. So naturally I wanted to find out more about the motor-car and of course the people that support its existence with such vigour and pride.



*Castle Road, Kenilworth in the 1930s*

It didn't take long for Burt (the Austin 7) to receive a full wiring loom overhaul, braking system autopsy, and steering and kingpin 'head scratching' investigation. We were well on our way and rather keen to weigh anchor to set sail across the leafy lanes of Warwickshire, with my Master's degree research project close in mind and focused on helping to uncover why the Austin 7 community was not recruiting younger generations to support and maintain their position in society.

Since the November article I have been very busy not just researching, but speaking with many passionate and likeable people that share and support my project wholeheartedly.

The welcome and offers of support have been overwhelming. So far my journey has consisted of visiting (with Burt) many classic car rallies and meetings across the UK, interviewing owners of Austin 7s and other classic cars, and gaining a more in-depth understanding of the current climate for classic car engagement with younger generations.

I have spoken with marketing experts and those specialising in demographics about how to pinpoint who and what is important to whom, and I have visited Germany to speak with classic car owners and the curator of the Automuseum Prototype in Hamburg.



*Burt replicates the scene in 2019*

I have communicated with classical vehicle collectors in Australia, Hong Kong, the USA and Canada to investigate community engagement, cultural relationships with classic cars, and how their communities relate to younger generations. I have worked with members of the A7CA in creating a practical toolkit for Austin 7 clubs to help engage with the targeted audiences; this led me to speak this January at the A7CA meeting where we launched the toolkit that will soon be enabling all club members to work together to forge an energetic future for the little Austin and its current guardians.

What I have discovered so far is that on the whole, younger people between the ages of 20 and 30 are not engaging with classic cars other than those from the 1970s and later, so it would seem more natural for them to take up with an Austin Mini, Ford Capri or even an early Mazda MX5. This is partly to do with recognition and familiarity and could also be linked to parents having some understanding of these cars and the mechanics behind them. Of course it helps to have the capacity to house a classic car in the first place.

Although there are some very keen 20-somethings owning and racing Austin 7s, research shows that there tends to be a generational jump and it is their grandparents that are still actively involved. The age group that came out of the research as the one to which the Austin 7 community should be targeting is that between 40 and 50 years old.

Ironically I fit into this age group. This result was not surprising considering this age group has mostly grown-up (or growing up) children, a little more disposable income to play around with, alongside perhaps a memory of grandparents who owned and drove these cars.

With the help of Paul Lawrence of the A7CA we are now rolling out the targeted toolkit for engaging with new and younger members. Some of the key aspects are to encourage club members to use social media to speak to younger generations on their platforms to tell stories of the clubs' cars and the people, and to get articles out to local newspapers and online forums. Also to promote other benefits of owning an Austin 7, for example no tax and cheap insurance, and to work towards raising awareness of the Austin 7 club members by attending family-friendly events in towns and villages local to the clubs.

I am delighted to say that all involved in the research project on a global scale have taken up the toolkit and will be disseminating it within their own classic car communities. I am still looking for stories and updates on new and younger members joining the wider community, so if you have any information and would like to be involved in the project please contact me at [lianekateg@gmail.com](mailto:lianekateg@gmail.com). I hope that the results of my project will make an impact on the classic car world (along with the radio programme to be broadcast in Summer 2020). I will share the details of where to find this programme/podcast on your club websites nearer to the time. Let's all work together to keep the Austin 7 dream alive...

## Reflective Essay

Word count 3189

The Austin Seven Motor Car was initially produced in Longbridge, United Kingdom between 1923 and 1939 and then under licence in Germany, France and The United States. According to the Austin Seven Association register there are 11,179 known Austin Seven cars on the roads today. The data from the Austin Seven Special Register and Austin Seven Association figures indicate that over seventy percent of the current car ownership is seventy years of age or older (A7 Register 20.06.20 Appendix D). The problem facing the current generation is that the cars WILL outlive their owners; So a strategy to preserve the heritage and culture embedded in the cars needs to be executed to enable younger people to engage in this community and take up guardianship of the car's.

During this research project primary research was conducted on a global scale, including the United States, China, Australia, Germany, Canada and the United Kingdom. Evidence presented that the challenges to encouraging the targeted demographic included: Cost, knowledge, expertise, importance of historic preservation and relevance of this in 2020. The negative myths surrounding owning vintage and classic cars and a lack of appreciation of the joys of owning classic cars can bring. The belief is that millennials don't care enough about owning classic motor vehicles and the problem is both financial, and philosophical. Unless you inherit a classic car, it's only likely to be something you purchase once your career is underway, and you have some extra money to spend. Curbing Car's 20.06.20).

