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Sport Heritage Special Issue

Title: #hoops #basketballhistory @Hoops_Heritage: Examining possibilities for basketball heritage within the context of Higher Education, critical museology and digital redirections.

Authors: Geoffery Z. Kohe[1], Jamie Smith[2] & John Hughson[3]

Abstract:

Until recently, social, economic and political investment into sport heritage in the United Kingdom has been sporadic, variable and inconsistent. This is particularly the case for sports conventionally not considered significant to popular national interest. In the UK, this classification extends to basketball and its heritage. The situation is changing, and development of the nation's sport heritage is progressing. However, support for sport heritage cannot be guaranteed and continued efforts need to be individually and collectively made to advance its causes. Taking the nascent development of the National Basketball Heritage Centre (NBHC) located at the University of Worcester in the United Kingdom as its focus, this paper interrogates how sport heritage practices and progress might align with the nexus of shifts in Higher Education (in which the NBHC resides), critical museology and digital redirections. This intersectionality paradigm may yield exciting opportunities for sport heritage thought, production and action. Namely, by generating spaces of analysis, reforming modalities of production, and inspiring critical advocacy in representational praxis. Focusing on community identity and youth development, we envision the NBHC as a more than archival tome/tomb, but as a site of transformative social inquiry that (virtually) connects the physical practices of the past with politics of the present and beyond.

Key words: Basketball, Heritage, Higher Education, Space, Lefebvre

[1] School of Sport & Exercise Sciences, University of Kent; Director, National Basketball Heritage Centre, Worcester, UK. **ORCID ID: 0000-0001-6683-6669**

[2] School of Sport & Health Sciences, University of Central Lancashire.

[3] School of Sport & Health Sciences, University of Central Lancashire. **ORCID ID: 0000-0002-7030-4806**

Introduction

In the United Kingdom, and elsewhere, a coalescence of forces is producing new sets of conditions in which sport heritage practices might thrive and find new ways of existing. Loosely characterised by an amalgam of austerity measures, market-driven imperatives, conscientious public attitudes vis-à-vis social responsibility and enfranchisement, and creative and innovative cross-sector activity, such conditions comprise a distinct setting for sport heritage practice. Now, not only is it sufficient for sport heritage entities to exist as repositories and showcases of sport consumption. Rather, organisations are encouraged to demonstrate greater purpose, accountability and sustainability.[1] As detailed within this special issue and beyond,[2] the sport heritage industry may be small part of the Arts and Culture and Sport sectors, but it includes a vibrant landscape of activity, passion and enterprise.[3] However, the abilities of sport heritage organisations to succeed, are not universal, guaranteed, or equitable. As such, the ways in which organisations are situated in the context, mediate priorities and pressures, and maintain a public interface remains varied. Disparities have led to vastly different strategies, priorities and approaches in the development and work of sport heritage providers. Least of all variances in organisation composition, collection management, archival priorities, representational/production activities, community engagement initiatives, academic and civic relationships, and interaction with their associated sports and sporting patrons. Closer examinations of these differences and congruities are of value in understanding how sport heritage 'works'/does not work effectively, what synergies and tensions exist across the space, and how management and curatorial knowledge and practices might be enhanced.

In this paper, we consider two activities undertaken by the university-based National Basketball Heritage Centre (NBHC) to illustrate opportunities for sport heritage at the confluence of Higher Education, critical museum directions and digital turns. Framed by spatial analysis, we examine the role of a physical exhibit and social media spaces in advancing socio-cultural engagements; in this case, related to community identity and youth development. Congruent with the spatial framework, we then articulate ideals that bring basketball heritage audiences together, modes of (re)production, and opportunities for improved action and advocacy going forward. Ultimately, the conceptual approach we adopt is useful in providing insight into some of the benefits and tensions that may accrue in developing sport heritage partnerships with HE entities; particularly in terms of shared agendas, resource precarities, collection sustainability and social/community engagement. In examining the NBHC, and being reflective about its practices and missions, the paper also offers an example of how this type of sport heritage

management and curatorship (which is largely reliant on degrees of limited human and financial resource, volunteer work, good-will and post-graduate support) may not only survive and prosper but work toward modelling progressive disciplinary trends in sport history and heritage industry innovation. Beyond this, by outlining new trajectories of inquiry and collaboration (e.g., with local communities, civil services, volunteer organisations charities and sports clubs), the paper also evidences opportunities for sport, social and cultural policy advisors to consider how both academic expertise and heritage productions might be placed in the service of community development, public service enhancement and social empowerment.

The Landscape of University, Heritage and Digital Connection

Established in 2016, the NBHC is currently located at the University of Worcester, Worcester, UK. Hosted at The Hive (a joint university and public library), the Centre forms part of the university's recognised specialist archival repositories. The Centre receives no direct funding and basic activities fall under the operational budgets of the university Library Services division. The Centre is overseen by a Director and academic Sport Historian (the lead author of this paper), an Arts and Humanities Research Council doctoral student (the second author of the paper) and a Research and Library Services Administration staff member from the university. Beyond the archive, and in lieu of dedicated/distinct physical space within The Hive, the Centre operates as a mainly virtual entity.[4]

Reflecting NBHC's physical and political position, this paper draws on intellectual crossroads of debate over, respectively: Higher Education (HE); critical museological and heritage turns toward social justice and community empowerment; and, digital and social media trends in cultural (re)production. Firstly, scholars have noted difficult times for the global HE sector as it contends with forces including neo-liberal marketisation, student recruitment concerns, funding pressures, and heightened performance and monitoring measures.[5] In the United Kingdom, c/Conservative political shifts, austerity measures, pronounced public and state scrutiny, student demographic shifts, competitive research and funding environments, and 'impact' metrics have all also contributed to a revision of universities' forms, functions and values.[6] In addition, in the UK effects from pre- and post-European Union (Brexit) arrangements and, now, the onset of Covid-19 consequences, are also confronting HE providers with new realities, challenges and opportunities. For UK universities, the implications of Brexit (in particular, financial downturns from demographic changes to student recruitment, changes to transnational research and enterprise funding and partnership schemes, and cultural shifts in

the perceptions of value of UK partnerships, and continued constraints of available government funding support) have prompted contemplation and sector change. Many concerns are historical however, and universities have continuously adapted to sustain their universal and local appeal. Yet, the constant calls for HE to fortify stakeholder relations has assumed renewed saliency as universities seek not only new ways to work, but to improve public perception about what they can do and who they might be for.[7] Partnership activity has become particularly important in positioning universities as meaningful contributors to wider communities. In this regard, it has become essential for providers to commit investment to industry, public and sector relations beyond the tertiary setting.[8]

Subsequently, partnerships with the respective Arts and Culture and Sport sectors (specifically, the heritage and museum aspects) is of value. As scholars identify, the current era has precipitated fertile conditions for interdisciplinary heritage/museum and tertiary sector collaboration.[9] Noteworthy is symbiosis in the education, community and civic functions these sectors respectively set out to achieve.[10] For universities, museum and heritage collaborations provide multifarious advantages; from research resources, knowledge exchange opportunities, work placement, community identity promotion, 'town and gown' initiatives, to creative project development. Outputs of the AHRC Collaborative Doctoral Scheme (and Sport Heritage Network-based projects) attest to these ends. Partnerships with universities have helped museum and heritage sites counter their own uncertainties and adversities (which are precipitated by similar conditions).[11] Collectively, collaboration makes considerable sense from community and social responsibility perspectives, but also enables stronger promotion of shared social science and humanities endeavour.[12] Pertinent here is for universities to undertake activities in areas congruent with contemporary social issues, practices and values. Partnerships that demonstrate and reflect investment in social and cultural life (e.g., the arts, and local and national heritage, cultural practices such as sport) aid these goals. Similarly, so too does having shared ideals and purposes (e.g., vis-à-vis social justice, advocacy, inclusivity, and community empowerment). This ethos informs and validates the significance of universities' connection with sport heritage spaces. Moreover, it also complements sport heritage and museum turns toward new forms of sensitivity, responsibility, and engagement.

