

Participatory heritage and amateurs

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Keynote 12 January 2017, Vilnius

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Participatory heritage and amateurs

- Why heritage? and not history, archaeology, culture, GLAM etc.?
- Why amateur? Isn't it derogatory?
- What is participatory heritage and what is the book about?

Why heritage?

- Broad concept that according to UNESCO has evolved: from monuments, buildings and site to include other tangible (e.g. paintings, manuscripts, shipwrecks) as well as intangible (e.g. oral traditions, performing arts, rituals) heritage.
- I think of heritage as any tangible or intangible concept or object that has cultural significance now or in the future

Why amateur?

Originally:

- Latin word *āmātor*, meaning *a lover* or *a friend* (Lewis and Short, 1879)
- Doing something out of love or passion (without pay) - “gentlemen amateur” rather than working class professional
- Doing something with less skill

Today:

- Nothing about love
- Not a professional
- Contemptibly inept

Heritage amateur

I define as:

as a group of people who work in a manner that is unpaid, untrained and interest driven with both tangible and intangible concepts or objects that are culturally significant in a long-term perspective.

What is participatory heritage?

- A space outside of formal institutions for the purpose of knowledge sharing and co-creation
- Engages with heritage content and knowledge
- Diversity of expertise
- Shared authority
- Bottom-up collaborations
- Connections among individuals rather than organisations
- Who?: Local and family historians, craftspeople, artists, amateur archaeologists, metaldetectorists, schools children and teachers

Edited volume with Andrea Copeland



Participatory Heritage

Edited by
Henriette Roued-Cunliffe and Andrea Copeland

Why the book?

Overcome limitations for heritage institutions, heritage professionals and heritage community groups by bringing them together.

1. Participants
2. Challenges
3. Solutions



Participants

Across institutions and communities, amateurs and professionals:

Chapter 1: JoyEllen Freeman

African-American community archive in Georgia, US, built on amateur initiative.

Chapter 2: Andrea Copeland

Preserving the Bethel African Methodist Church community archive in collaboration with institutions such as the Indiana Historical Society, the Indiana University Purdue University Indianapolis University Library and the Indiana State Museum

Participants

Chapter 3: Janis Hanley

Using technology for the inclusion of school children in the heritage of Australias involvement in the Vietnam War

Chapter 4: Lars Konzack

Diverse participants such as: archaeological students, tradespeople, re-enacters, horseback riders, archers, all interpreting the Danish Viking age at Moesgaard Museums Viking Market

Participants

Chapter 5: Sarah Baker

Introduces motivations for volunteering in a DIY institution: Australian Country Music Hall of Fame

Chapter 6: Mia Ridge

Explores how British amateurs and family historians contribute to our collective heritage through both grassroot and institutionally organized digital transcription of historical records.

Henriette Roued-Cunliffe

Explores the role of heritage on Wikipedia, how content is related to the particular interests of the participants, and how this effects marginalized heritage.

Challenges

Chapter 8: Courtney Ruge, Tom Denison, Steve Wright, Graham Willet and Joanne Evans

Analyse Australian GLAM institutions and the Australian Lesbian and Gay Archives and explore why institutions are reluctant to digitize and share collections online.

Chapter 9: Lysa Westberg Gabriel and Thessa Jensen

Challenge the concept of expert, curator and participant on online forums in relation to Danish community archives and heritage groups on Facebook.

Challenges

Chapter 10: Noah Lenstra

Discusses challenges in collaborations on heritage projects between well funded universities and African-American communities in the US.

Chapter 11: Donghee Sinn

Discusses the challenges of preserving the marginalized heritage of the survivors of the No Gun Ri massacre during the Korean War without institutional support, with limited funds, and student volunteers.

Challenges

Chapter 12: Krystina Matusiak, Padma Polepeddi, Allison Tyler, Catherine Newton and Julianne Rist

Explores sustainability in digitization and online presentation of oral stories within the project Jeffco Stories in Colorado, US.

Chapter 13: Lydia Spotts and Andrea Copeland

Explore technical and ethical challenges in the intangible off- and online heritage of cycling culture in Indianapolis, US.

Solutions

Chapter 14: Shawn Sobers

Explores how the inclusion of many different stakeholders in the decision making process can by a solution for the preservation of Fairfield House in Bath, UK as a multi-purpose heritage space.

Chapter 15: Nicholas Nourse, Peter Insole and Julian Warren

Present crowdsourcing as a way to encourage and facilitate participation in local heritage in Bristol, UK with emphasis on volunteer needs and work processes.

Solutions

Chapter 16: Shannon Lucky

Presents three solutions for preserving digital archives used by Canadian artist-run centres: 1) using pre-existing web platforms; 2) Develop new platforms and databases; 3) Partnering with larger GLAM institutions.

Chapter 17: Gareth Beale, Nicole Smith and St Mary the Virgin Embsay with Eastby Churchyard survey team

Explore how diversity of skill among project participants can fuel the development of innovative recording development on community archaeology projects at historical burial spaces in York, UK.

Solutions

Chapter 18: Craig Harkema and Joel Salt

Present collaboration between community groups and the University Library at the University of Saskatchewan, Canada in order to increase the amount of online heritage content in the region.

Chapter 19: Henriette Roued-Cunliffe

Uses three cases to argue for open heritage data as a means to facilitate participation in heritage now and in the future.