One concept to be considered is *Thompson's Rubbish Theory* that objects undergo a cycle of value-devaluation and revaluation, which argues that it is natural for products, such as classic cars to cease to exist as owners grow older, or tired of their use (Thompson 1979). "The biggest problem that the world of classic faces is that young people seem disinterested with any car five years or older.... I believe this has to do with the way technology is constantly changing and improving" (Drive Tribe 19.06.19). This said, there has been some early success with engaging younger owners of classic cars including *The Classic Car Loan Scheme* launched in the UK in 2015 and other global case studies of early success (Appendix A). What is required is the application of energised participation in a multiple communication scattergun approach, whereby the existing guardians of the Austin Seven need to forge the social future of the cars (Turley, 2020) so that younger people will desire gaining the knowledge and skills from their elders and take on guardianship to protect the motor car's future.

"Cultural memory has its fixed point; its horizon does not change with the passing of time. These fixed points are events of the past, whose memory is maintained through cultural formations such as monuments and texts" (Assmann, Czaplicka, P129). The research project has highlighted the importance of maintaining the heritage of the Austin Sevens, as the first Motor Car that Globally changed how communities moved around. The relationship between history and memory has long been a central issue in epistemological debates within social sciences. History is narratological and its foundations derive from memory. (Moore, Weelham, Page 5). Tim Gascoigne, Auction Manager for Barons Classic Car Auctions recognises that buying a classic car is always linked to some historical personal reasons, some connection to a particular car. This theory highlights that perhaps the current attempts to engage with younger generations in their teens and early 20s may be missing the memory

foundation and should therefore be looking at the 40s and 50s age group who have foundational memories of their grandparents owning an Austin Seven car. This project's research evidence has drawn the same conclusion, including interviews, such as Mike Costigan (Episode one). Therefore the project's targeted demographic was those between 40 and 50 years of age, on a global scale.

What became apparent from the research gathered through interviews was the passion and drive of the existing community through listening to their stories of times gone by that interlaced directly with the little Austin Motorcar. Email correspondence (Appendix B) shows that the car's are the 'vehicle' for preserving and passing on memories. Therefore history was predominantly present, as well as a strong emotional link to the cars themselves. *"I have fond memories of my five brothers and I traveling in the back of the Ruby to the seaside, the car was very much part of our trip and was photographed with us on the beach". "I remember as a young boy, the only way to get me to sleep was to throw me in the back of my dad's Austin 7 and take a late night drive up a particularly lumpy bumpy highland road."* (Appendix B).

The theories applied to this research project covers News Values Theory, Immersive Journalism and Liquid Journalism. The reason for selecting this bank of theories is that, as a feature writer there needs to be an understanding of the value associated with a story topic, as its readership selection may not always form the basis of a trend or current news theme. The story's intention should be to educate, encourage participation and discussion, alongside entertaining the targeted demographic audience. "Since Galtung and Ruge's (1965) famously perceptive typology of twelve factors. News values theory focuses on the more an event satisfies the criteria and news factors, the more likely it is that it will be registered as news, however Journalistic judgement must also include organisational requirements and that of commercial pressure. Stating that the more an event satisfied particular conditions the more likely it would be selected as news". (McGregor, 2017). This includes frequency, intensity, unambiguity, meaningfulness through cultural proximity and relevance. Consonance, continuity and composition. A key element of the work of Galtung and Ruge hinges on the audience; The issues of resonance and cultural proximity discussed in structuring and selecting 'news' relies on an expectation that the audience will fulfil their role in the relationship (Brighton, Foy, 2007). Using this methodology can help to demonstrate the potential to influence and impact and change on the potential targeted community, However the subjectivity of the researcher can not be ignored, as with an emotive subject it is hard to remain objective. I have to be honest that the focus and direction of the project at times weighed heavily on the influence of my own beliefs about preserving history and although I tried to remain balanced, there were times when I found myself selecting data and evidence that would support my argument. Of course this was revisited and remedied as balance was critical for the project's success.