In recent decades there have been noted shifts within museum and heritage studies towards criticality, ethical responsibility, interdisciplinarity and social advocacy.[13] Museums and heritage sites have responded by: diversifying management, widening community participation and decision-making in acquisition and exhibit production, enacting upon contemporary and

enduring issues, revising content, repatriating material, creating new narratives, or apologising for historical injustices.[14] Similarly, sport heritage spaces have not been immune to calls for redirection. Scholars have encouraged sport heritage sites to embrace progressive ideals, modes of intellectual enquiry and (re)presentation, collaboration, and transformative content engagement strategies.[15] There is accord in calls for sport heritage spaces to not only respond better to constituents' identities and desires, but to also be sites of empowerment and alternative critique that challenge sports' ideological and structural conditions.[16] Existing good practice here includes the National Football Museum's commitment and work in 2019 to diversify its policies and practices of female representation.[17] Another has been Chris Stride and colleagues' continued work with sport organisations, public bodies and the media to advocate for more representative Black and minority ethnic group athlete statues in the UK and beyond.[18] The Sport Heritage Network has also strongly encouraged, supported, and developed critical connections between academic researchers and sport heritage spaces. Although the call-to-arms is substantive, not all sport heritage spaces are politically or practically resourced enough at present, or see it as an organisational priority, to undertake such critical reconfigurations.[19] Herein lies a potential gap that university collaboration may fulfil; particularly with regards to undertaking critical research, sharing resources and knowledge, developing creative representation strategies, and facilitating improvements that may aid end-user engagement and interaction.

As already noted in the wider museum and heritage domain,[20] digital and technological enterprise holds considerable potential for critical sport heritage practice. Reflective of contemporary cultural shifts, and calls widen their functions and forms, many museums and heritage sites have embraced the digital revolution. Key strategies include: website modernisation; digitising physical content; investing in digital, virtual or electronic technology to facilitate alternative audience interactions; prioritising digital acquisition; joining online-global organisation networks; and/or creating a social media presence (e.g. via Facebook, Twitter, Instagram, Pinterest or, most recently, TikTok). Concomitantly, some museums have created digital and educational investments by developing online resources for schools that promote the museum and assist education providers in aiding students' digital literacy.[21]

However, there are issues with digital drives. For example, innovation necessitates economic and personnel investment, appropriate expertise and managerial support, market research, clear strategies to ensure consistency and sustainability of practice, and meaningful intentions behind its deployment. Moreover, there are no guarantees digital revolution may yield the

representational, critical engagement or cultural changes museums/heritage spaces desire. Technological trepidations aside, given the current forces both the Arts and Culture and tertiary sectors face, digital disconnection would be ill advised. For all its potential benefits, nonetheless, technological adaptation has yet to be universally adopted or practised within the sport heritage sector. While some spaces in the UK (e.g., the National Football Museum, The Hockey Museum, and Wimbledon Lawn Tennis Museum), and elsewhere (e.g., the New Zealand Olympic Committee),[22] have developed notable online presence and active social media activity, there apparently remains a broad spectrum of techno-philia among sport heritage providers. Moreover, some heritage spaces (such as the NBHC, and other minority sport entities) are only starting to explore digital opportunities. As detailed in the subsequent analysis of the NBHC, further interrogation is needed to understand how transformative critical and digital sport spaces might be created and community participation engendered.

Conceptualising the NBHC space

Both in physical and virtual terms, heritage organisations and sites have been acknowledged as valuable social and political spaces, and integral to understanding human communities and their cultural practices.[23] Accordingly, the work of spatial theorists is useful in examining the conceptual, structural and human actions that contribute to what heritage spaces are, how they work, what experiences accrue therein, and what they might become for their communities. We respect the notion of space is complex, amorphous, and dynamic. Moreover, beyond its ideological characteristics, scholars also illustrate space as political and politicised.[24] Bearing this in mind, we employ a spatial analysis adapted from Henri Lefebvre and colleagues.[25] Lefebvre's work has been fundamental in articulating connections between space as a philosophical construct, exercise in and of production, and site of (re)presentation.[26] Lefebvre stressed the need to transcend realist understandings of space grounded in the tangible, visible, physical and temporal, and to conceive of space (in the first sense) as metaphysical; that is, as thought systems that have genesis in human ideals that then (may) take root in time and place. Building on earlier spatial scholars,[27] *L'space*, for Lefebvre, had transcendental forms that were not fixed and anchored to specific ways of knowing and being, but could be challenged and recrafted. We return to the social transformative aspects of space later. However, what mattered was that conceptualisation of space commenced as an ideological project borne out of human social relations, communications, and intellectual exchanges. For example, in relation to sport (and basketball), the heritage space may be borne from ideals of club fraternity and loyalty,

fandom and camaraderie, the joys of performance, notions of success/failure, youth participation and community.

Yet, metaphysical configurations of space (what we term more simply as *thought space*), Lefebvre noted, were complex and necessitated critique that accounted for contextual forces (e.g., with regards to basketball heritage, political, economic and cultural processes that have shaped the sport); structural influences (e.g., prevailing sport and education ideals that have formalised the game over time); power relations (e.g., organisational controls and regulations over participation and exclusion); and, reproduction processes (e.g., ways basketball histories are represented, consumed and sustained). Although thought space may exist in the ether, Lefebvre acknowledged that it could be 'felt' in the sharing of discourses, messages and values within and between people and institutions.[28] Here, think of the sharing of sporting experiences or collective nostalgic reflection over past performances and memories, and the reproduction praxis (e.g., celebration of particular historical material deemed valuable to the sport's members and positive social media basketball threads). These processes, Lefebvre noted, constitute representations of space (what we term *production spac*e). Central to which are willing stakeholders who are complicit in transforming and transmitting ideals to visible forms (e.g., the NBHC has a role in producing exhibits and social media posts), as well as willing consumers (e.g., sport fans and sport history enthusiasts) willing to 'buy-into' and maintain the space.

Spatial production is not fixed or predetermined. Rather, there is potential for spaces to be disrupted and recrafted by political action, intervention, and reconfiguration. To this end, Lefebvre articulated the importance of the third space, representational practice. Here, the emphasis is on ways ideals and productions coalesce, are *experienced*, and made sense of by communities and individuals *in situ*. For example, how audiences might engage with a sport heritage exhibit, understand historical narratives, and communicate this knowledge further.[29] While representational practices contribute to sustaining spatial status quo, it was out of this that forms of transformation could occur that might alter what the space is, what it does as a site of meaning, and who it might represent. For this paper, this is configured as the *action space*; a site of possibility in which experiences of basketball may be redeveloped and historically anchored. Action, however, can take many forms, and generating transformative action requires resource, care, and commitment (e.g., regarding what ideals/narratives are deemed important to showcase and challenge, and what opportunities exist to critique knowledge). We elaborate on these arguments later.