"Immersive journalism has the potential to reach new and emerging audiences, transform the way stories are told, and provide more interactivity within the myriad of news industries" (Uskali, 2020). Immersive journalism has the potential to generate a deeper emotional reaction from audiences as they become part of the story and engage directly with content. However to use immersive journalism correctly, you have to select the right elements of the

story to apply this method and theory. The practice project's intention was to record and use both 360 and AR footage to allow the audience to navigate their way across the body of the Austin Seven and look at the intricacy of the car. Unfortunately, due to COVID-19 accessing equipment for this was unattainable. "Putting people in the centre of the big issues that are shaping our world today is more impactful and memorable than traditional journalism....giving unprecedented access to the sights and sounds and even feelings and emotions that accompany the news. Rather than being an onlooker, the audience can experience the situation from a first-hand perspective". (Forbes 20.06.20).

The purpose of the project is to engage and impact, create a memory and association for the audience, with a call to action for the potential emerging community to engage with the vintage and classic car fraternity. For this to be effective the message needs to contain specific words or sentences that have the potential to trigger thoughts in audiences' minds that you want them to think about (Weiss, 2015). "Liquidity in modern societies influences people as individuals and as a collective. It reflects a reality, in which there is constant change, instability, and fragmentation, and simultaneously, it mirrors the infinite ways of interconnection and participation of people's experiences". (Ramirez, 2016). Therefore, understanding the changing shape of the news environment is critical, should the intention be to successfully impact and change societal behaviours. Journalism in particular has been subject to increased liquidity. Media scholar Mark Deuze has used this conceptual framework to describe "the disruption and attrition experienced in news gathering and journalistic work worldwide in the past few decades, but also of the changes to social relations created by liquid media as part of 'media life'"(Hinde, 2019).

The Proposal Form (Appendix E) was produced centralising on theory and methodology and supported by primary and secondary research. Due to COVID-19 some intended literature has not been available to use. The practice project began with an idea of using the 'vehicle' of the pre-war Austin Seven car to attempt to engage with younger generations to take on the guardianship of this vintage car, before the motor vehicles outlived their current owners. The intention was to actively engage with the subject area and to attempt to impact change on the current landscape. The project began with gathering a body of primary and secondary research methods to establish the current climate, the problem and to investigate potential solutions. (Appendix D). To become involved in the story, it is critical that the researcher becomes involved with and forms relationships with the community that surround it. This method presents the aesthetics of realism to the topic and produces a story, convincing in its nature to any audience. "More importantly, primary materials can help us understand individual communities and rhetorical actions aimed at a particular group of people" (Gaillet, Eble, 2016).

It was critical to understand the social and cultural relationship the existing community had with the little car. To engage with, and to be trusted as a researcher, it is also imperative to understand the problem the community faces and to gain their confidence to be successful in making impact and change. Research has indicated (appendix B) that there are many challenges and conflicting arguments with the younger generations in reason for not engaging with classic cars, so by forging the two generations together in a 'social

conversation' this could encourage new shoots of growth, myth busting and a shared agreement to forge a future for the heritage of these cars.

The practice project has involved publishing two magazine articles reaching out to the current community (Page 10). The production and distribution of an introductory vodcast and episode one of a six part series. Three presentations to The Austin Seven Association (4,000 members) and two scheduled zoom presentations was held in July 2020. An international 'Tool Kit' has been created that details appropriate communication strategies focused on the targeted demographic working alongside the secretary of the Austin Seven Association that has now been disseminated across all UK, US and Australian clubs. (Appendix G). A further project has emerged from the project that looks to encourage current club owners to film and upload videos of them maintaining their Austin Sevens to a centralised YouTube channel. Hiscox Specialist Insurance company RH Insurance has approached with an offer to sponsor the writing of several mainstream magazine articles and in the completion of the next five episodes in the vodcast series, using a professional team. The platforms for tender mentioned in the proposal, now also include a pitch for distribution on Netflix. The next five episodes in the series will use immersive journalism via 360 and virtual reality tools to encourage the audiences to engage and be involved in the story, as well as creating platforms for discussion and a call to action.

The targeted audience, derived from research is a Global demographic aged between 40 and 50 with an existing keen interest in the classic car movement, or the open mind to engage in a community and hobby that has a great deal to offer on a heritage, social and community level. "There needs to be more inclusion, Less *flat caps* and more *cool kids*. Less middle aged white males and more inclusion within the diverse ethnic communities within society." Lawrence, P. Interview). This focus has been decided as the fundamental mission for the rest of the series and the content for future magazine articles. The purpose of releasing the two first vodcasts on YouTube before the research project ended was with the intention to reach a new audience. Language, method and approach needed to be in line with the cultural identity of the targeted intended demographic, hence why a 'fly on the wall' rustic cinematic style was chosen. Zoom microphones captured phone interviews, using direct jack inputs for sound quality. Mobile phones were used to capture PTC and supporting footage. Library footage was sourced from the Austin Seven Archive and other contributors who had already published their work online. All material was used with granted permission. Participants were asked to film themselves at home with their cars and share the footage for broadcast (Bob Wilkinson, Episode One).