Scholars have drawn attention to the value of Lefebvre's work in interrogating heritage space (and to ideological and production politics therein).[30] Further work has also noted Lefebvre's contribution beyond heritage spaces to education, pedagogical development, the promotion of critical agency and social transformation in an array of learning environments.[31] However, at present, there remains potential for the framework to be utilised within the context of sport heritage. Congruent to Lefebvrian approaches, and NBHC's educational underpinnings, we see utility in offering a conceptual analysis of NBHC *thought*, *production* and *action space* to explore some of the ideals that underpin the Centre as a heritage space, how these ideals manifest in material (the exhibit) and virtual (social media) production, and what opportunities manifest for action and alternative meaning making.

The Exhibit

The NBHC hosted a one-day pop-up exhibition entitled 'Basketball Heritage and Nostalgia' at the University of Worcester Arena on January 31st, 2020. Situated in the university's primary conference suite overlooking the sports hall/basketball court, the exhibition was held in conjunction with a British Basketball League (BBL) fixture between the Worcester Wolves and Newcastle Eagles with 2000 basketball fans in attendance. Utilising NBHC items held in the University of Worcester's collection, complemented by memorabilia from a private collection, the exhibit design incorporated two spaces. The first room was dedicated to the work of the UK's premier basketball photographer, Mansoor Ahmed. A slideshow of Ahmed's portfolio was shown alongside mounted compositions from across his thirty-year career. Mansoor was also in attendance and available to discuss his work with the public. The second room became a basketball museum inspired by the Naismith Memorial Basketball Hall of Fame (NMBHF) in Springfield, Massachusetts, USA (https://www.hoophall.com) and the Museo FEB (Spanish Basketball Federation Museum) in Madrid (https://www.sefutbol.com/museo-seleccion-espanola). As a significant proportion of the NBHC's collections is printed material, the challenge was to present items in ways that would capture the attention and imagination of basketball's varied communities. The displays were, therefore, organized chronologically and by content and featured a broad selection of NBHC ephemera. To generate fans' curiosity and exhibit attendance, professional game jerseys were displayed along glass panels overlooking the court so to be visible from within the arena. The centrepiece was a signed Kobe Bryant jersey placed in an elevated position, level with the halfway line of the basketball court as a tribute to the player's passing earlier that week.

Upon entrance, visitors were greeted with an installation featuring memorabilia and print media from the 1980s and 1990s. The display was bookended with two analogue CRT television sets connected to VHS machines. With limited television broadcasts of the NBA in the 1980s and early 1990s, part of the experience of being an NBA fan in the UK was ordering VHS tapes from a mail-order service. For younger fans, this was certainly a talking point as many of them had not before seen a VHS player or an analogue CRT Television. For parents who grew up during these decades this was an opportunity to share their childhood experience of basketball fanaticism. Complementing the videos were assorted periodicals (e.g., magazines *Slam*, *XXL*, and *MVP*) and game-issued professional jerseys. Stimulating substantial public interest, however, was a pair of Shaquille O'Neal's US Size 20 Reebok Pump Shaq Attaq shoes from the 1992-93 season. The timeline of printed media and memorabilia continued through to the next installation which focused on the 2000s and 2010s.[32]

The other side of the room was dedicated to British basketball. The highlight, particularly for young fans, was the attendance of 2018 Commonwealth Games silver medallist Siobhan Prior, dressed in her Commonwealth Games tracksuit, stationed at an exhibit dedicated to the history of Great Britain's National teams (from 1948 to the present day). In addition to viewing ephemera from the Gold Coast Commonwealth Games, fans had the opportunity to wear and be photographed with Siobhan's medal. The final exhibit was dedicated to the British domestic game and featured editions of "Basketball News" from the early 1950s and "Basketball" which ran from the 1960s until the 1980s.

Figure 1. Collation of images from the NBHC exhibit, January 31st, 2020.

@Hoops_Heritage

Although designed to be temporary (due to the current lack of space for permanent displays and short term use of loaned material), the exhibition success has, invariably, been enabled and enhanced by NBHC's clear, concise, and consistent virtual identity. Firstly, NBHC required an acceptable name that could effectively communicate the Centre's brand and be employed across multiple social media spaces. Initially, the URLs NBHC.com and NBHC.org were available but were premium domain names priced beyond the Centre's financial resources. The domain www.HoopsHeritage.com was available to register for £1 for the first year and £13 for each subsequent year as was www.BasketballHeritage.com. We opted to reserve both domains for £2 while our website is in development to keep our options open. In the social media space, @BasketballHeritage exceeded Twitter's character limit, so the word *basketball* was replaced with *hoops*; a popular slang term for the sport.[33] The Centre eventually settled on www.HoopsHeritage.com for its domain name, @Hoops.Heritage for Facebook, Instagram, and TikTok, and @Hoops_Heritage for Twitter. With significant image and video-based content, currently NBHC disseminates primarily from Instagram with posts simultaneously synchronized with Facebook and Twitter.

In the first year, the Centre has attracted over 3,485 followers on Instagram (though a low 179 Twitter and 442 Facebook followers). A modest number compared to high profile accounts, but respectable when considering that @GBBasketball, the Great Britain National Team Instagram account has 13,000 followers and has been active since 2013. Currently, posts (approximately 28 to date) have generally coincided with topical events for the community and areas of interest for promoting youth engagement, where the NBHC has added some historical context. These have included profiling Siobhan Prior's professional playing career and involvement in the exhibition and celebrating British players' or British teams' milestones. For example, when the Great Britain Men's National Team set a new record for the longest FIBA winning streak in programme history. Instagram's story feature has also been used to broadcast exhibition videos, including the Great Britain National Team exhibit to celebrate National Sporting Heritage Day (30th September). As the collection is digitised further, the intention is that the Centre will utilise the unlimited amount of digital real estate social media spaces provide to transform into a virtual museum via increase content posting.

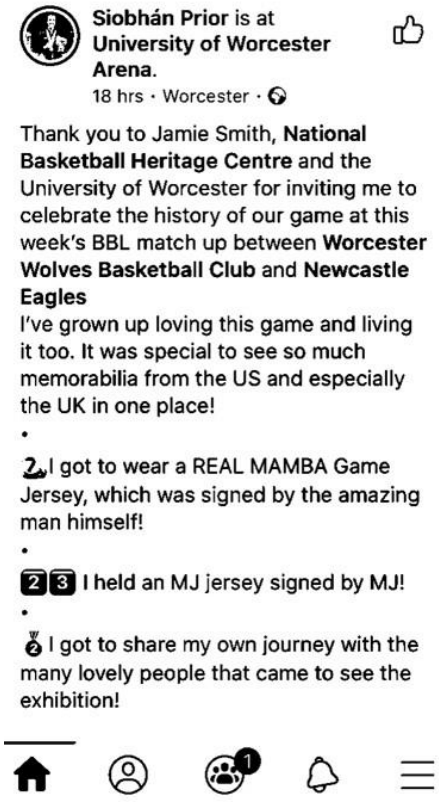

Figure 2. Social media post from Siobhán Prior following the NBHC National Teams exhibition.

Discussion

In developing @Hoops_Heritage as an engaging space, the focus has been driven by key ideological forces that reflect the Centre's desires to better represent its constituents and sustain interest and engagement into basketball's futures. NBHC's virtual space builds upon two primary ideas: 1) community identity and fraternity; and, 2) youth development. Like other sport spaces, basketball's community ethos is conceptualised around an inherent 'love of the game', familial and social relations, club allegiance and loyalty, sporting nostalgia, ephemera and statistical fascinations, and player/playing affectations. In basketball's case, the relative marginalised nature of the sport, smaller funding and support, and strong localised grassroots development, have also crystalized and galvanised these ideals.[34]

The NBHC Thought Space

Notions of community provides an important point of leverage around which to orientate NBHC's organisational practice.[35] Within basketball, a communal ethos draws people together to play, spectate and support, and engage with and share in (re)creations of the sport's histories. To note, however, an interest in history or a wish to engage in a sports' past, is not, necessarily, a feature or condition of sport community membership. Moreover, not all community members appreciate, understand, or conceptualise the sport's past and histories in the same ways. For example, historical interest in the community may range across a spectrum from dedicated enthusiasts who may be fans, former players, coaches, managers or administrators with a passion for preserving the sport's histories, through to lay spectators, parent/caregivers, or young athletes who watch or play, enjoy the game, and who have only a fleeting or peripheral interest in the historical aspects of the sport. However, doing justice to a diverse sport community (with its entrenched tribalism and parochialism), understanding members' experiences, and recognising points of tension (e.g., between clubs, national governing bodies (NGBs), and participant) and inequalities of representation (e.g., with respect to gender, disability, ethnic minorities, and geography) is difficult and community tensions manifest in several ways. This includes organisational representations within the NBHC, engagements with external NGBs and domestic professional clubs, within the willingness of members to donate and/or contribute material to the archive, and who gets to 'speak' for and represent the sport's histories online. Nevertheless, as scholars suggest of the function of museum and heritage sites,[36] the NBHC has a duty to reflect and support this spectrum. Moreover, to ensure its heritage practices diversify, democratise and reflect an ethics of care toward its communities

(e.g., by confronting its 'difficult' pasts vis-à-vis minorities, and the sport's socio-economic gender, ethnic and disability inequalities).[37]

Notions of community within basketball heritage are also enmeshed with ideals related to youth/youth development (and associated concept of 'grassroots' sport participation). This focus is unsurprising as basketball in the UK has a strong youth demographic.[38] Moreover, since inception, the sport has been enmeshed within school sport. During the early decades of the twentieth century, for instance, the popularity of the sport progressed through both the UK's formal school system and youth club networks (specifically, the Young Men's and Women's Christian Associations) in London and the North West. As early Physical Education teaching and coaching manuals, and early protagonists noted, the relatively simplistic nature of the sport, its few rules, low cost and dramatic appeal (coupled later with interest in the game's American globalisation), made it a sport that resonated among many of the nation's youth. In addition to physical activity, the sport also afforded youth substantial opportunities for informal learning, socialisation (and occasional social mobility), and identity formation.[39]

Notwithstanding the youth emphasis, and scholarship documenting the 'youth-centred' origins of the game,[40] this has not translated significantly to other forms of historical dissemination or heritage production. To note, given the nature of the archival material within the collection, there has been a prioritising of national, club and senior player historical material. Namely one of the reasons for this has been that such a focus helps the Centre draw wide spectator appeal, engagement, and interest, and helps fulfils the marketing goals of the NBHC. It is worth noting, however, that the marginalised focus on youth voice within basketball heritage and history is not unique. Sport heritage sites are often limited in what heritage investments they make and what initiatives are resourced. Accordingly, there tends to be a prevailing focus on teams and key player narratives of the most recognisable contributors to the sport. Yet, in the effort of doing justice to the community and youth ideals that constitute the bedrock of basketball, the NBHC already holds material that evidences the sport's synergies with youth culture and education (e.g., sport programmes, competition schedules, fun-day announcements, youth team exchanges and basketball camps). To date, this material has been physically sorted and catalogued. Preliminary lists of general collection contents are also available online, along with initial digitisations of national teams' performance records. Access to these collections is currently obtained through either the University's Research Collections office or via the NBHC Director. Having such material is a start. Now, as scholars of youth heritage have advocated,

what is needed is a commitment to 'ground up' strategies that include youth in decision making, curatorial and representation practices.[41]

The NBHC Production Space

Following museum and sport scholars' observations regarding digital trends,[42] the NBHC has a variety of digital and social media innovations at its disposal to promote community and youth aspects. Foremost in the NBHC production space has been improving the website function of the Centre and digitising previously uncatalogued materials. Specifically, statistical and performance histories of the nation's premier clubs and national teams.[43] Yet, with the game comprising a youth demographic frequently referred to as 'digital natives',[44] Instagram, Twitter and Facebook enable the Centre to transcend conventional static displays and general website development. Notwithstanding audiences' virtual tendencies, social and digital media technology use does not necessarily, nor immediately, translate into engagements with, or meaningful representation of, the sport's various communities. This is particularly the case if we also consider basketball's younger constituents for whom interest in heritage and web-based archival content may be a minimal or non-existent priority. In order, therefore, for the digital content and texts to be visible, received and appreciated, ways to connect and resonate with individuals' personal and collective interests are needed.

To these ends NBHC have employed a range of social media linguistic devices. For example, the use of hashtags (#) (e.g., #hoops #NBHC #WorcBasketball #sportheritage #TeamGB). All of which enable NBHC to attach itself to key themes, organisations and concepts of the sport, and become 'visible' within wider public and private domains.[45] The hashtag #BritishBasketball, for example, has been promoted by basketball's NGBs for use by all basketball organisations, teams, fans and players across England, Scotland, and Wales. The term connects NBHC to wider communities and events from the professional level (e.g., Olympic, international, and professional league fixtures), key sport stars, media outlets, and local level activities. However, followers of sport specific hashtags receive substantial threads of information in their virtual 'feeds' (an individual's personalised stream of content), and users may entirely miss NBHC posts. Yet, given the sport's diasporic participant and fan base, and UK basketball's similarly diverse membership, hashtags provide a means of connecting rapidly and with ease. Moreover, this work has raised awareness and followers have subsequently contacted the Centre to inquire about donations or collection use, share sport stories, or elicit further details about NBHC work.

Similarly, the @ symbol (that forms part of social media 'handles' – specific personal or organisational accounts) further enabled content to be directly connected to individuals, clubs and external organisations. The handle @Hoops_Heritage (the official NBHC Twitter account) allows the Centre to strategically reach specific current and potential members/organisations. Tweets related to past Team GB statistics, club and player performances, international and national fixtures, photos, and other ephemera can all be shared with individuals, clubs or NGBs (if they have personal handles and social media profiles). Regardless of whether hashtags and handles elicit reciprocity, they broaden the Centre's promotion and collapse local and global boundaries. Additionally, social media activity enables content to be exhibited differently, collection access improved, and new narratives to come off the physical archival bench and in to play. Other social media functions such as the 'share' (an action that pushes a user's choice of feed to its own and/or others feeds and platforms), and the 'like' (noted mark of awareness, approval or endorsement), are also valuable. For the NBHC, these have led to current and past players and administrators remarking on team photos, memorabilia, clothing and performance statistics. While most communications remain affable (and are marshalled by this paper's second author), even disputes over issues such a 'best' player or team 'of all time', for example, indicate a level of interest and affectation toward the sport's histories and heritage.