Scripts were roughly drafted to allow for subject driven material, spontaneity and to reach the targeted generation in an accessible documentary style. "Technology is not the most important aspect of vodcasting, engaging with the audience is" (Power, 2016). The chosen platform for broadcast on YouTube follows the current trend of both professional mainstream material being published alongside amateur material. There is a great deal of low budget and free vodcasting software available which has in turn has created producers out of viewers. Vodcasting as a genre, with its short snappy and accessible content and production style has the potential to reach a myriad of audiences due to it's easy watching and swift information finding structure for an audience that has pace, urgency and a wealth of

competitive material on offer at their fingertips. Vodcasting, like podcasting allows the accessibility of short downloadable content for viewing at the convenience of the audience. The visuals do not always need to match the audio and the audience is not expecting clean crisp broadcastable content, the most important element is the speed of content delivery presented with the audience's convenience in mind. Burum and Quinn with more than 70 years of combined expertise of two of the world's leading mobile journalism practitioners in *The Mobile Journalism Handbook* underline the importance of story and storytelling, the crucial context journalists always need to keep in mind (Burum, 2020).

Marketing, media and journalism today are interwoven due to the skills and understanding are about creating content for a competing market, saturated with disruptive elements and emerging trends. In the Documentary *The Century of self* Adam Curtis introduces the history of marketing with Bernays (Cousin to Sigmund Freud) Who is seen as being the inventor of the public relations profession in the 1920s was the first person to take Freud's ideas to manipulate the masses. He showed American corporations how they could make people want things they didn't need by systematically linking mass-produced goods to their unconscious desires. This method of public relations marketing was built into the project where the focus was to communicate with the selected demographic in the attempt to engage them with the classic car movement. If the targeted age group begins to interact with the communication messages delivered via the marketing campaign, hopefully they will begin to engage with the car fraternity and then the car's themselves. "A media theory which wants to understand how social meanings are formed, changed and reinforced through complex interactive processes, must rethink interpersonal relations in qualitative terms as the formative forces in the individual's socialising environment, profoundly affecting identity, behaviour and attitudes" (Gunter, 2000).

As a direct consequence of this research project commencing in July 2019 there has been considerable impact and change in addressing the problem of an ageing community of Austin Seven cars. There have been many new conversations and proposals for change that have been implemented and not just within the United Kingdom. Peter Stevens one of the UK's best-known vehicle designers, responsible for the McLaren F1 and the Lotus Elan attended an online presentation I made in July and is currently writing an article for release in the Automobile Magazine about my journey so far. Steve Bradshaw in Brisbane is a car enthusiast and classic car club owner who became involved in the project in July 2019 with his own dilemma on how to encourage young people in the community. Within the first three months of using the 'Tool Kit' for change, he has reported an increase in his club membership by 20%, of which 16% are aged 40 - 50. Steve Hancock in Virginia USA had not considered the dilemma of his own age surpassing that of his classic car collection and after engaging with the project decided to take action. He has now started his own campaign within his community and has decided to share his own car collection with his sons today, rather than waiting until he was too old and they may no longer be interested. Mark and Paul, father and son who were building their Austin Seven sports car together, as a direct response to the project now record and upload their ongoing project on YouTube, targeting their films at younger generations, especially fathers and sons/daughters.

Introducing social media marketing (Appendix F) for the current community to use as a tool to communicate the benefits of owning a classic car has impacted a change in behaviour of the existing community, which is beginning to reach and interact with potential new members. Regular Blogging on forums, publishing articles has created a global conversation. Within the UK alone, as a direct result of the 'Tool Kit' launch in March 2020, and despite COVID-19. 42 new inquiries within the targeted age group have either become members, or have contacted clubs after watching the podcasts. Many more have engaged in the forums/blogs, or articles with the intention of joining clubs and are considering purchasing an Austin Seven, or other Vintage or Classic Car in the future.

It was proposed by the author of this project to create a brand new 'Car Share Scheme' where the current owner of the car can release equity from their car to a younger driver who would buy a share in the car and can drive the car in a shared scheme. Then, over time the original owner would sell the full value of the car to the younger driver. RH Insurance are willing to support this, The Austin Seven Association are willing to manage this, many members of the current community are also willing to engage in this and younger generations have shared their delight about the idea (Appendix F) as one of the major challenges has been the initial cost to purchase the car. Following discussions over time with the Austin Seven Association, it has been agreed that there needs to be a front facing younger community, so *The Young Austin Seven Owners Association* will be launched in December 2020, as a direct result of this project.