As mundane and ubiquitous as social media posting may seem, there is still an associated labour cost to this production. Although technologies (such as Hootsuite, SocialSprout and E-clincher) make social media management easier, maintaining the NBHC's platform still requires time, energy, and commitment. The NBHC has, admittedly, played the ball well in this regard. Currently, this activity falls within the remit of this paper's second author whose academic contract and research project (undertaken through the University of Central Lancashire and Arts and Humanities Research Council Doctoral scheme) entail practical work experience in and for the NBHC. Nonetheless, at a time of increased precarity in HE, such schemes cannot necessarily be relied upon. The hope for continuing NBHC production may lay, therefore, within the sport's communities.[46] Internally sourced volunteers, financial contributions from the sport's alumni or national clubs, crowdsourcing activities, establishing a 'Friends of the NHBC' scheme, and corporate sponsorship may yield new resource for future NBHC work. Here, it need be noted that the NBHC's home within the university may be double-edged sword. On the one hand, the NHBC's university location secures the collection (as much as possible within the current climate). Yet, externally, potential benefactors may perceive the university as financially secure and well-funded enough to support the Centre's work. While

universities, including the University of Worcester, have good business partnerships within their communities (often utilising sport connections), more work needs yet to be done to harness these relationships toward heritage ventures.

The NBHC Action Space

Where NBHC now needs to go is toward becoming an action space. Essentially, as Lefebvre encouraged of other locales, to be a site of social, political, cultural, and ideological transformation. In this case, for the NBHC to not merely represent the sport's histories as imperturbable interpretations of *the* past, but to confront, challenge and change what the sport can represent. Specifically, this entails NHBC employing its archival resources and critical insights offered by its members to raise issues about the sport and its histories, to question the material valued as part of its heritage, and contribute to new meaning makings that advance alternative voices and narratives. Towards these critical historiographical ends, and to complement NBHC's content, there exist several additional digital repositories on basketball's (and relatedly, netball's) global, transnational and national histories that could aid production of new narratives. Organisations and repositories such as *The Black Fives Foundation* (http://www.blackfives.org), founded by Claude Johnson, for example, is dedicated to honouring histories of African-American basketball in the United States.[47] In addition to serving as a key archival repository for research, the Foundation also utilises its collections and digital platforms to showcase the lives and experiences of basketball's Black American constituents through critical exhibits, Hall of Fame commemorations, public knowledge-exchange events, local community engagement activities and charity work. The site and scope of activities provide an encouraging model for both the NBHC and other fledgling and/or small sport heritage entities to aspire to.

The Foundation's work sits in contradistinction to that of the more ostentatious and established, Naismith Memorial Basketball Hall of Fame and museum (mentioned above). The physical space and its online collections aim to preserve and celebrate the history of basketball at all levels. Exhibits here has focused on women's participation and achievements, community sport development, and school sport ventures. Yet, while the NMBHF comprises a significant museum collection, the research services and digital archive are not easily accessible for scholarly use. Moreover, operating in a similar manner to many other sport museums, the NMBHF (by its very nature) focuses primarily on the valorisation of the highest levels of the sport, and maximising public engagement through popular sporting figures, successful performance narratives and interactive displays.

Returning to the critical focus advocated within the Black Fives Foundation, a more useful exemplar for nascent sport heritage development is offered by the collection dedicated to preserving and showcasing the legacy of Swede Martina Bergman Österberg (http://bergmanosterbergunion.org.uk/), the late 19th and early 20th Century physical culture and sporting pioneer. In addition to advancing women's physical training, education and liberation through the UK's education system, Österberg was an internationally influential figure in advancing women's participation and recognition in netball, hockey, cricket, lacrosse and many other sports. Located within North Kent College, Dartford, UK, the repository serves as a key space to preserve and showcase female sport, facilitate scholarly research, and promote public interest. Although not as professionally designed or comprehensive as the Black Fives Foundation or the NMBHF sites, the repository still provides substantial resources for researchers to use to interrogate global and local sport cultures and add nuance and critique to debates about gendered sport experiences. Users of these sites may also be drawn to the complementary organisational websites of basketball and netball's governing bodies (http://basketballengland.co.uk and http://englandnetball.co.uk). However, these organisational sites (in particular, that of Basketball England) are not historically focused, nor well set up for use for historical research. As encountered through the NBHC's development, the lack of historical content on England Basketball's site, invariably, is reflective of the organisation's current limited economic and practical capacities and prioritisation of historical work.

Historians may be able to counter these organisational deficiencies, and gaps in the NBHC's own collection and productions, by also engaging with *Playing Pasts (*https://www.playingpasts.co.uk), the online magazine, research collection and repository devoted to sport and leisure history. Comprising material produced by a range of sport historians spanning a range of sports and eras (including work by the UK's preeminent basketball historian, Keith Myerscough), the site regularly produces academic and public scholarship on a variety on critical topics (e.g., Fascism, Communism and post-Soviet era sport, women's sport experiences, ethnicity and racial politics, community development, sport boycotts, and historiography). While researchers may be drawn to individual contributors, collectively the site provides a useful space in which to understand and explore critical connections and tensions across sports and historical eras. The regularity of the productions posted to the site also importantly helps sustain the type, scope and progress of critical dialogue, collaborative enterprise and publicly-accessible content desired of sport heritage spaces in contemporary times.

Encouraged by contemporary sites such as those above, the NBHC's efforts here could model the Heritage Lottery's 'Kick the Dust' campaign that has funded initiatives empowering the nation's communities to engage in heritage creation.[48] One initiative is 'Our Shared Cultural Heritage'. The multi-organisation partnership project entails uniting young people to share and explore UK and South East Asian heritage and engage youth communities and youth ambassadors in heritage and museum-related social action projects. Pursuing this avenue, the NBHC could similarly become an outreach space undertaking work in schools (or other education settings) encouraging young basketball players and fans to engage in activities that question the sport's structures, values, entrenched power-relations and inequalities of representation and experience.

To this focus there are additional unexplored avenues for further research. This includes, though is not necessarily limited to, continued exploration of the roles of the Young Men's Christian Associations across the late 19th and early 20th century, the evolution and progression of the English Basketball Association from the 1930s, youth and provincial histories of the sport, and the early commercialisation and professionalisation of the game across. There is also potential comparative work to be done in regards to development and shared experiences in country's netball histories during these formative decades. While scholars, including contributors to *Playing Pasts* and others, have made some advances on these topics, there remains fertile ground for new cross-organisational collaborations to produce fresh historical and heritage work. Relatedly, there are possible opportunities for sport historians to contribute to current collaborative ventures; particularly those aimed to serve the youth and grassroot dimensions of the sport. For example, the John Amaechi Basketball centre in Stockport, UK (now the Magic and Mystic's shared basketball and netball facility, http://www.manchestermagicandmystics.co.uk). Established and named after the renown former British NBA star, Psychologist, and leadership expert, and in addition to supporting professional franchises, the organisation also undertakes a raft of community development and youth education initiatives in the greater Manchester area and across the UK. The work also complements similar initiatives undertaken by the nearby North West Basketball Centre. At the national level, there are also social responsibility projects such as *Project Swish* (https://projectswish.co.uk/) run by Basketball England and supported by Sport England; one of several national outdoor basketball initiatives designed to improve engagement in the sport, support youth communities, and rejuvenate urban sport environments around the country. The records, developments, histories and experiences of

these spaces and ventures are all worthy foci of scholarly interrogation and academic partnership.