In conclusion, this research project has been a journey of personal enjoyment and evidential impact on change. Engaging with a new community, being welcomed and trusted to guide a well established and in some cases gravitationally stoick cultural movement in the hopes to change the direction of flow has been both humbling and rewarding. Due to The COVID-19 Pandemic there has been restrictions on intended actions throughout this practice project; Reading and primary research has been limited, there have been no car shows or meetings to be able to film and interact further with the existing community and there have been no public gatherings to be able to engage with in persons within the targeted demographic. Now that the opportunity of funding has arisen to continue to invest in the project post lock down, there hopes to be a wealth of future opportunities that will give gravitas to the project that should preserve the heritage and family history tied up in these little cars for generations to come.

"If you don't recount your family history, it will be lost. Honor your own stories and tell them too. The tales may not seem very important, but they are what binds families and makes each of us who we are"

*Madeleine L'Engle.* (Walter, 2012 P 271).

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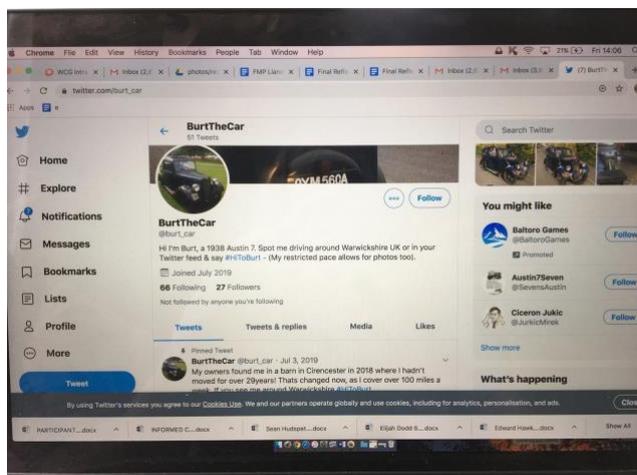
## Appendix F

### Social Media Coverage/Forums etc

Twitter account for Burt The Car: [https://twitter.com/burt\\_car](https://twitter.com/burt_car)

@burt\_car

Hi I'm Burt, a 1938 Austin 7. Spot me driving around Warwickshire UK or in your Twitter feed & say #HiToBurt - (My restricted pace allows for photos too).



Radio Warwickshire Website:

<https://radiowarwickshire.com/the-people-and-the-austin-seven-encouraging-the-next-generation-of-classic-car-owners/>

Youtube: <https://www.youtube.com/watch?v=MPjxWBuNjGs>

RW witter: <https://twitter.com/RadioWarks/status/1264892942977769472>

Burt Twitter: [https://twitter.com/burt\\_car/status/1264893439323316231](https://twitter.com/burt_car/status/1264893439323316231)

Facebook:

<https://www.facebook.com/RadioWarks/photos/a.488676687828873/3648160441880466/?type=3&theater>

Austin Seven Friends Forum on Facebook Forum research responding.

<https://www.facebook.com/groups/8069487412/permalink/10157038389802413/>

YouTube - Official Film for assessment:

<https://www.youtube.com/watch?v=k39lyOOfbfA>

Reach: first five days views: <https://www.youtube.com/watch?v=FI3-X4CZpjM>

Radio Warwickshire:

<https://radiowarwickshire.com/the-people-and-the-austin-7-episode-1-the-cars-outliving-their-owners/>

Twitter: <https://twitter.com/RadioWarks/status/1271015073688027136>

Austin Seven Forum (FaceBook):