There are, however, two specific domains where the NBHC could first focus transformative action. Firstly, articulating women's experiences of basketball. The second is illustrating the sports' historical roles in young peoples' health and wellbeing via informal/social forms of play. With regards to the former, schools or clubs with young female players could identify heritage/history ambassadors to collaborate with the NBHC on projects on the development of female clubs, the role of institutions such as the Young Women's Christian Association, and female contributors to the sport's development. Additional creations could reveal and engage with narratives about histories of women's basketball, wheelchair and adapted basketball, and/or inner-city urban basketball initiatives (such as those identified above).[49] Reflecting suggestions for critical sport history education,[50] work here could also interrogate contemporary historical issues related to inequalities of sponsorship, media, role-modelling, and leadership. Congruent with documented success and critique of urban basketball youth projects,[51] and concomitant museum sector research noting the value of play-centred approaches to foster history engagement,[52] the NBHC could also ally with local councils, youth service providers and sport development organisations. These collaborations might focus on redeveloping deprived/neglected areas of the city that youth inhabit and value, use archival material creatively to showcase youth culture in public areas of cities, or use informal play to gather youth to share their experiences as part of an oral history project. Whatever the possibilities, NBHC must remain committed to encouraging the widest (and perhaps wildest) use of its collection to these potential ends.

Conclusion

The formative years of the NBHC have been characterised by a spirit of collective optimism, productive collaboration, successful public and academic engagement activities, and discernible growth as a heritage and archival repository. NBHC's current status has been a function of the unity its founding members have shown towards its aims, the volunteer work undertaken in its promotion, sustained support by its university host, and the generosity of the sport's communities to donate material and enrich the collection. While this progress is notable, and the archive may be 'safe' for the foreseeable future, this is not yet enough if the Centre is to keep fulfilling its aims and genuinely be a contributor to progressive heritage politics. To this end, and by employing a spatial framework of thought, production and action spaces, we

sought to illuminate the NBHC's role in facilitating connections between some of the ideals that bring the sport's communities together, the modes of production that this unity can contribute to, and the opportunities for social activism that might stem therefrom. The framework provides a conceptual tool for sport heritage practitioners to utilise in crafting critical sport spaces that reflect and resonate with the communities they seek to represent. Integral to this process is to not only find ways archival material can be brought to the fore, but to seek ways the sport's communities can be part of the processes of recovery, revelation, and remaking. Here, there are positive examples that sport heritage spaces like the NBHC and its peers can draw upon. Moreover, sport heritage organisations are in positions to leverage the sport fandom, extant stakeholder relations, and periodical and contemporaneous issues sport raises to connect audiences with content and new meaning making. For the NBHC, at least, the next quarter of play necessitates generating dialogue, rapport and productive interactions that *matter* not just for the Centre's aims, but to basketball's constituents and the game's future legacies.

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[1] Geoffery Z. Kohe, '@www.nzoc.org.nz: Organisational websites, e-spaces, and sport history', In Gary Osmond and Murray G. Phillips (Eds.) *Sport history in the digital era* (Champaign, IL: University of Illinois Press, 2015): 77-96.

[2] Susanna H. Cassel, 'The sporting and heritage festival of Landsmót in Iceland: Identity expressions and performances of nation, gender and rurality'. In Allan Jepson and Alan Clarke (Eds) *Power, Construction and Meaning in Festivals* (New York: Routledge, 2017): 49-64; Richard Haynes, 'From sporting past to future well-being: sport heritage and intergenerational learning in Glasgow', *Sport in History* (2019): 1-21; Gregory Ramshaw, 'Subaltern sport histories', In Bryony Onciul, Michelle L. Stefano and Stephanie Hawke (Eds.) *Engaging heritage, engaging communities* (Vol. 20) (Rochester, NY: Boydell & Brewer, 2017a): 179-187; Gregory Ramshaw (Ed.) *Sport Heritage* (Oxon: Routledge, 2017b); Gregory Ramshaw and Sean J. Gammon, 'Towards a critical sport heritage: Implications for sport tourism', *Journal of Sport & Tourism* 21, No. 2. (2017) 115-131; Justine Reilly, 'The Development of Sport in Museums', *The International Journal of the History of Sport* 32, No.15. (2015): 1778–1783; Justine Reilly, Jane Clayton and John Hughson, 'Uniting Sport and Heritage: An Evaluation of the Our Sporting Life Exhibition Programme', *Cultural Trends* 23, no.1. (2014): 42–55.

[3] Jeff Hill, Kevin Moore and Jason Wood, *Sport, History, and Heritage: Studies in Public Representation* (Woodbridge: Boydell Press, 2012); Geoffery Z. Kohe, 'Running with the ball?: Making a play for sport heritage archives in Higher Education', *International Journal of Heritage Studies* 24, no.3. (2018): 256-269; Joël Pinson, 'Heritage sporting events: Theoretical development and configurations', *Journal of Sport & Tourism* 21, no.2 (2017): 133-152.

[4] See Kohe, 'Running with the ball?', for further explanation on the genesis and early evolution of the NBHC.

[5] Paul Benneworth and Ben W. Jongbloed, 'Who Matters to Universities? A Stakeholder Perspective on Humanities, Arts and Social Sciences Valorisation', *Higher Education* 59, no.5. (2010): 567–588; Henry Giroux, 'Beyond dystopian education in a neoliberal society', *Fast Capitalism* 10, no.1 (2013): 109-120; Riddell et al., *Higher Education in Scotland and the UK*.

[6] See Aline Courtois and Amélia Veiga, 'Brexit and higher education in Europe: the role of ideas in shaping internationalisation strategies in times of uncertainty', *Higher Education* (2019) 1-17; **S**cott Brown, 'The social economy as produced space: the 'here and now' of education in constructing alternatives', *European Journal for Research on the Education and Learning of Adults* 8, no. 2 (2017): 261-275; Giroux, 'Beyond dystopian education in a neoliberal society'; Sheila E. Riddell, Elisabet Weedon and Sarah Minty (Eds.), *Higher Education in Scotland and the UK*. (Edinburgh: Edinburgh University Press, 2015); Marco Seeber, Vitaliano Barberio, Jeroen Huisman

and Jelle Mampaey, 'Factors affecting the content of universities' mission statements: an analysis of the United Kingdom higher education system', *Studies in Higher Education* 44, no.2 (2019): 230-244.

[7] Seeber et al., 'Factors affecting the content of universities' mission statements'.

[8] Emma Waterton and Steve Watson (Eds.) *The Palgrave Handbook of Contemporary Heritage Research* (London: Palgrave, 2015; L. Harald Fredheim, 'Endangerment-driven heritage volunteering: democratisation or 'Changeless Change'', *International Journal of Heritage Studies* 24, no.6 (2018): 619-633.

[9] Benneworth and Jongbloed, 'Who matters to Universities?'; Boddington, Boys and Speight, *Museums and Higher Education Working Together: Challenges and Opportunities*; Claudine Déom, 'Partners in Preservation: University of Montreal Research for the Preservation of the Montreal School Board Historic Schools', *International Journal of Heritage Studies* 14, no.6 (2008): 573–588.

[10] Déom, 'Partners in Preservation'; Élise Dubuc, 'Museum and University Mutations: The Relationship Between Museum Practices and Museum Studies in the Era of Interdisciplinarity, Professionalisation, Globalisation and New Technologies', *Museum Management and Curatorship* 26, no.5 (2011): 497–508; Maja Lagerqvist, 'Reverberations of a crisis: The practical and ideological reworkings of Irish State heritage work in economic crisis and austerity', *Heritage & Society* 9, no.1 (2016): 57-75.

[11] Anne Boddington, Jos Boy and Catherine Speight (Eds.) *Museums and Higher Education Working Together: Challenges and Opportunities* (London: Routledge: 2016); Déom, 'Partners in preservation'; Dubuc, 'Museum and University mutations'; Robert R. Janes, *Museums in a Troubled World: Renewal, Irrelevance or Collapse?* (London: Routledge, 2009); Lagerqvist, 'Reverberations of a crisis'.

[12] Charles W. Haxthausen, *The Two art Histories: The Museum and the University*, Williamstown, MA: Sterling and Francine Clark Art Institute; Fredheim, 'Endangerment-driven heritage volunteering'; Lagervist, 'Reverberations of a crisis'.

[13] Janes, *Museums in a Troubled World*; Bryony Onciul, Michelle L. Stefano and Stephanie Hawke (Eds.) *Engaging heritage, engaging communities* (Vol. 20) (Rochester, NY: Boydell & Brewer, 2017).

[14] The most evident steps in this regard can be in the sector's responses to the international *Black Lives Matter* and *Rhodes Must Fall* campaigns which has/is leading to radical revision, changes and removals of museum content, and needed and discomforting discussions about what these spaces are/do, who they are for, and what they can be. See, Carolyn E. Holmes and Melanie Loehwing, 'Icons of the old regime: Challenging South African public memory strategies in# RhodesMustFall', *Journal of Southern African Studies* 42, no.6. (2016): 1207-1223; Wendy Ng, Syrus M. Ware and Alyssa Greenberg, 'Activating diversity and inclusion: A blueprint for museum educators as allies and change makers', *Journal of Museum Education* 42, no.2. (2017): 142-154.

[15] Sean Gammon, Gregory Ramshaw and Richard Wright, 'Theory in sport tourism: some critical reflections', *Journal of Sport & Tourism* 21, no.2. (2017): 69-74; Haynes, 'From sporting past to future well-being'; Hill, Moore & Wood, *Sport, History and Heritage*; Ramshaw, 'Subaltern sport histories'; Ramshaw, *Sport Heritage*; Reilly, 'The Development of Sport in Museums' Reilly, Clayton and Hughson, 'Uniting Sport and Heritage'; Corey Walters, *The Production and Consumption of Sport Heritage: A New Zealand Rugby Stadium Case Study* (Doctoral dissertation, ResearchSpace@ Auckland, 2018).

[16] Cassel; 'The sporting and heritage festival of Landsmót in Iceland'; Geoffery Kohe, 'The New Zealand Sports Hall of Fame: Civic representations of sporting and olympic history', *Sport in Society*, 13, no.10 (2010): 1498-1515; Kohe, 'Running with the ball?'; Ramshaw, 'Subaltern sport histories'; Jean Williams, 'Upfront and onside: women, football, history and heritage special edition. Introduction: women's football and the# MeToo movement 2019', *Sport in History* 39, no.2 (2019): 121-129.

[17] Williams, 'Upfront and onside'.

[18] Chris Stride, Ffion Thomas & Ana M. Chamorro, 'Commemorating tragic heroes: statuary of soccer players who died mid-career', *Soccer & Society* 20, no.3 (2019): 431-453.

[19] Geoffery Z. Kohe, 'Piquing public curiosities and critical intrigue in athletic performance: Sport in Science Museums', In Kevin Moore and John Hughson (Eds.) *Routledge Handbook of Sport and Museums* (Oxon: Routledge, 2020 forthcoming).

[20] David Beel and Claire Wallace, 'Gathering together: Social capital, cultural capital and the value of cultural heritage in a digital age', *Social & Cultural Geography* 21, no. 5 (2020): 697-717; Joseph Crawford, Kerryn Butler-Henderson, Jürgen Rudolph, Bashar Malkawi, Matt Glowatz, Rob Burton, Paulo Magni, and Sophia Lam, 'COVID-19: 20 countries' higher education intra-period digital pedagogy responses', *Journal of Applied Learning & Teaching* 3, no. 1 (2020): 1-20.

[21] Beel and Wallace, 'Gathering together'; Jonathan P. Rowe, Eleni V. Lobene, Bradford W. Mott and James C. Lester, 'Play in the museum: Design and development of a game-based learning exhibit for informal science education', *International Journal of Gaming and Computer-Mediated Simulations (IJGCMS) 9*, no.3. (2017): 96-113; Ashley Shaw and Don Krug, 'Heritage meets social media: designing a virtual museum space for young people', *Journal of museum education* 38, no. 2 (2013): 239-252.

[22] Kohe, @www.nzoc.org.nz.

[23] Elisa Giaccardi (Ed.). *Heritage and social media: Understanding heritage in a participatory culture* (New York: Routledge, 2012); Onciul et al., *Engaging Heritage, Engaging Communities*; Ramshaw, 'Subaltern sport heritage'; Brenda Yeoh and Lily Kong, L. The notion of place in the construction of history, nostalgia and heritage in Singapore. *Singapore journal of tropical geography* 17, no.1. (1996): 52-65.

[24] Jen J. Gleseking, William Mangold, Cindi Katz, Setha Low and Susan Saegert (Eds.) *The people, place, and space reader* (New York: Routledge, 2014); Rob Sheilds, *Lefebvre, Love & Struggle: Spatial Dialectics* (New York: Routledge, 1999); David Studdert and Valerie Walkerdine, 'Space, Geography and Social Power', In David Studdert and Valerie Walkerdine (Eds.) *Rethinking Community Research*. (London: Palgrave Macmillan, 2016): 127-160.

[25] Henri Lefebvre, *The Production of Space*. Translated by Nicholson-Smith, D. (Oxford: Blackwell, 1991a); Henri Lefebvre, *The Critique of Everyday Life, Vol.1*. Translated by Moore, J. (London: Verso, (1991b); Henri Lefebvre, *Writings on Cities*. Edited and translated by Kofman, E. and Lebas, E. (Oxford: Blackwell, 1996); Henri Lefebvre, *Key Writings*. Edited by Elden, S., Lebas, E., and Kofman, E. (Oxford: Blackwell, 2003); Henri Lefebvre and Catherine Réguiler. *Rhythmanalysis: Space, Time and Everyday Life*, translated by Elden, S., and Moore, G. (London: Continuum, 1986/2004): 87–100.

[26] Lefebvre, *The Production of Space*; Sheilds, *Lefebvre, Love & Struggle.*

[27] For example, Yi F. Tuan, *Space and Place: The Perspective of Experience* (Minnesota: University of Minnesota Press, 1977).