<https://www.facebook.com/groups/8069487412/permalink/10157084080747413/>

## Appendix G

### Austin Seven Association Tool Kit - Author Liane Kate

#### Toolkit to Help A7 Clubs Engage with Younger People

1. Focus on generations in their 40s/50s who will have a direct link to family members who had an A7. Younger generations are less likely to engage as they have no memory of the A7 and will gravitate towards cars built in the 1960s and 1970s
2. Share articles and stories from your club magazines with editors of local papers, Parish Newsletters or community magazines. Human-interest stories about people's journeys and adventures in their A7 may motivate others to get involved (Consider including some of the points given in point 5 below).
3. Consider gaining celebrity endorsement. You may have a celebrity living locally who you could give access to an A7 and encourage them to talk about it with the public
4. Encourage club members to set up a Twitter campaign. i.e. one already exists where people are encouraged to tweet to say when they have seen 'Burt' an Austin 7 Ruby. This fun activity raises the profile and may encourage younger people to get involved
5. Make use of digital platforms like facebook, Instagram & Twitter. Make posts fun and interesting and use the opportunity to engage people in a 'conversation' about:
  - The pleasure of owning an A7 and the fun things your club has been doing
  - How being in a club can lead to family days out, holidays and friendships
  - How owning an A7 is not a requirement to joining a club and getting involved
  - How to join your club
  - Facts about cost of purchase, running, maintenance, accessibility of parts etc.
  - Promote other benefits i.e. no tax, cheap insurance.
  - Support available from forums, clubs, local experts and specialist firms

- How good for the environment it is to own an existing car, rather than the carbon footprint that is created by building a brand new one.
  
- The historical and cultural aspects of keeping the cars for future generations and being a guardian of our heritage

## Appendix I

### Presentation Slides For the Austin Seven Annual Conference - Also published on Vimeo

Link:

<https://docs.google.com/presentation/d/e/2PACX-1vRrwpJ1p10GKKdkLP0frnG9ek0yw7bGtuKXM0jY0y-L1PAwMRvutaU75g4uyn5lZw/pub?start=false&loop=false&delayms=3000>

I would like to thank the wider Austin Seven community for warmly inviting me and for the ongoing support and kindness I have continued to receive as I have participated in this project.

I would like to thank the Austin Seven Association, including Paul Lawrence, Hugh Barnes, Mike Costigan and many more.

I would like to thank each and every person who wrote to me to share their stories, for all of the replies to posts and the huge support I have received from across the globe.

I would like to thank Emma Airey from RH Classic Car Insurance (Hiscox) for your time today and for your dedication to keeping vintage and classics on the road by sponsoring the continuation of my project.

And finally I would like to thank Nick Turley for inviting me to talk tonight and for supporting my endeavors to keep Vintage and Classic cars alive!

## RH Insurance Sponsored Article

### The History Within...

#### The Motorcar And It's Community Of Memory Makers

So do we choose our vintage and classic on the basis of looks, cost, desire or is it simply a need to own that car that stood out in our childhood matchbox collection? Whatever the reason, we can not avoid the fact that if we are preserving a classic car, then we are by definition, preserving a memory from the past. I grew up in a classic car owning family, starting with my Granddad who seemed to be addicted to collecting Jaguar cars, to the other end of the spectrum with my dad who was into building custom and drag cars back in the 1980's, when beating your time on the quarter mile of the drag strip was every hot rodders dream. My uncle had a couple of rather rotten MG Midgets and later on my older brother introduced me to Heralds and Spitfires. So to say my childhood was driven so to speak in the direction of classic car meets, cruises (some of which were slightly illegal at the time) spending many a summer evening shaking the ball bearing around a car spray can. Passing spanners and various car parts to my dad, who was partially consumed under the bonnet of a Ford Pop would be an understatement.

So It may be obvious to some that my first car would be a classic, so sensible seventeen year old me decided to cut my teeth on a car that was achievable, both financially and mechanically, so I opted for a 1974 VW Beetle called Lou Lou. Not sure to this day where that name came from, but over the twenty something years of owning vintage and classic cars all have either previously been given a name, or one would have been decided before the car's inaugural drive.

So classic car's have a soul right, there is no debate there but do they also, like a vintage bottle of wine, or listed a building conserve history, heritage and of course culture. From the humble beginnings of the motor car with the Benz-Dreirad von in 1885 the world has unrecognisably evolved. Our memories of the past and those of our parents are interwoven within the classic car that we are guardians of. The relationship between history and memory has long been a central issue in debates within social sciences. History is narratological and its foundations derive from memory. Tim Gascoigne, Auction Manager for Barons Classic Car Auctions recognises that buying a classic car is always linked to some historical personal reasons, some connection to a particular car.

Within all car clubs, no matter what the car is there is a common denominator, a community. A collection of talented, passionate and dedicated people, enjoying the experience and sharing this with the wider reaches of society by organising and inviting non classic car owners into their world at village fates and organised drives, such as The London to Brighton Veteran Car Run.

Last year I embarked on a research project looking at existing communities of vintage and classic cars on a global scale, as I wanted to understand how the generations pass on the love and passion of these cars and I specifically chose the Austin Seven Motor Car as a focus, as we became owners of a little 1938 Ruby in 2018.