[28] Lefebvre, *The Production of Space*; *Writings on Cities*; *Key Writings*; Studdert and Walkerdine, 'Space, Geography and Social Power'.

[29] Lefebvre, *The Production of Space*; *Key Writings*; Luis Silva and Paula M. Santos, 'Ethnographies of heritage and power', *International Journal of Heritage Studies* 18, no.5. (2012): 437-443.

[30] Kynan Gentry, 'History, heritage and localism', *Policy Studies* 34, nos. 5-6. (2013): 508-522.
Giaccardi, *Heritage and social media'*; Silva and Santos, 'Ethnographies of heritage and power'.

[31] Scott Brown, 'The social economy as produced space: the 'here and now' of education in constructing alternatives', *European Journal for Research on the Education and Learning of Adults* 8, no.2. (2017): 261-275. Sue Middleton, 'Henri Lefebvre on education: Critique and pedagogy', *Policy Futures in Education* 15, no.4, (2017): 410-426.

[32] In instances where the NBHC was in possession of multiple copies of programmes, fans were free to handle them and read the content. The older and rarer examples were kept under glass.

[33] To note, the Centre's preferred handle choices, @NBHC and @HoopsHeritage were unavailable on most platforms. In most cases, the accounts with this username were inactive, and it was not possible to get a response from the owners to see if they would be willing to give up or sell their username.

[34] Mark Falcous and Joseph Maguire, 'Making it Local? National Basketball Association Expansion and English Basketball Subcultures' in Michael L. Silk., David L. Andrews. and C.L. Cole (Eds.) *Sport and Corporate Nationalisms* (Oxford: Berg), (2005): 13-34; Chris Faulkner, 'Shooting from Beyond the Arc: An Examination of Basketball Player's Migratory Experiences', *Unpublished Ph.D Thesis* (University of Worcester, 2017); Kohe, 'Running with the ball?'; *Sport England Active People Survey, https://www.sportengland.org/research/about-our-research/active-people-survey/* (accessed 12 May 2019); Jeff Skinner, 'The development of basketball in England: An analysis of the importance of funding since the start of the National Basketball League in 1972', *Unpublished MA thesis* (University of Buckingham, 2018).

[35] Cassel, 'The sporting and heritage festival of Landsmót in Iceland'; Onciul et al., *Engaging heritage, engaging communities*.

[36] Achiam and Sølberg, 'Nine meta-functions for science museums and science centres'; Bonnell and Simon, '"Difficult" exhibitions and intimate encounters'; Waterton and Watson, 'Framing theory'.

[37] Bonnell and Simon; '"Difficult" exhibitions and intimate encounters'; Nuala Morse, *The Museum as a Space of Social Care*. (Oxon, Routledge, 2020); Nuala Morse and Ealasaid Munro, 'Museums' community engagement schemes, austerity and practices of care in two local museum services', *Social & Cultural Geography* 19, no.3. (2018): 357-378.

[38] *Sport England Active People Survey, https://www.sportengland.org/research/about-our-research/active-people-survey/* (accessed 12 May 2019).

[39] Falcous and Maguire, '*Making in Local?';* Jonathan Mandel and Geoffery Z. Kohe, 'Birkenhead revisited: The early origins of Basketball in Britain', In Branislav Antala, Petar D. Pavlović, Nenad Živanović and Kristina M. Pantelić Babić (Eds.) *Basketball in Europe* (Bratislava: FIEP Europe, 2018) 178-200.

[40] Ibid.

[41] Mastura Jaafar, Noor, S. Mostafa Rasoolimanesh, and Shuhaida Md Noor, 'Perception of young local residents toward sustainable conservation programmes: A case study of the Lenggong World Cultural Heritage Site', *Tourism Management 48* (2015): 154-163; Rebecca Magdin, David Webb, Pollyanna Ruiz and Tim Snelson, 'Engaging youth in cultural heritage: time, place and communication', *Heritage Lottery Fund – Final Report*

https://core.ac.uk/download/pdf/74362429.pdf (Accessed July 8 2020); Shaw and Krug, 'Heritage meets social media'; Alisha R. Winn, 'The Remembering St. Petersburg Oral History Project: Youth Empowerment and Heritage Preservation Through a Community Museum', *Transforming Anthropology* 20, no.1. (2012): 67-78.

[42] Achiam and Sølberg, 'Nine meta-functions for science museums and science centres'; Giaccardi, *Heritage and social media'*; Gary Osmond and Murray G. Phillips (Eds.) *Sport history in the digital era* (University of Illinois Press, 2015).

[43] Similar efforts of production have also been made regarding material related to the youth dimension of the sport. An initial project (for which the NBHC utilised the University's undergraduate paid Summer internship scheme) lead to the digitisation of a range of youth-based material (for example, youth and school competition programmes, schedules and promotional advertisements, tournament records matchday reports, and player, coach and team profiles and pictures). The digitised records were collated into an electronic interactive search platform, now showcased on the NBHC's webpages (https://library.worc.ac.uk/research-collections/basketball-heritage#s-lg-box-wrapper-17851814, Accessed 28 June 2020).

[44] Sue Bennett, Karl Maton and Lisa Kervin, 'The 'digital natives' debate: A critical review of the evidence', *British journal of educational technology* 39, no.5 (2008): 775-786; Christopher Jones, 'Students, the net generation, and digital natives', In Michael Thomas (Ed.) *Deconstructing digital natives: Young people, technology, and the new literacies* (London: Routledge, 2011) 30-45; Benjamin W. Gleason, 'Thinking in hashtags: exploring teenagers' new literacies practices on Twitter', *Learning, Media and Technology* 43, no.2 (2018): 165-180.

[45] Benjamin Gleason, 'Thinking in hashtags: exploring teenagers' new literacies practices on Twitter', *Learning, Media and Technology* 43, no.2. (2018): 165-180.

[46] See also the examples in Williams, 'Upfront and onside', and Laura King, James F. Stark and Paul Cooke, 'Experiencing the digital world: The cultural value of digital engagement with heritage', *Heritage & Society* 9, no.1, (2016): 76-101.

[47] Claude Johnson, Black Fives: The Alpha Physical Culture Club's Pioneering African American Basketball Team, 1904-1923 (Greenwich, CT: Black Fives Publishing, 2012).

[48] https://www.heritagefund.org.uk/blogs/what-kick-dust, (Accessed 12 May 2020).

[49] For example, such as that undertaken by Green House Sports in London, https://www.greenhousesports.org/ (Accessed 19 May 2020)

[50] Jorge Knijnik and Jane Hunter, 'The pedagogy of courage: critical Aboriginal football education in Australia's Northern Territory', *Critical Studies in Education*, (2020): 1-16; Ramon Spaaij, Sarah Oxford and Ruth Jeanes, 'Transforming communities through sport? Critical pedagogy and sport for development', *Sport, Education and Society* 21, no.4. (2016): 570-587.

[51] Douglas Hartmann, *Midnight basketball: Race, sports, and neoliberal social policy* (Chicago: University of Chicago Press, 2016); Risto Marttinen, Kelly Johnston, Sharon Phillips, Ray N. Fredrick and Brianna Meza, 'REACH Harlem: young urban boys' experiences in an after-school PA positive youth development program', *Physical Education and Sport Pedagogy* 24, no.4. (2019): 373-389.

[52] Rowe et al., 'Play in the museum'.