It all started when my partner came home with a bee in his bonnet about buying this very special and quite frankly as a direct link to his own ancestry, as his Grandfather had owned an Austin while living in London and used it primarily for meat transportation as a butcher during WW2. The Austin Seven Motor Car was initially produced in Longbridge, United Kingdom between 1923 and 1939 and then under licence in Germany, France and The United States. According to the Austin Seven Association register there are 11,179 known Austin Seven cars on the roads today. The data from the Austin Seven Special Register and Austin Seven Association figures indicate that over seventy percent of the current car ownership is seventy years of age or older. The problem facing the current generation is that the cars WILL outlive their owners; So a strategy to preserve the heritage and culture embedded in the cars needs to be executed to enable younger people to engage in this community and take up guardianship of the cars.

It was critical to understand the problem the current community faced and to gain their trust and confidence to support and grow the car fraternities landscape to incorporate younger vintage and classic car owners. Interviews conducted with the Austin Seven community revealed a great deal of passion and drive to embrace any opportunity to future proof both the cars and encourage new and younger owners in the future. A wealth of history being a significant part of every story told of times gone by of the memories that surround the little Austin Motorcar, along with a strong emotional bond. Just two of the contributors said;

*“ I have fond memories of my five brothers and I traveling in the back of the Ruby to the seaside, the car was very much part of our trip and was photographed with us on the beach”.*

*“I remember as a young boy, the only way to get me to sleep was to throw me in the back of my dad’s Austin 7 and take a late night drive up a particularly lumpy bumpy highland road.”*

I began researching on a global scale looking at why younger generations were not engaging in the classic car culture. Evidence indicated that there were many challenges in encouraging the targeted demographic including cost, knowledge, expertise and the importance of historic preservation and the relevance of this in 2020. The belief is that millennials don’t care enough about owning classic motor vehicles and the problem is both financial and philosophical. The data indicated that unless you inherit a classic car, it’s more likely to be something you purchase once your career is underway, children have grown up and you have the disposable income to fund it. Classic cars need garage space, time knowledge and energy to maintain and restore. They have to be insured, which can be more affordable than you would think. As part of my research into overcoming obstacles and opening up opportunities for younger generations, I was approached by the team at RH Specialist vehicle insurance, who specialise in supporting young people to get behind the wheel of vintage and classic vehicles at an affordable rate.

My project to date has published magazine articles, created the production and distribution

of an introductory podcast and episode one of a six part series. Produced an international 'Tool Kit' working with The Secretary of the Austin Seven Association that has now been disseminated across all UK clubs and on an international platform. This tool kit is full of tips and hints to support current communities to be able to engage with younger drivers. There is also a proposed project that will endeavor to encourage current car club owners to film and upload car maintenance to a centralised YouTube channel. There is also a proposed car loan scheme project that will hope to encourage young people to try out driving an Austin Seven before looking to buy one of their own.

I am delighted that RH Insurance has become a sponsor to continue to drive the project forward as what is needed moving forward is the application of energised participation from the existing vintage and classic car community, not just Austin Sevens. If you would be interested in taking part in the future documentary series please contact Liane Kate at [lianekateg@gmail.com](mailto:lianekateg@gmail.com)

Article Published in Pre War Austin Seven Magazine August 2020



Start by adding a small amount of compound to the centre of the buffing pad, and place it on the panel. Move the buffer around on the surface in a couple of small circles to spread out the buffing compound. Now press the trigger and move the machine slowly around the panel covering a small area about 18 inches square. Keep adding small amounts of water to the surface. Don't concentrate on one small area as you cause a build up of heat which could burn or blister the paint. You may have to leave that area to cool and come back to it later. You will gradually see the shine come back as you go over the surface with the buffer. It could take several

finish simply wipe with a clean cloth. Then apply a good quality wax to seal the surface of the paint. This will help to keep a long lasting shine and help reduce oxidation of the top layer of paint. And that's it, job done! Hopefully the results of your labours will be something for you to be very proud of. You should have realised by this stage that producing a top class paint job is not such a difficult prospect, but more a case of patience and a lot of time consuming preparation. The best thing of all though is if you do make a mistake, you can simply rub it down and start again, with very little

of a fairly basic nature, but there should be enough information for you to have a go at some form of paint work on your car. Should you have any further questions, I can be found at most Sheffield club monthly meetings, or please direct them through Roger in the magazine. Alternatively any good local paint suppliers would normally be more than willing to help you.

Happy painting.  
**Tony Skelding,**  
Bodicraft, Rotherham.

## A7CA - Getting Younger People Involved with the Austin 7 - Episode 1

Dear All,

You will all be familiar with the work that Liane Kate has been doing with the support of the Austin Seven Clubs' Association to get younger people involved with the Austin Seven. This resulted in the launch of the 'Toolkit for Involving Young People' at the Association committee meeting in January 2020. A copy of the Toolkit is attached. If I could remind you please to discuss this Toolkit within your committees if you have not done so already, and see what parts of it you can implement within your clubs.

Liane has continued to work hard and has now made the first of six, 15 minute long episodes, aimed at encouraging younger people to get involved. Here is a link to episode 1:

<https://youtu.be/k39lyOOfbA>

If this series is going to have maximum impact and help encourage 'new blood' it is important that it is seen as far and wide as possible and not just shared amongst the existing Austin Seven community.

To help us do this Liane has written a few pointers of how clubs can raise the profile of the film and engage with the target audience.

Liane says that it is always important when sharing any media that you give the audience a 'call to action' so make sure you include it on your club website, Emails and any other methods you use for people to reach you. Here are a few pointers to think about when sharing the film.

1. Encourage all members of your club to share the video on their own online platforms, as well as adding a link on the clubs website and social media.
2. You could ask your family/friends on facebook/twitter/instagram to share the film within their communities, again as a 'local interest' piece and their link to you would be enough to make it relevant.
3. If you could write a press release and share the YouTube film with your local press. This would feature as a 'local interest' story, as your club would be actively supporting any younger members and you want to share this with your wider community.
4. Connect with other vintage and classic car clubs within your community and share the film with them to share. The focus is engaging younger owners in all cars of a certain age, so their clubs will also benefit from the exposure.

Please do share the film and the above pointers with your membership so we can all get involved and make a real difference,

Best Wishes,  
**Paul Lawrence**  
[a7casecretary@gmail.com](mailto:a7casecretary@gmail.com)



# THE AUSTIN SEVEN CLUBS' ASSOCIATION

President: Vacant

Past Presidents: Donald Doughty, Stanley Edge, Bert Hadley and Freddie Henry



## Toolkit to Help A7 Clubs Engage with Younger People

1. Focus on generation in their 40s/50s who will have a direct link to family members who had an A7. Younger generations are less likely to engage as they have no memory of the A7 and will gravitate towards cars built in the 1960s and 1970s
2. Share articles and stories from your club magazines with editors of local papers, Parish Newsletters or community magazines. Human-interest stories about people's journeys and adventures in their A7 may motivate others to get involved (Consider tweaking the articles to include some of the points given in point 7 below).
3. Raise awareness of your Austin 7 club by attending local family friendly events in towns and villages, having posters inviting families to come along to meetings and have a ride in an A7 (if you are in any doubt about your insurance cover then please enquire with your own Insurance provider).
4. Consider a 'Bring a friend to a meeting' scheme, where members invite friends and neighbours who have already shown an interest in the A7 motorcar. Members who invite a friend could receive club vouchers for dinners out for example.
5. Consider gaining celebrity endorsement. You may have a celebrity living locally who you could give access to an A7 and encourage them to talk about it with the public
6. Encourage club members to set up a Twitter campaign. i.e. one already exists where people are encouraged to tweet to say when they have seen 'Burt' an Austin 7 Ruby. This fun activity raises the profile and may encourage younger people to get involved
7. Make use of digital platforms like facebook, Instagram & Twitter. Make posts fun and interesting and use the opportunity to engage people in a 'conversation' about:
  - The pleasure of owning an A7 and the fun things your club has been doing
  - How being in a club can lead to family days out, holidays and friendships
  - How owning an A7 is not a requirement to joining a club and getting involved
  - How to join your club
  - Facts about cost of purchase, running, maintenance, accessibility of parts etc.
  - Promote other benefits i.e. no tax, cheap insurance.
  - Support available from forums, clubs, local experts and specialist firms
  - How good for the environment it is to own an existing car, rather than the carbon footprint that is created by building a brand new one.
  - The historical and cultural aspects of keeping the cars for future generations and being a guardian of our heritage

## New Members

We are delighted to welcome the following new members to our club:

14138	Alan Ogburn	Thurso, Caithness
14139	John Lindsey	Lindsey, Huddersfield
14140	Martin Griffiths	Southport, Merseyside
14141	Graham Young	Sheffield
14142	John Deacon	Brackley, Northampton
14143	Craig Heaton	Burscough, Ormskirk

